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INTERNATIONAL CORRESPONDENCE SCHOOLS AND CONTAINING
IN PERMANENT FORM THE INSTRUCTION PAPERS,
EXAMINATION QUESTIONS, AND KEYS USED
IN THEIR VARIOUS COURSES

PENMANSHIP
VERTICAL PENMANSHIP
GRAMMAR
PUNCTUATION AND CAPITALIZATION
LETTER WRITING
PROOFREADING
TABULATING
TITLE-PAGE COMPOSITION

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SCRANTON

INTERNATIONAL TEXTBOOK COMPANY

124

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PENMANSHIP.

PRELIMINARY INSTRUCTIONS.

GENERAL REMARKS.

1. Acquirement of Style.—The acquirement of a handsome, yet plain and practical, style of penmanship is the duty of every one. It is not necessary that all of us become professional penmen, but *it is necessary* that we all have a style of penmanship easily and rapidly written, and plain to read. It is thought by some that a handsome style of penmanship is a gift. This is not so; *it is an acquirement*, and any one who will *intelligently* study this course with that effort necessary to master any other subject, will acquire a style of penmanship that will be valuable both as an accomplishment and as a business qualification.

This course is designed to produce *practical results*, and includes everything needful for the acquirement of a plain and rapid handwriting.

The preliminary exercises in Lesson 1 enable the student to acquire the proper movement; several styles of capital letters are shown in the subsequent lessons; a complete set of business capitals is given in Lesson 7; and the following lessons treat upon notes, receipts, due bills, superscriptions, and signatures.

2. Specimen of Handwriting.—Before reading any further, we desire you to write two pages of specimens,

each containing one set of capitals, one set of small letters, one set of figures, and the following short letter:

(Your address and the current date.)

*International Correspondence Schools,
Scranton, Pa.*

Gentlemen :

*Herewith I send you the specimens of capitals,
small letters, and figures, as requested.*

(Your class letter and number.)

Yours truly,

(Your signature.)

One page of these specimens you keep; the other send immediately to us. We do not acknowledge the receipt of the page you send us nor give the work any percentage mark, but we simply file it away so that we can compare it with your work on Lesson 12, to see how much you have improved.

METHOD OF PRACTICE.

3. There are twelve lessons in this course, and that you may get the most benefit from them it is desirable that you take them up in their order and closely follow the directions given.

Beginning with Art. **23**, of this section are given the copies for this course of lessons and the instructions for studying and practicing them. Lesson 1 is composed of copies 1 to 8 inclusive. Study these copies carefully and practice them as directed until you are fairly well satisfied with the results; then mail us a specimen of your work, showing at least three lines of each copy.

While waiting for the return of these specimens, you may

work on Lesson 2, copies 9 to 19. Practice on these copies until you have obtained good results; then send us specimens of your work as before. While waiting for the return of Lesson 2, take up Lesson 3. Unless otherwise directed, this will be the order of work throughout the course. *Never send us more than one lesson at a time.*

MATERIALS.

4. Penholders.—Before beginning the study and practice of these lessons, you must obtain suitable materials with which to work. For practical business writing, a common straight holder with a taper stem, like the one shown in the figures, made entirely of wood, or of wood with a cork or a rubber tip, is generally preferred, and is certainly the best. Avoid all holders with a polished metal piece at the bottom. The smooth, polished metal is very difficult to hold, and the student will acquire the habit of pinching the holder, which will contract the muscles and thus make the whole arm and hand rigid and entirely prevent the acquirement of that free and easy movement that is absolutely necessary for good writing.

Many “professional” penmen use the “oblique” holder. For their class of work it has many advantages, but for business writing it is not to be recommended.

5. Pens.—For practice and study it is best to use moderately fine steel pens, even if their use is not to be continued. No difficulty will be experienced in changing from a fine to a coarse pen later on, if a coarse one is preferred. With a fine pen, you will make the lines more accurately and be able to locate your errors with more certainty. Its use will also cultivate that lightness of touch that is actually necessary to good writing. Gillott’s No. 404 and the Spencerian No. 1 are very good. You will also want a small piece of chamois skin, cotton cloth, or some other suitable article on which to wipe your pen. A dirty pen will not make a fine, neat line.

6. Ink.—Black ink is to be preferred to any other. Select a kind that flows freely and writes black. The pale green or blue inks that turn black are not good for practice. Carter's, Stafford's, and Caw's inks are reliable.

7. Paper.—A good quality of foolscap is the best for practice. Avoid that with too glossy a finish. A hard, firm surface will give the best results. The small extra cost of the best over the poor is not to be considered. For the *best* results, your materials must be of the *best*. *Always have a blotter under the right hand when writing, to keep the paper clean.* Having obtained the pens, paper, penholders, ink, and pen wiper, you are ready for study and practice.

Before you can profitably begin the use of these materials, you must learn how to take an easy and proper position at the table, and also how to hold the pen correctly. Your success in attaining a good handwriting depends very much on these things. You must, therefore, carefully study and practice the directions here given.

POSITIONS.

8. Position of the Body.—A correct position of the body and feet is quite as essential as that of the arms and hands. Carefully study and imitate the position shown in Fig. 1. This is called the "front" position. It is the position to be preferred, and is the one most used. In studying the "front" position, carefully observe the following points: *First*, that the body is nearly square with the table, quite near it but not touching it. Avoid putting any weight upon the right arm. *Second*, that the elbows project about two inches over the edge of the table. *Third*, that the arms cross the desk obliquely. *Fourth*, that the feet rest squarely on the floor, the left foot slightly in advance. This tends to give a firm support to the body. (The illustration does not show this.) *Fifth*, that the paper is nearly in front of the body, and turned slightly to the left; that is, with the long way of the paper in the same direction as the right forearm

and hand. *Sixth*, that the fingers of the left hand hold the paper in place. All these points having been carefully observed and learned, the next thing to study is the correct position of the right arm and hand, the manner of holding the pen, and the movements for producing good writing.

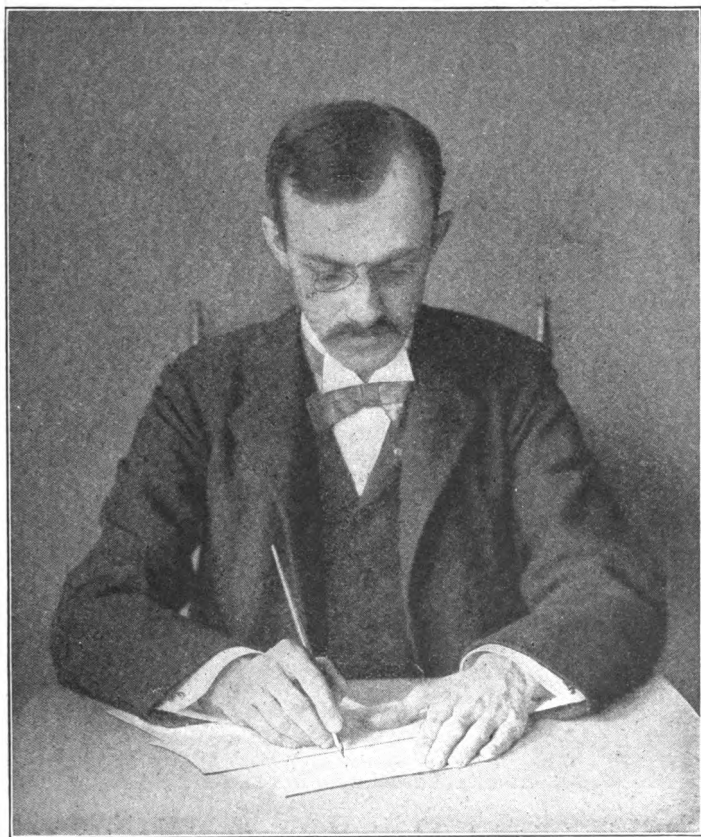


FIG. 1.

9. Position of the Arm.—By referring to Fig. 1, you will notice that the arm rests on the muscles of the forearm just below the elbow. This is the point from which the power of the arm is obtained. *Do not bear any weight on the right arm.*

10. Position of the Hand.—The position of the hand is one of the most important features in writing. By turning to Fig. 1, you will notice: *First*, that the hand rests on the nails of the third and fourth fingers, these fingers being

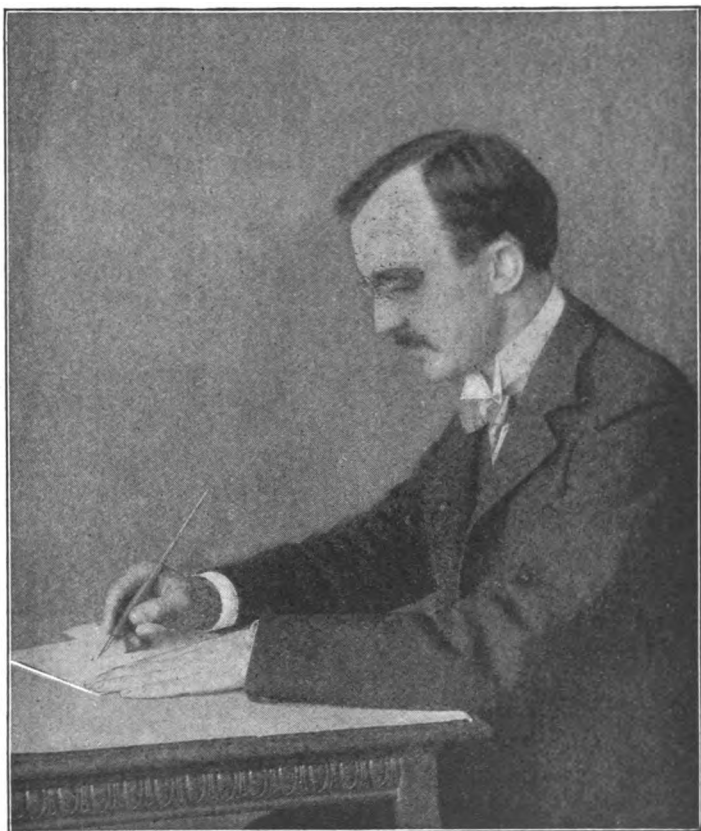


FIG. 2.

drawn back toward the palm of the hand. *Second*, that the wrist and the side of the hand are kept clear from the desk. *Third*, that the hand is turned well over to the left, so that the back of the hand is nearly parallel with the top of the table. This turning of the hand brings the arm on the

thickest and most muscular part of the forearm, and also points the top of the penholder in the proper direction; that is, directly over the right shoulder. Keeping the wrist and the side of the hand free and clear from the table, and the back of the hand facing the ceiling, are two of the hardest things you will have to acquire. You should, therefore, give them very close attention.

11. Holding the Pen.—The next thing for you to learn is the correct manner of holding the pen. Figs. 1 and 2 show the pen in the proper position, from two different views. The position is quite well described as follows: The holder is held between the first and second fingers and the thumb, crossing the second finger at the root of the nail on the side nearest the thumb, then running backwards and upwards under the first finger, crossing it either just in front of the knuckle joint or just behind it. Some prefer one way and some the other. If held below the joint, the pen is less apt to stick into the paper and spatter ink; it will also run over the paper more smoothly than if held in the more upright position in front of the joint. The thumb is placed against the left side of the holder, about opposite the first joint of the first finger. The pen held lightly in this manner, with the third and fourth fingers well drawn back and resting lightly on the tips of the nails, the hand well over to the left, the wrist and the hand clear of the table, the arm propelled with a light, yet strong and springy, movement from the muscles of the forearm, must, when combined with careful study and rightly directed practice, produce good results in the acquirement of a handsome and practical style of penmanship.

MOVEMENTS.

12. Names of Movements.—There are four methods of using the arm and the hand in producing writing. These are called *whole-arm*, *muscular* or *forearm*, *finger*, and *combined movement*.

13. Whole-Arm Movement.—This movement is produced by slightly raising the arm from the table and allowing it to swing freely from the shoulder. This movement is the one you would use if writing on a blackboard. It is much used by professional penmen in making off-hand capitals, but it is not desirable for our present use.

14. Muscular, or Forearm, Movement.—This movement is the foundation of all good writing, and you cannot acquire an easy, graceful, and rapid style of writing until you master this movement. Carefully study and practice every detail of it as given here, for without this movement your success as a penman will be small.

This movement is developed by resting the arm on the muscles of the forearm just below the elbow (see Fig. 1). These muscles act as a center of power, propelling the hand, which slides along on the third and fourth fingers (see Fig. 1). The thumb and the fingers must not be used in forming the letters, the whole work being done by the muscles of the forearm.

The acquirement of this movement is the first thing to be given attention to in learning to write a free, easy, business-like style of penmanship.

In studying and practicing for a good movement, be sure that the position of your body, arm, and hand is correct. Be sure, also, that the muscles of the arm, hand, and fingers are lax and free, as good writing cannot be done if the muscles are tense and hard. Writing must be done with a light touch and an elastic movement, or good results cannot be attained.

For those who find it difficult to get that easy, swinging motion of the hand so necessary in acquiring muscular movement, it is a good plan to practice as follows: Drop the arm and hand by the side, letting it hang listlessly and lifelessly; in this position the muscles will become lax, the fingers will curl up slightly, and naturally assume a position, which, if retained when the hand is raised to the table for writing, will be the correct position of the hand and fingers. With the arm resting lightly on the table, the back of the hand

facing the ceiling, close the hand, making a fist, and with the arm rolling easily on the muscles near the elbow, practice freely and with force the exercises of Lesson 1. When thus practicing these exercises, use no pen or pencil, and be sure that no part of the hand or wrist touches the table or paper. See that the arm rolls and slides freely in the sleeve but that the sleeve itself does not move.

In addition to the above, it is a good plan to practice retracing the copies, using a dry pen, held correctly, and writing at a good rate of speed.

See that neither the wrist nor the side of the hand touches the paper. Keep the muscles lax and free, steadying the hand by allowing it to rest lightly and slide easily on the tip of the fourth finger, or on the nails of the third and fourth fingers.

Success in writing with a purely muscular movement depends entirely on the command one has over the muscles of the forearm, and the method of practice here outlined will, if thoroughly persevered in and used in practicing all the exercises, do much to produce that complete command of the arm, hand, and pen so necessary to success in becoming a good writer.

15. Finger Movement.—This movement is produced by the action of the first and the second fingers, in connection with the thumb. You must guard against this movement, as the tendency at first is to use this movement entirely. Perhaps in your writing up to this time you have used the finger movement quite a good deal, if not entirely. If this is so, you may find it difficult to leave it off, but it must be done, as it is impossible to write a smooth, easy, and rapid style with the finger movement.

16. Combined Movement.—This movement is produced by the united action of the muscles of the forearm and the fingers, and is the one chiefly used by skilful penmen. The muscles, resting on their center below the elbow, propel the hand, which slides easily on the nails of the third and

fourth fingers; the first and second fingers and the thumb, acting together, assist the muscles of the arm in shaping the letters. Care must be taken not to use the fingers too much. They are used principally in forming the long upward and downward letters; the small letters should be made almost entirely with the muscular movement. This combination movement of muscles and fingers is the very best movement for both practical business writing and for fine penmanship.

Many fail to become good writers from lack of study. They realize that they make errors, but are not able to tell just where the fault is. This is because they do not have an accurate picture of the letter in their minds. To be successful in learning to write, you must be able to form a mind picture of the letter you wish to make; you must really see a correct picture of it on the paper before you make a mark with the pen. When you can do this and can readily name the strokes necessary to produce a letter, you will be able to see your errors and to correct them. The copies given in these lessons show the correct forms of letters. Study them closely and compare your work with them; this is the only way you can discover the points on which you fail.

DIMENSIONS.

17. The height of the small letter *i* is taken as the standard of measurement, and is called a *space*. The height and width of all the other letters are regulated by the height of the small letter *i*; the "space-lined" copies illustrate the height of the different parts of the capital letters. To get the letters the proper size for any width of ruling, imagine the space between the ruled lines to be divided into four equal parts, or spaces. Make the small letter *i* the height of one of these spaces, and make the other letters in the same proportion to this *i* as they are in the copies given.

PRINCIPLES.

18. Lines.—Before a successful study of penmanship can be made, you must become familiar with the principles by which letters are formed. There are three lines from which all the letters of the alphabet are formed: two curved lines and one straight stroke. They are named *right curve*, *left curve*, and *straight line*.

19. Curves.—A **right curve** is one that would appear at the right side of a straight line. A **left curve** is one that would appear at the left side of a straight line.

20. Straight Line.—A straight line is one that does not change its direction throughout its entire length. Nearly all the down strokes in small letters are straight lines on the main slant of writing.

21. Slant.—The slant of writing must also have attention, for without a uniform slant our writing will not have a good appearance. The degree of slant that is given writing is not of great importance, but all letters should slant alike. Watch your work closely in this respect.

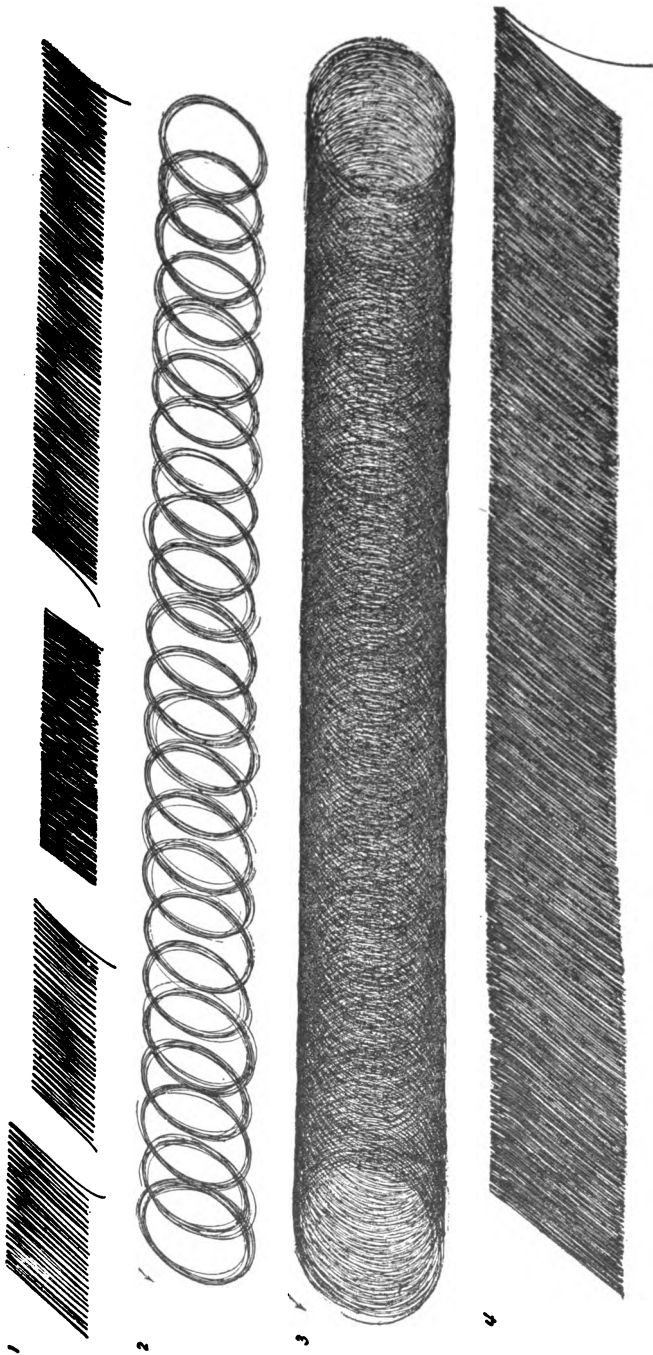
THE LESSONS.

22. The lessons in this course follow in their order. Each lesson consists of two pages of copies and about two pages of explanations and directions for practice. In preparing your work for examination, write at least three lines of each copy. *Never send more than one lesson at a time.*

LESSON 1.

23. Copy No. 1.—Correct position, proper holding of the pen, and a rapid movement must be maintained while practicing the exercises of this copy. Be sure that the wrist moves in and out of the sleeve, as no benefit will be

LESSON 1.



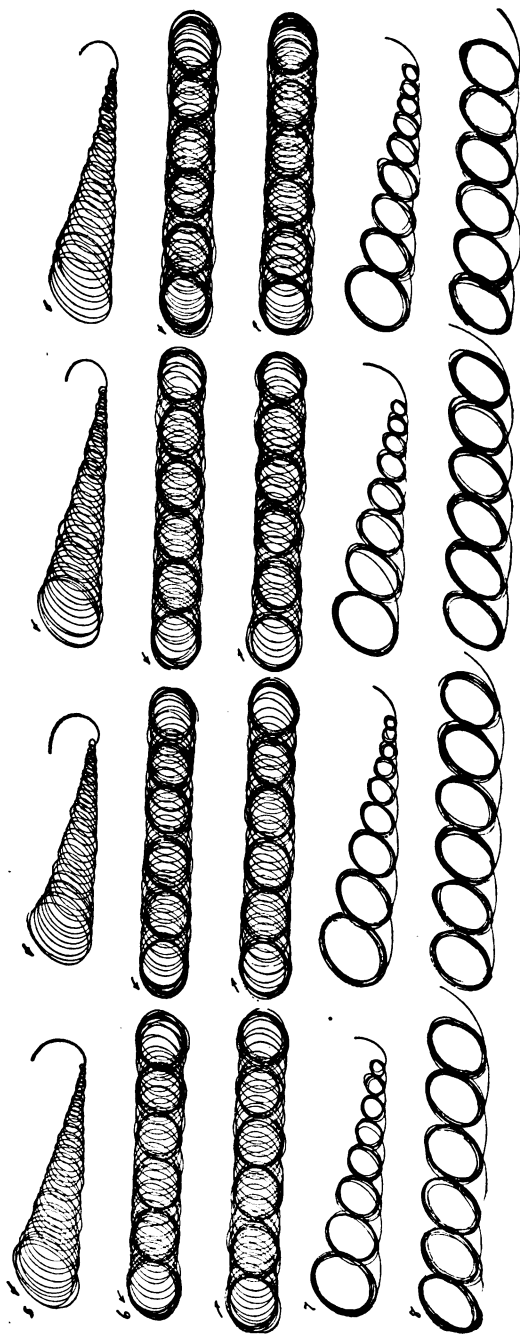
derived from making this exercise with a wrong movement. Study the instructions for all copies closely and do your best to follow them. Good writing depends greatly on the proper training of the muscles. In learning to write, movement is of first importance. Do not allow yourself to draw the letters and exercises slowly with finger movement. Aim to gain something with each copy. This, and all the other copies in the lesson, should be made rapidly and with a free movement. Let the hand glide slowly to the right, so that the exercises will not become too heavy. The weight of the hand should rest on the little finger. Make the exercises high enough to fill the space between two blue lines of your practice paper.

24. Copy No. 2.—Practice this copy at a good rate of speed and use only the pure muscular movement. Make the exercise cover three blue lines of your practice paper. Rest the arm lightly on the desk, and propel the hand in the direction indicated by the arrows in the copy. Let the movement be a quick, rolling motion, and make ten downward strokes in each oval. Notice the spacing of the ovals; be careful not to make them too round, and see that they are on the same slant as writing. Be careful not to use a finger movement. When you can make this exercise fairly well take up the next copy.

25. Copy No. 3.—This is called the compact oval exercise and should be made in the same manner as the preceding copy. Make it rapidly and be sure that you use the correct movement. Do not let the sleeve slip on the table, but make the arm roll freely in and out of it; the hand should glide to the right easily, thus giving an even tint to the written exercise. Do not bear heavily on the pen, nor allow the exercise to become blotted.

26. Copy No. 4.—This exercise is like copy No. 1, excepting that it is larger and darker. Put force into the movement. Do not bear on the pen to get the shade, but make the exercise dark with many lines.

LESSON 1.



27. Copy No. 5.—This copy is designed to develop control of movement, and should train the hand to make forms of different sizes. The large part is for freedom and the small part is to show control and skill. Let the exercise taper gradually; the hand should move in the direction indicated by the arrows. This is called the direct oval movement. Be sure that you make ovals and not rings; watch the slant and the spacing carefully. There should be about forty downward strokes to each exercise. The exercise should be made rapidly; do not lift the pen until the exercise is finished. Aim for improvement in all your work. Careless practice is sure to bring unsatisfactory results.

28. Copy No. 6.—Make five downward strokes in the circle, then let the hand glide to the right while making the next few revolutions, and repeat until six heavy circles are made. It will take some practice to get this exercise just right. Notice that it is even at the top and base and that the retraced circles are close together. This exercise is for freedom and control of movement. The second line of this copy should be made with the reverse oval movement, as indicated by the arrows. When able to make these exercises well, take up the next copy.

29. Copy No. 7.—This should be made with the direct oval movement. The large ovals should be the full space between the blue lines. Make the ovals close together, so that the work will not appear to be scrawled. Make from seven to ten downward strokes in each oval. Notice that the ovals touch one another and that they taper gradually; also give careful attention to the width and the slant of the ovals. Each exercise should contain eight or nine ovals. We use these ovals as a means to an end; to train the muscles to the correct movement for making script forms. The ability to make good ovals will have much to do with your success in making good capitals. It is very important that a good movement be acquired, hence we devote the entire first lesson to exercises designed to develop freedom and speed.

LESSON 2.

9 *cccccccccccc*

cccccccc

cccccc

10 *mmmmmm*

mmmmmm

mmmmmm

11 *aaaaa*

aaaaa

aaaaa

12 *nnnnn*

nnnnn

nnnnn

13 *wwwww*

wwwww

wwwww

14 *sssss*

sssss

sssss

30. Copy No. 8.—This exercise should be made in the same manner as the preceding one. See that all the ovals are of the same size. If you cannot make the ovals appear alike, you have not good control of your movement and should review all the exercises in the lesson. Make ten downward strokes in each oval, then swing to the next one, which should be close to the one finished. The upward strokes should be as plain as the downward strokes. If you have a poor pen, the upward strokes may not show plainly.

LESSON 2.

31. Copy No. 9.—Use a very light, quick movement for this copy and make twelve to fifteen downward strokes in each exercise. Notice that the downward strokes of the first two exercises are looped, while those of the third exercise are retraced.

32. Copy No. 10.—This and the following copies on this plate include all the letters that are one space in height. Be sure to curve the upward stroke of this exercise and retrace it with the downward stroke. The exercise should be made quite rapidly. Try to keep the downward strokes an equal distance apart.

33. Copy No. 11.—In making the letter *a*, see that it is very narrow at the base, also notice the slant of the last downward stroke. The top should be closed. Practice a free and easy movement; the curved ending stroke is used to illustrate that a free movement is used. For the letter *c*, make a small dot at the top, then make the downward stroke the same as the last downward stroke of letter *a*. In writing the letter *m*, students have trouble in making the three parts of the letter close enough together. There should be a point at the bottom of the first and the second downward strokes, but a round turn at the bottom of the third.

34. Copy No. 12.—See that the tops are rounded, that there is a point at the bottom of the first downward stroke

LESSON 2.

15 *A*

A

aaaa name case

16 *A*

A

Ammonia

17 *B*

B

bulb

18 *B*

B

Banner Business

19 *C*

C

case

and a round turn to the second. In writing the letter *e*, notice the direction of the downward stroke; a common error is to curve it too much. The loop of this letter must be open, otherwise the letter may be taken for *i* or *c*. Notice the last part of the *v* very carefully; see that the letter is narrow and that there is a round turn at the bottom.

35. Copy No. 13.—Make the letter *w* narrow; the last part should be the same as the last part of the *v*. Note the round turns at the bottom. The letter *x* can be made in three different ways, but we prefer the method given here, which is a combination of the first part of *n* and the last part of *c*. Lift the pen in making the letter. Be sure that the letter *o* is closed at the top. Both sides of this letter should be of the same curvature and the center of the letter should be on the main slant.

36. Copy No. 14.—The letters *s* and *r* are difficult and will require careful study. Examine the copy frequently as you practice. Both these letters are slightly taller than other small letters. See that the downward stroke in the *s* is heavily curved and that it connects with the upward stroke. The downward stroke in the *r* should be nearly parallel with the upward stroke. The top of this letter will need a great deal of practice; study it carefully. In the letter *u*, the downward strokes should be on the same slant and should have pointed tops and rounded bottoms.

37. Copy No. 15.—The *A* with horizontal dotted lines is for study and not for practice. We use these dotted lines to illustrate the height and proportion of letters. Practice the tracing exercise carefully; being sure to use a free movement and to make it as nearly like the copy as possible. If you have trouble to make the second downward stroke nearly straight, pause at the top of it; this will check the rolling motion and allow a fresh start. Next we have further practice on the *a* exercise and words containing that letter. Study movement and position as you practice.

38. Copy No. 16.—The style of the letter *A* is almost exactly like the small letter *a* without the first upward stroke. The downward stroke may be shaded the least bit if desired. Do not shade so that a blotter is necessary. The last downward, or finishing, stroke is made with a slight curve to give the letter a graceful appearance. Be sure to give the oval part enough slant; making it too straight is one of the most common errors. Be careful not to make the oval too wide. Do not shade the last downward stroke. Practice the words separately, unless preparing copy to be sent for criticism. Notice that the letters are compact and that the spacing is even. When you are able to write this line quite well, proceed with the next copy.

39. Copy No. 17.—After giving a few minutes to the practice of the tracing exercise, take up the letter *b*. Use the fingers slightly in forming the loop; the last part of the letter is similar to the last part of *v*. Make the letters *l*, *b*, and *k* the same height.

40. Copy No. 18.—In making the letter *B*, be sure that the capital stem has a full curve. The height of the letter is three spaces, the height of the capital stem two and one-half spaces. For a more detailed explanation of the capital stem, see *F*, copy 26. Make the ovals in the main part of this letter full and smooth. See that the small loop in the center of the letter points upwards; if necessary, the fingers may be used slightly in forming it. The shades should be slight and very low; the nearer the bottom of the letter they are, the better the letter will look. The style of *r* in the word *banner* is not used very much; if you prefer the other style, use it.

41. Copy No. 19.—Practice the tracing exercise first, 5 minutes' practice at a time should be sufficient for this, then take up the exercise and words in the order given. Notice that the first stroke in *c* is a left curve; do not make this letter too round, nor the hook at the top too large. Careful work will bring good results.

LESSON 3.

42. Copy No. 20.—Some prefer to make the letter *C* with a large loop, reaching down to within a space of the line; others prefer to have a very short loop, not more than half a space long. We think a loop one and one-half spaces long is about the proper size. In making this letter, be sure not to use the fingers, for, if you do, you will make a sharp angle in it and thus spoil the beautiful curves of the letter. Be careful to give the left side of this letter a full curve. Many fail in this, and make it straight. Make full turns at the top and bottom of the letter and you will be sure to have good results. Do not make the shade too heavy; little or no shade is best. Write the words with an even movement; all the small letters should be of the same height.

43. Copy No. 21.—Study the proportions of the letter as shown by the first figure, then practice the tracing exercise for 5 minutes. Now practice the *d* exercise and the words in their order, giving especial attention to the *d*. Learn to criticize your own work; choose the poorest parts and practice them separately.

44. Copy No. 22.—Notice that two parts of the letter rest on the base line, and that the ending stroke is at half the height of the letter. Practice the capital by itself and when able to make it well take up the words. When you practice, see that the little finger glides on the paper; do not let it rest in one place.

45. Copy No. 23.—The tracing exercise should be practiced for about 5 minutes. It may seem difficult at first, but it is surprising how rapidly the exercise can be made by good writers. Do not make the small center loop too low, and see that it points downwards. Practice the remainder of the copy in the order given. Be careful not to curve the downward stroke of *e* too much.

46. Copy No. 24.—Use only the muscular movement. The secret of making a good letter *E* is in making the

LESSON 3.

²⁰ C C C Comma Commence

²¹ D d d d d deed deceive

²² D D Dennis Dennison!

²³ E e e e e event

²⁴ E E Eunice Evidence

LESSON 3.

25

Handwritten practice text: "line line line"

26

Fremont Fairman

27

chaparral shrub

28

Gaining Garrison

29

h h h high heavy h

curves full and in having the small loop in the middle of the letter point across the letter at a right angle to the main slant. Be careful to put this loop in its proper place between the first and second parts of the letter. See that all the curves are full and broad. The bottom part of this letter is larger in every way than the upper part, and may be shaded a very little if desired.

47. Copy No. 25.—Study the form of the *F* carefully, then devote a few minutes to practicing the tracing exercise. In writing the *f* be sure not to make it too large. Let the upward line of the lower loop join the main part of letter at the base line. Because of its length the *f* is one of the most difficult of all the letters; watch the slant closely.

48. Copy No. 26.—The difficult part of the letter *F* is the capital stem, which should have a little more slant than the downward strokes of the other letters. Beginning at the top of the stem, two and one-half spaces above the line, descend about half way with a left curve, verge into a right curve, and continue to the line; carry it one space to the left, then upward one-half space, ending with a dot. Be sure to keep the shade, if any, below one-half the height of the stem. See that the dot is carried well to the left. The cross is made by a straight horizontal line in the middle of the letter, ending in a short downward stroke. One-half of the cross-line should be to the left of the letter and one-half to the right. In making the cap to this letter, make a loop about one space to the left of the capital stem and then carry a double curved line across the top of the stem, one space above it. Many spoil the cap by making it straight. Do not do this, but make it with full curves. The small *t* should be crossed at one and one-half spaces with a short horizontal stroke.

49. Copy No. 27.—Begin at the base line and use a right curve for the beginning stroke of the tracing exercise. Notice that the lower part is two spaces in height. In making the *g*, be careful not to make the loop too long; it

should not be more than two spaces below the line. The *a* part should be closed at the top. You will notice that three styles of the *g* are given; the second style should be used only when the *g* ends a word.

50. Copy No. 28.—To be successful with the letter *G*, you must make a full curve in the initial stroke; let the downward stroke of the upper loop come to the one-space line, then end with a full swing two spaces high. Finish the letter by lifting the pen while it is in motion.

51. Copy No. 29.—After studying the form of the letter *H*, practice the tracing exercise with free movement. Do not make the exercise too wide. The letter *h* is a combination of the *l* loop and the last three strokes of the letter *n*. Let the upward and downward strokes cross at the height of the letter *i*, or one space from the base line; a common error is to cross them too low. The downward stroke of the *n* part should have the same slant as the main downward stroke.

LESSON 4.

52. Copy No. 30.—The first part of the letter *H* is made by beginning at the top and forming an oval one space long on the main slant; descend with a full right curve to the base line, raising the pen while it is in motion. The lower part of the descending stroke may be slightly shaded. The last part of the letter is made by beginning at the extreme height and bringing the stroke downward with a full left curve. Finish the letter with two short, full, curved strokes. The ending stroke may be joined to the first small letter of a word. Practice the words very carefully. It is estimated that in general writing twenty small letters are used for every capital.

53. Copy No. 31.—Notice the relative proportion of the three parts of the tracing exercise. We do not believe in excessive practice on these tracing exercises, but we do believe a few minutes' practice to be helpful. The *i* is

LESSON 4.

242

Kannum Kanoven.

31

iii. *adsum. im.*

32.



Imman Immune

33



am. jayward

34

Carroll

Lenness.

easily made; the first stroke is curved to insure making the letter sharp at the top. Place the dot directly over the letter in the direction in which it slants.

54. Copy No. 32.—The full height of the letter *I* is three spaces; the width of the top is one space. The width of the bottom loop is one and one-half spaces. The first upward and downward lines should cross one-fourth of a space above the base line. Be careful to get the top on the main slant; this is very important. The lower loop is carried well to the left, and is made full and without a break. Many writers finish the letter with a dot, one-half space above the base line at the same distance to the left as the extreme edge of the full curve.

55. Copy No. 33.—Make this tracing exercise different from that of the *I*. The lower part of this exercise extends below the base line and is very small. The arrow indicates the direction of motion. Make the top of the *j* similar to the *i* and dot it in like manner; the lower part should be short, much like the lower part of *g*.

56. Copy No. 34.—The difficult part of the letter *J* is in making the long downward stroke. It is made nearly straight, having a very slight curve to the right. Some prefer to make the lower part two spaces below the base line, and some only one and one-half. Some, also, prefer to make the top loop twice as wide as the bottom one, while others prefer to have them alike. We think that, if the top loop is a little larger than the bottom one, it gives a style to the letter not obtained by either of the above methods. See that all shade is below the base line and that both of the curved up strokes cross the main downward stroke at nearly the same place, one-fourth of a space above the base line, leaving a small three-cornered space in front of the main downward stroke.

57. Copy No. 35.—Give close attention to the proportions of the different parts of the *K*. Always compare your

LESSON 4.

35 *K k k k k kind kink*

36 *K K K Kenton. Kimmig.*

37 *L l l l l line lull*

38 *L L L London Lexington*

39 *M m m m m manner*

work on the exercises with the copies and make frequent reviews. Use some finger movement in making the loop of the *k*; the last part of this letter should not be higher than one space. Devote considerable time to the words *kind* and *kink*.

58. Copy No. 36.—In making the first part of the letter *K*, see that the first stroke is a full right curve two and one-half spaces high; then descend with a straight line for about one space; then verge into a full right curve, continuing to the base line, then to the left and upward, finishing with a dot on the first stroke of the letter one-half a space above the base line. The second part of this letter is formed as follows: Begin at the full height of the letter, three spaces, and two spaces to the right of the first part; descend on nearly the connective slant, with first a left and then a right curve, to the center of the letter; then, forming a small loop pointing upwards and encircling the first downward stroke of the letter, descend with a graceful curve. Be sure to use both a left and a right curve in the first stroke of the second part of the letter. Many fail to do this and use a right curve all the way down to the small loop, thus completely spoiling the letter. Be sure that the little loop points across the first part of the letter at right angles, or you will not be able to get the last downward stroke in its proper place. The ending stroke extends one space below the base line.

59. Copy No. 37.—After a careful study of the form, practice the tracing exercise. The tendency at first will probably be to make the lower loop too large. You must guard against this by slackening the movement in making the downward stroke. For the *l*, use a light, quick movement. The fingers may be used slightly in curving the upward stroke; the downward stroke should be quite straight.

60. Copy No. 38.—The first part of the *L* is a full right curve that begins at two spaces in height. The downward stroke is a compound curve, much like the capital stem.

LESSON 5.

40 M M Madison Masmosa

41 N N none nine

42 N N Norway Newman

43 O O moon over

44 O O Omnia Overton

The lower part is a small loop, which should point directly to the left. Be sure that the letter has the proper slant.

61. Copy No. 39.—This tracing exercise should be made without lifting the pen. The most common fault is to make the exercise too wide. End the last stroke one space below base line. In making the *m*, the downward strokes may be retraced a little. The top parts of the letter should be round, yet the letter should not occupy too much space; make it compact.

LESSON 5.

62. Copy No. 40.—The main points to observe in the letter *M* are that the slight shade is below half of the height of the letter, that the top of the second downward stroke is lower than the top of the first, and that the top of the third downward stroke is lower than the top of the second; also, that the downward strokes in these lines are on the same slant as the first downward stroke in the letter. They should be parallel, and a little less than one space apart. Practice the capitals separately from the words, except when preparing work for criticism.

63. Copy No. 41.—The *N* should be quite narrow. Make the first part three spaces and the second part two spaces in height; retrace the downward stroke of the *n* but very little, and end the letter with a full right curve. Give close attention to spacing and movement in writing the words.

64. Copy No. 42.—The letter *N* is the same as the first and the third part of the *M*, and the same things may be said regarding the special points to observe. The downward strokes in this letter should be about three-fourths of a space apart and parallel. The shade should be low, the turns should be short but full. Many fail on this letter by making it too wide. Do not do this.

65. Copy No. 43.—This tracing exercise is very easily made. Begin at the top and make ten downward strokes in

LESSON 5.

45 P

P

pppp apt appear

46 P

P

P Penman Panama

47 Q

Q

qqqq queen quince

48 Q

Q

Q Quince Quinine

49 R

R

rrrr roar rumor

each oval. Do not make circles. In writing the *o*, be sure to close the letter at the top. Do not let the connecting line curve much; it should be nearly straight. A line drawn lengthwise through the middle of the letter should be on the main slant. Practice the words very carefully.

66. Copy No. 44.—The two most common errors in making the letter *O* are in making the first downward stroke too straight and the turn at the base too short. Be sure to give the same degree of curvature to both sides of the letter. Make the loop at the top full and without a break; a sharp point in it destroys the appearance of the letter. The ending stroke should point to the right at one and one-half spaces in height.

67. Copy No. 45.—In making the first part of the tracing exercise, give attention to the proper slant. Make the last part nearly round and one and one-half spaces in height. For the *p*, curve the first stroke so that the top of the letter will be sharp, the downward stroke should be straight and on the main slant. Make the last part of this letter like the last part of *n*. The first stroke extends two spaces above the line and the downward stroke is one and one-half spaces below the line. Observe this proportion closely. Lift the pen between the parts of this letter. The words should be written carefully, yet at a good rate of speed.

68. Copy No. 46.—Two styles of the *P* are given in this copy. We prefer the style that has the straight downward stroke. The other style is, however, used a great deal and we therefore give instructions for making it. Begin at a height of one space and make the first stroke a full right curve to a height of two and one-half spaces, then bring the downward stroke under, in the same manner as the first part of *K*, but continue the stroke over the top of the first part and down to the one-space line. For the second style of letter, begin in same manner but bring the downward stroke straight, on the main slant, to the base line. The last part is made by placing the pen on this stroke at one and

one-half spaces in height and forming the loop, the end of the loop crossing the line at the place where the loop was begun.

69. Copy No. 47.—The *Q* is very much like a large figure 2. Give a few minutes' careful practice to the tracing exercise, then take up the small letter. This letter is composed of the first part of *a* and the last part of *f*. Make the lower part one and one-half spaces below the base line. Give especial attention to the *q* when writing the words.

70. Copy No. 48.—The first part of the letter *Q* is the same as the first part of *H*. Add the horizontal loop one space in length, cross the main downward stroke, touch the base line, and finish with a right curve one space in length. Study the points in the first stroke of the *H*. Be sure that the long diameter of the small loop is parallel with the ruling, and that the finishing line is an easy curve.

71. Copy No. 49.—Make this tracing exercise in the same manner as the first style of *P* in copy 46, with the addition of the last stroke of the *K*. Notice carefully the similarity of the *R* and *P*. The *r* is rather a difficult letter to make. The first stroke is a full curve one and one-fourth spaces in height. Make the short stroke at the top with care and finish with the last part of the *i*. This letter requires much practice.

LESSON 6.

72. Copy No. 50.—Two styles of the letter *R* are given in this copy. If you are able to make the letters *P* and *K* correctly, you should have no trouble with the *R*. Notice the instructions given for the *P* and form the *R* in like manner, adding the finishing stroke, which should extend one space below the base line, the same as the finishing stroke of *K*.

73. Copy No. 51.—Begin at the base line and use a right curve for the first part of the tracing exercise. Make

LESSON 8.

55



used

95



Universe!

57

9

Carroll David

85



Veronia Virginia

65



Wm Ward

the oval at the base one and one-half spaces in height. Make ten downward strokes in each exercise. Do not make the oval irregular. The *s*, like *r*, should be one and one-fourth spaces in height. To be successful with this letter, you must curve the first stroke a great deal, retrace it slightly at the top, and curve the lower part of the downward stroke very much. Notice that the finishing dot rests on the upward line of the letter a little above the base line.

74. Copy No. 52.—The usual difficulty with the letter *S* is to get enough curve to the upward stroke, also to get enough curve to the downward stroke. Make these curves very full and you will not have very much trouble with this letter. See that the upward and downward strokes cross at one and one-fourth spaces above the base line. We give two styles of finishing lines. Both styles are used a great deal and we advise you to learn to make both styles well.

75. Copy No. 53.—Study the form and proportion of the *T* as you practice the tracing exercise. Do not place the top, or cap, either too close or too far from the first part. Notice the double curve in both parts of the exercise. The full height of the letter *t* is two spaces. Up to one space high it is the letter *i*; above this it is a slightly shaded straight stroke, one space in length. Be sure to place the cross-stroke of the letter one and one-half spaces above the ruling, and make it only one space long. See that it crosses the letter, instead of placing it two or three spaces to the right, as is often done. Practice the words with care, giving especial attention to the *t*.

76. Copy No. 54.—The two parts of the letter *T* are the capital stem and the cap. Make the capital stem and the cap just as was described for the letter *F*. The horizontal part of the cap should be nearly parallel with the line of writing. Note the position of the shade and the ending of the stem. If you carefully follow all that has been said about the capital stem in *F*, you will not have much trouble with the letter *T*.

77. Copy No. 55.—Note the main points of the letter *U*. Retrace the upward stroke in the last part of the exercise; the ending stroke extends below the base line. Make the upward strokes of *u* full curves, and the downward strokes straight to the line. Have them parallel, one space high, and nearly one space apart. The tops of this letter should be pointed and the turns at the bottom should be round.

78. Copy No. 56.—The first part of the letters *U* and *V* are very much alike. The most difficult part of both of these letters is the second downward stroke. In the *U*, form the loop the same as in the *W*, giving the oval a full curve; descend one space with the curve and then, changing to the straight line, continue nearly to the base line, make a short turn, and ascend with a right curve two spaces and one space to the right of the first downward stroke; then descend with a slightly curved line to one space below the base line. See that the main downward stroke is straight for two full spaces. Confine any shade to this straight line; it is quite a common error to shade too high.

79. Copy No. 57.—Begin the tracing exercise the same as the *U*, make the letter narrow and end the upward stroke at two spaces in height. Be sure to make the top of the first part of the letter *v* a short turn and not an angle. Do not make the space between the first downward stroke and the second upward stroke too wide; remember, it is only one-half space. The bottom of the letter should be a round turn, not a sharp point.

80. Copy No. 58.—Form the first half of the letter *V* to the base line exactly like the *U*; then turn short and ascend with nearly a straight line one and one-fourth spaces; then, with a full left curve to the right, finish at two spaces above the base line. The width of this letter at one-half its height is one-half a space, and at the height of the last stroke it is two spaces. The most common error is to make the turn at the bottom too small and to ascend

with a gradually increasing width from the base to the top of the finishing line.

81. Copy No. 59.—The tracing exercise of the *W* is even more difficult than that of the *V*. The most common fault is to make the exercise too wide. See that the downward strokes are parallel, and that the top of the third part is only one-half a space from the last downward stroke. See that the points at the top of the letter are sharp; do not make the middle one a loop, as is often done.

LESSON 7.

82. Copy No. 60.—The *W* is a difficult letter to make correctly. Compare your work with the copy. Note the distance between different parts of the letter. The third downward stroke should be nearly straight. Make the letter narrower at the base than at the top. Give as much practice to the words as to the capitals.

83. Copy No. 61.—Make the first part of the tracing exercise like the first part of *W*; the last part should be made like a large figure 6. The *x* is not difficult to make. Use the first part of the *n* and the last part of the *c*. The letter may be made in three different ways, but from experience we find this style to be the best. This letter is seldom used but it pays to make it well.

84. Copy No. 62.—The first part of the letter *X* is exactly the same as the *W*. The downward stroke in the second part is a left curve, beginning at the full height of the letter and touching the main stroke at one and one-third spaces from its top, continuing with a left curve to the base line, touching it one space to the right of the preceding line, turning and finishing with a small oval. Use a free movement in making each part.

85. Copy No. 63.—The letter *Y*, to the bottom of the third downward stroke, is the letter *U*; then add the loop

LESSON 7.

—B— BUSINESS CAPITALS —B—

65

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

as in the small *y*. See that both downward strokes are on the same slant. The last upward stroke should cross the long downward stroke at the base line. Watch the shade and the turn at the bottom of the second downward stroke. For the further points to observe in this letter, see the capital *U* and the small *y*.

86. Copy No. 64.—The first part of the letter *Z* is the same as the first part of *W*, excepting that, on account of the small loop, the shade is made a little higher. Form the loop, then turn to the right and descend, with a slight right curve, two spaces; then ascend with a full left curve, crossing the downward stroke at the base line, and finishing three-fourths of a space above the line.

87. Copy No. 65.—In this copy you have enough material for several days' practice. Not only should the student note each letter carefully, but he should study the relation of one capital to another. The size, slant, spacing, quality of line, all enter into the making of a model set of capitals. Do not allow yourself to make the letters slowly in your endeavor to obtain the correct form. Make them with a quick movement, cross out the poorest letters, then try again.

Business capitals should not be shaded. Of course, when using a fine, elastic pen some slight shade will sometimes be made by those who bear heavily on the pen, fine-pointed steel pens can be had that are stiff enough to hold up the heaviest hand. To those who have difficulty in this respect we suggest that they try Crawford's 901 pen.

It is quite probable that your faults are the result of a lack of control of your movement rather than a lack of knowledge of the correct forms. Some of the forms given here vary from those already studied by the student; the other styles may be used if preferred.

We have now reached a point where the pupil will be allowed to use his taste and judgment in the selection of styles of letters, yet we want him to adhere to the styles

LESSON 8.

“ St. Louis is the largest city of Missouri and has a population of 575000. Jefferson City is the capital of the state.

“ Newark is a city of New Jersey.

LESSON 8.

68
\$900.⁰⁰
Syracuse, N. Y. Jan. 4. 1900

On Feb. 4th next I promise
to pay J. G. Leming Nine Hundred
Dollars, value received.

No. 8.
C. F. Foerster.

given in the course. Learn to severely criticize your writing. In these days, when proficiency in any line of work counts for so much, no one can afford not to write a good hand.

LESSON 8.

88. Copy No. 66 and No. 67.—These copies are given for special practice in what is called *body* writing. In the preceding copy we had practice on the large and free forms of capitals, now we have the smaller and more careful work of sentence writing. We know it is difficult work and not as fascinating as the former copy, but it is necessary work and it is best to do it and do it well.

The style of writing selected for these copies has a little more space between the letters than is given to *n* and *u*. This style has been selected because it has a tendency to induce the student to strike out more freely and will help him to break away from the common habit of using the fingers too much.

Because of lack of interest in this work one is liable to become careless and the writing will approach scribbling. The copy is so long that we do not hold ourselves down to it for the careful study that a shorter copy would receive. Here is where the student may make a mistake. Study each part well, then when the copy is finished, study the general appearance of the work. Michel Angelo, on being questioned as to why he gave so much attention to small things, said, "Trifles make perfection, and perfection is no trifle."

The style of *S* used as the first letter of this lesson, can be made well only by a good writer. The same may be said of the *C* in *City*, in the third line of the lesson. Use the old styles unless you can make these well. They are given for variety and to familiarize the student with forms that are sometimes used.

89. Copy No. 68.—In this copy we have a business form for practice. There are eleven different capitals in the copy and each should be made with care, yet easily and

LESSON 9.

69

\$2000*

Denver, Colo., May 10, 1901.

Ninety days after date I promise
to pay G. F. Andrews, Jr., or order, Two
Thousand Dollars, value received.

Due Aug. 8-11, 1901

J. H. Easton.

LESSON 9.

70

\$79.00

Lansing, Mich., Jan. 4, 1902.

Due Kiram Elverson Seventy-nine
Dollars payable on the first day of
June next, value received.

Walter F. Jones.

freely. Remember we want business writing, writing that is adapted to the dispatch of business. This copy is a promissory note. Those who have studied the matter know that credit is a very important factor in carrying on the commerce of the world, and that it adds greatly to the convenience and dispatch of business. It is true that the extreme use of credit has caused panic and disaster, but the custom of credit is growing with each year. Credit does not always consist of accounts, but may take the form of a written promise to pay, which is called a *promissory note*.

A **promissory note** is a written promise to pay a certain sum of money at a specified time, or on demand, to a person therein named, or to his order or assigns, or to the bearer. This form of credit covers the entire field of business activity. A note may pass from one man to another by endorsement, and in effect be the same as a bank note. It differs from a bank note only in this, that it is transferred by endorsement and matures at a stated subsequent time, and that the endorser is liable to the holder in case the maker refuses payment. The person who signs the note is the **maker**, and the person to whom it is made payable is called the **payee**. The person who writes his name across the back of the note is an **endorser**. A note is negotiable, that is, transferable from one person to another by endorsement, when it reads "pay to the bearer," or "pay to the order of."

Copy No. 68 is a non-negotiable note as it is payable only to J. A. Leming. If the note were payable to the order of J. A. Leming, it would then be what is called negotiable. In this note E. J. Foerster is the maker and J. A. Leming is the payee.

LESSON 9.

90. Copy No. 69.—This is a form of a negotiable note that might pass between several persons before it is due. This form of note is payable to the person who holds it at maturity, while the one not negotiable is payable only to the person in whose favor it is drawn.

Of course in actual business most papers like notes, checks, receipts, etc. are made out on printed blanks. It is well, however, to know how those papers should read so that if ever required to draw one up on blank paper, you could do it correctly and without hesitation. It is said that the largest check ever drawn by Jay Gould was written in pencil on the back of an old envelope. Such copies as these are, therefore, valuable not only as penmanship lessons, but also as samples of business forms.

Write these notes many times. Aim for constant improvement and submit your best work for criticism and additional instructions.

91. Copy No. 70.—At an adjustment of claims between parties, a **due bill** may be issued, which is a written acknowledgment of debt and may be payable in merchandise or money. It may be made payable on demand or at a future date, and by the insertion of the words *or order* it becomes negotiable the same as a promissory note. If a due bill is payable in merchandise or property, it should be explicit; the exact quantity should be stated and any other information that would give a clear understanding of the matter to an outside party.

In writing this, the student should remember that he is at liberty to use styles of capitals that have been presented heretofore. The *L* and *E*, especially, vary somewhat from the forms already given. Such capitals as these require a very free movement and unless you have such a movement do not attempt them except as practice exercises to develop movement. Keep reviewing past lessons, always working for a light touch and good control of the pen. Business writing must be done quickly and should be dashy and clean cut in appearance.

The only way to learn to write well is through earnest and well directed practice. There is no royal road. We want the student's best work from this copy. All the copies in these lessons were photoengraved from pen and ink writing.

LESSON 10.

71 \$500.00

Haverford, Pa., Jan. 2, 1901.

Received of F. J. Travers

Five Hundred ——— Dollars.

In full of all demands.

No. 17.

H. J. Newcomer.

LESSON 10.

92. Copy No. 71.—This business paper is called a **receipt** and is a written or printed form acknowledging the receipt of value. The form of a receipt may vary according to the kind of value received and the reason why it is given; hence one may be given to apply on account; in full of all demands; for rent; to apply on a note; for a note; to executor for payment of a bequest; for instruction; and for many other causes. A receipt should state plainly and fully for what the payment was made. A receipt is not certain proof of payment; it may be invalid because of mistake or fraud and is open to explanation or contradiction.

Note the position that each part of this business form occupies, and study capitalization and punctuation closely. Do not make the capitals too large but be sure to make them with a quick, dashy movement so as to get smooth, clean-cut lines.

As you write this copy, notice the arrangement and general appearance of your work. Study to locate your errors and then do your best to eliminate them from your work. A constant striving for betterment will do much to improve your writing. You may receive ever so much instruction, but the real writing must be your own work produced by your own efforts. Some of our finest writers have had the most difficulties to overcome. The spider's web may break twenty times and yet he keeps on and eventually succeeds. The policy of indomitable pluck has carried many persons to success, and in these days of business competition it pays to write well. Do not allow yourself to become careless because of the poor writing of some famous men, or to consider that you are like them because you write in like manner.

93. Copy No. 72.—This copy is designed to give the student practice in writing a short business letter. Attention should be given to the arrangement as well as to the penmanship. Notice also the use of capitals and punctuation marks. Too much pains cannot be taken to have one's correspondence well written and each idea clearly stated.

LESSON 10.

72

Kingman & Howe,

New York:

Gentlemen!- We enclose New York
Draft for Five Hundred Dollars to
balance our account to date.

Yours respectfully.

Norman Adams & Co.

Dayton, O. Jan. 7. 1901

The large insurance companies employ good penmen to fill in their policies. When they have any particularly formal correspondence it is quite customary to have the writing done by these penmen, as the letters are then more elegant and formal than if typewritten.

Poorly written letters are quite common in business. Many business men whose dealings are mostly with the poorer class of people of the large cities, often receive letters that are very difficult to decipher. When a package is to be mailed to such a customer, the dealer sometimes cuts the signature and address from the letter and trusts that the post-office authorities will be able to find the writer. A nicely written letter is appreciated even in the rush of business. Oftentimes a well paying and responsible position is secured through the applicant's ability to write a good letter. There are employers who judge of a young man's ability from his letter of application, in preference to a personal interview. A great many marks of character are expressed in a letter—neatness, arrangement, penmanship, expression of thought, and attention to details, all of which go to make up a model business letter. It is worthy of mention here that some of the best clerical positions in the world are for work requiring the best penmanship.

The style of capitals used varies somewhat in the different forms. In all other respects follow the copies closely, but as regards capitals always use that style of a letter that you can make the best. Work for movement, as that is the foundation of a good writing.

LESSON 11.

94. Copy No. 73.—This copy treats of envelope superscriptions. In arranging a superscription, begin the person's or firm name far enough to the left to allow of its being written in a free style and yet leave a fair amount of space at the right. Do not write it too low on the envelope, but be sure to leave plenty of room under it for the town and state. Some writers prefer to put a local address under

LESSON 11.

SUPERSCRPTIONS

73

J. A. Perino, Jr., Mr. C. P. Davidson,
Havana, Leoria.

Cuba. 84 West St. Ill.

A. G. Jamison, Mr. Edwin Fanchier,
Riverside, Elmwood.

Box 475.

Cal

Pa.

the name above the town, instead of in the lower left-hand corner, and we believe that the post-office department favors this form. If the name of the person addressed is short, the names of the town and state can be written so that each ends a little to the right of the preceding line. If this style is not followed, let all the lines end at about the same distance from the right-hand end of the envelope; never write a superscription in the form of an inverted pyramid. There is enough material here for many hours of practice. Practice carefully and earnestly and then submit two copies of each superscription for criticism.

Note the styles of letters used in the copies and follow them unless there is a letter, say like *C*, that you cannot make well, then substitute another style. See that each small letter stands out clearly and plainly; the large space between the letters should give the writing a very clean-cut effect.

Pay close attention to your movement, there is no other place where an exceptionally free movement can be used to better advantage than in a superscription, for here there is plenty of room, the writing can be made a little larger than usual if desired, and more freedom in style is allowable in this work than would be desirable in a letter or in book work.

No attempt should be made to reproduce, on the work sent us for examination, the printed title that is at the top of the copy.

95. Copy No. 74.—A good signature is worth a great deal to a young man or woman engaged in business, but how often do we find signatures that are illegible, giving the impression that the writer was either very careless or wished to write something that could not possibly be read. It does not pay to write a signature that is a tangled mass of conglomerate lines. A signature that is neat, easily written, and *plain* is the best for all purposes. Capitals need not be joined to form a good signature; in fact, some of the best signatures we have ever seen have contained

LESSON 11.

C. K. Donald W. J. Keene A. R. Furness

A. G. Taylor C. E. Fraser

E. D. Paston F. J. King F. B. Gairner

F. H. Ericson L. E. Stacy

capitals that were not joined. When an ending stroke is in a position from which a following capital should be made, then the capitals may be joined. In writing business signatures it is not a good plan to throw any line out of its course in order to connect capitals; this is fully illustrated by the signatures in this copy. There are some extra lines in this copy, but all are given for a reason and are of use. There is some difficult writing here also, and the student may need to work hard to get the desired results. That "we gain in proportion to the time and effort expended," seems to be especially true in the acquirement of a good handwriting. When you are satisfied that the work you have is the best that you can do at the present time, send it to us for criticism and proceed with the next lesson.

Send us three samples of your work on the copies, and kindly arrange them in the same order as here given. It would also be a good plan for you to send us samples of your own signature, using the styles of capitals you like best for it, and we will endeavor to offer such suggestions as will help you improve it. Do not write too large, and do not shade. Write at a good rate of speed, to get clean-cut lines, but do not rush ahead without seeing where your lines are going and how the work will look when done. You want movement and speed, but they must be under control.

LESSON 12.

96. Copy No. 75.—The figure 1 should be a downward stroke on the main slant and one space in height. Do not shade or curve the stroke. The 2 is not a difficult figure if given proper study. It is a small Q. Make a small dot or loop at the top and curve the downward stroke until the base line is reached, then end with a compound curve, or a straight line. For the 3, begin as for the 2 and curve well the downward strokes. Aim to keep the figure plain and clear. Notice the direction of the ending stroke. See that the downward stroke of the 4 is higher than the first and somewhat curved, and that the horizontal stroke is a little

LESSON 12.

(Your Residence and Date.)

79

The Inter. Comm. Schools.

Gentlemen: This is a specimen of my writing after completing your course of lessons in penmanship

Yours truly.

(Your Class Letter and Number.)

(Your Name.)

750813 A

above the base line and nearly horizontal with it. Give attention to slant. The 5 is much like figure 3 in formation. Be sure to connect the horizontal straight line to the top of the first part of the figure; make the ending stroke as in the 3. For the 6, begin a little above one space in height and curve the downward stroke slightly. Do not make the lower part too small. Make the first part of the 7 short, and follow with a straight line extending below the base line and on the main slant. The curved stroke of the 8 should be made first; give attention to the slant and direction of the second stroke. The 9 is an *a* and the last part of the 7. This figure extends below the base line. The 0 is practically the same as the letter *O*. In book work this figure may be made perfectly round.

For the following copies, make the *a*, *c*, and *o* very small. The downward stroke should be made firmly and on the main slant; a slight shade at the base adds strength. Do not make the letters too far apart.

97. Copy No. 76.—Practice easily and freely; study every figure closely; and grasp every opportunity for improvement.

98. Copy No. 77 and No. 78.—Bookkeepers and others engaged in clerical work are often required to write a very small style. The style given is undoubtedly the best for all such work.

99. Copy No. 79.—This is the last lesson in the course, and we have included in it this copy, not only because of the excellent practice it affords, but also because it will give you a specimen, prepared under instruction, to compare with that written at the beginning of the course of lessons. Note carefully the arrangement of the different parts of the exercise, paying particular attention to those that you are to add, and endeavor to follow this arrangement in your work.

Only thoughtful, conscientious practice can produce the best results. Apply yourself earnestly, and you will be successful in making satisfactory improvement and acquiring a good handwriting.

VERTICAL PENMANSHIP

GENERAL INSTRUCTIONS

PRELIMINARY REMARKS

1. Advantages.—The advantages of a good handwriting are too well understood to require mention. Many competent authorities say that the position of the body assumed in vertical writing is less injurious to the health, that time and energy are saved, and that the writing looks better than slant writing.

2. Qualifications.—The only qualifications necessary are a good eye, normal hand, determination, and perseverance. Vertical writing is more easily learned, written, and read than slant writing, and it is reasonable to expect that the student who will pursue these lessons faithfully may become a good penman. The method given of presenting the subject is simple and direct, and experience has shown it to be the very best that has been devised for producing a practical handwriting. The results, however, depend as much on the student as on the plan of instruction.

3. Specimens.—Before proceeding with the lessons, write two pages of specimens, each containing one set of capitals, one set of small letters, one set of figures, and the following short letter:

For notice of copyright, see page immediately following the title page

Your address and the current date

*International Correspondence Schools,
Scranton, Pa.*

Gentlemen:

*This is a good specimen of my writing before beginning
your lessons in penmanship.*

Yours truly,

Your signature

Keep one set of these specimens and send the other to us immediately.

MATERIALS

4. Quality.—No one can expect to do good work without good tools, and the student should be provided with the best. The difference between the price of a good and an inferior article for writing purposes is too slight to be considered, and the best materials are an incentive to do good work.

5. Pens.—Vertical writing requires a fairly coarse pen with a smooth point. Such a pen will not produce fine hair lines, but it will stand resistance and at the same time produce a smooth, firm line. Spencerian vertical pens graded “fine,” “medium,” and “coarse”; Esterbrook 556 and 570; and Gillott’s vertical pens, are all good. The finer of these are recommended for the more advanced pupils.

6. Penholder.—There is nothing better than a plain, straight holder made of either wood or rubber, slightly tapered, and having a cork or rubber base on which to rest the thumb and fingers. A holder with a metal ferrule should be avoided. It is not only unpleasant to the touch but it is injurious to the nerves, on account of the metal being a conductor of electricity, which passes from the pen point to the hand.

7. Ink.—In order that one may write with confidence, the ink should flow freely, and it should be as black as

possible. Stafford's, Carter's, Arnold's, and Thomas's are all reliable.

8. Blotter and Pen Wiper.—A good blotter and pen wiper should always be at hand. A blotter is used not only to absorb the surplus ink but also to rest the hand on, so that the paper may not be soiled. The pen wiper should be used frequently to keep the pen clean, so that the ink will flow freely from it. A wet sponge is the best wiper. A small piece of chamois skin or a cotton cloth, however, will answer.

9. Paper.—Always provide a liberal quantity of good letter or foolscap paper; not necessarily the most expensive, but a paper of fair weight, with a hard, smooth finish, without gloss.

POSITION

10. Position of the Body.—There are three good reasons why a student should assume a correct position at the desk: First, it permits free play to the circulatory and respiratory organs; second, it allows control of the muscles of the arm and hand; third, the writer feels, appears, and acts better.

Sit squarely in front of the desk, leaning slightly forwards without bending the back. The right arm should be placed on the desk at right angles to the left, both elbows off the desk and quite near the body without touching it. The left hand should be used to hold or steady the paper. The feet should rest squarely on the floor, the left foot a little in advance of the right, a position that enables one to rise without changing the position of the feet. This will give necessary firmness as well as ease and comfort. (See Fig. 1.) While writing, every muscle of the hand, arm, and body should be in a relaxed condition.

11. Position of the Paper.—While the ideal position of the paper for children is parallel to the front edge of the desk, as shown in Figs. 1 and 2, the person accustomed to



FIG. 1



FIG. 2



FIG. 3



FIG. 4

slant writing will find it more natural and easy to slant the paper a little to the right, as shown in Fig. 3, so that the arm will have more room to rest on the desk, but not so much as in slant writing. The paper should be placed a little to the right of the middle of the body, as shown in Figs. 1 and 3, so that the pen will begin at a point opposite the breast bone. If the pen begins at a point to the left of the breast bone, the writing will slant to the left of the vertical, and will lead to backhand writing. It is very important that these points should be carefully observed and followed until they become a habit.

12. Position of the Hand.—One of the strongest claims made for the superiority of vertical over slant writing is the naturalness of the position of the hand in holding the pen. No turning or twisting of the hand or wrist into an abnormal position is necessary in vertical writing. Drop the hand to the side in a natural position; then raise and place it on the desk as you find it. All of the fingers will be in a slightly bent position, as shown in Figs. 2 and 3, the first finger being bent a little less than the second; the second, less than the third; the third, less than the fourth. Place the penholder between the thumb and first finger, both being in a slightly bent position, with the first finger on the top of the holder and about 1 inch from the point of the pen, as shown in Fig. 2; place the end of the thumb on the holder opposite the first joint of the second finger, as shown in Fig. 4. The second finger should drop a little to the right of the holder, so that the holder will pass opposite the root of the finger nail, as in Fig. 4. The third and fourth fingers should be drawn back so that they separate from the others at the first joint of the second finger, as in Figs. 1 and 2, resting them on the sides of the fingers, as in Fig. 4, or, better, on the nails, as in Fig. 3. This, with some shaped hands, is difficult. One of the best tests of the correctness of the position of the fingers holding the pen is that they can be moved easily and naturally and that the pen so held will move in a vertical line.

MOVEMENTS

13. There are four movements recognized in writing: the *whole-arm*, the *finger*, the *muscular* or *forearm*, and the *combined* or *mixed*.

14. The **whole-arm movement** consists of the independent motion of the whole arm from the shoulder, using all of the muscles that control the joints of the arm and hand, the only rest being on the pen and nails of the last two fingers. This movement is used in making large capitals and ornamental work, and also in writing on the blackboard, where there is no possible rest for the arm and hand.

15. The **finger movement** consists of simply moving the thumb and fingers by extending and contracting them. While this movement is not to be recommended for exclusive use, it can be used to advantage at the beginning, when learning the forms of the letters. The student will find he has a more sure control of the muscles of the joints of the hand than of the joints of the arm.

16. The **muscular, or forearm, movement** consists of resting the fleshy part of the forearm on the desk in a relaxed condition, the elbow just off the desk, and simply pushing and pulling the arm back and forth in the sleeve without moving the cuff of the sleeve. This brings into action the muscles of the shoulder joint, which run down from the shoulder to the spine. These are the muscles that very largely control the pull motion of the arm, and the muscles running down from the shoulder to the chest are those that very largely control the push motion. There are other muscles that control the smaller joints of the arm and hand, but they are of minor importance as compared with the shoulder muscles. To acquire a free, smooth, and rapid handwriting, these muscles must be brought under quick control, until their use has become a habit. This is possible with every one that is willing to give it thoughtful, painstaking practice.

17. The **combined, or mixed, movement** is just what its name indicates—a combination of the other movements—a simultaneous action of the arm and hand, one working in unison with the other. It is the ultimate result of the training that comes from the other movements. It becomes an ideal movement when all of the muscles controlling the joints of the shoulder, elbow, wrist, and fingers respond quickly to the mandates of the will.

DEFINITION OF TERMS

18. Before entering on the study of a subject, it is important to know the meanings of the terms used. The following are those with which the student of penmanship should be familiar:

Base Line.—The real or imaginary line on which the writing rests.

Circle.—A plane figure bounded by a curved line that is everywhere equally distant from a given center.

Connective Slant, or Line.—A curved line slanting 45° to the right of the vertical. The line may be a simple or a compound curve.

Headline.—The real or imaginary line to which the short letters extend.

Left Curve.—A curved line on the left-hand side of a circle.

Lower Turn.—The turn at the bottom of a letter.

Main Line.—A firm, straight, vertical line without shade.

Right Curve.—A curved line on the right-hand side of a circle.

Sharp Turn.—The point where two lines running in different directions meet and where the pen stops before changing direction.

Space.—The height of the small *i*, without the dot, is the unit of measurement for both height and width of letters, and is called a space.

Straight Line.—A line that does not change direction throughout its entire length.

Top Line.—The real or imaginary line to which the loop and capital letters extend.

Upper Turn.—The turn at the top of a letter.

PROPORTIONS OF LETTERS

19. The short letters are one-half the height of the loop and capital letters, the small *i* being the standard, or unit of measurement. The *t*, *d*, and *p* should not be made quite so high as the loop and capital letters; or, to be more definite, they should be one-fourth of a space shorter, as shown in Fig. 5. The *r* and *s* should be one-fourth higher than the short letters. The *p*, *f*, *y*, and *g* should extend one space below the base line, and all loop letters one and one-half spaces below, making the crossing on the base line. The crossing of the loop above the line should be a little less than one space above the base line.

The word *upright*, shown in Fig. 6, illustrates the different lengths of letters, both above and below the base line. The distances between the down strokes in letters, as well as those between letters in words, is shown in the word *nine*, Fig. 7.

It will be observed that the *o*, *a*, *c*, *d*, *g*, and *q*, shown in Fig. 8, are based very largely on the direct circle, and the *x*, *s*, and *p* on the reversed circle. All of the other small letters are based on the square.

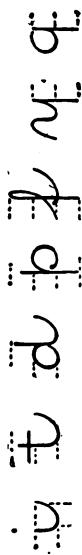


FIG. 5

PROPORTIONS



FIG. 6

SPACING



FIG. 7

LETTERS BASED UPON THE CIRCLE



FIG. 8

THE LESSONS

20. The lessons follow in their regular order. Each consists of photoengravings of pen-written copies and the explanations and directions for practice. In preparing the work for examination, write each copy at least three times. *Never send in more than one lesson at a time.*

LESSON 1

Copy 1.—*Small o*: This letter begins and ends at the headline and is made with one motion of the pen; that is, the pen continues to move from the beginning to the finish of a letter, there being no sharp turn where it stops to make a change of direction. The down strokes are a little firmer, or stronger, than the up strokes. This is because the muscles that control the movement of the hand toward the body are stronger than those that push the hand from it. Practice the copy freely, using a strong, rolling motion, and maintaining a fair rate of speed.

Copy 2.—*Capital O*: This letter is made twice as high as the small letter. It is shown in several difficult combinations—joining the *n* and connecting with the top of the *w*. Maintain a correct position of the body, observe the directions for holding the pen, and be careful of the movements. Practice the copy until the muscles respond quickly to the will.

Copy 3.—*Small c*: This letter appears at the beginning of a word, between two other letters, and two are shown in combination. Study these forms and be careful to get a uniformity of the down strokes.

Copy 4.—*Capital C*: Begin with a short, vertical, straight line; then trace the circle a few times with a free, smooth motion, but not necessarily rapid. Finish the letter at the headline. Make the single *C*, and write the words with

LESSON 1

1 o o on one none moon
2 O O One Over Owen
3 o c cone come ocean occur
4 C C Cone Corner Concern
5 q q qun gage gang gong
6 G G Great men are workers.

7 d d due dine dinner
8 D Do not fail to improve.
9 a a an am crane cream
10 A Are you in earnest?
11 e ear are ever exceed
12 g E Eunice Emma Emerson

the same strong but smooth motion, observing carefully the uniformity of the small letters.

Copy 5.—*Small g*: Begin by tracing a circle; then add the loop or the straight, vertical line, according to the style of letter used in different parts of a word. Write the words with a strong, pulling, rolling motion, giving fulness to the round turns at the top and the bottom of the letters.

Copy 6.—*Capital G*: The first part of the letter is like *C*, and should be drilled on in the same way. Study carefully the up stroke of the loop, and give special attention to the liberal spacing between the words in the sentence.

Copy 7.—*Small d*: This letter is formed from the circle. Make and trace the circle as indicated in the copy, to gain a free control of the muscles as well as to get a clear idea of the form, and then apply it to the *d* in the words, keeping constantly in mind the smooth touch of the pen that will lead to quality of line in the letters.

Copy 8.—*Capital D*: The shape of this letter and the motion in making it should be studied with great care. Observe the small loop at the bottom of the letter and the oval at the top. Drill especially on the oval by tracing it as shown in the copy and apply it to the beginning of a sentence. Notice every new combination of small letters and try to show improvement in the general appearance of the sentence.

Copy 9.—*Small a*: This letter appears at the beginning of a word and between other letters. It should be treated practically the same as the small *d*. Inasmuch as this copy is composed of short and not difficult words, there should be freedom of action. This will result in a good quality of line.

Copy 10.—*Capital A*: This letter is similar in shape to the small *a*, the difference being largely in the proportion. The capital is based on an oval and the small *a* on the circle. Practice the letter in the same way as before, and then write the sentence as if you were asking the question. This will enable you to make your writing practical—thought and act will become one. Study carefully the shape of the interrogation point.

Copy 11.—*Small e*: This letter is shown as it appears alone, at the beginning of a word, and between other letters, giving its formation from the base and from its connection with the top of another letter.

Copy 12.—*Capital E*: Make a short, vertical, straight line and then trace the circle both at the top and at the bottom, finishing at the headline, the upper circle being a little smaller than the lower one. The loop joining the upper and the lower parts of the *E* should be horizontal. The *E* joined to the small *u* and another to the *m* gives different combinations. These should be practiced until the combinations can be made with ease.

LESSON 2

Copy 13.—*Small n*: Observe that this letter occupies three squares, as indicated by the dotted lines, and that it appears in the copy in different parts of a word. This copy is not difficult and should be practiced with the view of freedom of motion, keeping in mind the uniformity of the up and the down strokes.

Copy 14.—*Capital N*: This letter is one of the “reversed motion” class of letters, the motion being distinctly opposite to the *O*, *C*, *G*, *D*, *A*, and *E* in the last lesson. Begin by making a short, vertical, straight line, which gives a little momentum to the hand, and then trace the circle several times until you can make a full, round turn, and reverse the motion at the bottom. Following this, make the *N* and write the sentence, observing carefully the spacing and the difficult combinations.

Copy 15.—*Small m*: This letter occupies four spaces in width, or one more block than the *n*. The same instructions apply to the two letters.

Copy 16.—*Capital M*: Practice making the *M* in the same manner as the *N*, as indicated, and then write the rest of the copy, observing the punctuation marks. Study carefully the form of the figures and the general appearance of the whole line.

LESSON 2

13 *n nine run men man*
 14 *N No time should be lost.*
 15 *m mum mine manner*
 16 *M Monday, March 2, 190 "*
 17 *x z z ox mix zero zinc*
 18 *X Texas Z Zero zone*

- 19 w win new renew review
20 W Waste makes want.
21 q qu quire quit quire
22 Q Quick come, quick go.
23 v vum vine over oven
24 V Vigorous work wins.

Copy 17.—*Small x*: Notice that this letter is based very largely on the direct and indirect circle, and that the first part of the *x* and of the *z* are very much alike.

Copy 18.—*Capital X*: It will be seen that the upper part of the *X* and also of the *Z* is based on a larger circle than *N* and *M*. Work for results in form and easy motion.

Copy 19.—*Small w*: This letter is the *u* doubled, and each part is practically the same width as a *u*. The connection between *w* and *i* should have attention and careful practice.

Copy 20.—*Capital W*: The instruction given for the practice of *N* and *M* applies equally well to the *W*, except that the point where the pen stops to make the sharp turn is at the bottom of the *N*, while in the *W* it is at the top.

Copy 21.—*Small q*: This letter is made with the same motions as the *g*, except that the down stroke of the loop turns to the right instead of to the left. The loop should be the same length in both letters, and the distance between the *q* and *u* should be practically the same as between the down strokes of the *u*.

Copy 22.—*Capital Q*: The instructions in regard to the drill on the circle in the capital *X* and *Z* applies equally well to the *Q*. The loop at the base should be horizontal.

Copy 23.—*Small v*: In writing a word containing a *v*, great care should be given to the connection with other letters.

Copy 24.—*Capital V*: Drill on the *V* according to the instructions given for the *W*, and write the sentence, thinking of what you write as well as of how you make the form of the letters and the combinations.

LESSON 3

Copy 25.—*Small u*: This letter is two spaces wide and is made the same as *i*. Different combinations are shown.

Copy 26.—*Capital U*: Drill on the circles in the *U* until confidence is felt in control of the hand, and then make the

single letter and follow it by writing the sentence, giving attention to both form and free control of the hand.

Copy 27.—*Small y*: Study carefully the shape of the first part of this letter, which is the same as the last part of an *n*. The loop crosses on the base line and finishes at the headline, and is one and one-half spaces long below the base line. The final *y* is finished with a straight, vertical line extending one space below the base.

Copy 28.—*Capital Y*: Practice tracing the circle; make the loop below the base the same length as that in the small *y*, and then write the sentence, observing the punctuation and uniformity of the up and the down strokes.

Copy 29.—*Small i*: This letter, without the dot, should fill one square block, as indicated by the dotted lines. Drill on the words in the copy to learn the different combinations.

Copy 30.—*Capital I*: Study carefully the lower part of the letter and observe that it is one-half of a circle. Drill by tracing the circle and follow this by making an *I* and writing the sentence.

Copy 31.—*Small j*: Observe that the loop is the same as in the *y*. Make the *j* and write the words with the different combinations.

Copy 32.—*Capital J*: Trace the letter as it appears in the copy, working for free control of the muscles as well as for shape of the letters. Make the single *J*, and write the name and date, observing the punctuation marks and shape of the figures.

Copy 33.—*Small h*: This letter is two spaces high and three wide. It is shown at the beginning and at the end of a word.

Copy 34.—*Capital H*: Trace the letter as indicated in the copy, and study the shape and the movement that produces it. Make the single *H*, and write the sentence as if you were giving advice.

Copy 35.—*Small k*: This letter is so nearly the shape of an *h* that the same instruction will apply except that the last part is a little higher and requires more care.

LESSON 3

- 25 w u w m r u n u n i o n
 26 U Use the best materials.
 27 y y y o u y e a r w a y s a y
 28 Y Yours, with great hope.
 29 i i i n w i n w i m a i m r a i n
 30 d d I am bound to succeed.

31 j join joint rejoin ajar.

32 J John J. James, June 17, 190.

33 h he hem hush high

34 H He that is wise is honest.

35 k ke kin kind ink kink

36 K Keep your own counsel.

LESSON 4

- 37 s sun sum cases miss
38 S Scorn every injustice.
39 l line will alone illness
40 L Let wisdom be thy guide.
41 t tin tink tent let letter
42 T Think before you act.

43 f fun file of off offer

44 F Few words are best.

45 p pin pen pun up upper

46 P Pay all of your debts.

47 b ban able rub rubber

48 B Be not vexed over trifles.

Copy 36.—*Capital K*: Observe that the tracing exercise of the *K* has both the direct and the reverse motion of the circle. The loop that joins the parts together should be horizontal. Write the sentence with a graceful movement.

LESSON 4

Copy 37.—*Small s*: Observe carefully the reversed motion of the circle that produces the main part of the *s*. Drill on the tracing. Make the single *s* a little higher than the other short letters and write with care the letter in the different combinations.

Copy 38.—*Capital S*: The lower part of the capital *S* is also based on the circle, and should be practiced until the muscles will produce it with ease. Make the single *S*, and write the sentence, which has some difficult combinations.

Copy 39.—*Small l*: The loop of the letter should cross three-fourths of a space above the base and be two spaces high, and two spaces wide. Make the *l* and write the words with *l* combinations.

Copy 40.—*Capital L*: Make a short vertical line at the beginning of the letter, and follow it with a small circle, tracing it several times; then descend with a vertical compound curve to the base line, forming a loop, and finishing at the headline with a horizontal compound curve. Write the sentence with a firm, strong motion.

Copy 41.—*Small t*: Observe that this letter is not quite so high as the loop letters, and that the crossing is one space long and equal on the two sides of the down stroke. The final *t* should be without the crossing. The final up stroke is used as a substitute for it, to make the letter more simple, so that it can be written rapidly.

Copy 42.—*Capital T*: This letter begins with a vertical straight line made very short, joined with a horizontal compound curve to a vertical compound curve, which should be made nearly straight. It is finished with a dot at a point a little to the left of the beginning. Practice the *T* with a free, graceful movement.

Copy 43.—*Small f*: This letter should extend two spaces above the base line and one below. The pen should be removed at the bottom of the final stroke. The width is two spaces. Observe that the *f* is used in different combinations.

Copy 44.—*Capital F*: The instructions given for *T* apply to the *F*, except that this letter is finished with a horizontal straight line about one space long and half the height of the letter. Drill as indicated in the copy.

Copy 45.—*Small p*: The first part of the *p* is a little less than two spaces above the base line and one below. Remove the pen at the bottom and finish the letter with a reversed circle, terminating with a dot. Practice as shown in the copy.

Copy 46.—*Capital P*: This letter begins with a slight curve, merging into a vertical straight line. Remove the pen at the bottom and finish with a reversed circle, terminating with a dot. The best results will be obtained by a systematic drill on the copy.

Copy 47.—*Small b*: Observe that the shape of the first part of the *b* is the same as the first part of the *l*, and the last the same as the final part of the *w* and the *v*. Practice with the view of mastering the difficult *b* combinations.

Copy 48.—*Capital B*: The first stroke of the *B* is the same as in the *P* and the rest is based on the two reversed circles of about equal size. Practice this with the same end in view as in the small *b*.

LESSON 5

Copy 49.—*Small r*: This letter is a little higher than the *i* and should be made with three simple curved lines and one straight down stroke. Do not make a compound curve in the down stroke. The words in the copy involve difficult combinations of the *r*, and should be practiced with the view of mastering them.

Copy 50.—*Capital R*: This letter is made in the same way as the *B*, except that the loop is a little shorter and that the final down stroke is a vertical compound curve. Practice according to the plan in the copy, and do not scatter your energy.

LESSON 5

- 49 r run or error runner
 50 R Read only the best books.
 51 O H King. E. G. Case. A. D. Hunter.
 52 J. F. Loomis. N. Miner. X. Z. Zimm.
 53 P. B. Rice. U. V. Wilson. I. J. Sims.
 54 L. W. Lewis. S. V. New. V. W. Young.

⁵⁵ 1 2 3 4 5 6 7 8 9 0 # \$ % & ' () * + , - . : ;

⁵⁶ # 9 8 7 6 5 4 3 2 1 0 \$ 1.4,679,012,358.00

~~~~~ Work ~~~~~

<sup>57</sup> "Work that is not finished is not work at all; it is merely a botch, a failure."

## LESSON 6

*Conquest*

58 "The conditions of conquest are always easy. We have but to toil a while, endure a while, believe always, and never turn back."

## Think for thyself.

59

"Think for thyself - one good idea,  
But known to be thine own,  
Is better than a thousand gleaned  
From fields by others sown."

**Copy 51-54.—Review:** The purpose of these lines is to review different capitals, including all of the direct oval letters and also *H* and *K*. Another purpose is to show how these letters may be formed into a signature, which is a very important thing to know. There is nothing more interesting and useful for practice. Observe that some of the capitals are joined together, which will be suggestive to the student in joining together the initials in his name. It is advisable for every one to make a study of his own signature, and when he has found one that he likes, one that is perfectly legible, he should make it a practice to drill on it until the result becomes a habit. There is but one way by which this can be accomplished—by always trying to write the combination the same way.

**Copy 55.—Figures and Characters:** The figures should be made a very little higher than the small letters. Make a careful study of the shape of the figures and characters. The figures, with the exception of the 6 and the flourish on the 8, are all of the same height; the 7 and 9 descend a little below the base line. This copy should receive much practice and should be made with a fair rate of speed.

**Copy 56.—Review:** Observe that this is a review of the figures and two of the characters. They should be written with greater speed than the former.

**Copy 57.—Paragraph:** The purpose of this copy is to teach the mechanical form of a paragraph, which begins about  $\frac{3}{4}$  inch to the right of the beginning of the lines, and also to express thought in well-formed letters.

---

## LESSON 6

**Copy 58.—Indention:** The purpose of this copy is not to teach how to write a word or a sentence, but to show the indention of a paragraph. A person may be able to repeat the same sentence and make a creditable page, but may not be able to write a pleasing page composed of several sentences. This copy is composed of two sentences, with a number of punctuation marks, which should be made with

care. First, read and study the copy carefully from the standpoint of the whole, not from that of a single letter or word; then write it with confidence and with a free, smooth motion, which will produce a pleasing effect. When the work is examined and criticized, it will be judged by its appearance as a whole.

**Copy 59.**—*Stanza*: This copy contains another difficulty of mechanical arrangement, every other line being indented from  $\frac{1}{2}$  to  $\frac{3}{4}$  inch. Study the copy carefully and write it with the same points in view as in writing the previous paragraph.

---

### LESSON 7

**Copy 60.**—*Receipt*: Business forms are of such importance in every-day life that their use in connection with the subject of penmanship requires no explanation.

A *receipt* is a written or printed statement or acknowledgment of the receipt of money or other value. The most common kinds are on account and in full of account. *On account* simply means that a part of the indebtedness has been received; *in full of account* means that the whole indebtedness has been canceled. A receipt may be given for rent, for a note, to apply on a partial payment of a note, for tuition, and for various other causes.

The writing of a receipt involves mechanical arrangement, capitalization, punctuation, good writing, and the thought expressed. One of the secrets of success in this work is in learning how to look at the copy to gain the essential points; and how to sift them from the non-essential.

**Copy 61.**—*Due Bill*: This copy is also a common business paper. It should be studied with the same thoughtful care as the receipt.

A *due bill* is a written acknowledgment of debt, and is usually payable in merchandise, but it can be made payable in money. It is more common to make it payable on demand than at some stated time. If it is desired to make it transferable to another person, or negotiable, the words "or order" should be inserted the same as in a promissory note.

## LESSON 7

60

\$960.20

Albany, N. Y., April 1, 190  
Received of Wilson E. Thomas  
Nine hundred sixty  $\frac{20}{100}$  Dollars,  
in full of account.

W. W. Utley.



61 \$47.50 Lowell, Mass., Nov. 3, 190  
Due C. G. Zuinton, on demand,  
Forty-seven  $\frac{50}{100}$  dollars, in goods  
from my store.

John H. King.

## LESSON 8

62      \$2699.10      Scranton, Pa., May 4, 190.

On demand I promise to pay  
 L. L. Brown, or order, Twenty six  
 hundred ninety-nine  $\frac{10}{100}$  dollars.  
 value received.

Wm. D. Hunter.

63

Atlanta, Ga., June 1, 190

Mr. W. V. Wilson,

Bought of P. B. Rounds.

|        |                |     |        |               |        |
|--------|----------------|-----|--------|---------------|--------|
| May 26 | 1000 bu. Oats, | .55 | 550    | —             |        |
| " 27   | 250 " Wheat,   | .61 | 152 50 | 50            | 702 50 |
|        | Paid.          |     |        |               |        |
|        |                |     |        | P. B. Rounds. |        |

## LESSON 9

Columbus, O., Feb. 22, 190

64-

Mr. E. V. Syman,

307 Vermont Ave.,

Washington, D.C.

Dear Sir:- Your letter of the  
18th inst. is received.

I hand you herewith check  
on the Union Trust Co. for \$14.50,  
which please place to my credit,  
and oblige.

Yours truly,

A. V. Rice.

## SUPERSCRPTION

65

Miss Lucy L. Sims,  
 Hampton,  
 Washington Co. N.Y.

Hon. A. E. Bryant,  
 Weston, N.Y.

Mr. R. H. Zaner,  
 404 Main St.,  
 Buffalo,  
 N.Y.

W. H. Worthington.

## LESSON 10

66



Dear William:

Will you  
be so kind as to loan  
me, for a few days, "Out-  
lines for the Study of  
Art"? By so doing you  
will greatly oblige,

Your friend,

Jno. H. Case.

Wednesday,

Aug. 14, 190

## LESSON 10—(Continued)

67

B

My dear John:

I take great pleasure in sending you the desired book, and hope you will enjoy its perusal.

It has been a very profitable book to me.

Yours very truly,

Wm K. Brown.

Thursday Morning,

Aug. 15, 190

## LESSON 11

Review

68

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 &amp;c.

A quick brown fox jumps over the lazy dog.

---



~~~~~ Rapid Printing ~~~~~

69

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 $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ $\frac{4}{5}$ $\frac{7}{8}$

A quick brown fox jumps over the lazy dog.

~~~~~

there are no two superscriptions that are exactly alike, it requires a good eye and much practice to adapt the matter to the space.

Write these copies with great care.

---

### LESSON 10

**Copy 66 and 67.**—*Friendly Notes:* The purpose of these copies is to teach how to write a friendly note, how to answer one, and also how to arrange them on commercial note paper. First, observe the appearance of the whole page of each and then carefully analyze the arrangement of the different lines; second, study the language that expresses the thought; third, study the letter forms and combinations.

Such notes are written on commercial note paper or on the note paper that comes in boxes, with envelopes to match. The ordinary note paper is 5 inches by  $7\frac{1}{2}$  inches, and is folded twice to fit the envelope, while that which comes in boxes varies in size and is folded once to fit the envelope; a popular size is  $5\frac{1}{2}$  inches by 7 inches.

Write the note of request several times.

It will not be necessary to make the monogram shown at the top of the note.

---

### LESSON 11

**Copy 68.**—*Review:* This copy is a review of all the capital and small letters separately, and gives a sentence containing all of the small letters of the alphabet in nearly all of the different combinations. Drill on each letter separately before practicing the entire copy. These specimens should show a quality of work superior to the others, both in form and movement, and they will be a test of the student's perseverance. Every line will be a picture of the touch and motion that produced it, and each letter and combination will be closely examined and criticized in a spirit of justice and with a view of benefit to the student.

**Copy 69.**—*Rapid Printing:* With the exception of the specimen page, the final copy of the series has now been

## LESSON 12

70

International  
Correspondence Schools.

Scranton, Pa.

Gentlemen:- This is a specimen of  
my writing after completing your  
course of lessons in penmanship.  
Yours truly,

reached, which is a few lines of rapid printing in a style well adapted to business use. The forms and proportions are the same as in writing. It is necessary, in printing, to acquire a firm, steady touch of the pen, keeping the lines uniform in width, spacing, and height, and as nearly as possible of the same strength.

---

### LESSON 12

**Copy 70.**—*Specimen:* This copy is nearly like the letter the student was asked to write before beginning practice. The work on this specimen should show that the eye has been trained to see better and the muscles to act better, which means greater skill.

Study this letter carefully and observe the arrangement of the different parts, paying particular attention to those to be added. Give it conscientious practice, for it should be an improvement over the first specimen.

# GRAMMAR

(PART 1)

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## INTRODUCTION

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### LANGUAGE AND GRAMMAR

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#### LANGUAGE

1. The word *language* comes from the Latin word *lingua*, meaning "the tongue." Ages ago, the only language used by man was spoken, but in course of time, need arose for some means by which thought could be recorded and preserved. This need slowly led to better and better forms of writing, and centuries later, to printing.

**Definition.**—*Language is the body of uttered and written signs used by man to express thought.*

2. **Letters and Words.**—A *letter* may be regarded as the visible symbol of a sound. A written or printed *word* does for the eye exactly what a spoken word does for the ear. Suppose that the word *horse* is heard or seen. At once something like a pictured horse is formed in the mind; this mental picture or image is called an *idea*—a word that means "an appearance" or "a thing seen."

These mind pictures of things that we see often, such as cat, dog, boy, house, moon, seem almost as real to us as the things themselves. Not every word, however, whose meaning and uses we know causes so clear a mental picture as do

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the names of things familiar to us, yet every word produces some effect in the mind, and this effect is called an idea.

**Definition.**—*A letter is the symbol or representation of an oral sound.*

**Definition.**—*A word is the symbol or representation of an idea or mental image.*

**3. Definition of Sentence.**—When words are arranged in proper order, and when all the words that are needed to make a complete meaning are taken together, we have a *sentence*. In a properly constructed sentence, the mental pictures or ideas expressed by its words follow in a kind of procession, and form a complete *thought*. A sentence is, therefore, the symbol of a thought, just as a word is the symbol of an idea.

**Definition.**—*A sentence is the oral or written symbol of a thought or a complete meaning.*

---

#### GRAMMAR

**4.** The study or science called *English grammar* includes everything that is known about English letters, words, and sentences. But no grammar contains all this information; most of it is found in books having other names—spellers, dictionaries, etymologies, rhetorics, etc.

**Definition.**—*English Grammar is the science that treats of the correct use of the English language, oral and written.*

**5. Divisions of English Grammar.**—The subject of the grammar of our language is usually divided into four general heads:

1. *Orthography*: the grammar of letters, spelling, and pronunciation.

2. *Etymology*: the grammar of words—their origin, history, composition, and the changes or modifications in form and use that they undergo.

3. *Syntax*: the grammar of the sentence—its forms, varieties, and the dependence and relation among themselves

of the parts that compose the sentence, as well as the arrangement of those parts.

4. *Prosody*: the grammar of verse, including everything relating to poetical composition.

**6. Unit of Thought in Grammar.**—Every subject has some central point of interest—some matter of consideration of higher importance than any other, and to which everything else is secondary. In orthography and etymology, it is the *word* that fixes the attention. But these divisions of grammar are only preparatory to the study of a more important branch of the subject—syntax, the science of the *sentence*. The sentence is, therefore, the unit of thought in grammar.

**7. The Domain of Grammar.**—The principal function of grammar is to investigate the sentence. This includes the consideration of its nature, varieties, forms, the parts of which it is made up, the relations of these parts to one another, and the laws and principles by which the correct forms of sentences are regulated.

Sentences combined give the many varieties of composition in prose and poetry. The various questions arising with reference to the best possible construction of these combinations of sentences are discussed in other branches of grammar, such as composition, rhetoric, philology, and linguistics in general. It should be carefully noted that, in the sense in which the word grammar is here employed, the science deals mainly with the sentence.

## THE SENTENCE

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### CLASSIFICATION ACCORDING TO USE

**8. The Arrangement of Words.**—There are two ways in which words may be arranged:

1. *Independently*, or *out of relation* to one another.
2. *Dependently*, or *in relation* to one another.

Thus, we may utter or write a number of words so that they shall convey no thought:

the the of in its lays some nest bird cuckoo other one egg

The words here do not help one another to express thought; they are out of relation.

Let us now place the same words in relation.

The cuckoo lays its one egg in the nest of some other bird.

The words used here are the same as those above, but the result is different. The words are now in relation, and they express a meaning, not only separately, but collectively. They are so joined as to express a thought, and the thought is complete.

---

### EXAMPLES FOR PRACTICE

Arrange the following words in such order that each group will express a thought, and will be therefore a correct sentence:

- (a) August 5 telegram the Atlantic first the ocean was sent 1858 across
  - (b) May 24 to the the Bridge public was opened Brooklyn 1883
  - (c) Albany from New York arrived 1809 first the August 9 steam-boat at
  - (d) You exactly the when century tell twentieth can began?
  - (e) More beautiful in spring in the fall the are colors than trees of the
- 

**9. Different Uses or Functions of Sentences.**  
There are only three uses or purposes that are served by sentences:



1. *To Make a Statement or Declaration.*—If a person has some knowledge or information that he wishes to convey to others; that is, if he wishes to tell something, he makes use of a form of sentence called a *statement* or *declaration*.

An honorable boy is likely to become an honorable man.

I slept and dreamed that life is beauty;

I woke and found that life is duty.

2. *To Ask a Question.*—A person may desire some information that he believes another person can furnish. In order to obtain it, he employs a form of sentence called a *question* or *interrogation*.

Does every man really meet his Waterloo at last?

Are you always able to say no when you ought to say no?

3. *To Express a Command or an Earnest Wish or Entreaty.* A person may wish to impose his will on others, or to have it known that he has a strong desire that something shall or shall not be or be done. To accomplish this object he expresses his thought so as to indicate that it is a command or a wish.

Study your lessons.

Do not abandon me here to my enemies.

Pity the sorrows of a poor old man.

10. Sentences, therefore, may be used *to tell* or *declare*, *to inquire* or *question*, and *to command* or *entreat*.

**Definition.**—*A declarative sentence is a sentence used to tell or declare something.*

**Definition.**—*An interrogative sentence is a sentence used to ask a question.*

**Definition.**—*An imperative sentence is a sentence used to express a command, a wish, or an earnest entreaty.*

---

#### EXAMPLES FOR PRACTICE

Write sentences as directed below:

(a) Five declarative sentences.

(b) Five interrogative sentences.

(c) Five imperative sentences.

**11. Exclamatory Sentences.**—A person may make a statement, ask a question, or express a command under the influence of such earnestness, anger, sorrow, or other emotion that the sentence becomes an *exclamation*. Thus, every variety of excitement may be shown in speaking such sentences as the following:

The Kremlin is on fire, sire.

Do you imagine that I will submit to such extortion?

Leave the house at once.

But in whatever manner these sentences are uttered, they are still respectively a statement, a question, and a command.

**12. Punctuation and Capitalization of Sentences.** Besides the words that compose sentences, certain points, or marks of punctuation, are necessary. If a sentence is very long, one or more of these marks of punctuation may be needed within the body of the sentence to separate some of its parts from one another; but whether a sentence be long or short, some kind of point must be placed at its end. One of the following three marks of punctuation should be used at the end of every sentence:

The *period* (.)

The *mark of interrogation* (?)

The *mark of exclamation* (!)

Every sentence, whether long or short, must begin with a capital letter.

**13. Rules for Punctuating Sentences.**—The following rules should be carefully observed in punctuating at the end of sentences:

**Rule.**—*Place a period at the end of every declarative and every imperative sentence unless it is strongly exclamatory.*

**Rule.**—*Place a mark of interrogation at the end of every question unless it is strongly exclamatory.*

**Rule.**—*Place a mark of exclamation at the end of every sentence intended to be uttered with strong emotion.*

There is a growing practice of using a period or a question mark at the end of a sentence, and of avoiding the mark of exclamation as much as possible.

---

#### EXAMPLES FOR PRACTICE

1. Of the following twelve sentences, four are declarative, four interrogative, and four imperative. Copy and punctuate them properly and write "Dec." after the declarative sentences and "Imp." after the imperative sentences.

- (a) Please do not forget the teacher's advice.
- (b) A white tiger was recently killed in India
- (c) Should a man ever forget the mother that loved him so well
- (d) In your dealings with others always observe the Golden Rule
- (e) Three persons can keep a secret if two of them are dead
- (f) Will there be a total eclipse of the sun in 1920
- (g) Remember always to chide with kindness the erring
- (h) How many miles wide is the Amazon at its mouth
- (i) If you would have your secrets kept you must keep them yourself
- (j) Why should the spirit of mortal be proud
- (k) Trust in the Lord but keep your powder dry
- (l) Perhaps no one will ever know what became of Andrée the explorer

2. Copy and punctuate the following exclamatory sentences and tell which are declarative, which imperative, and which interrogative:

- (a) O where shall rest be found
- (b) Strike for the green graves of your sires
- (c) My very soul in deep disgust is stirred
- (d) Up guards and at them
- (e) How glad I am that we escaped with our lives.
- (f) You should be very much ashamed of yourself sir
- (g) Is thy servant a dog that he should do this thing
- (h) How dear to my heart are the scenes of my childhood

---

#### SENTENTIAL ELEMENTS

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##### SUBJECT AND PREDICATE

14. **Essential Parts of a Sentence.**—We may say of nearly everything that it is capable of being or doing something or other; or, we may deny that it has any such power.

Thus, of the things denoted by the words *the earth* and *the boy*, many things may be stated.

|                  |   |                        |                |   |                    |
|------------------|---|------------------------|----------------|---|--------------------|
| <i>The earth</i> | { | is round.              | <i>The boy</i> | { | is not studious.   |
|                  |   | turns on its axis.     |                |   | loved his teacher. |
|                  |   | is the abode of man.   |                |   | can swim.          |
|                  |   | is lighted by the sun. |                |   | will not come.     |

These are declarative sentences; by some slight and easy changes they may be made interrogative.

|      |   |                  |   |                     |
|------|---|------------------|---|---------------------|
| Is   | { | <i>the earth</i> | { | round?              |
| Does |   |                  |   | turn on its axis?   |
| Is   |   |                  |   | the abode of man?   |
| Is   |   |                  |   | lighted by the sun? |
| Is   | { | <i>the boy</i>   | { | not studious?       |
| Did  |   |                  |   | love his teacher?   |
| Can  |   |                  |   | swim?               |
| Will |   |                  |   | not come?           |

In the imperative sentence, words are used in such way as to denote that some person or thing is ordered or entreated to do or be, or not to do or be, something or other.

(*You*) Be quiet. (*You*) Do not go. (*You*) Give the poor fellow some food.

In each of the sentences given above there are two parts. The part printed in Italics represents something that is capable of being or doing something or other; the part printed in Roman type tells what this being or action is. As long as these parts stand alone, they represent only ideas, or groups of related ideas that declare, ask, or command nothing completely; but when they are properly joined they express thoughts—they form sentences.

The first of these parts, when used in a sentence, is the *subject* of the sentence; the second part is the *predicate*.

In the declarative and interrogative sentences given above, the subjects are *the earth* and *the boy*; *you*, understood, is the subject of the imperative sentences. The predicates in all the sentences are in Roman type.

**15. Subject and Predicate.**—It is extremely difficult, if not impossible, to give a perfect definition of these two necessary parts of every sentence, because there are several kinds of sentences, and the functions of the subject and the predicate are not the same in all. The definitions usually given refer only to the declarative sentence.

**Definition.**—*The subject of a declarative sentence is the word or words denoting that of which something is affirmed or denied.*

**Definition.**—*The predicate of a declarative sentence is the word or words denoting what is affirmed or denied of that which the subject denotes.*

The subject and predicate of a sentence are called its **principal parts**.

---

#### EXAMPLES FOR PRACTICE

As shown in (a), copy and underscore the subjects of the following declarative sentences and doubly underscore the predicates:

- |                               |                               |
|-------------------------------|-------------------------------|
| (a) <u>Dogs</u> <u>bark</u> . | (f) Clothing protects.        |
| (b) Water freezes.            | (g) Spring will come.         |
| (c) Birds sing.               | (h) Flowers have bloomed.     |
| (d) Boys study.               | (i) Men have been killed.     |
| (e) Horses neigh.             | (j) Parents should be obeyed. |
- 

**16. Questions, Exclamations, and Inverted Sentences.**—It is sometimes not easy to pick out the principal parts—the subject and predicate—of interrogative, inverted, and exclamatory sentences. But if the question or the exclamation be changed into a statement, and if the inverted sentence be restored to the regular order, the difficulty will disappear. How this is done is shown below.

Is the lion the king of beasts?

Changing this sentence to the declarative form, the subject is easily seen to be the part in *Italics*; thus,

*The lion* is the king of beasts.

Again,

How sweetly the birds are singing!

*The birds* are singing how sweetly.

How quiet and beautiful is the night!

*The night* is how quiet and beautiful.

Bright shone the light over fair women and brave men.

*The light* shone bright over fair women and brave men.

**17. What Modifiers Are and What They Do in Sentences.**—The words *modify*, *modifier*, and *modification* are so much used in grammar that their exact meaning should be understood. These terms all contain the Latin word *modus*, “a measure.” We may conclude, then, that they all have in them some idea of measuring, not as grain is measured, but as thought is measured.

When we hear a class name like *animal*, there comes to us at once a mental picture or idea of a vast unmeasured class that includes every creature, dead or living or yet to live. Now join to the name a measuring word—a modifier—such as *four-footed*. Consider what has happened to our idea or mental picture. An immense number of animals are shut out, and the class is much smaller and more definite. Let us add another modifier, say *grass-eating*. Again the class is reduced. All animals that eat flesh are now shut out from the class of four-footed grass-eating animals. Thus, each modifier reduces the measure of the class, and modifiers may be added until the animal meant is separated from every other in the great class of animals.

**Definition.**—A **modifier** is any word or expression used with another word to narrow its application and to denote its meaning more exactly—to reduce or lessen the measure or extent in which its sense is to be taken.

| MODIFIERS              | MODIFIED WORD     | MODIFIERS                   |
|------------------------|-------------------|-----------------------------|
| Red                    | } <b>apples</b> { | for cooking.                |
| Large red              |                   | from a tree in the orchard. |
| Large, red, sweet      |                   | bought in the market.       |
| Very large, red, sweet |                   | that you gave me yesterday. |

Other words besides class names may take modifiers. Thus, with *glad* or *sour* we may use *very*, *extremely*, *moderately*, *always*, *too*, *never*, and many others.

So, also, a person may swim well, fast, slowly, in the ocean, up stream, for life, when he goes to the seashore, if the day is pleasant, etc.

**18. The Modified Subject.**—In speaking or writing, more than one word is generally used to denote the subject

of a sentence. Modifiers are added, so that the thing denoted by the subject may not be mistaken for something else. Without modifiers the subject is *simple* or *unmodified*; or more briefly, it is the *subject*. With the modifiers, the subject is called the *entire* or *modified subject*.

### EXAMPLES FOR PRACTICE

Copy the following sentences, and as shown at (a) below, enclose the simple subject in marks of parenthesis and underscore the modifiers of the subject:

- (a) A studious (boy) will succeed.
- (b) A beautiful black horse neighs.
- (c) My pretty little blue-eyed sister is calling.
- (d) Will the far-off icy pole ever be reached?
- (e) Can an idle, careless, uneducated man succeed?
- (f) A gentle, loving, little fairy came.
- (g) A beautiful, high-stepping, black horse led the herd.
- (h) A large piece of buttered bread made his breakfast.

**19. The Modified Predicate.**—By means of modifiers, the predicate of a sentence may be made to denote differences of many kinds in what it declares or asks or commands concerning the subject. With such modifying words, the predicate is *entire* or *modified*; without them, there remains only the *simple predicate*, or more briefly, the *predicate*.

These modifiers denote *time*, *place*, *manner*, *direction*, and various other circumstances.

A bird *flies* { swiftly  
gracefully  
today  
now

We should *study* { diligently  
faithfully  
frequently  
systematically

### EXAMPLES FOR PRACTICE

1. Copy the following sentences; underscore modifiers of the predicate, and decide what each modifier denotes, whether time, place, manner, etc.; enclose the simple predicate in brackets and the simple subject in marks of parenthesis.

- (a) Pronounce your words distinctly and correctly.
- (b) Never speak angrily or hastily.

- (c) My book lay here yesterday.
- (d) Do you now know clearly and precisely my meaning?
- (e) He frequently strokes the cat's fur gently and lovingly.
- (f) Gayly and sweetly sang the little bird today.
- (g) You should act promptly, wisely, and firmly.
- (h) Yesterday a vicious dog attacked me fiercely and suddenly.
- (i) When and why do you leave us?
- (j) Where will you go tomorrow?

2. Copy the following sentences, and as in (a) below, enclose the simple subjects in parentheses and the simple predicates in brackets. Then underscore the modifiers of the subjects and overscore the modifiers of the predicates.

- (a) [Will] the beautiful (birds) [return] to us again in the spring?
- (b) Many dark clouds of threatening appearance gathered along the mountain.
- (c) Did you ever read about the Sleeping Beauty?
- (d) All the idle boys of the village roamed about with Rip Van Winkle.
- (e) Great quantities of gold have been found in Alaska.
- (f) The natural fear of children is greatly increased by ghost stories.
- (g) How dear to my heart are the scenes of my childhood.
- (h) The President of the United States will certainly come to the city tomorrow in the morning.
- (i) At last her pretty pleasure boat was seen far away at sea.
- (j) The two windows on the west peeped down between the willow branches into the orchard.



## CLASSES OF WORDS

**20. Eight Parts of Speech.**—All the words in our language are included in eight classes called **parts of speech**. These classes of words correspond to the eight ways in which words are used in expressing thought.

One of the chief things that the student must learn to do quickly and with certainty is to tell what each word does in the sentences he studies—to determine its use or *function*. When he has rightly decided this in the case of any word, he can be sure in which one of the eight classes the word belongs; that is, he can say what part of speech the word is.

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### THE NOUN

**21. Function of the Noun.**—We cannot look in any direction without seeing things that have names. All words that are used as the names of things are called *nouns*. Some names of things that we can see are *sky, tree, house, star, boy*. Some other things we learn about by touching, or feeling; as, *coldness, heat, air, weight, warmth, dampness*. The sense of hearing enables us to learn about other things that have names; as, *music, laughter, conversation, singing, speech*. In like manner, by tasting and smelling we become acquainted with *sweetness, bitterness, fragrance, odor*, and many other things.

Besides the things that we may learn about by using our eyes and our other senses, there is a multitude of things that we cannot touch or hear or see; we find out about them by thinking. Some examples are *truth, honor, love, kindness, hatred*.

Most nouns consist of but one word, but many others are made up of two or more words taken together; as, *railroad, steamboat, sky-rocket, paper-weight*. Indeed, any collection of two or more words that can be used as the subject of a

sentence may be regarded as a noun, for it is the name of something. Thus, in the following sentences the expressions in *Italics* are nouns:

*Sawing wood* made him tired.

*To have tried and failed* was no disgrace.

*Why he went away* was a great mystery.

*To do one's duty* is sometimes not easy.

**Definition.**—*A noun is any word or expression used as the name of something, and capable of being the subject of a sentence.*

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#### EXAMPLES FOR PRACTICE

1. Make a list of the thirty-five nouns in the following sentences:

(a) Some animals sleep all through the winter in a tree or a cave and wake up in the warm days of spring.

(b) Kind hearts are more than coronets.

(c) I see the lights of the village gleam through the rain and mist, And a feeling of sadness comes o'er me that my soul cannot resist:

A feeling of sadness and longing that is not akin to pain,  
And resembles sorrow only as the mist resembles the rain.

(d) We should not lose courage from failure, nor should success be followed by boasting; for life is too short for any kind of fortune to have long continuance.

(e) Laziness goes so slowly in the race of life that poverty is sure to be ahead long before the end is reached.

2. Write a list of the fifty-two nouns in the following selections:

(a) Great thoughts, like great deeds, need no trumpet.

(b) The truth, the real life and sunshine, lay far out in regions beyond the horizon.

(c) Tell me not, in mournful numbers, life is but an empty dream.

(d) That divine unrest, that old stinging trouble of humanity, that makes all high achievement and all miserable failure, inspired and supported these barbarians on their perilous march.

(e) "They are worlds like ours," said the young man; "and some of the least sparkles that you see are not only worlds, but whole clusters of worlds turning about one another in the midst of space. In them is perhaps the answer to all our difficulties or the cure of all our sufferings; and yet we can never reach them; not all the skill and craft of men can fit out a ship for the nearest of these our neighbors, nor would the life of the most aged suffice for such a journey."

(f) "I am a natural law," the visitor replied, "and people call me

Death. I am a physician; the best healer that ever was, for I cure both mind and body with the same prescription. I take away all pain and forgive all sins, and where my patients have gone wrong in life, I smooth out all complications and set them free again upon their feet."

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## THE PRONOUN

**22. Function of the Pronoun.**—Children just learning to speak refer to themselves and to others whom they know by using nouns:

Katy's mama is a good mama.

Katy's mama gave Katy a penny.

Soon, however, they learn the use of certain words that take the place of nouns, such as *I, we, he, it, they*, etc. These are called *pronouns*, a word that means "for nouns." Pronouns enable us to avoid the awkward and frequent repetition of nouns. With their help we can talk to persons, and about persons and things without knowing their names. Thus, meeting a stranger, we may say:

Will *you* be good enough to tell *me* whether *I* am in time for the train?

*I* do not see *it*, and *they* told *me* at home that *you* would inform *me* when *it* leaves.

**Definition.**—*A pronoun is a word used to denote persons or things without naming them.*

**23. The Antecedent of a Pronoun.**—The antecedent of a pronoun is the word for which the pronoun stands or to which it refers:

Mary said to her brother that she would help him with his lessons if he would help her with hers.

Here *Mary* is the antecedent of *her, she, and hers*; *brother* is the antecedent of *him, his, and he*.

The word *antecedent* means "going before." The word referred to by a pronoun usually comes in the sentence before the pronoun does. In asking questions, however, the pronoun is generally found in the question and the antecedent in the answer following.

Who is he? He is the doctor.  
What is that? That is an orange.  
Which is the prettier? The violet.

Here *doctor* is the antecedent of *who* and *he*; *orange* the antecedent of *what* and *that*; and *violet* is the antecedent of *which*.

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#### EXAMPLES FOR PRACTICE

Write a list of the pronouns and their antecedents found in the following sentences:

(a) "I'm not so haughty as you," said a violet to a daffodil, "but many people tell me that they think me prettier and sweeter than you."

(b) "How selfish you are," said the ox to the dog; "you will not eat the hay yourself, nor will you permit me to eat it."

(c) The sun did his very best to make the sea as bright as it wanted to be.

(d) Narcissus was a beautiful youth. He dearly loved to stand on the bank and admire himself as he appeared in the image reflected from the mirror-like surface of the water. Venus saw him, and in her anger she changed him into a flower condemned always to stand, just as he was then standing, and admire his own beauty.

(e) Volcanoes get their name from Vulcan, who was fabled to have his forge far down among the roots of the mountain. Here, with a cyclops to help him, he forged the thunderbolts used by Jove when he wished to smite the earth.

(f) "Where are you going, my pretty maid?"

"I'm going a-milking, sir," she said.

(g) There lies the sea as flat as my hand and as innocent as a child; but they say that when the wind blows it gets up into water mountains bigger than any of ours, and it swallows down great ships bigger than our mill, and makes such a roaring that you can hear it miles away on the land.

(h) They told me that they saw the fair girl sitting in a boat with its head pointed toward the falls, and that, as she drifted past her lover watching her from the cliffs, she waved her hand to him and smiled.

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#### THE VERB

**24. Function of the Verb.**—The most important class of words is the *verb*; for without this part of speech no statement or question or command can be fully expressed. Thus, *stars*, *birds*, *John*, are names, but they tell us nothing. Now,

if suitable verbs are used with them, thoughts are expressed—sentences are formed.

Stars shine. Birds can fly. Will John come?

Such expressions as *shine, can fly, will come*, when they are used in forming complete sentences, are verbs.

**25. Meaning of Predication.**—The word *predicate* comes from a Latin word that means “to say” or “tell,” “to declare in public.” But as predicate and predication are used in grammar, they mean much more than this; for the verb is used to assert, to deny, to question, to command, to wish, to entreat. The following are examples:

*To assert:* John runs. Birds were singing. We did go.

*To deny:* Mary did not go. We have not been walking.

*To question:* Have you seen him? When did the boys go?

*To command:* Study your lessons. Sit erect at your desk.

*To wish:* Would he were here. May he soon succeed.

*To entreat:* O, do not be so cruel! Forgive the poor fellow!

**Definition.**—A verb is the predicating element in a sentence.

**26. Verb Phrases.**—The simple or unmodified predicate may consist of one word, or of as many as four words. When the verb or predicate contains two words or more, it is called a **verb phrase**. The following are sentences in which the predicates are verb phrases:

The fire *will not burn*.

May he not soon go?

He *might be killed*.

You *had not been suspected*.

The child *should not have been punished*.

#### EXAMPLES FOR PRACTICE

1. Copy the following sentences; then underscore the subjects and doubly underscore the verbs.

(a) White light may be separated into a band of different colors.

(b) A ship had long been seen on the horizon.

(c) An honest man may be benefited by the advice of a knave.

(d) Was ever a man so abused before?

(e) I will, with patience, hear your story.

2. As in the model, fill each of the blanks with three suitable verbs.

(a) A small boy . . . down the hill.

**Model.**—A small boy  $\left\{ \begin{array}{l} \text{ran} \\ \text{coasted} \\ \text{walked} \end{array} \right\}$  down the hill.

- (b) The general . . . the soldier for bravery.
- (c) The teacher . . . the work of the pupil.
- (d) Beautiful flowers . . . in the meadows.
- (e) Mary . . . at school until her brother . . . his lessons.
- (f) The children . . . their teacher very much indeed.
- (g) The kitten . . . on the rug until Susie . . .
- (h) The policeman . . . by the mayor of the city.

3. Construct sentences containing the following used as verbs:

- (a) Send, comes, surprise, loved, wander, wonder
- (b) Believed, saw, delayed, lingered, hurried, stayed, went
- (c) Will repay, has depended, were relieved, can promise, have gone
- (d) Has been tried, will be rescued, should have obeyed, may have sailed
- (e) Should have been presented, might have been expected, could have been seen, will have been finished, may be trusted

## THE ADJECTIVE

**27. Function of the Adjective.**—When the noun *apple* is used, it may mean any apple whatever. But it is often necessary to indicate some particular apple. The thing intended can be pointed out by joining to its name words that describe it in some way—that tell some quality it has. Thus, apples may be described by the use of such words as *sweet, large, red, pretty*; their number may be indicated by *many, several, some, six*; and we may do something very much like pointing to an object by using *this, that, these, those, the, yonder*.

When words are used for this purpose—to modify the meaning of a noun or a pronoun—they are *adjectives*. The word originally meant “thrown near,” and this part of speech is so named because it is usually placed beside the noun:

*sour* apples, *happy* children, *several* days, *the* boy, *an* egg

Sometimes, however, the adjective stands at some distance from the noun or pronoun to which it belongs.

*The* APPLE is extremely *sour*.

MARY sat in the shade of a beautiful tree, *happy* and *contented*.

Even in such cases, it is easy to decide with which nouns or pronouns the adjective modifiers belong.

Most adjectives denote *qualities*. Thus, an *'honest* boy is a boy that has the quality of honesty; a *strong* man is a man that has the quality of strength. Adjectives that denote qualities are called *qualifying adjectives*.

Many adjectives are used to denote the material of which an object is made. Some examples are:

a *gold* watch, a *leather* apron, a *cotton* dress, a *silver* spoon.

**Definition.**—*An adjective is a word used to modify the meaning of a noun or a pronoun.*

**28. Compound Adjectives.**—Adjectives are often compounded of two or more words joined by hyphens.

*Sweet-scented* flowers, *rosy-fingered* morning, a *never-to-be-forgotten* event.

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#### EXAMPLES FOR PRACTICE

Copy each sentence following, and then underscore the adjectives and doubly underscore the words they modify.

**Model.**—(a) My father brought twelve beautiful sweet oranges from the city market.

(b) The arbutus is a fragrant delicate flower that blooms during the early days of spring.

(c) A beautiful butterfly spread its wide fragile wings in the golden sunlight.

(d) Once there lived in the bottom of the deep dark sea a beautiful goddess whose home was a wonderful silver palace.

(e) A cunning fox stole up to a lazy careless goose one still dark night and found her in a deep dreamless slumber.

(f) The whirling snowflakes covered with a soft white blanket the saddening nakedness of the autumn landscape.

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#### THE ADVERB

**29. First Function of the Adverb.**—The word *adverb* means "to a verb." This part of speech is so named because it is usually placed near the verb. Its use as modifier of a verb is to denote *when, where, why, or in what manner* the action expressed by the verb takes place.

Besides showing the time, the place, the cause, or the manner of an action, the adverb may denote any one of a great many circumstances relating to the action. The following are examples of adverbs that modify the meaning of verbs, which is the first and most frequent use of this part of speech:

|                |   |           |       |   |                |
|----------------|---|-----------|-------|---|----------------|
| The clock runs | { | quietly   | When  | } | are you going? |
|                |   | regularly | Where |   |                |
|                |   | always    | Why   |   |                |
|                |   | slowly    | How   |   |                |

**30. Second Function of the Adverb.**—Adjectives are mostly words that denote qualities. There are numerous degrees of most qualities, and in order to denote these different degrees, adverbs are joined to the adjective so as to show in what measure or degree the quality is to be understood. Thus, different degrees of goodness among *good boys* might be indicated by using with the adjective *good* various *adverbs of degree*, such as *very*, *extremely*, *quite*, and many others.

This is the second function of the adverb—to modify the meaning of adjectives. The following are illustrations:

|                |   |               |   |      |              |   |            |   |      |
|----------------|---|---------------|---|------|--------------|---|------------|---|------|
| The banker was | { | moderately    | } | rich | The apple is | { | too, quite | } | sour |
|                |   | comfortably   |   |      |              |   | somewhat   |   |      |
|                |   | independently |   |      |              |   | slightly   |   |      |

**31. Third Function of the Adverb.**—Adverbs are sometimes used to modify the meaning of other adverbs. Not many adverbs are used in this way; a few of the most common are *so*, *too*, *not*, *just*, *almost*, *most*, *very*, *more*, *less*, *quite*.

*so* nearly done, *ALMOST* completely open, *SOMEWHAT* sourly told

**Definition.**—An **adverb** is a word used to modify the meaning of a verb, an adjective, or another adverb.

**32. Phrase Adverbs.**—There are many adverbial expressions consisting of two or more words forming **phrase adverbs**. Some examples are: *by and by*, *sooner or later*, *time and again*, *far and near*, *to and fro*, *backward and forward*, *again and again*.



## EXAMPLES FOR PRACTICE

Write a list of the adverbs used in the following sentences, and tell what each adverb modifies:

- (a) The rain fell steadily and heavily yesterday.
- (b) Why should one man judge another hastily or harshly?
- (c) Speak slowly and distinctly, and you will be more easily understood.
- (d) "Do your work neatly and carefully," the teacher always said.
- (e) I never before saw a rainbow quite so brilliant.
- (f) Why did you go there, and where had you worked before?
- (g) He walked much faster than I, but I was not so very much outstripped.
- (h) When we go to the beach I sometimes find very great pleasure in collecting the exquisitely beautiful shells.

## THE PREPOSITION

**33. Word Bridges.**—Words may be so arranged that, if their meanings are suited to one another, they seem to belong together. This is the case when suitable modifiers are joined to nouns, adjectives, or adverbs; as, *good boy*, *very sorry*, *quite soon*.

Again, words widely separated in meaning may often be joined and brought into relation by means of a kind of *word bridge* between them. Examples of this are shown below:

|          |   |                              |   |         |       |   |                               |   |             |
|----------|---|------------------------------|---|---------|-------|---|-------------------------------|---|-------------|
| A palace | { | by<br>above<br>under<br>over | } | the sea | Write | { | about<br>for<br>to<br>against | } | the Indians |
|----------|---|------------------------------|---|---------|-------|---|-------------------------------|---|-------------|

Words so used are *prepositions*. They are so named because they are nearly always placed before (*pre*, before) the noun or pronoun to which they connect some preceding word. The work done by prepositions is twofold: (1) they connect words; (2) they bring words into relation.

The preposition, with the noun or pronoun joined to it, forms a *prepositional phrase*. The noun or the pronoun in a prepositional phrase is the *object* of the preposition.

Phrases of this kind are used as modifiers, just as if they were adjectives or adverbs consisting of only one word. Thus, in the expressions *a silk dress* and *a dress of silk*, *silk*

and *of silk* are both adjective modifiers of the noun *dress*. Again, in *Examine with care* and *Examine carefully*, the verb *examine* is modified in meaning both by the adverb *carefully* and by the prepositional phrase *with care*. The functions of these two modifiers are the same—they are both adverbial in the work they do.

The number of prepositions is considerably less than one hundred, but they form a very useful class of words. Indeed, it would not be easy to do without them, for some of the shortest of them, such as *to*, *for*, *in*, *with*, *from*, *by*, *at*, *on*, *of*, occur in nearly every sentence.

**Definition.**—*A preposition is a word used to connect words and bring them into relation.*

#### EXAMPLES FOR PRACTICE

1. By several suitable prepositions establish a relationship in meaning between each of the following: rode . . . the forest, sailed . . . the ocean, spoke . . . him, died . . . sunrise, acted . . . the enemy, lived . . . the sea.

2. Find prepositional phrase modifiers of the following words used as adjectives: hopeful, polite, disobedient, confident, courageous, revengeful, faithful, sorry, smooth, sad.

**Model.**—Every father should be **HOPEFUL** *of the success* of his children.

3. Make a list of the prepositional phrases contained in the following stanzas:

Tears, idle tears, I know not what they mean,  
Tears from the depth of some divine despair  
Rise in the heart, and gather to the eyes,  
In looking on the happy autumn fields,  
And thinking of the days that are no more.  
Fresh as the first beam glittering on a sail  
That brings our friends up from the under world,  
Sad as the last which reddens over one  
That sinks with all we love below the verge;  
So sad, so fresh, the days that are no more.  
Dear as remembered kisses after death,  
And sweet as those by hopeless fancy feigned  
On lips that are for others; deep as love,  
Deep as first love, and wild with all regret,  
O Death in Life, the days that are no more.—*Tennyson*.

### THE CONJUNCTION

**34. Function of Conjunctions.**—Like the preposition, the *conjunction* is used for connecting. Between these two parts of speech, there are some differences that are easily seen.

1. Conjunctions usually connect clauses; prepositions never do.

Mary went to the picnic, but Kate remained at home.

Here the conjunction *but* connects the two clauses of the sentence, in each of which there is a preposition.

2. Conjunctions connect words belonging to the same part of speech or words used in the same way; prepositions usually connect different parts of speech and words used differently.

3. A conjunction does not, like a preposition, take after it a noun or a pronoun to form phrases that modify the meaning of other words. The most important work of conjunctions is to connect; that of the preposition is to bring words into relation.

The conjunction *and* is used more, perhaps, than all the other conjunctions taken together. This word has been called the *plus sign* of language; for when it is placed between two words or phrases or sentences it denotes that the sum of their meanings is to be understood. Other conjunctions that are much used are *but*, *if*, *unless*, *yet*, *though*, *although*, *because*, *therefore*, *however*, *moreover*, *hence*, *lest*, *whether*, *provided*, *for* (meaning *because*).

Some conjunctions go in pairs: *not only . . . but also*, *both . . . and*, *neither . . . nor*, *or . . . or*, *nor . . . nor*, *either . . . or*.

Conjunctions used in pairs are called *correlative conjunctions*.

**Definition.**—A **conjunction** is a word used to connect clauses, or sentential elements that are used alike.

Conjunctions frequently stand at the beginning of sentences; they are then said to *introduce* rather than *connect*.

*And* I have loved thee ocean.

### EXAMPLES FOR PRACTICE

1. By using five different conjunctions, form five sentences of the following:

He trusted in me . . . I had no confidence in him.

2. Separate each of the following sentences into three others that shall together be equivalent to the separated sentence:

(a) Cherries, plums, and pears succeed well in the United States.

(b) The boy can read, write, and cipher very well indeed.

(c) The drover purchased sheep, calves, and oxen from the farmers.

(d) The President spoke of a government of the people, by the people, for the people.

3. Construct sentences in which shall occur the following words used as conjunctions: because, hence, or, notwithstanding, unless, except, although, if, yet, whereas.

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### THE INTERJECTION

**35.** In addition to the seven classes of words already described, there is another class commonly reckoned by grammarians as forming the *eighth* part of speech. Some examples are the following: *oh! alas! hark! ha!* While it is convenient and perhaps better that words of this kind should be regarded as forming another part of speech, it should be remembered that they have no place in sentential structure. They are thrown among (*inter*, among, and *jectus*, thrown) sentences to indicate feeling only, not thought. In language, they are as much out of grammatical relation with the real elements of sentences as the figures that are used in numbering chapters and paragraphs. Imitations of the noises made when we cough or sneeze or laugh or weep may be represented in print; and the cries of certain animals are indicated by such words as *mew! bow-wow! cluck! baa! whippoorwill!* These may be classed as interjections when so used. Since we do not need such words as *oh! alas! ugh! ha! fie! fudge! hem! heigh-ho! he!* etc. in expressing thought, an interjection may be defined as follows:

**Definition.**—An *Interjection* is a word that has no relation to other words in a sentence, and is used to express feeling or emotion.

## FUNCTIONS OF SENTENTIAL ELEMENTS

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### WORD ELEMENTS

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#### THE NOUN AND THE PRONOUN

**36. Various Uses of Nouns and Pronouns.**—So far as has yet been explained, the only work done in sentences by nouns and pronouns is to stand in the relation of subject.

*Nouns as Subjects:* The *moon* lights the earth. *William* was hurt.

*Pronouns as Subjects:* *We* saw the President. *Who* inquired for me?

Besides this use, nouns and pronouns have other functions, the most important being as follows:

1. *As Absolute, or Independent.*—When a noun or a pronoun is so used that it may be omitted without destroying the completeness of the sentence, it is said to be *absolute* or *independent*. There are several varieties of the independent use of nouns and pronouns:

(a) With a *verbal* to express a cause or an independent fact. (A *verbal* is a word derived from a verb, but not used to make assertions, ask questions, or express commands. The following are types of verbals that are often found in independent constructions: *being*, *loving*, *having been*, *having finished*, *having been suspected*, etc.)

He *being* the older, they gave him the preference.

The clerk *having been suspected* of dishonesty, an investigation was ordered.

The example *having been solved*, the teacher read another to the class.

Here *he*, *clerk*, and *example* are independent or absolute, for the phrases in which they occur might be omitted without destroying the grammatical completeness of the sentence.

**They** gave him the preference.

(b) Nouns and pronouns may be independent by *direct address*.

Go home, my *child*.

*Friends, Romans, countrymen*, hear me for my cause.

(c) Nouns and pronouns may be independent by *pleonasm*.

The *boy*, O where was he?

*He* that hath ears to hear, let him hear.

*Shakespeare*; he was the greatest poet that ever lived.

The word *pleonasm* is derived from a Greek word meaning "more." The notion is that more words are used than are needed.

(d) Nouns and pronouns may be independent by *apposition*.

Socrates, the *philosopher*, drank poison hemlock.

A noun in apposition denotes the same person or thing as the word it explains. Thus, *Socrates* and *philosopher* mean the same person. The word *apposition* means "placed near," implying that the appositive is placed close to the word it explains.

(e) Nouns and pronouns may be independent by *exclamation*.

O *liberty*! How many of earth's oppressed have yearned for thee.

Poor *fellow*! The paw he holds up there has been frozen.

2. *As Predicate Complement*.—A *complement* is something added to complete or fill out something else. In nearly every sentence, the predicate has with it a noun or a pronoun to complete its meaning. A noun or a pronoun so used is called the *predicate complement*. There are two varieties of this construction:

(a) The *predicate noun* or *pronoun*, after such verbs as *be* (am, is, are, was, etc.), *seem*, *appear*, *become*, etc.

He was a *scholar*.

It was *she*.

John became an *engineer*.

He seems a *gentleman*.

The earth is a *planet*.

He has been *mayor*.

A predicate noun or pronoun always denotes the same person or thing as the subject. Thus, in the sentences above,

*he* and *scholar* represent each the same person. The same is true of *John* and *engineer*, of *earth* and *planet*, etc.

(b) The *object noun* or *pronoun*—usually called the *object of the verb*. The object of a verb is the noun or the pronoun that answers the question *What?* or *Whom?* Thus,

The boy obeyed his father. The boy obeyed *whom?* His *father*.  
 The dog ate the meat. The dog ate *what?* The *meat*.  
 The boy ate his *dinner*. Did you see the *elephant?*

The usual place of the direct object is after the verb, but the position is sometimes reversed.

*Her* they loved but *him* they hated = They loved *her* but they hated *him*.

### 3. *As the Object of a Preposition.*

We rowed *across* the lake.  
 The babe is asleep *in* the arms of its *mother*.

The preposition is often understood; as,

The teacher gave *John* a book = The teacher gave a book *to John*.

4. *As Factitive Object*.—After certain verbs, a noun may be used as a complement of the direct object. Verbs that in this way take two objects are such as mean *to make*, *to name*, *to choose*, *to call*, *to think*, *to consider*, and some others. The following are examples of this construction:

Washington called *Lafayette* his FRIEND.  
 Pharaoh made *Joseph* GOVERNOR of Egypt.  
 The people elected *McKinley* PRESIDENT.  
 The president appointed *Grant* GENERAL of the army.  
 They deemed *him* a COWARD but they found *him* a HERO.

In these sentences, the factitive object is in small capitals and the direct object in Italics.

### 5. *As a Modifier Denoting Possession or Origin.*

the boy's shoes, our horses, the world's productions, the sun's heat

The first two modifying words, *boy's* and *our*, denote *possession*; the last two indicate the *source* or *origin* of the things denoted by *productions* and *heat*.

### 6. *As the Equivalent of an Adverbial Phrase.*

He is *six feet* tall = He is tall *by six feet*.

The meat weighed five pounds = The meat weighed *to the extent of five pounds*.

The book is worth a *dollar*.

The enclosure is a *mile* long.

Here the adjective *tall* is modified by *feet* used as an adverb; and the verb *weighed* is modified in a similar manner by *pounds*, used as the equivalent of an adverbial phrase.

A noun so used is merely the remnant of a prepositional phrase used as an adverbial modifier; it usually denotes measure of some kind—*quantity, height, distance, time, value, etc.*

### 7. *As the Equivalent of an Adjective.*

My *soldier* cousin is taller than your *sailor* lover.

The *labor* leader and the *merchant* tailor live on the same *village* street.

In these sentences the nouns in *Italics* have the value of adjective modifiers.

### EXAMPLES FOR PRACTICE

Tell in which of the foregoing ways each noun printed in *Italics* in the following sentences is used:

(a) She was the *pet* of her *class* in *school*.

(b) Ye *crag*s and *peak*s, I'm with you once again. I hold to you the *hands* that once I held to show they still are free.

(c) Had I but served my *God* with half the *zeal*  
I served my *king*, he would not in mine *age*  
Have left me naked to mine *enemies*.

(d) Of earthly *goods*, the best is a good *wife*; a bad, the bitterest curse of human life.

(e) Loud *wind*, strong *wind*, sweeping o'er the *mountains*, pour forth from airy *fountains*, *drafts* of life for me.

(f) *Experience* and *reason* show that *affairs* confided to many *persons* rarely succeed.

(g) They carried us five *miles*, and for the *service* we paid fifty *shillings*.

(h) *Time*, you *thief*, who love to get *sweets* into your *list*, put that in.

(i) *Wealth*; that is a *burden* carried by human *donkeys*; it is generally supposed to be of great *value*.



(j) There are two *worlds*: the *world* that we can measure with *line* and *rule*, and the *world* that we feel with our *hearts* and *imaginings*.

(k) The *harbor police* arrested the *river pirates* near the *Brooklyn Bridge*.

#### THE ADJECTIVE AND THE ADVERB

**37. Functions of the Adjective.**—The adjective has the following varieties of position and use:

1. *The Adjective May Be Used Attributively.*—In this use the adjective precedes the word it modifies.

*Good weather; blue-eyed girl; several persons; long-winded, tedious, rambling speaker; left-handed penman.*

To say that a word is used as an attribute means that the quality it denotes belongs to the person or thing named by the modified word.

2. *The Adjective May Be Used Appositively.*—Adjectives may be used in a way similar to nouns in apposition. They are then said to be used appositively.

*A lady, graceful, beautiful, and winning* conducted the party.  
*Young, charming, and talented*, the girl was a general favorite.

3. *The Adjective May Be Used as Predicate Complement.*

The merchant was *honest, shrewd, and successful*.  
*Great* is Diana of the Ephesians.

The predicate adjective expresses a state of the subject.

4. *The Adjective May Be Used as a Noun.*

The *good* are said to die young.  
The *gay* will laugh when thou art gone.  
The *beautiful* is not always the *best*, neither is the *ugly* the *worst*.

5. *The Adjective May Be Used Factitively.*

The motion made her *giddy*. The lightning struck him *dead*. The Athenians thought Socrates *wise*. They proved him *innocent*.

The word *factitive* means "bringing about." It is a use of the adjective similar to that of the noun as factitive object.

**38. Functions of the Adverb.**—The functions of the adverb have already been explained—to modify the meaning:

1. *Of Verbs.*

Walk *slowly*. *Softly* and *tenderly* he spoke her name.

2. *Of Adjectives.*

I have been *seriously* ill. He had a *very* beautiful captive.

Even when an adjective is used as a noun, it may be modified by an adverb.

There is not so much difference as is generally supposed between the *exceedingly* GOOD and the *extremely* BAD.

3. *Of other Adverbs.*

They came *very* early and stayed *so* long that *quite* gladly we saw them depart.

---

**EXAMPLES FOR PRACTICE**

1. Pick out the adjectives in the following sentences and tell what each adjective modifies:

(a) She is pretty to walk with, and witty to talk with, and pleasant to think about.

(b) These things we know are neither rich nor rare.

(c) 'Tis sweet to find that where'er we rove, we are sure to find something blissful and dear.

(d) Young men are fitter to invent than to judge; for new projects than for settled business.

(e) Be not a generous man to yourself and a parsimonious man to your friends.

2. Mention the adverbs in the following sentences and tell what each adverb modifies:

(a) Too much of anything is nearly always bad.

(b) You should never permit yourself to speak ill of the absent.

(c) Money that is easily obtained is usually very soon squandered.

(d) Sweetly but sadly the bell was tolling in the distance.

(e) Nothing is said nowadays that has not often been said before.

## PHRASE ELEMENTS

## DEFINITION OF A PHRASE

**39. Phrases With Respect to Use.**—Most sentences contain groups of words that seem to belong together, as if they were parts of a compound word. They consist of closely related words expressing a compound idea, and doing the work of a single word. This work is to modify like an adjective or an adverb, or to name some object or some action. Such word groups are *phrases*. Although the uses of prepositional phrases have already been touched on, the importance of the subject is so great as to require further consideration.

There are two special marks by which a group of words may be known to form a phrase:

1. It must do the work that is usually done by one word.

He was busy in his office during the whole day.

Reading good books is a profitable method of passing the time.

To have visited Paris seemed to the speaker a reason for boasting.

Seeing a multitude, he went up into a mountain.

The nine phrases in these sentences are used exactly as if each were a single word. Two of them, *reading good books* and *to have visited Paris*, are *noun phrases* because each is the subject of a sentence. Both phrases in the first sentence are *adverbial*, being modifiers of the adjective *busy*. *In his office* tells *where* he was busy and *during the whole day* tells *how long* he was busy. Other adverbial phrases are *to the speaker*, which modifies the verb *seemed*, and *into a mountain*, which modifies the verb *went*. The adjective phrases are *of passing time*, *for boasting*, and *seeing the multitude*.

2. It must not contain a verb that predicates; that is, a verb that actually asserts, denies, etc.

In the sentences just given, *reading*, *passing*, *to have visited*, *boasting*, and *seeing* are *verbals*, since they are derived from verbs; but they are not in a full sense verbs. It is impossible with them alone to make a statement or ask a question.

**Definition.**—*A phrase is a group of words used as a single part of speech, but containing no word of real predication.*

**40. Phrases With Respect to Form.**—Phrases considered with respect to the work they do in sentences are of three kinds: *noun*, *adjective*, and *adverbial* phrases. Examined with regard to their form, the three kinds of phrases mentioned above can be reduced to two general classes:

1. *Prepositional Phrases.*—Such as begin with a preposition. The following are examples:

*in the morning, by the seashore, above the falls, against the evidence, according to the best dictionary, in spite of good counsel*

Prepositional phrases may contain verbals:

*for being present, of passing counterfeit money, in having disobeyed the teacher, against wasting words*

2. *Verbal Phrases.*—Such as are introduced by a verbal. The following sentences have verbal phrases in *Italics*:

*Fearing a riot*, the mayor called out the police.

*Having been elected President*, he took the oath of office.

He was reported *to have resigned his position*.

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#### EXAMPLES FOR PRACTICE

1. Construct sentences in which shall occur the following phrases: during the rain, upon the hill, over the sea, according to law, by an honorable life, through a dark wood, of the people, beside his sister, behind the wagon, across a wide river.

2. Separate the following compound phrases into the simple phrases of which they are composed: at the bottom of the sea, with his sister by his side, in a boat on the river, during a trip through Europe in vacation, earning money by the hardest kind of labor, by the clock in the steeple of the old church on the hill.

3. Pick out the noun, the adjective, and the adverbial phrases in the following sentences:

(a) Years steal fire from the eyes as vigor from the limbs.

(b) Know when to speak; for many times it brings  
Danger to give the best advice to kings.

(c) But I doubt not through the ages one increasing purpose runs,  
And the thoughts of men are widened by the process of the suns.

- (d)       He drew his bridle in the shade  
          Of the apple trees, to greet the maid,  
          And ask a draft from the spring that flowed  
          Through the meadow, across the road.

(e) You must get into the habit of looking intensely at words, and of assuring yourself of their meaning syllable by syllable—nay, letter by letter.

(f) Being entirely right and adhering to your opinion in spite of all temptation to do otherwise, will be found more difficult than being a hero in battle.

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## CLAUSE ELEMENTS

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### DEFINITION OF A CLAUSE

**41. How Sentences Become Clauses.**—Two or more sentences may be made into one by means of conjunctions. After the union of these elements, they are no longer sentences, but *clauses*. Thus, take the two sentences:

The earth is round.

Men can sail around the earth.

These two sentences may be united into one sentence by using as a conjunction any one of the following and making some slight changes in the wording: *and, if, so, then, because, for, since, inasmuch, as, seeing that*, etc.

The earth is round, for men can sail around it.

Here we have a sentence consisting of two clauses connected by the conjunction *for*.

**Definition.**—*A clause is one of the predicated parts of a sentence that has two or more such parts or elements.*

**42. Varieties of Clause Connectives.**—Besides being joined by regular conjunctions, clauses may be united by adverbs and by certain pronouns. An adverb used for this purpose is called a *conjunctive adverb*, and a pronoun so employed becomes a *relative* or *conjunctive pronoun*.

Adverbs that are much used as connectives are *when, where, while, why, how, as, since*, and many others.

He left for the city *when* the clock struck ten.  
 They buried him on the field *where* he had fought so well.  
 One half the world does not know *how* the other half lives.

Conjunctive adverbs may be distinguished from regular conjunctions by the fact that they connect and at the same time denote *place*, *time*, or *manner*, while conjunctions connect and usually do nothing more.

|              |   |                                                       |
|--------------|---|-------------------------------------------------------|
| Conjunctions | { | I shall leave tomorrow <i>if</i> the day is fine.     |
|              |   | You will succeed <i>provided</i> you are faithful.    |
|              |   | You may go <i>unless</i> you prefer to stay.          |
| Conjunctive  | { | I shall leave tomorrow <i>after</i> I have dined.     |
| Adverbs      |   | You will find the book <i>where</i> you were setting. |
|              |   | You should have done <i>as</i> you were told.         |

The pronouns *who*, *which*, *what*, *whose*, *whom*, and *that* are frequently used as connectives.

Can you tell me *who* solved this example?  
 I cannot imagine *whom* you mean.  
 Yonder stands the house *that* my father built.

When pronouns are used as connectives they always perform some other work in the sentence. Thus, *who* in the first sentence connects, and is, besides, the subject of the second clause. The pronoun *whom* is the direct object of the verb *mean*—*You mean whom*; *that* is the object of the verb *built*—*My father built that*.

Sentences with clauses connected by conjunctive adverbs may often have their clauses so placed that the connective is at the beginning.

*When* the clock struck ten he left for the city  
*Since* you went away no one has been here.

#### EXAMPLES FOR PRACTICE

Decide what clauses compose the following sentences, and mention the connectives:

- (a) The days were warm but the nights were very cold.
- (b) The wild geese fly north when the days become warm,
- (c) The Cossack prince rubbed down his horse and made for him a bed of leaves.

- (d) The man was thoroughly honest, although he was very poor.
- (e) Spend the days of youth wisely, or you may regret your neglect.
- (f) The Tartar's horse looked as if the speed of thought were in his limbs.
- (g) I had heard the voice before though I could not have told where.
- (h) Byron died in Greece when he was only thirty-six years old.
- (i) Sir Isaac Newton proved that the path of every planet must be an ellipse.

#### THE RANK OF CLAUSES

**43.** With respect to rank, clauses may stand in two relations to one another.

1. *Clauses May Be of Equal Rank.*—When two or more sentences are united into one, the relation of the clauses in the resulting sentence is entirely dependent on the kind of conjunction or other connective word used. If such words as *and, or, but, also, moreover, yet, still*, and others of the class called *coordinating conjunctions* are used, the resulting sentence will consist of clauses equal in rank—each clause being of just as much grammatical importance as any other. Clauses connected by conjunctions of this kind are **coordinate clauses**.

He finished his work *and* then he received his pay.

The moon is not very distant, *but* we shall never reach it.

Helen Keller is deaf and blind; *yet* she has become a fine scholar.

2. *Clauses May Be of Unequal Rank.*—Clauses may be so joined in a sentence as to have unequal importance as sentential elements. For example, a clause may be nothing more than a noun in the function it fills, or it may be a mere modifier, doing the work of an adjective or an adverb.

*Noun Clause:* He explained *how I should enter a room*.

*Adjective Clause:* The castle *that we now own* was built during the period *when Queen Elizabeth ruled England*.

*Adverbial Clause:* Do not strike *until the iron is hot*.

Clauses so used may often be omitted without destroying the main sense of the sentence, for they usually serve only to add some circumstance or explanation to the meaning of a more important element. Such are called **subordinate** or **dependent clauses**, because of their inferior importance.

The clause that expresses the main thought and has attached to it one or more subordinate clauses has been called by various names; as *principal*, *leading*, *primary*, or *independent*.

Subordinate clauses may be of equal rank, but in order to be so they must be connected by coordinating conjunctions.

After the sun has set *and* the moon has risen, we shall take our departure.

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#### SUBORDINATING CONNECTIVES

44. The words used to unite independent with dependent clauses are of three kinds: subordinating conjunctions, conjunctive adverbs, and relative or conjunctive pronouns.

1. Subordinating conjunctions; as, *if*, *unless*, *except*, *provided*, *lest*, *because*, *whether*, etc.

2. Conjunctive adverbs; as, *when*, *while*, *why*, *where*, *whither*, *whence*, *after*, *before*, *as*, *how*, *since*, etc.

3. Relative or conjunctive pronouns; as, *who*, *whose*, *whom*, *which*, *that*, *what*, *whoever*, etc.

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#### EXAMPLES FOR PRACTICE

Mention the independent and the dependent clauses in the following sentences, and describe fully the function of each dependent clause.

- (a) I concluded from what he said that he had never been to Europe.
- (b) When we were sailing up the Hudson we noticed the Palisades.
- (c) Tell me what kind of company you keep and I will tell you how much you value a pure life and a good name.
- (d) Work while the day endures, for a night is coming when no man can work.
- (e) "What Will He Do With It?" is the title of one of Bulwer's novels.
- (f) She sang a song that was called "Comin' Thro' the Rye."
- (g) Pleasure, with a winning smile, said, "Come with me and I will make thee happy."
- (h) He was glad when he noticed how the fish kept their heads up stream.
- (i) Very soon the young philosopher finds that things which roll so easily are very apt to roll into the wrong corner and get out of his way when he most wants them.



## FUNCTIONS OF DEPENDENT CLAUSES

45. Dependent clauses do a work in sentences exactly like that done by phrases; that is, they are used as nouns, adjectives, or adverbs.

1. *A Clause May Be Used as a Noun.*—When used as a noun a clause may be:

(a) The subject of a sentence.

*What became of Henry Hudson* WAS never ASCERTAINED.

*After the horse has been stolen* IS not the time for locking the stable.

(b) The predicate noun.

The place to study music is *where nothing but music is taught*.

The critical moment for Cæsar was *when he crossed the Rubicon*.

(c) The object of a verb.

Do you know *when the train leaves for Boston?*

He did exactly *what he was told*.

(d) The object of a preposition.

The child wondered about *why the sky is so blue*.

He spoke of *what causes the tides*.

(e) In apposition with a noun or a pronoun.

The great SECRET, *who had done the damage*, was soon known.

2. *A Clause May Be Used as an Adjective.*

The island *that we discovered* was inhabited by savages.

The spot *where John Brown's body rests* is in the Adirondacks.

3. *Clause May Be Used as an Adverb.*

They buried him *where he fell*.

Busy *when he called*, I could not see him.

## EXAMPLES FOR PRACTICE

Of the italicized clauses in the following sentences, state in which of the classes illustrated in the preceding article each clause belongs. Mention the connectives and tell to what parts of speech they belong.

(a) Peggotty died *just as the tide went out*.

(b) The steamer reached her destination *before she was expected*.

(c) The government *that has been established in Porto Rico* is the best *that has ever existed in that island*.

- (d) His firm belief was *that all men are created equal*.  
 (e) Have you ever ascertained *why the sky is blue?*  
 (f) The land *where oranges flourish* must be a sunny land.  
 (g) It is an ill wind *that blows no man good*.  
 (h) He *that is convinced against his will*, is of the same opinion still.  
 (i) Time was *when the little toy dog was new*,  
     *And the soldier was passing fair*;  
     And that was the time *when our Little Boy Blue*,  
     *Kissed them* and put them there.  
 (j) He knew *whose gentle hand was at the latch, before the door was opened*.
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## FORMS OF SENTENCES

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### THE SIMPLE SENTENCE

**46. Twofold Classification of Sentences.**—With regard to use, sentences have already been divided into three classes: *declarative*, *interrogative*, and *imperative*.

It is now necessary to consider another important classification, which has no regard to the use of sentences. This classification is based on the form or structure of sentences.

**47. The Simplest Sentential Structure.**—The simplest structure that a sentence can have is the form composed of two words: one the *subject*, the other the *predicate*.

*Birds fly. Water flows. Perseverance succeeds. Who came?*

In the imperative sentence, the subject is generally omitted, but if it were not clearly implied there could be no thought expressed, and therefore no sentence.

(*You*) Come. (*Thou*) Behold, or Behold *thou*. (*Ye*) Go, or Go *ye*.

**Definition.**—*A simple sentence is a sentence composed of one subject, expressed or clearly implied, and one predicate.*

**48. Other Elements in a Simple Sentence.**—The simple sentence without modifiers is not often met with; some other elements are usually added to the subject, or to the predicate, or to both. These elements may be words or phrases, but not clauses. When clauses enter, the sentence is no longer simple.

| SUBJECT | MODIFIERS                                                                                                                            | PREDICATE | MODIFIERS                                                                                                                                                   |
|---------|--------------------------------------------------------------------------------------------------------------------------------------|-----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Birds   | $\left\{ \begin{array}{l} \text{many} \\ \text{beautiful} \\ \text{of varied colors} \\ \text{of sweetest song} \end{array} \right.$ | fly       | $\left\{ \begin{array}{l} \text{continually} \\ \text{in the tropical forests} \\ \text{from tree to tree} \\ \text{of Central Africa} \end{array} \right.$ |

In the tropical forests of Central Africa many beautiful birds of varied colors and sweetest song fly from tree to tree continually.

### EXAMPLES FOR PRACTICE

1. Using such connectives as are required, fit the following modifiers to the principal parts so as to form simple sentences. Endeavor to get the best possible arrangement and punctuation.

- (a) Girl  $\left\{ \begin{array}{l} \text{pretty, a, with blue eyes,} \\ \text{little, very, charming} \end{array} \right.$  came  $\left\{ \begin{array}{l} \text{to our ring, promptly,} \\ \text{in answer} \end{array} \right.$
- (b) Animals  $\left\{ \begin{array}{l} \text{of our country,} \\ \text{many, wild,} \\ \text{interesting} \end{array} \right.$  may be seen  $\left\{ \begin{array}{l} \text{playing in captivity, by} \\ \text{the river, on pleasant} \\ \text{days} \end{array} \right.$
- (c) Plain lay  $\left\{ \begin{array}{l} \text{under the autumn sky, with its great cities,} \\ \text{the, with its silver river, before him, broad} \end{array} \right.$
- (d) He settled  $\left\{ \begin{array}{l} \text{with an iron constitution, with a friendly voice,} \\ \text{down, six feet three in his stockings, a kind,} \\ \text{young man, talkative} \end{array} \right.$

(2) By adding word and phrase elements, expand the following simple sentences. The expanded sentence must still be simple.

(a) The song died. The days passed. The roses faded. The time will come. The leaves have fallen. The work has been finished.

(b) Did Crusoe live? Does his heart beat? Should nobody praise?

**49. Compound Members.**—By means of conjunctions, two or more simple sentences may often be contracted into one sentence, which is itself simple.

John goes to school.  $\left. \begin{array}{l} \text{His sister goes to school.} \end{array} \right\} = \left\{ \begin{array}{l} \text{John and his sister go to} \\ \text{school.} \end{array} \right.$

The foregoing is a simple sentence with a compound subject.

We gathered walnuts.  $\left. \begin{array}{l} \text{We gathered chestnuts.} \\ \text{We gathered beechnuts.} \end{array} \right\} = \left\{ \begin{array}{l} \text{We gathered walnuts, chest-} \\ \text{nuts, and beechnuts.} \end{array} \right.$

This is a simple sentence with a compound object.

Mr. Blaine was an orator.  
 Mr. Blaine was a statesman.  
 Mr. Blaine was a patriot.

$$\left. \begin{array}{l} \text{Mr. Blaine was an orator.} \\ \text{Mr. Blaine was a statesman.} \\ \text{Mr. Blaine was a patriot.} \end{array} \right\} = \left\{ \begin{array}{l} \text{Mr. Blaine was an orator, a} \\ \text{statesman, and a patriot.} \end{array} \right.$$

Modifying words and phrases, either adjective or adverbial, may be compounded in the same manner as the more important members. All such sentences are simple.

## THE COMPLEX SENTENCE

### DEFINITION OF THE COMPLEX SENTENCE

**50.** A sentence may be composed of two clauses of unequal rank, one being the principal or independent clause and the other used as a noun, an adjective, or an adverb. A sentence of this kind is called a **complex sentence**.

*Come* when you have time.

*Who believes* that the earth is flat?

*Lucy was the sweetest child* that ever brightened a home.

*He quoted the proverb*, "Honesty is the best policy."

In these sentences, the principal clauses are in *Italic*, and the subordinate clauses in *Roman*.

A sentence may contain several subordinate clauses. In such case, if there is only one principal clause, the sentence is still complex.

|                                                   |   |                                                              |
|---------------------------------------------------|---|--------------------------------------------------------------|
| <i>It is dangerous to be abroad</i>               | { | when the sun has gone down,<br>and<br>while the air is damp. |
| While youth lasts<br>and<br>our friends are many, | } | <i>let us be happy</i> , if we can.                          |

**Definition.**—*A complex sentence is a sentence consisting of one principal clause and one or more subordinate clauses.*

### EXAMPLES FOR PRACTICE

1. Combine the following groups of simple sentences into complex sentences, and underscore the principal clause.

(a) The birds go south. The snow falls. The weather becomes cold.

**Model.**—When the weather becomes cold and the snow falls, the birds go south.

(b) The sky falls. We shall catch sparrows. We are alive at that time.

(c) “Who killed Cock Robin?” The school assembled. The master inquired.

(d) He might become a scholar. He was seventeen years old. Harry’s father sent him to college.

(e) The foolish man became angry. The goose laid golden eggs. He killed the goose.

2. Write complex sentences as follows, and underscore the subordinate clauses.

(a) Two sentences, each of which has an adjective clause.

**Model.**—No one ever saw the house that Jack built.

The exact time when gunpowder was invented is not known.

(b) Two, each of which has an adverbial clause.

(c) Two, each of which has two or more clause modifiers.

(d) Two, each of which has for its subject a noun clause.

(e) Two, each of which has for its object a noun clause.

(f) Two, each of which has a noun clause as the predicate noun.

(g) Two that have noun clauses in apposition.

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## THE COMPOUND SENTENCE

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### DEFINITION OF THE COMPOUND SENTENCE

**51.** If coordinating connectives be used to connect clauses, the clauses thus joined will be of equal rank. If these clauses do not stand in an inferior or dependent relation to some other clause, the sentence is **compound**.

The simplest form of the compound sentence consists of two imperative clauses, the subjects being understood.

*Go and see. Come or go. Call or write. Sleep and rest.*

Longer compound sentences having two clauses of equal rank are:

*Sit still and study your lesson. Who met and repulsed the enemy?*

*The farmer plowed the field and sowed it with wheat.*

Compound sentences may be lengthened by the addition of subordinate clauses:

*The rain was falling when we started, but the sky was clear before we reached our destination.*

The good die young *is an old saying*, but *the saying is not true*.

*Do not trust him* that makes many promises, nor *doubt him too much* that makes few.

**Definition.**—*A compound sentence is a sentence composed of two or more independent clauses, with or without subordinate clauses.*

Such sentences as the following are sometimes classed as simple sentences with compound predicates:

The winds *blew* and *beat* upon that house.

The children *rode*, *walked*, *drove*, or *played* in the park every day.

Mary *washed* the dishes, *polished* the silver, and *dusted* the furniture.

In this work, however, such sentences are classed as compound, because the verb is by far the most important element in every sentence. A sentence is regarded as containing as many clauses as there are in it verbs that predicate.

**52. Connectives May Be Understood.**—Connectives are often omitted between clauses; or the arrangement of the clauses may be such that the connective serves to introduce rather than to connect.

I promised him I would visit him = I promised him *that* I would visit him.

Should he come I would go = I would go *if* he should come.

*While* we live let us live = Let us live *while* we live.

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#### EXAMPLES FOR PRACTICE

1. Write the following compound sentences, underscore the verbs of the independent clauses, and put a plus sign (+) above each connective.

(a) Sorrow was dead indeed in her, but peace and perfect happiness were born.

(b) Once upon a time a good many years ago, there was a traveler, and he set out upon a journey.

(c) When it rained, they remained within doors; but when it was fine weather, they wandered all day long in the woods.

(d) The sky was so blue, the sun was so bright, the water was so sparkling, the leaves were so green, the flowers were so lovely, and they heard so many singing birds and saw so many butterflies, that everything was beautiful.

(e) He called many times but there was no reply, and when he passed out of the wood and saw the peaceful sun going down upon a wide purple prospect, he came to an old man sitting upon a fallen tree.

(f) The whole journey was through a wood, only it had been open and green at first, like a wood in spring; and now it began to be thick and dark, like a wood in summer.

(g) I consider the noble savage a prodigious nuisance and an enormous superstition; and his calling rum "firewater" and me a "paleface" wholly fails to reconcile me to him.

(h) The day is done, and the darkness falls from the wings of night  
As a feather is wafted downward from an eagle in his flight.

2. Tell which of the foregoing and following sentences are simple, which complex, and which compound; tell also the kind of clauses, and mark the connectives.

(a) When I die, put near me something that has loved the light, and had the sky above it always.

(b) In the preface to his collected works, De Quincey has fully defined his own position and claim to distinction.

(c) While William of Orange lived, he was the guiding star of a whole nation; when he died, the children cried in the streets.

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## SENTENTIAL ANALYSIS

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### ANALYSIS OF SIMPLE SENTENCES

**53. The Meaning of "Analysis."**—The word *analysis* means "a taking apart"; it is the opposite of *synthesis*, "a putting together." With regard to sentences, analysis is any scheme of representing the relations and functions of their words, phrases, and clauses. This is usually done by means of diagrams, and of these, many systems have been devised.

**54. Dismemberment of Sentences in Analysis.** The most serious objection that has been urged against analysis by diagrams is that nearly all methods of analysis so separate the sentential elements that the student is unable to put them together again. This objection is obviated in the scheme that will now be explained.

**55. Subject and Predicate.**—The subject of a sentence is enclosed in marks of parenthesis ( ); the predicate

verb, in brackets []. When the subject or any other element is to be represented as understood, the fact is indicated by a caret ^.

(Birds) [fly].

(^ ) [Make] haste.

(^ ) [Tell] ^ me the truth.

A (storm) [is coming].

In a complex sentence, the marks of parenthesis and the brackets should be heavier in the principal clause than in the subordinate clauses.

**The (tree) [must lie] where (it) [fell].**

**(What (he) [thinks] about it) [concerns] me not.**

When the predicate is a verb phrase with intervening modifiers, the brackets should be as in the following sentences:

**The (clouds) [will] soon [have rolled] away.**

**The (result) [might] easily [have been foreseen].**

**56. Predicate Complements.**—That a noun or a pronoun is the direct object of a verb is indicated by two parallel lines below it, =====. If this object is a phrase or a clause, the parallels are extended to include it.

(They) [counted] the stars.

My (sister) [means] to return.

(He) earnestly [desired] to be thought honest.

**The (boy) [cried], "The (wolf) [is coming!]"**

**"[Can] the (leopard) [change] his spots?" (he) [asked].**

In the last sentence, the predicate verb *asked* is preceded by a noun clause used as the object of the verb.

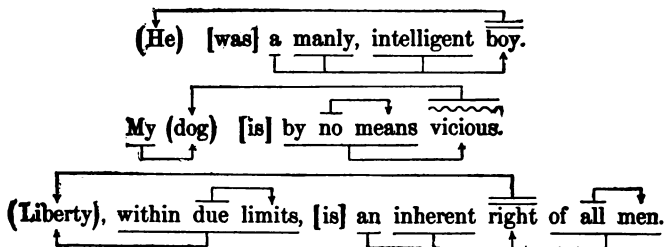
A predicate noun or pronoun is denoted by two parallel lines above it, and a predicate adjective by a straight line above a wavy line, ~~~~~ placed above the adjective.

The (stranger) [was] assuredly a gentleman.

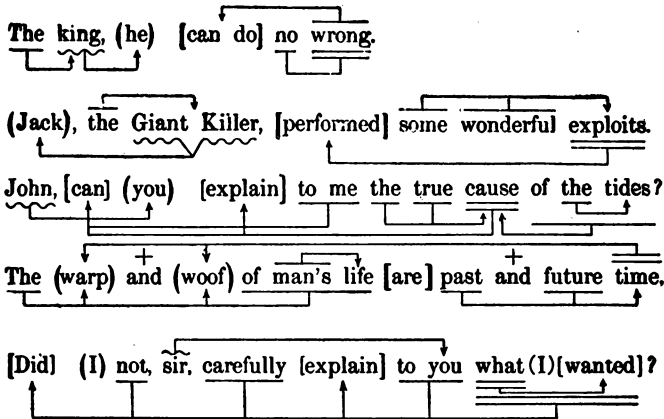
The (roses) [were] in bloom.

**57. Modifying Elements.**—A modifier is connected by an arrow with the element it modifies.

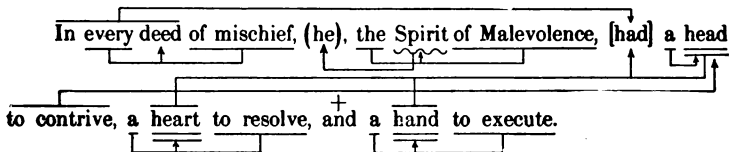




**58. Independent Elements and Connectives.**—Independent elements are indicated by a wavy line, ~~~~~, and connectives by the plus sign +.



Besides being a connective, *what*, in the last sentence, is the object of *wanted*; *what I wanted* is the object of *did explain*.



#### MODELS OF ANALYSIS

**59.** If any of the following analyses are found difficult, they should be reviewed frequently. The difficulties will clear away as they are reconsidered in the light of what is learned after they are first studied.

1. Sydney Smith's (name) [is] a synonym of wit; but (he) [has left]  
 behind him evidences of far higher powers.

2. (Righteousness) [exalteth] a nation, but (sin) [is] a reproach to any people.

3. (I) then [let] myself down and ( ) [swam] across the channel  
 + (which) [lay] between the ship and the sands.

4. (He) [spoke] of Burns: (men) rude and rough

[Pressed] round to hear the praise of one  
 + Whose (heart) [was made] of manly, simple stuff.

5. Oft when the (wine) in his glass [was] red,  
 (He) [longed] for the wayside well instead;  
 + ( ) [closed] his eyes on his garnished rooms,  
 To dream of meadows and clover blooms.

6. The (world) [will] little [note] nor (Λ) (Λ) long [remember] what (we) [say] here;  
 + but (it) [can] never [forget] what (they) [did] here.

7. (She) [retired] within the walls of her capital,

(Λ) [made] every preparation for a vigorous resistance, and (Λ) [declared],  
 with the intrepidity of a heroine, that the last (moment) of her reign  
 + and of her life. [should be] the same.

8. The old (man), as (he) [nods] over the solemn verse of Wordsworth,  
 [will recognize] the affinity between the singer and the calm sheet  
 + (that) [lay] before him as (he) [wrote].

9. A wandering harper, scorned and poor,

(He) [begged] his bread from door to door;

+ And (Λ) [tuned], to please a peasant's ear,

The harp + a (king) [had loved] to hear.

10. A little (learning) [is] a dangerous thing;  
 (Λ) [Drink] deep, or (Λ) [taste] not the Pierian spring.

*Deep* is usually an adjective; here it is an *adverb*.

11. But (grief) [should be] the instructor of the wise;  
 (Sorrow) [is] knowledge: (they) (who) [know] the most  
 [Must mourn] the deepest o'er the fatal truth,  
 The (Tree) of Knowledge [is] not that of Life.

#### EXAMPLES FOR PRACTICE

Make detailed diagrams for the following sentences:

- (a) Habit is the memory of the bodily organs.
- (b) Indian summer is caused by the decay or slow combustion of the leaves.
- (c) We read of the age of stone, of gold, and of iron; the world is now entering the age of electricity.
- (d) I am monarch of all I survey, my right there is none to dispute;  
 From the center all round to the sea, I am lord of the fowl and the brute.
- (e) If you should talk to him of Jacob's ladder, he would ask how many rounds it had.
- (f) A little child will place a shell to his ear and will hear in it the roar of the distant ocean.
- (g) It is not linen you are wearing out, but human creatures' lives.
- (h) She loved me for the dangers I had passed,  
 And I loved her that she did pity them.
- (i) And my soul from out that shadow that lies floating on the floor,  
 Shall be lifted nevermore.

# GRAMMAR

(PART 2)

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## THE NOUN

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### SUBDIVISIONS OF THE NOUN

**1. Classes of Nouns.**—Any word or expression, whether long or short, that is used in speech or writing as the name of something, is a **noun**. Nouns are divided into two classes: (1) *common nouns* and (2) *proper nouns*.

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### COMMON NOUNS

**2. Generic or Class Names.**—Most nouns are class names; that is, names applied in common to classes of things, each class being made up of objects of the same kind. Thus, the word *boy* is a name given to any one of a great class composed of millions of objects that are alike in certain particulars. These class names are common nouns; as, *stone, tree, cloud, day*.

**Definition.**—*A common noun is a noun used to name a class of things.*

**3. Varieties of Common Nouns.**—Common nouns have been variously subdivided, but all of them may be included in two great classes:

1. *Names of Things Sensible.*—This class comprises the names of things that may be perceived by the senses.

tree, desk, noise, thunder, sweetness, brightness, odor, weight

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2. *Names of Things Rational*.—This class of nouns includes the names of things that are merely conceived or thought of as existing.

goodness, truth, fear, hatred, patriotism, ambition, absence, loss

4. Some of the common nouns included in the two classes mentioned have been grouped as follows:

1. *Collective Nouns*.—These are sometimes called *nouns of multitude*, because they denote many things united in one group. Some examples are:

army, jury, congress, flock, assembly, tribe, nation, regiment, family, drove, covey

2. *Abstract Nouns*.—These are words that name qualities, conditions, or states considered apart from the persons or things that have the qualities, conditions, or states.

rudeness, thought, anger, solidity, drowsiness, truth, honesty

3. *Verbal Nouns*.—Some words derived from verbs are called *verbal nouns* and are used to name actions.

*Walking* is better exercise than *riding*.

*Sewing*, *cooking*, and *dressmaking* are now taught in some schools.

5. **Other Nouns Regarded as Common**.—Many nouns that do not name classes are regarded as common nouns. Such are:

1. The names of the sciences; as, *chemistry*, *astronomy*, *physics*, *mathematics*.

2. The names of diseases; as, *cholera*, *pneumonia*, *scarlatina*.

3. The names of drugs and chemicals; as, *quinine*, *bromine*, *camphor*.

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#### EXAMPLES FOR PRACTICE

Classify the fifty-one common nouns in the following sentences as sensible, rational, collective, abstract, or verbal.

(a) The pain suffered in the act of dying is not usually of great severity.

(b) The swiftness of the blow permitted no dodging or running away.

(c) Books are the treasured wealth of the world, the rich inheritance of generations and nations.

(d) When I think what that land was and what its condition is now, a shade of sadness steals over me; my mind reverts from the degradation of the present to the glory of the past.

(e) Reason is the mistress and queen of all things.

(f) Power acquired by crime was never used for a good purpose.

(g) Worth makes the man, and want of it, the fellow.

(h) A small degree of wit accompanied by good sense is better in the long run than a great amount of wit without judgment.

(i) The atmosphere of home breathes rest and comfort and its chambers seem full of welcomes.

(j) How dear to my heart are the scenes of my childhood,  
When fond recollection recalls them to view.

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### PROPER NOUNS

**6.** Some things are of so much importance that they have names to distinguish them from all other things. Such names are called proper nouns; as, *Abraham Lincoln, Boston, France.*

**Definition.**—A *proper noun* is a noun used to mark or distinguish some particular person, place, or thing.

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### INFLECTIONS OF THE NOUN

**7. Definition of Inflection.**—As used in grammar, *inflection* signifies those changes in the form of a word that come from changes in its use or meaning.

The following will illustrate what is meant by the inflection of nouns:

*Uninflected:* The boy ate. The child ran. The mouse plays. The goose swims.

*Inflected:* The boys ate. The children ran. The mice play. The geese swim.

**Definition.**—*Inflection* is a change in the form of a word made in consequence of some change in its meaning or use.

**8. Three Noun Inflections.**—Nouns are inflected for three purposes:

**1. To Denote Number.**—That is, to show whether a noun signifies *one* of the objects it names, or *more than one* of them:

horse, horses; church, churches; ox, oxen; die, dice

2. *To Denote Sex*.—Many nouns have one form for males and another for females. Some examples are:

man, woman; boy, girl; colt, filly; drake, duck; wizard, witch

When sex is indicated by inflection, the simpler form usually denotes the male, and the inflected, the female.

Thus, *lion, actor, count, marquis, negro*, are uninflected forms, and they name males; the inflected forms, *lioness, actress, countess, marchioness, negress*, denote females.

3. *To Denote Case*.—Case is the relation in which a noun or any substitute for a noun bears to other words in a sentence. While there are several different relations that nouns may have in sentences, and therefore several cases, there is only one case in the English language that is shown by inflection. This is the case that denotes possession; as, *John's hat*.

9. **Another Function of Nouns**.—When a noun is used to name or denote the *speaker*, the *person or thing spoken to*, or the *person or thing spoken of*, it is sometimes said to be inflected for **person**. This, however, is not an inflection at all, for an inflection is a *change of form*. The noun itself remains unchanged. Thus,

*Speaking:* I, *John*, saw it.

*Addressed:* *John*, come here.

*Spoken of:* I met *John*.

For convenience, however, it is usual to say that nouns have four inflections, the fourth being for person.

10. **Special Names of Inflections**.—Of the eight parts of speech, five either really have inflection or are said to have it. When some or all of the inflections of any part of speech are arranged in an orderly way, the arrangement has, for that particular part of speech, a special name.

1. *Nouns* and *pronouns* have **declension**—they are *declined*.

2. *Adjectives* and *adverbs* have **comparison**—they are *compared*.

*Verbs* have **conjugation**—they are *conjugated*.



The remaining parts of speech—prepositions, conjunctions, and interjections—are not inflected; they never vary, whatever change may occur in the way they are used in sentences.

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### NUMBER IN NOUNS

**11. Definition of Number.**—Whether a noun means one, or more than one, of the objects it names, is known from one or both of two facts:

**1. *Its form.***

man, men; box, boxes; house, houses; mouse, mice; goose, geese

**2. *Its use.***

The SHEEP *is* black.

The SHEEP *are* mine.

My FISH *is* a trout.

Your FISH *are* salmon.

Here the form of the verb shows the number of the noun.

**Definition.**—*The number of a word is that form or use of it by which it denotes one or more than one.*

**Definition.**—*The singular number of a word is that form or use of it by which it denotes one.*

**Definition.**—*The plural number of a word is that form or use of it by which it denotes more than one.*

**12. Rules for Forming the Plural of Nouns.**—Many nouns form their plurals irregularly, but the following rules include most English nouns:

**General Rule.**—Most nouns form their plural by adding *s* or *es* to the singular.

star, stars; box, boxes; church, churches

The following cases should be noted:

**Special Rules.**—1. Nouns ending (*a*) in *s*, *sh*, *x*, *z*, *ch* soft, and some ending (*b*) in *o* after a consonant, are pluralized by adding *es*; as, *mass*, *masses*; *lash*, *lashes*; *sex*, *sexes*; *topaz*, *topazes*; *larch*, *larches*.

Some examples of (*b*) are *calico*, *tornado*, *torpedo*, *innuendo*, *virago*, *mulatto*, *stiletto*, *wo*, *potato*, *mango*, *cargo*, *echo*, etc.

Many words of this kind take only *s*; as *canto*, *junto*, *solo*, *quarto*, *tyro*, *octavo*, *nuncio*, *embryo*, *folio*, etc.

2. Nouns ending in *y* preceded by a vowel add *s* to form the plural; as, *chimney*, *valley*, *money*, *key*, *play*, *joy*, etc.

3. Nouns ending in *y* preceded by a consonant are pluralized by changing *y* into *i* and then adding *es*; as, *fly*, *ally*, *city*; *flies*, *allies*, *cities*.

4. Some nouns ending in *f* or *fe* change the *f* or *fe* into *v*, and then add *es* to form the plural; as, *thief*, *wife*, *life*, *wolf*, *sheaf*, *beef*, *loaf*, *calf*, *half*, *leaf*. *Wharf* and *staff* have in the plural *wharves* or *wharfs*, and *staves* or *staffs*. Others in *f* and *fe* add *s* alone; as, *gulf*, *fife*, etc.

5. Compounds generally pluralize the modified part; as, *brothers-in-law*, *corner-stones*, *wagon-loads*, etc. When the elements of the compound are closely associated, the *s* is put at the end; as, *graveyards*, *pineapples*, *forget-me-nots*, *spoonfuls*.

6. Letters, numerals, and arbitrary characters are generally pluralized by taking '*s*'; as, *9's*, *A's*, *+'s*,  $\sqrt{\text{ }}'s$ .

7. The plurals of proper nouns are generally formed regularly; as, *the Dr. Browns*. But we may say, *the Messrs. Howard*, *the Doctors King*, *the two Miss Joneses*, or *the two Misses Jones*. The names of two or more persons each of whom has the same title are pluralized thus: *Generals Grant and Sherman*; *the Misses Jones, Smith, and Brown* (if unmarried); *Mesdames Jones, Smith, and Brown* (if married); *Messrs. Bray and Martin*.

8. Nouns that have been taken unchanged from other languages, usually retain their foreign plurals; as, *phenomenon*, *phenomena*; *analysis*, *analyses*; *stratum*, *strata*; *genius*, *genii*; *focus*, *foci*; *cherub*, *cherubim*; *beau*, *beaux*; *index*, *indices*.

Some words of this class form their plurals as if they were English words; as, *seraphs*, *cherubs*, *focuses*, *indexes*, *geniuses*, *formulas*, *radixes*.

9. Many nouns, on account of their meaning, have no plural; as, *darkness*, *laziness*, *sloth*, *honesty*, *eloquence*, *pride*, *meekness*, *gold*, *silver*, *quinine*, *galvanism*.

## GENDER IN NOUNS

**13. How Words Denote Sex.**—The distinction of sex, whether real or imagined in the things denoted by nouns, is made, when made at all, in the following ways:

1. By the form or by the meaning of the words.

empress, girl, ruffian, witch, woman

2. By the use made of other words in the sentence; that is, by the context.

When the *sun* exerted *his* power the *moon* shed *her* beams in vain.  
The *ship* spread *her* white wings and soon faded in the distance.

Except in the case of the highest classes of animals, sex is not generally regarded as of sufficient importance to be noted in language. The young of human kind, and even adults, are often spoken of without any attempt to indicate sex.

The *child* had finished *its* sleep.

The *members* of the party enjoyed *themselves* at the picnic.

The *students* were dressed in *their* holiday clothes.

**14. Sex and Gender.**—The distinction between *sex* and *gender* should be carefully noted. The former is a characteristic of *living beings*, the latter of *words*. We may therefore speak of the male sex, the female sex, the masculine gender, or the feminine gender, but not of the masculine sex, the feminine sex, the male gender, or the female gender.

**Definition.**—The **gender** of a word is that form or use of the word by which sex is denoted.

**Definition.**—The **masculine gender** is that form or use of a word by which the male sex is denoted.

**Definition.**—The **feminine gender** is that form or use of a word by which the female sex is denoted.

**Definition.**—The **neuter gender** is that form or use of a word by which the absence of sex is denoted.

**Definition.**—The **common gender** is that form or use of a word by which the sex of the thing named is left uncertain.

The *sheep* were grazing on the hillside.

The *employees* received their pay on Saturday.

**15. Gender by Form or Meaning.**—There are two methods by which gender is denoted by the forms of words:

1. *By Gender Suffixes.*—The endings *ess*, *ine*, *trix*, and *a* usually denote that the word is of the feminine gender.

*Masculine:* Baron, actor, master, executor, hero, signor

*Feminine:* Baroness, actress, mistress, executrix, heroine, signora

2. *By Gender Prefixes.*—By the use of prefixes or separate modifiers.

*Masculine:* Man servant, cock robin, he goat, menfolk

*Feminine:* Maid servant, hen robin, she goat, womenfolk

By their *meaning*, without respect to form, words may denote sex.

*Masculine:* Man, monk, nephew, husband, wizard, uncle

*Feminine:* Woman, nun, niece, wife, witch, aunt

**16. Gender by Use or Context.**—There are two principal varieties of this method of denoting gender:

1. The gender of words is often denoted by other words in the sentence; that is, by the context.

The *elephant* performed *HIS* task.

The *robin* attacked *HER* enemies.

The *governor* *MARRIED* one of *his* *CLERKS*.

2. Things without sex are often personified; that is, they are spoken of as if they were persons. This usage is frequent in poetry. Objects characterized by energy, strength, great size, or violence are represented as masculine; those conceived of as tender, refined, weak, beautiful, or gentle are treated as feminine. Thus,

*Masculine:* The *sun*, the *ocean*, *winter*, a *flood*, a *river* during a flood, a *mountain*, *anarchy*, the various *vices*, actions characterized by rage, energy, or violence, such as *murder*, *war*, *riot*, *rapine*, etc.

*Feminine:* *Spring*, a *ship*, a *balloon*, the *moon*, many of the more delicate and beautiful *flowers*, such as the *lily*, *violet*, *rose*, etc., *cities* and *countries*, *science*, the gentler *virtues*, *nature*, etc.

**17. Omission of Feminine Distinctions.**—There is an increasing tendency among writers to omit the distinctions that mark the feminine gender. This is especially the case with prefixes and suffixes. Thus, we apply to both

males and females such words as *servant, doctor, author, writer, teacher, artist, poet, clerk, executor, minister, citizen*.

**18. Gender of Proper Names.**—There are many pairs of proper names similar in form for the two sexes:

Julius, Julia; Charles, Caroline *or* Charlotte (*Latin, masc.* Carolus, *fem.* Carolina); William (*German, Wilhelm, Wilhelmina*); Henry, Henrietta; Francis, Frances; John, Johanna; Joseph, Josephine

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#### PERSON IN NOUNS

**Definition.**—*Person, in grammar, is the relation and use of words by which the speaker, the hearer, and the person or thing spoken of are distinguished from one another.*

**19. Three Persons of Nouns.**—A noun is in the *first person* when it names the speaker.

I, *Theodore Roosevelt*, do hereby appoint etc.  
We, the *undersigned*, agree to pay etc.

A noun is in the *second person* when it names the person or thing addressed.

Thou, *God*, seest me.  
Ye *craggs and peaks*, I'm with you once again.  
Come, *John*; let us go.

A noun is in the *third person* when it names the person or thing spoken of or mentioned.

The *people* told the *sexton* and the *sexton* tolled the *bell*.

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#### CASE IN NOUNS

**20. Meaning of the Word Case.**—A noun or a pronoun may be related in a number of ways to other words in a sentence—it may fill various uses or functions. For example, a noun may be the *subject* of a sentence, it may be the *predicate noun*, it may be the *object* of a verb or a preposition, and it may fill other offices. These several uses of nouns and pronouns in helping to express thought make up the *cases* in grammar.

**Definition.**—*Case in grammar is that form or use of a noun or a pronoun by which its relation to other words in a sentence is shown.*

**21. Number of Cases.**—English nouns have three cases: the *nominative*, the *possessive*, and the *objective*. These include all the functions or relations that are filled by nouns and pronouns in English sentences.

**22. The Nominative Case.**—The most frequent and important use of the noun is in the relation of subject to a verb that predicates; that is, those verb forms that are called *finite*—the verb forms that state, question, or command.

There are certain forms, not finite, called *infinitives*, *participles*, and *verbal nouns*; such are, *to see*, *to be seen*, *to have seen*, *having seen*, *seeing*, etc. These verbals are not used by themselves to predicate, but as adjectives, adverbs, and nouns.

When a noun stands in a sentence as the subject of a finite verb, it is said to be in the nominative case. The nominative subject of a verb is the word that answers the question *Who?* or *What?*

The boy can swim. *Who* can swim? The boy. The word *boy* is, then, the subject of the sentence.

Does the earth rotate? Does *what* rotate? The earth.

**Definition.**—*The nominative case is the form or use of a word in the relation of subject of a finite verb.*

The other uses of nouns in the nominative case will be explained later.

**Definition.**—*The possessive case is the form or use of a word by which it denotes possession, origin, or adjunct.*

*Possession:* The girl's book. The book belongs to the girl—is her property.

*Origin:* The sun's light. The light has its origin in the sun—comes from the sun. The poet's lines. The sailor's story.

*Adjunct:* The boy's height. Height is a quality or an adjunct of a boy. The earth's size. The river's depth.

**23. Remarks on the Possessive Case.**—The possessive case is used mostly with the names of living beings. Thus we may say, the horse's owner, but not the tree's

foliage; the snail's speed, but not the train's speed; etc. For inanimate objects, it is better to use the uninflected noun with the preposition *of*: as, the *top* of the *tree*, the *owner* of the *land*, the *speed* of the *train*, not *the tree's top*, *the land's owner*, *the train's speed*.

Inanimate things are often spoken of as if they were real living agencies—they are personified. In such cases the inflected form of the noun is to be preferred to the prepositional phrase.

the torrent's fury, the storm's progress, the fire's hunger

There is, however, some authority for the use of the possessive case with the names of inanimate things.

In the above expressions, a noun in the possessive case takes the place of a prepositional phrase having the function of an adjective. It is clear, therefore, that a noun in the possessive case has the value of an adjective modifier.

Some nouns ending in *s*, *x*, *ce*, and *es*, in order that too many hissing sounds may be avoided, take only the apostrophe in the possessive singular; as, *Moses'* laws, *Socrates'* death, for *Jesus'* sake, for *conscience'* sake, *Demosthenes'* safety, *Xerxes'* army, the *Sioux'* defense, *Bullions'* grammar, the *Ganges'* side.

The possessive should be formed in the usual way unless the offensive sound is very noticeable.

Compound nouns add the sign of the possessive to the last element; as, *the Emperor of Germany's tour*, *Smith and Brown's store*. In the case of long compounds, however, it is usually better to avoid such possessives. For example, *by the order of the commander-in-chief* should be preferred to *by the commander-in-chief's order*; and *the tour of the Emperor of Germany*, to *the Emperor of Germany's tour*.

**24. The Objective Case.**—The objective case is so named because its most frequent use is in the relation of the object of a verb or a preposition. A noun or a pronoun used as the object of a verb names that which receives the action performed by some actor.

The boy *struck* the DOG.

The policeman *arrested* the BURGLAR.

The object of a verb or of a preposition is the word that answers the question *Whom?* or *What?*

I saw the teacher. I saw whom? The teacher. *Teacher* is therefore the object of the verb *saw*.

Mary crossed the ocean. Mary crossed what? The ocean.

The boy went with his father. The boy went with whom? His father.

He leans against the tree. He leans against what? The tree.

Some other uses of nouns and pronouns in the objective case will be explained later.

**Definition.**—The **objective case** is the form or use of a word in the relation of object of a verb or a preposition.

**25. Declension of Nouns.**—The declension of a noun is an orderly arrangement of its cases in both the singular and the plural number.

|                    | SINGULAR | PLURAL | SINGULAR | PLURAL | SINGULAR |
|--------------------|----------|--------|----------|--------|----------|
| <i>Nominative:</i> | girl     | girls  | mouse    | mice   | Mary     |
| <i>Possessive:</i> | girl's   | girls' | mouse's  | mice's | Mary's   |
| <i>Objective:</i>  | girl     | girls  | mouse    | mice   | Mary     |

#### FUNCTIONS OF THE CASES

**26. Use of the Nominative Case.**—The nominative case has five principal uses or functions in sentences.

1. A noun or a pronoun used as the subject of a finite verb is in the nominative case. This function of nouns has already been mentioned.

The *teacher* is sick.

The *horse* drew the load.

The *soldier* may have been killed.

2. A predicate noun or pronoun is in the nominative case. The predicate noun or pronoun always denotes the same person or thing as the subject. The most frequent use of words in this construction is after some form of the verb *be*. Some of these forms are *am*, *is*, *are*, *was*, *were*, *has been*, *have been*, *had been*, *will be*, etc.

The diamond is a precious *stone*.

That boy will be *president*.

He seemed a *scholar*.

Grant looked a *hero*.

Jones was chosen *speaker*.

She walks a *queen*.



When any one of the various forms of the verb *be* is used to connect a subject with a predicate noun or pronoun, it is a *copula*—a word or an expression that *couples* or joins.

3. A noun or a pronoun in apposition with another nominative is itself in the nominative case. This function of a word is very much like that of an adjective—it is explanatory and modifying.

Grant the *general* ended the war.

Cicero the *orator* was a Roman.

4. A noun or a pronoun may be used independently in the nominative case. In this construction, the nominative fills the office for which it is named—its nominating or naming function. A word so used has no grammatical relation to other words. Grammatical independence is of three varieties:

(a) *By Address.*

And, *Saxon*, I am Roderick Dhu.

Study your lessons, *children*.

(b) *By Exclamation.*

*Fire!* See the fire!

*O Sleep!* it is a gentle thing, beloved from pole to pole.

(c) *By Pleonasm.*—Strictly speaking, any noun or pronoun that overfills a construction is *pleonastic*; for this is what the word means. But pleonasm is the mere mention of a noun or a pronoun, not in the way of address or exclamation, but as suggesting that about which the sentence treats more fully. It is a use for the sake of emphasis.

The *sea*—it is the greatest thing God ever made.

The *boy*, oh, where was he?

*Tears*, idle *tears*, I know not what they mean.

5. A noun used absolutely is in the nominative case. This also is a kind of independent construction. It consists of a noun or a pronoun used with a verbal to form a phrase that is usually the equivalent of a dependent clause. This phrase, although it is not a necessary element, usually adds some modifying circumstance.

*Dawn* having appeared, we departed = When dawn appeared we departed.

Our *destination* having been reached, we went ashore.

*Autumn* coming on, the nights grew colder.

**27. Use of the Possessive Case.**—The possessive case is generally regarded as having but one function in grammar. This is to denote possession or some similar relation. Its real use is to modify the meaning of a noun or a pronoun; for, when we say *John's hat*, the effect produced on the meaning of *hat* by the word *John's* is exactly similar to that which would be produced if an adjective such as *black* were used with *hat*.

**28. Use of the Objective Case.**—The objective case has a variety of uses each of which the student should be able to recognize.

1. A noun or a pronoun is in the objective case when it is the direct object of a verb.

They *sang* a HYMN.

He *lost* his MONEY.

We *saw* the MOON.

2. A noun or a pronoun is in the objective case when it is the indirect object of a verb.

They *taught* the BOY arithmetic—that is, *to* the boy.

I *bought* the GIRL a book—for the girl.

The indirect object, with *to* or *for* understood, forms an adverbial phrase modifying the meaning of the verb. It is not an object of the verb, but of an understood preposition.

3. A noun or a pronoun is in the objective case when it is used in apposition with another word in the objective case.

We visited *New York*, the METROPOLIS of America.

Paul appealed to *Rome*, the MISTRESS of the world.

A noun or a pronoun may have an appositive to explain or modify its meaning. As is the case with an appositive nominative, the explaining word and the word explained always denote the same person or thing, and are always in the same case.

4. A noun is in the objective case when it is used as a factitive object after certain verbs. The following sentences illustrate this construction:

They made *him* TEACHER.

The people elected *Washington* PRESIDENT.

The convention appointed the *mayor* CHAIRMAN.

The troops considered their *general* a COWARD.

The parents named their *baby* RUTH.

The jury deemed the *prisoner* a CRIMINAL.

The president appointed *him* POSTMASTER.

In these sentences, the factitive object (in small capitals) denotes the same person as the direct object.

The following diagrams will show the similarity of this construction to an ordinary appositive and to a predicate noun:

*Factitive Objective:* (They) [chose] her queen.

*Predicate Noun:* { (She) [was chosen] queen.  
(She) [was] queen.

*Appositive Objective:* (He) [showed] his weapon, a knife.

5. Another variety of the objective case is that called the adverbial objective. Certain words denoting time, measure, weight, distance, value, etc. are used in the objective case to modify like adverbs.

We went *home* and stayed a *week*.

He was six *feet* high.

The hat is worth a *shilling*.

The ship sailed last *night*.

She weighs one hundred *pounds*.

The river is a *mile* wide.

He wanted a farm fifty *acres* larger.

It will be forgotten a hundred

*years* hence.

These adverbial objectives are generally remnants of prepositional phrases. Thus, the foregoing may be regarded as shortened forms of the following:

We went (to) home and stayed (through or during) a week.

He was high (by or to the extent of) six feet. Etc.

6. A noun or a pronoun used as the object of a preposition is in the objective case.

He believed *in* GOVERNMENT of the PEOPLE, *for* the PEOPLE, *by* the PEOPLE.

He that is not *with* ME is *against* ME.

7. A noun or a pronoun used as the object of a verbal is in the objective case.

*Seeing* the MULTITUDE, he went up into a mountain.

He was engaged in *studying* his LESSON.

The man was accused of *robbing* a BANK.

He was arrested for *having stolen* some FRUIT.

*Multitude* is the object of *seeing*, and the whole phrase, *seeing the multitude*, is a modifier of *he*.

8. A noun or a pronoun used as the subject or object of an infinitive is in the objective case. Verbals that begin with *to* are called *infinitives*. Examples of the various infinitive forms of the verb *see* are:

to see, to be seeing, to be seen, to have been seen, to have seen, to have been seeing

In these verbals *to* is called the *sign of the infinitive*. The following sentences illustrate this use of the objective case:

I told HIM *to go*.

They persuaded the BOY *to accompany* them.

We expected the HOUSE *to be finished* before last December.

It is hard for NATIVES of the tropics *to endure* a cold CLIMATE.

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#### EXAMPLES FOR PRACTICE

State the case of each noun in the following, and tell its use or function:

- (a) His father was a hero of the Revolution.
- (b) Pizarro plundered and murdered the Inca of Peru.
- (c) Believing in his innocence, the lawyer defended him.
- (d) O that I were the viewless spirit of a lovely sound.
- (e) Gold is by no means the most costly metal.
- (f) The diamond is mere crystallized carbon.
- (g) Her vacation over, she returned at once to resume her work.
- (h) Death, the great leveler, comes to knock at every door.
- (i) "Time, I have lost it; ah, the treasure"; and he died.

- (j) He brought his game, a deer, on his back.  
 (k) "My home; I never had a home at any time in my life."  
 (l) The committee found him dictating letters to his secretary.  
 (m) They thought him a hero; they found him a coward.  
 (n) To follow the path of duty, to obey the monitor conscience, should be the aim of all.  
 (o) Backward, turn backward, O Time in your flight,  
       Make me a child again, just for tonight.  
 (p) The cottage contained seven rooms, including a laundry.  
 (q) The judge having learned the facts sent the merchant a summons to appear in court.

#### PARSING THE NOUN

**29. Oral Parsing.**—A noun is parsed orally by stating in an orderly way its classification, its inflections, its functions, and its relations. To illustrate, let it be required to parse the nouns in the following sentence:

The visitor was Richelieu, the minister of France.

*Visitor:* it is a noun, common, third, masculine, singular, nominative, subject of *was*.

*Richelieu:* it is a noun, proper, third, masculine, singular, nominative, predicate noun, agrees in case with *visitor*, and denotes the same person that is indicated by the subject.

*Minister:* it is a noun, common, third, masculine, singular, nominative, in apposition with *Richelieu*, the meaning of which it explains.

*France:* it is a noun, proper, third, neuter, singular, objective, object of the preposition *of*, with which it forms an adjective phrase modifying the meaning of *minister*.

In oral parsing, the reasons should at first be fully given; later, they may be omitted as above; and finally, it is enough to give only the most important facts. For example, with respect to the nouns parsed above, the pupil may say:

*Visitor:* it is a common noun, nominative, subject of *was*.

*Richelieu:* it is a proper noun, the predicate nominative.

*Minister:* it is a common noun, nominative, in apposition with *Richelieu*.

*France:* it is a proper noun, object of the preposition *of*.

## EXAMPLES FOR PRACTICE

Parse the nouns in the following sentences:

- (a) Can you tell me, John, whether there are lions in India?
- (b) Money, the root of all evil, is, however, the power that makes success and failure.
- (c) Columbus, fearing a mutiny, promised his men to return to Spain.
- (d) There is a tide in the affairs of men, which, taken at the flood, leads on to fortune.
- (e) The book cost a dollar and was sold for two dollars.
- (f) I had got home to my little tent where I lay all night.
- (g) They call him king of the coral isle.
- (h) A man beyond middle age entered, wearing the look of one that knew the world and was sure of his own course in it.
- (i) The woman's cause is man's; they rise or sink together.
- (j) A man naturally feels himself superior to him that turns somersaults, whether literal or literary.

## DIAGRAMS OF THE CASE CONSTRUCTIONS

## MODELS OF ANALYSIS

30. The various case constructions are shown in the following diagrams:

1. Our midnight (visitor) [was] O'Connell, the great orator  
+ and reformer.
2. (Lazarus) [sat], a beggar at the gate of Dives, the rich man.
3. (He) [looked] a gentleman from head to foot.
4. The boy's (absence) [caused] his mother, poor thing, much grief.
5. The (vessel) [sunk] last night ten miles from shore.

*Night* and *miles* are adverbial objectives modifying *sunk*. The carets indicate the usual place of the preposition.

6. Your sister, John; (you) [resemble] your sister.

*Sister* is in the nominative case by *pleonasm*.

#### EXAMPLES FOR PRACTICE

Analyze the following sentences by diagram, and parse the nouns:

- (a) Heaven from all creatures hides the book of fate.
- (b) She was thinking then of her former lord, good soul that he was.
- (c) The sleek and shining creatures,—we hunt them for the beauty of their skin.
- (d) I know the way by which she went home yesterday.
- (e) The storm having passed, the sea became peaceful.
- (f) Are you my cousin of whose exploits I have so often heard?
- (g) If a mad dog bit your hand, my Lord, would you not chop off the bitten member?
- (h) England; it is the land where might made right eight hundred years ago.
- (i) They sang of what is wise and good and graceful.

### THE ADJECTIVE

**31. Function of the Adjective.**—When an adjective is joined directly to a noun, the effect is to restrict or limit to a particular number, or kind, or other group, the objects named by the noun. This is to modify or measure the noun in the extent of its application, so that the number of denoted objects is reduced by including only such as are:

1. Of a certain kind or quality; as, *tall trees, green trees, oak trees, evergreen trees, forest trees.*
2. For some particular use; as, *lumber trees, shade trees, fruit trees, sugar trees.*
3. Of a certain number, definite or indefinite; as, *six trees, several, some, many, few trees.*
4. In a certain condition of change or action; as, *dying trees, living, growing, standing, fallen, leaning trees.*
5. Definitely pointed out; as, *the, those, yonder, my trees.*

In these and many other ways, the adjective makes it possible to separate the object or objects we wish to consider from all others named by the noun.

**32. The Place of the Adjective.**—The adjective does not always directly precede the noun. In every position, however, its function is to modify. The placing of an adjective at a distance from its usual position has the effect of emphasis; but, although when so placed it is still a modifier, it is something more.

Considered with respect to *position*, adjectives are:

1. *Adjunctive* or *attributive*—joined directly to the noun and preceding it.

*good* weather, *six* tons, *some* money, *that* house

Here the adjective modifies—denotes some quality or attribute in that which is named by the noun.

2. *Appositive*—*placed near*, but used like a noun or a pronoun in apposition.

*Sad* and *silent*, the traveler sat by the roadside.

He was condemned for crimes, *real* and *supposed*.

3. *Predicative*—performing a direct part in predicating, and called, therefore, a *predicate adjective*.

The sun is *bright* and *shining*.

The boy looks *pale* and seems *sick*.

In (3), the predication is actually made; that is, there is formal assertion that a certain object possesses some quality; in (2), predication is strongly implied; and, in (1), it is merely assumed or taken for granted. Thus, in the expression *good and true stories*, we assume, as something not disputed, that the qualities goodness and trueness characterize the stories of which we speak; in *stories, good and true*, the qualities are more than assumed. It is as if we said, *stories that are good and true*; only we do not quite say it. But in *The stories are good and true*, the predication is actually made—we declare that the qualities are really possessed by the things named by *stories*.

This distinction between *actual* predication and *assumed* predication is of great importance.



### EXAMPLES FOR PRACTICE

Make a list of the adjectives used adjunctively, a second list of those used appositively, and a third list of those used predicatively.

(a) A body of men, patriots good and true, marched against the ruthless invaders.

(b) A pretty blue-eyed girl sat silent and despondent in the pleasant shade of a beech tree.

(c) The old tower, gray and ruined with time, had covered its hoary nakedness with clambering vines.

(d) Maud Muller on a summer's day,  
Raked the meadow, sweet with hay.

(e) The elder man was grave and silent while his younger companion sat abashed and speechless.

(f) Injustice swift, erect, and unconfined,  
Sweeps the wide earth, and tramples o'er mankind.

### 33. Adjectives Classified With Respect to Form.

Considered with respect to their form, adjectives may be:

1. *Proper or Common*.—(a) A **proper** adjective is one that is formed from a proper noun; as, *French, Miltonic, Parisian, Rhenish, Franco-Prussian*. (b) A **common** adjective is one that is not derived from a proper noun; as, *true, fresh, lively, soul-stirring*. Some adjectives derived from proper nouns are now treated as common adjectives, being written without initial capitals; as, *herculean* from *Hercules*, *tantalizing* from *Tantalus*, *titanic* from *Titan*, *stentorian* from *Stentor*, *romantic* from *Roma*, *platonic* from *Plato*.

2. *Simple or Compound*.—(a) A **simple** adjective consists of but one word element; as, *sweet, lonely, Spanish*. (b) A **compound** adjective is composed of two or more words forming either a solid or a hyphenated compound; as, *lifelike, homesick, rosy-fingered, all-wise, self-confident, all-seeing, never-to-be-forgotten, Russo-Japanese, Spanish-American*.

3. *Primitive or Derivative*.—(a) A **primitive** adjective is one not derived from a simpler word in actual use in our language; as, *true, thin, sincere, sweet*. (b) A **derivative** adjective is one derived from a simpler word used in the language; as, *truthful, homely, thinnest, insincere, sweetish*,

*changeable*. These adjectives come from the simpler forms *true, home, thin, sincere, sweet, change*.

### 34. Adjectives Classified With Respect to Use.

Divided according to use or function, adjectives are:

I. *Qualitative Adjectives*.—These denote quality, and for that reason are sometimes called *qualifying* adjectives. The number of qualitative adjectives is immense, including all that denote qualities perceived by the senses (sensible qualities), and qualities inferred by the mind from something perceived by the senses, (rational qualities).

1. Sensible; as, *red, sweet, fragrant, loud, heavy, long, rough, left-handed, English, living, Caucasian*.

2. Rational; as, *honest, true, gentle, loving, thoughtful, well-beloved, affectionate*.

II. *Quantitative Adjectives*.—These are such as denote quantity, either definite or indefinite; some of them relate to mass as well as to number.

1. Definite; as, *both, all, no, five, whole, third*.

2. Indefinite; as, *any, few, some, several, divers, many, more, most, much, little*.

These words are quantitative adjectives only when they are used to modify as adjectives do; as, *both* boys, *all* persons, *no* pardon, *several* mistakes. The same words are often used alone; as, *Few, few* shall part where *many* meet. *Some* was good but *much* was spoiled.

In these sentences, the words in Italics are pronouns.

Adjectives of quantity that denote number exactly are called *numeral* adjectives. Of these, there are two classes: *cardinal*; as, *one, two, three*, etc., and *ordinal*; as, *first, second, third*, etc.

III. *Demonstrative Adjectives*.—These are adjectives used to point out; in the case of some of them, the effect is much the same as when one points with the finger.

The demonstratives are subdivided as follows:

1. *Articles*.—Of these there are two: *a* or *an*, called the *indefinite* article, and *the*, the *definite* article. *A* is used before *consonant* sounds; as, *a man, a house*; *an* is used before *vowel* sounds; as, *an army, an egg, an iron, an onion, an urn*.

A word may begin with a vowel sound, but not with a vowel; as, *herb*, *heir*, *honesty*, etc. Before words thus beginning with silent *h*, *an* is used; as, *an hour*, *an honest man*, *an honorable person*.

2. *Pronominal Adjectives*.—Words are sometimes used with double functions. The name, *pronominal adjective*, denotes that words of this class do duty both as pronouns and as adjectives. As adjectives, they modify the meaning of nouns; as pronouns, they represent, refer to, or take the place of, nouns. Thus, in the expression, *his hat*, the word *his* points out which hat is meant, and at the same time stands for the name of the owner of the hat. Nearly all pronominal adjectives may stand alone instead of nouns; that is, they may be used as pronouns.

*This* is a tree.

*Some* are living, but *many* are dead.

It is only when they are joined to a noun and modify its meaning that they are pronominal adjectives.

*Each man* owes something to *every man*.

The pronominal adjectives, sometimes called adjective pronouns, have been arranged in the following classes:

(a) *Demonstrative*.—They are *this*, *that*, *these*, *those*, *yon*, *yonder*, *former*, *latter*, *same*, and *such*.

*This* field is large; *that* field is small.

*These* teachers have charge of *those* children.

We have cherries and grapes; the *former* fruit is fine, but the *latter* fruit is not so good.

(b) *Interrogative*.—There are only three words now used in this class: *which*, *whose*, and *what*.

*Which* book have you read?

*Whose* hat are you wearing?

*What* amount of money have you?

These words are used also as demonstratives.

Tell me *which* book you want.

I do not know *whose* fault it was.

I cannot say at *what* hour the train leaves.

(c) *Possessive*.—In this class are included *my, our, thy, your, his, its, their, and whose*. The last may be used either interrogatively or relatively.

*Whose* house is that?

He is the man *whose* letter came yesterday.

In the first sentence, *whose* is used interrogatively; in the second sentence, relatively.

(d) *Indefinite*.—Such pronominal adjectives as point out, but not definitely, belong in this class, which includes about fifty words. Some of them are *certain, another, few, less, more, other, sundry*.

The following, when used with nouns, are called *distributives*, because they imply separate and individual attention to the persons or things named by the nouns they modify: *each, every, either, neither*.

#### EXAMPLES FOR PRACTICE

Mention the adjectives in the following sentences, give the class of each as determined by its use or function, and tell what each adjective modifies:

- (a) The way was long, the wind was cold;  
The minstrel was infirm and old.
- (b) At last my eyes could see a woman fair, but awful as this round white moon o'erhead.
- (c) The gray sea, and the long black land,  
And the yellow half moon, large and low,  
And the startled little waves that leap  
In fiery ringlets from their sleep;  
Then I gain the cove with the pushing prow,  
And quench its speed in the slushy sand.
- (d) The youth with many a merry trick goes singing on his careless way.
- (e) Look—how round his straining throat  
Grace and shifting beauty float;  
Sinewy strength is in his reins,  
And the red blood gallops through his veins—  
Richer, redder, never ran  
Through the boasting heart of man.
- (f) Sweet bird that sing'st away the early hours  
Of winters past or coming, void of care;  
Well pleased with delights which present are,  
Fair seasons, budding sprays, sweet-smelling flowers.

## INFLECTION OF THE ADJECTIVE

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### COMPARISON OF ADJECTIVES

**35.** The pronominal demonstratives *this* and *that* take the inflected forms *these* and *those* to denote the plural number. With these exceptions, adjectives have but one inflection, which is called **comparison**. Qualitatives are, most of them, inflected for degrees of the quality denoted. The qualities by means of which we distinguish one thing from another usually exist in different degrees or amounts among the things having those qualities. Thus, we may say of one thing that it is large; of another, that it is the larger of two; of a third, that it is the largest of three or more.

There are three degrees of comparison: the *positive*, the *comparative*, and the *superlative*.

|                     |           |          |                |
|---------------------|-----------|----------|----------------|
| <i>Positive:</i>    | bright    | early    | beautiful      |
| <i>Comparative:</i> | brighter  | earlier  | more beautiful |
| <i>Superlative:</i> | brightest | earliest | most beautiful |

But many adjectives that denote quality are not capable of different degrees—are *incomparable*. These may, in general, be known by their meaning. Some of them are:

1. Some adjectives denoting shape, position, direction, etc.; as, *round*, *square*, *cubical*, *circular*, *triangular*, *central*, *parallel*, *erect*, *perpendicular*, *linear*, *equilateral*, *spherical*, *straight*.

If, for example, anything is really round or square or triangular or cubical it cannot be any more or any less so. Such words cannot, in strictness, be compared, yet it is often done by careless writers.

2. Adjectives with a negative prefix or suffix; as *inconceivable*, *unseen*, *atomic*, *adamantine*, *immature*, *illegible*, *hopeless*, *harmless*, *non-existent*.

All these prefixes and suffixes denote the absence of the quality expressed by the rest of the word.

3. Adjectives denoting quality not capable of increase or diminution; as, *perfect*, *complete*, *absolute*, *infinite*, *everlasting*,

*dead, asleep, satisfied, celestial, divine, human, material, golden, weekly, eternal, endless.*

4. Latin comparatives used as ordinary English adjectives; as, *anterior, superior, inferior, senior, junior, prior, exterior, interior*, etc.

In comparisons, these Latin words are usually followed by *to*, while ordinary English comparatives require *than*. Thus, *prior to, earlier than; inferior to, worse than; junior to or of, younger than*.

**36. The Positive Degree.**—Before we can say that anything is large, for example, we must have a notion of the usual size of objects of that kind. This notion we get by experience in comparing many things of that class. When one says, *a large house*, the expression implies that he has seen and compared many houses, and that he has in his mind a general notion or type of the average size of houses. This type is not often the same with different persons, for it is derived from experience, and this is of many varieties. The wider the experience, the more valuable the type.

This typical notion of any quality is the *positive degree* of that quality. It is expressed by the simple uninflected form of the adjective; as, *wise, sorry, red, pale*.

**Definition.**—*The positive degree of an adjective is the form or use of it that implies the comparison of one thing or group of things with many others of the class.*

**37. The Comparative Degree.**—In the use of an adjective in the positive degree, the comparison is only implied; in the comparative degree, the comparison of one thing with another must actually be made; and only two objects or two groups of objects are considered—one having a certain quality and the other having it in a higher or lower measure or degree. Thus, of two things, one may be *sweet* or *pretty* or *long* or *small*, and the other *sweeter, prettier, longer, or smaller* than the first. An adjective so used is in the *comparative degree*.

**Definition.**—*The comparative degree of an adjective is the form or use of it by which a comparison with respect to*

*some quality is actually made between two things or groups of things.*

A *prettier* girl than my cousin accompanied us.

The  $\left\{ \begin{smallmatrix} \text{less} \\ \text{more} \end{smallmatrix} \right\}$  *valuable* house was sold.

**38. The Superlative Degree.**—When the superlative degree of an adjective is used, the least number of objects or groups of objects considered is three. One of them, as compared with the others—two or more—is seen to have the highest or lowest degree of some quality; and, to denote this, a form or use of the adjective known as the *superlative degree* is required. This degree, also, like the comparative, requires an actual comparison.

**Definition.**—*The superlative degree of an adjective is the form or use of it by which a comparison with respect to some quality is actually made among three or more things or groups of things.*

the  $\left\{ \begin{smallmatrix} \text{least} \\ \text{most} \end{smallmatrix} \right\}$  *valuable* house

the *prettiest* girl  
the *best* policy

**39. Rules for Comparing Adjectives.**—Adjectives of one syllable are compared as follows:

Positive +  $\left\{ \begin{array}{l} \text{er} = \text{comparative; as, } \textit{bright, brighter} \\ \text{est} = \text{superlative; as, } \textit{smooth, smoothest} \end{array} \right.$

Adjectives of two or more syllables usually take the adverbs *more* or *less* before the positive to form the comparative, and *most* or *least* to form the superlative.

$\left. \begin{array}{l} \text{more} \\ \text{less} \end{array} \right\} + \text{positive} = \text{comparative; as, } \left\{ \begin{smallmatrix} \text{more} \\ \text{less} \end{smallmatrix} \right\} \textit{beautiful}$

$\left. \begin{array}{l} \text{most} \\ \text{least} \end{array} \right\} + \text{positive} = \text{superlative; as, } \left\{ \begin{smallmatrix} \text{most} \\ \text{least} \end{smallmatrix} \right\} \textit{beautiful}$

**Special Rule.**—Adjectives of two syllables, ending in *y*, change *y* to *i* and add *er* and *est* to the positive. Many adjectives of two syllables ending in *ow* or *e* take *er* and *est*.

$\left. \begin{array}{l} \text{lovely} \\ \text{holy} \\ \text{sorry} \\ \text{easy} \\ \text{angry} \end{array} \right\} + \left\{ \begin{array}{l} \text{er} = \left\{ \begin{array}{l} \text{comparative; as, } \textit{lovelier, holier, sorrier,} \\ \text{easier, angrier} \end{array} \right. \\ \text{est} = \left\{ \begin{array}{l} \text{superlative; as, } \textit{loveliest, holiest, sorriest,} \\ \text{easiest, angriest} \end{array} \right. \end{array} \right.$

|        |       |         |                                                                                                           |
|--------|-------|---------|-----------------------------------------------------------------------------------------------------------|
| polite | } + { | er = {  | comparative; as, <i>politer</i> , <i>mellower</i> , <i>narrower</i> , <i>simpler</i> , <i>nobler</i>      |
| mellow |       |         |                                                                                                           |
| narrow |       | est = { | superlative; as, <i>politest</i> , <i>mellowest</i> , <i>narrowest</i> , <i>simplest</i> , <i>noblest</i> |
| simple |       |         |                                                                                                           |
| noble  |       |         |                                                                                                           |

**40. General Principle.**—Many other adjectives of two syllables are compared with *er* and *est*, when to do so does not offend the ear.

The preferable form of comparison is largely dependent on usage, and in nearly all cases this may be determined by the ear.

*More* and *most* are preferable to *er* and *est* when not comparison, but only a high or a low degree of a quality is intended; as, Most weary seemed the sea = *Very weary*, etc. This is known as the *intensive* use of the adjective,—a use by which the force or emphasis is greatly increased.

His actions were *most base* = *extremely base*.

A fearsome sound was heard, *most weird* and (most) *strange* = *very weird* and *very strange*.

He should have been *less sure* = not so sure.

**41. Irregular Comparison.**—Most of the following adjectives are of frequent use, and are irregular in comparison:

| POSITIVE        | COMPARATIVE   | SUPERLATIVE                               |
|-----------------|---------------|-------------------------------------------|
| bad, ill, evil  | worse         | worst                                     |
| good, well      | better        | best                                      |
| far             | farther       | farthest                                  |
| little          | less          | least                                     |
| many, much      | more          | most                                      |
| old             | older, elder  | oldest, eldest                            |
| forth (adv.)    | further       | furthest                                  |
| fore            | former        | foremost, first                           |
| late            | later, latter | latest, last                              |
| hind            | hinder        | hindmost                                  |
| nigh            | nigher        | nighest, next                             |
| [neath] (prep.) | nether        | nethermost                                |
| [out] (adv.)    | outer, utter  | { outmost, outermost<br>utmost, uttermost |
| [up] (prep.)    | upper         | upmost, uppermost                         |
| [in] (prep.)    | inner         | inmost, innermost                         |



**42. Modifications in Spelling.**—1. Adjectives ending in silent *e* omit the *e* before *er* and *est*; as, *able*, *abler*, *ablest*.

2. Final *y* preceded by a consonant is changed into *i*; as, *gaudy*, *gaudier*, *gaudiest*.

3. A final consonant preceded by a short accented vowel is doubled before *er* and *est*; as, *slim*, *slimmer*, *slimmest*; *sad*, *sadder*, *saddest*.

**43. Parsing the Adjective.**—To parse an adjective, the student should mention (*a*) its *class*, (*b*) its *comparison*, (*c*) its *use*. Let it be required to parse the adjectives in the following sentence:

But he thought of his sister, proud and cold,  
And his mother, vain of her rank and gold.

*His*: an adjective, demonstrative, pronominal, not compared, and, as a mere adjunct, modifies *sister*.

*Proud*: an adjective, qualitative, rational; compared by *er* and *est*; it is in the positive degree, and is an appositive modifier of *sister*.

*Cold*, *vain*: parsed exactly like *proud*.

*Her*: parsed like *his*.

**44. Adjective Equivalents.**—As has already been explained, the adjective function may be filled by sentential elements other than ordinary adjectives.

1. By a verbal; as, a *TREE standing* by the door, *COAL to sell*, a *STORY to be believed*, etc.

2. By a prepositional phrase; as, a *LETTER from home*, a *CURE for lisping*, a *DAY for planting trees*, the *APPLES in the cellar*.

3. By a clause; as, a *TREE that is alive*, a *STORY that should be believed*, a *MAN whose father was in the Revolution*, a *VOTER that failed to register*.

4. By a noun in the possessive case; as, *John's HAT*, a *mother's CARE*.

5. By an uninflected noun used as a modifier; as, *GOLD-mine*, *apple BLOSSOMS*, *house-PAINTER*, *iron-ORE*, *ink-WELL*, *night-WATCHMAN*.

**45. Expansion of Adjective Elements.**—Almost any adjective word element may be expanded into a phrase or even into a clause.

a summer day = a day in summer

a kind act = an act of kindness = an act that was kind

a memorable event = an event to be remembered = an event that should be remembered

**46. Uses of Adjective Phrases and Clauses.** Phrases and clauses when used as adjectives are usually predicative or appositive.

| APPOSITIVE OR RESTRICTIVE                                  | PREDICATIVE                                          |
|------------------------------------------------------------|------------------------------------------------------|
| The price { demanded<br>in New York<br>that was demanded } | was { high.<br>very reasonable.<br>beyond our means. |
| He was never where he was needed.                          |                                                      |

#### EXAMPLES FOR PRACTICE

In the following, parse the adjectives, and point out the phrases and clauses.

- (a) This murderous chief, this ruthless man,  
This head of a rebellious clan,  
Hath led thee safe.
- (b) Gentleness, the characteristic mark of the true gentleman of the old school, distinguished his every act, even the most trifling.
- (c) The church that stood by our old-time schoolhouse is in ruins.
- (d) In their ragged regimentals, stood the old Continentals, yielding not.
- (e) The three stood calm and silent, and looked upon their foes,  
And a great shout of laughter from all the vanguard rose.
- (f) The emperor there, in his box of state,  
Looked grave; as if he had just then seen  
The red flag wave from the city gate,  
Where his eagles in bronze had been.
- (g) He that gives up the smallest part of his secret has no control over what remains.
- (h) The experience that teaches us to govern our own spirits is the best of all training.

**47. Other Methods of Comparison.**—A great many other adverbs besides *more*, *most*, *less*, and *least* are used to indicate degrees of comparison; as, *somewhat*, *slightly*, *very*,

*quite, extremely, exceedingly, positively, decidedly, barely, merely, only, rarely, occasionally, temporarily*, etc. Not only are adverbs used for this purpose of comparison, but adverbial phrases and clauses also, when greater precision of degree is required.

|                |                                                                                                            |          |
|----------------|------------------------------------------------------------------------------------------------------------|----------|
| <i>Words</i>   | { tolerably, very, excessively, charmingly, extremely,<br>delightfully, entirely, refreshingly, truly }    | cordial  |
| <i>Phrases</i> | { in school, in manner, at dinner, toward the aged,<br>in speech, at times, in taking leave, from policy } | polite   |
| <i>Clauses</i> | { if he is in the mood, when he can afford to be so,<br>although he is poor, when he chooses to be }       | generous |

## THE PRONOUN

**48. Function of the Pronoun.**—The pronoun has been described by most grammarians as a word used instead of a noun or as a substitute for a noun. This description comes from the literal meaning of the word *pronoun* (*pro*, “for,” *noun*, “a name”), but this definition is not exactly true of all the pronouns. When *John* says of himself, *I see*, the meaning is somewhat different from *John sees*. In the former case, *I* represents the speaker, and shows by its form that it does so; in the latter example, *John* may denote the speaker, but nothing about the form of the word shows that it does.

When of himself and Henry, to whom he speaks, he says *We see*, it is not equivalent to *John and Henry see*. But if the pronoun were an exact substitute for a noun, these sentences would be equivalent. By its form, *I* denotes the speaker, but gives no hint of who he is.

The pronoun would serve equally well if the name of the speaker were unknown, or even if he had no name.

In like manner,

*We* = *I* + *you* (the speaker + the listener), and,

*We* = *I* + *you* + *he* (the speaker + the listener + Henry), etc.

In this last case, *he* is a real substitute for a noun, but *you* and *I* are not. Hence,

*I* denotes that some one, whose name is unknown or does not need to be known, is speaking.

*We* denotes that some one is speaking for himself and for others that have been referred to or are present. What their names are is generally a matter of no importance.

*You* denotes some one in the relation of listener to some one speaking, and it is equally satisfactory whether the listener's name is known or not.

*He, she, they*, etc. are real substitutes for names.

The definition usually given for the pronoun is therefore objectionable from the fact that it does not exactly describe the functions of all the pronouns. Perhaps the definition already given is somewhat less open to objection than that usually met with in grammars.

**Definition.**—*A pronoun is a word that denotes persons and things without naming them.*

**49. The Antecedent of a Pronoun.**—Every pronoun denotes some person or thing, or it is a substitute for the name of some person or thing. This name is the **antecedent** of the pronoun. The antecedent, as the word implies, usually precedes the pronoun that represents it. This is the case in the sentence, *John resolved that he would earn his money before he would spend it.* But in the sentence, *Who discovered the Pacific Ocean?* the antecedent of *who* is in the answer to the question—*Balboa discovered it.* *Ocean*, the antecedent of *it*, is really antecedent in position.

The pronouns *I, we, me, us, you*, and all others denoting the speaker or listener, are rarely accompanied by an expressed antecedent. Thus, in the sentence, *I hurt myself*, neither of the pronouns has an antecedent word; each represents a person, but so far as the reader knows or the sentence indicates, the person denoted by the pronouns has no name.

## CLASSES OF PRONOUNS

## PERSONAL PRONOUNS

**50. Function of the Personal Pronoun.**—Although the number of pronouns is small, they are divided into several classes, which are usually grouped under five heads: *personal, relative, interrogative, demonstrative, and indefinite*. The **personal pronouns** are those that indicate *persons* by their form—the speaker, the hearer, or the person or thing spoken about.

The personal pronouns that denote the speaker by their form are the following: *I, my, me, we, our, us*.

The personal pronouns that denote the listener or person addressed are: *thou, thy, thine, thee, you, ye, your, yours*.

The personal pronouns that denote the person or thing spoken of are: *he, she, it, his, hers, its, him, her, they, their, theirs, them*.

The words *my, thy, our, your, his, her, its, and their*, when followed by a noun whose meaning they modify, are generally called *pronominal adjectives*.

my work, its safety, his neglect, thy duty, her mother, their haste

**51. Absolute Possessive Pronouns.**—The pronouns *mine, thine, his, hers, ours, yours, and theirs*, when used as equivalent to a noun with a pronominal modifier, are called **absolute possessive pronouns**.

Mine and yours are better than his and hers.

These pronouns, although they denote possession, are never in the possessive case; they are always in the nominative or the objective case, and they may be either singular or plural. Thus, I may speak of *my boy* or *my boys* as *mine*.

The boy is mine.

The boys are mine.

By absorbing the possessive effect of *my, thy*, etc., these pronouns take into their *meaning* the idea of possession, but their *function* is always nominative or objective.

If *mine* were *yours*, *yours* would exceed *theirs* in value.  
 She gave *hers* for *his* and *ours* together.

In the first sentence, the italicized pronouns except the last, are nominatives; the last, and all in the next sentence are objectives.

**52. Compound Personal Pronouns.**—Certain of the personal pronouns annex *self* or *selves* to form **compound personal pronouns**:

|      |     |        |      |          |
|------|-----|--------|------|----------|
| my   | him | } self | our  | } selves |
| thy  | her |        | your |          |
| your | it  |        | them |          |

A compound personal pronoun is said to be used reflexively when it is the object of a verb having a subject that denotes the same person or thing as the pronoun.

He hurt *himself*.  
 To see *ourselves*.

The personal pronouns also are sometimes used reflexively, especially in poetry; as:

I did repent *me*.  
 I do remember *me* that in my youth, etc.

#### DECLENSION OF THE PERSONAL PRONOUNS

|               |                    | SINGULAR           | PLURAL        |        |                 |
|---------------|--------------------|--------------------|---------------|--------|-----------------|
| FIRST PERSON  | <i>Nominative:</i> | I                  | we            |        |                 |
|               | <i>Possessive:</i> | my, [mine]         | our, [ours]   |        |                 |
|               | <i>Objective:</i>  | me                 | us            |        |                 |
| SECOND PERSON | <i>Nominative:</i> | thou, you          | you, ye       |        |                 |
|               | <i>Possessive:</i> | thy, [thine], your | your, [yours] |        |                 |
|               | <i>Objective:</i>  | thee, you          | you, ye       |        |                 |
|               |                    | MASCULINE          | FEMININE      | NEUTER |                 |
| THIRD PERSON  | <i>Nominative:</i> | he                 | she           | it     | they            |
|               | <i>Possessive:</i> | his                | her, [hers]   | its    | their, [theirs] |
|               | <i>Objective:</i>  | him                | her           | it     | them            |

#### RELATIVE PRONOUNS

**53. Function of the Relative Pronoun.**—The **relative** or **conjunctive** pronouns have double functions in sentences: they stand for a noun or equivalents of a noun, and they connect clauses.

My father died yesterday. }  
                                   +       = My father, *who* died yesterday was a  
 My father was a lawyer. } lawyer.

This dog is for sale. }  
                                   +       = This dog, *which* gained the first prize,  
 This dog gained the first } is for sale.  
                                   prize.

This man owns the house. }  
                                   +       = This man owns the house *that* Jack  
 Jack built the house. } built.

**54. The Simple Relative.**—The simple relative pronouns are *who*, *which*, *what*, and *that*.

**Who** is used for persons, and for animals and things personified. It is inflected for case, but has the same form in both the singular and the plural.

*Nominative, WHO:* Julius Cæsar, *who* invaded Britain, soon returned to Gaul.

*Possessive, WHOSE:* Alexander, *whose* father was Philip, was taught by Aristotle.

*Objective, WHOM:* Napoleon, *whom* all France loved, died at St. Helena.

**Which** is used for animals and for things without life. It was formerly used for persons; as, *Our Father, which art in Heaven.* *Which* is not inflected either for number or case, but *whose* is sometimes used as its possessive case; as, *The jewels, whose value was great, were seized by the sheriff.* This use of *whose* is condemned by many authorities, who prefer *of which* to *whose* when the reference is to anything without life, but the usage has been fully established.

*Nominative, WHICH:* The telephone, *which* was once merely curious, is now indispensable.

*Possessive, WHOSE:* There were many horses *whose* owners had been killed.

*Objective, WHICH:* This celebrated problem, *which* the teacher found too difficult, the boy solved with ease.

**That** is the most useful of the relatives, being a substitute for either *who* or *which*. It is used in both the singular and

the plural, and represents both living beings and things without life.

The man *that* hath not music in him etc.

The ships *that* pass in the night escape notice.

**55. Relatives in Restrictive and in Coordinate Clauses.**—There is an important distinction in the use of *who*, *which*, and *that* in relative clauses. Professor Bain states the principle in the following language:

“The **adjective clause**, in its fundamental restrictive application, should be introduced by the restrictive relative *that*.”

A **restrictive clause** is one that does the work of a mere modifier.

A **coordinate clause** is a clause of rank equal to that of a leading or principal clause. It usually adds some circumstance and may be appositive, explanatory, or a mere afterthought.

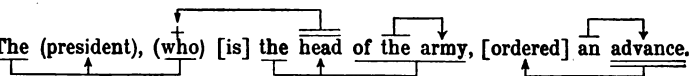
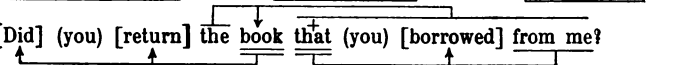
*Restrictive clauses:* The rope *that was made of Manila* (*Manila rope*) was not so strong as the cable *that was made of steel* (*steel cable*).  
The man *that hesitates* (*hesitating man*) is lost.

*Coordinate clauses:* The officer, *who is my cousin*, was very attentive.

His wealth, *which was great*, did not surpass that of his partner.

Ice, *which is frozen water*, forms at 32° Fahrenheit.

**56.** The following analyses show the distinction between restrictive and coordinate clauses.

1. The (president), (who) [is] the head of the army, [ordered] an advance.  

2. [Did] (you) [return] the book that (you) [borrowed] from me?  


In 1, *who* is equivalent to *and he*. The sentence is therefore compound, for it consists of two independent coordinate clauses. In 2, the clause, *that you borrowed from me*, is an adjective modifier of *book*, making the sentence complex.



3. (Words) (that) [have been uttered] [can] never [be recalled].
4. (Time), (who) [is] a thief, [robs] us of our choicest treasures.
5. (Time) (that) [is] wasted sooner or later [brings] remorse.

Pronouns are joined to antecedents as shown above.

**57. The Double Relative.**—What, called the **double relative**, is so named because it does the work of both antecedent and relative. The word is equivalent to *that which*, or *the thing which*, *that* or *thing* being the antecedent of *which*.

When *what* is compounded with *ever* and *soever*, it is called a **compound relative pronoun**, as are also the similar compounds of *ever* and *soever* with *who*, *which*, and *whose*.

The uses of *what* are illustrated in the following sentences:

- Describe what you found. What =  $\left\{ \begin{array}{l} \text{that which} \\ \text{the thing which} \\ \text{the thing that} \end{array} \right.$
- Explain what caused the trouble. What = that which, etc.
- From what he said, he is willing. What = that which, etc.

In the first sentence, *what* fills the double relation of object of both *describe* and *found*; in the second sentence, *what* may be resolved into *that which*; in such case, *that* would be the object of *explain* and *which* the subject of *caused*. Grammarians so explain the function of the double relative for the reason that no word can be at the same time in two cases. In the last sentence, *what* is the object of both *from* and *said*.

1. The (result) [was] different from what (he) [expected].
2. (You) [could] never [guess] (what) [did] the mischief.

In 2, the object of the verb *could guess* is the entire clause, *what did the mischief*, used as a noun.

**58. Substitutes for Relatives.**—The words *as* and *but* are frequently used as substitutes for a relative pronoun.

*As*, preceded by *such* or *same*.

Select such men as you need. Such men as = the men that.

Here *men* is the antecedent of *as*.

You have the same failings  $\left\{ \begin{smallmatrix} \text{as} \\ \text{that} \end{smallmatrix} \right\}$  he has shown.

**But**, after a *negative* clause, where **but** = **that** + **not**.

There is no one but sometimes blunders (that does not).

#### INTERROGATIVE PRONOUNS

**59. The interrogative pronouns** are *who*, *which*, and *what*, when used in asking questions.

**Who** inquires for persons, is either singular or plural, and is entirely indefinite—the person inquiring is in ignorance of the persons for whom he inquires; as,

Who  $\left\{ \begin{smallmatrix} \text{was} \\ \text{were} \end{smallmatrix} \right\}$  hurt?

Interrogative *who* is declined in the same way as relative *who*: Singular or plural, Nominative, *who*? Possessive, *whose*? Objective, *whom*?

**Whose**, although it denotes possession, may, like the absolute possessives *mine*, *thine*, etc., be used in either the nominative or the objective case; it is never in the possessive case.

*Nominative*: *Whose* is it? It is Mary's.

*Objective*: *Whose* did you send him? I sent him yours.

Here the antecedent of *whose* may be *book*, for example.

**Which** inquires for persons or things of a class, either one or more. It may therefore be either singular or plural without change of form; as,

Which of the men  $\left\{ \begin{smallmatrix} \text{is} \\ \text{are} \end{smallmatrix} \right\}$  ready?

Which  $\left\{ \begin{smallmatrix} \text{is} \\ \text{are} \end{smallmatrix} \right\}$  the best?

**What** applies only to things; as,

What do you want? What is truth?

**Whether** was formerly used as an interrogative pronoun with the force, *which of two?*

Whether is greater, the gold or the temple?

As an interrogative pronoun *whether* is no longer used.

#### DEMONSTRATIVE PRONOUNS

**60. Function of Demonstrative Pronouns.**—When *this* and *that*, with their plurals *these* and *those*, and *former* and *latter*, stand alone and have the functions of pronouns, they are called **demonstrative pronouns**.

*This* is mine if *that* is yours.

*These* are good, but *those* are bad.

He punished the *former* and rewarded the *latter*.

When these words are joined to a noun to modify its meaning, they are *pronominal adjectives*.

*This* hat is old; *that* hat is new.

*These* men are idle; *those* women are industrious.

The demonstratives are used both of persons and things, and they are not inflected for case.

*This* and *these* refer to what is near; *that* and *those* refer to the more distant.

His work is better than  $\left\{ \begin{array}{l} \textit{this} \text{ (near)} \\ \textit{that} \text{ (distant)} \end{array} \right\}$  of yours.

You may take *these*; I prefer *those*.

Some other words are employed as demonstrative pronouns. Words so used may always be known by the office they fill in a sentence; *such* is one of them.

You are a gentleman; behave as *such*.

The **antecedent** of a demonstrative names that which is referred to by the pronoun. This may be a *word*, a *phrase*, or a *clause*.

**THIS** is very interesting. (A *book*, for example.)

*To be*, or *not to be*; **THAT** is the question.

*When it was that he went away*, **THAT** was never known.

## INDEFINITE PRONOUNS

**61. Function of the Indefinite Pronoun.**—As its name indicates, the **indefinite pronoun** stands for names, but denotes the things themselves with vagueness and uncertainty. Some of them have something of the demonstrative quality, but their indefiniteness in denoting persons or things is strongly marked.

Most of the indefinite pronouns are used also as adjective modifiers, and in some of their uses a few of them are regarded by many grammarians as mere nouns.

**One** and **other** are the best examples of indefinite pronouns. This is because their antecedents are perfectly indefinite, and because they are inflected for number and case.

|                    | SINGULAR | PLURAL | SINGULAR | PLURAL  |
|--------------------|----------|--------|----------|---------|
| <i>Nominative:</i> | one      | ones   | other    | others  |
| <i>Possessive:</i> | one's    | ones'  | other's  | others' |
| <i>Objective:</i>  | one      | ones   | other    | others  |

*One* cannot help loving *one's* little *ones*.

*Others'* wrongs impress us less than do our own wrongs.

*One* cannot always do what *one* likes with *one's* own.

Other pronouns belonging among the indefinites are the following when used without an associated noun: *none*, *any*, *some*, *each*, *every*, *either*, *neither*, *many*, *few*, *several*, *aught*, *naught*, *enough*, *such*, *somewhat*, *sundry*, *certain*.

*Each*, *every*, *either*, and *neither* are generally classed as **distributives**, or **distributive indefinite pronouns**.

*Each other* and *one another* are called **reciprocals**.

They hate *each other* = The former hates the latter and the latter the former = They hate; *each* hates the *other*.

There should be only *two* persons or things referred to when *each other* is used; for more than two, *one another* is used.

They helped *one another* = They helped; *one* helped *another*.

## EXAMPLES FOR PRACTICE

1. Arrange in lists and classify the pronouns in the following selections:

(a) They and I visited the park yesterday and we were much pleased with its fine appearance.

(b) Children learn early to distinguish between mine and thine.

(c) At last, like one who for delay seeks a vain excuse, he rode away.

(d) One must not expect many to be right when all are liable to be wrong.

(e) These are such as our fathers used long before we were born.

(f) It is said that people ought to guard their noses,  
Who thrust them into matters none of theirs.

(g) Few, few shall part where many meet.

(h) Nor is a true soul ever born for naught:  
Wherever any such hath lived and died,  
There hath been something for true freedom wrought.

(i) \* \* \* then I held you fast,  
And all stood back, and none my right denied,  
And forth we walked.

(j) I saw the boy, who was taking a ride on the pony that I gave him.

2. Copy the following, and use the proper relative. Notice the difference in meaning when the relative clause may be taken either as restrictive or as coordinating. Punctuate properly by setting off with commas clauses that begin with *who* or *which*. From those that are restrictive omit the commas.

(a) The evil  $\left\{ \begin{smallmatrix} \text{that} \\ \text{which} \end{smallmatrix} \right\}$  men do lives after them.

(b) The soldier  $\left\{ \begin{smallmatrix} \text{that} \\ \text{who} \end{smallmatrix} \right\}$  is his country's defender should be ready to die for her.

(c) These documents  $\left\{ \begin{smallmatrix} \text{that} \\ \text{which} \end{smallmatrix} \right\}$  I commit to your care are very important.

(d) The teacher  $\left\{ \begin{smallmatrix} \text{who} \\ \text{that} \end{smallmatrix} \right\}$  is wise omits punishment  $\left\{ \begin{smallmatrix} \text{which} \\ \text{that} \end{smallmatrix} \right\}$  is degrading.

(e) I noticed a lady with a lap-dog  $\left\{ \begin{smallmatrix} \text{who} \\ \text{which} \\ \text{that} \end{smallmatrix} \right\}$  was out for an airing.

(f) The clock  $\left\{ \begin{smallmatrix} \text{which} \\ \text{that} \end{smallmatrix} \right\}$  keeps such excellent time was the property of my grandfather  $\left\{ \begin{smallmatrix} \text{who} \\ \text{that} \end{smallmatrix} \right\}$  died a year ago.

(g) The pyramids  $\left\{ \begin{smallmatrix} \text{which} \\ \text{that} \end{smallmatrix} \right\}$  were built of stone are still in a good state of preservation.

(h) The lady  $\left\{ \begin{smallmatrix} \text{who} \\ \text{that} \end{smallmatrix} \right\}$  accompanied the senator from Utah was his wife  $\left\{ \begin{smallmatrix} \text{that} \\ \text{whom} \end{smallmatrix} \right\}$  he had married a year before.

3. By means of diagrams, analyze the following sentences:

- (a) As he sowed, some fell by the wayside.
- (b) What did you pay for the horse that you sold to me?
- (c) One cannot always obtain one's just dues in this world.
- (d) Words that are primitive have no other form that is simpler.
- (e) His own father would not have known him in that guise.
- (f) I speak not to disprove what Brutus spoke.
- (g) They that have done this deed are honorable.
- (h) I am no orator, but a plain blunt man that loves my friend.
- (i) The usher sat remote from all, a melancholy man.
- (j) I have done the state some service, and they know it.
- (k) I knew that my secret was one that the earth refused to keep.

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#### PARSING THE PRONOUN

**62.** To parse the pronoun, the student should state the following:

1. The *class* and *subclass* in which it belongs. It may be *personal* (simple or compound), *relative* (simple, double, or compound), *interrogative*, *demonstrative*, *indefinite*. The antecedent should be mentioned when it is expressed.

2. The *inflection*, if there is any—*gender*, *person*, *number*, *case*, and *why*.

3. Its *use* and *relations* in full.

# GRAMMAR

## (PART 3)

---

### THE VERB

**1. Importance of the Verb.**—In every sentence the verb is the *predicating word*. By this is meant that the verb is the word that makes it possible:

1. To say, tell, or declare. *The earth is a sphere.*
2. To ask a question. *Has the boy arrived?*
3. To command, entreat, or wish. *Be quiet. Walk slowly. Thy will be done.*

**Definition.**—*A verb is the predicating element in a sentence.*

The dog *barks*. A bird *was singing* in the cherry tree. The time for our departure *will soon arrive*. *Can* John *solve* the example? The man *is* a scholar.

**2. What Verbs Express.**—The most important matter with which language can be concerned is *action*—the various changes and movements and doings of things.

Physical action is recognized by the senses. Examples are: *walk, push, write, skate, build, sing, eat.*

Mental and emotional action is almost as readily recognized as that expressed by verbs denoting sensible motions. Such are *think, remember, admire, consider, judge, decide.*

It is less easy to see that real action or change is indicated by such verbs as *rest, lie* (to recline), *sleep, decay, grow*, and many others like them; but, most difficult of all are a few verbs called *neuter verbs*, such as *be, seem, appear, feel*, and some others.

When it is said, *He seems ill*, certain changes in the usual appearance of the person in question speak as plainly to the eye as the tongue can to the ear. For example, his general bearing, his movements, the color of his skin, the luster of his eyes, and many other agencies are by a kind of action making known that he is in a state described by the word *ill*.

**3. Action and State.**—Every verb, then, indicates some kind and degree of activity. But this is not all. Every verb expresses or implies a state or condition of the actor. Thus, when it is said, *The boy walks, thinks, sleeps, and grows*, each of the verbs denotes a special kind of activity as well as a certain accompanying state. When the boy walks, we notice the action, but the state is scarcely ever considered; when he sleeps, we notice the state rather than the action. In the sentence, *The boy is good*, the verb *is* denotes the species of action called being or living, but this action is not even thought of; attention is turned only to a state or condition of goodness in the boy.

Hence, all verbs can be arranged in a series beginning with verbs that make action prominent and state slight or unnoticeable, and ending with those in which the state is conspicuous and the action obscure or unnoticed.

|                                        |   |        |                        |   |        |                                        |   |       |
|----------------------------------------|---|--------|------------------------|---|--------|----------------------------------------|---|-------|
| ACTION<br>( <i>State<br/>Implied</i> ) | { | walk   | ACTION<br>AND<br>STATE | { | sleep  | STATE<br>( <i>Action<br/>Implied</i> ) | { | feel  |
|                                        |   | shout  |                        |   | grow   |                                        |   | seem  |
|                                        |   | think  |                        |   | repose |                                        |   | taste |
|                                        |   | try    |                        |   | sit    |                                        |   | smell |
|                                        |   | hate   |                        |   | lie    |                                        |   | exist |
|                                        |   | reason |                        |   | decay  |                                        |   | be    |

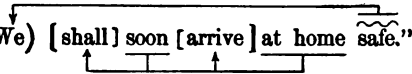
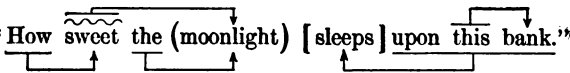
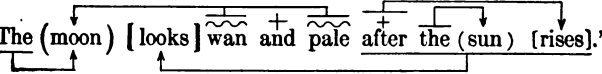
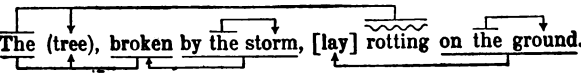
**4. Verbs Active and Verbs Neuter.**—It is evident that all verbs may be divided into two great classes—**active verbs** and **neuter verbs**. The dividing line between these two classes cannot be fixed with any definiteness, for it is sometimes difficult to determine whether the action or the state is the more prominent.

A verb that expresses both action and state in nearly equal degrees may have with it both an adjective and an adverb; the adjective denoting the state of the actor and the



adverb indicating the time, the place, or the manner of the action.

The following sentences contain verbs accompanied by both adjectives and adverbs as modifiers:

1. "(We) [shall] soon [arrive] at home safe."  

2. "How sweet the (moonlight) [sleeps] upon this bank."  

3. "The (moon) [looks] wan and pale after the (sun) [rises]."  

4. The (tree), broken by the storm, [lay] rotting on the ground.  


#### EXAMPLES FOR PRACTICE

By means of diagrams, analyze the following sentences:

- (a) The sun rose warm and bright above the desolate arctic scenery.
- (b) Bright and fierce and fickle is the South,  
And dark and true and tender is the North.
- (c) For still my voice rang false and hollow when I sang.
- (d) The jewel on her brow burned clear, a mystic star.
- (e) Every pupil sat erect at his desk, patient and obedient, and went through his exercises.
- (f) The sky grew dark and glared red and angry over the peaceful landscape.
- (g) Fresh from the fountains of the wood, a rivulet of the valley came.

**5. Classes of Active Verbs.**—The action expressed by a verb may be of a kind that involves only the actor; as, The boy walks. The bird flies.

Again, the action may begin with the actor and end with something that receives the action or is affected by it.

The boy killed a *bird*. The boy sawed the *wood*.

Here the action expressed by *killed* and *sawed* affects the *bird* and the *wood*. These words are called the *objects* of the verbs.

Verbs that have objects are called *transitive*, because the action seems to *pass over* (*transire*, to go over) from the actor to something that receives the action.

All active verbs that do not have objects are called *intransitive*.

|              |   |                                                                                                                                                                                   |
|--------------|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ACTIVE VERBS | { | <i>Transitive:</i> The girl <b>WASHED</b> the <i>dishes</i> and <b>SWEPT</b> the <i>floor</i> .<br><i>Intransitive:</i> The clock <b>RAN</b> for a time and then <b>STOPPED</b> . |
|--------------|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**Definition.**—*A transitive verb is a verb that expresses action represented as received by some person or thing.*

The lady **SELECTED** some *ribbon*. Jack **KILLED** the *giant*.

**Definition.**—*An intransitive verb is a verb that expresses action not represented as received by any person or thing.*

The bird *sings*. The boys *were skating*.

**Definition.**—*A reflexive verb is a transitive verb whose subject and object denote the same person or thing.*

The *question* **answers itself**. They have injured only *themselves*.

#### EXAMPLES FOR PRACTICE

Make a list of the transitive verbs, and with each verb write its object. Then make a list of the intransitive verbs.

- (a) The earth sometimes receives the shadow of the moon.
- (b) The directors met and voted a large sum of money for improvements.
- (c) The foolish fellow killed the goose that had laid the golden eggs.
- (d) These people deserve the sympathy and respect of all right-minded men.
- (e) The party that won the election believed that it should enjoy the advantages of its victory.
- (f) Playing ball occupied a large share of the boy's time.
- (g) A furious storm overturned the ship and blew her sails away.
- (h) Heaven from all creatures hides the book of fate.

**6. Transitive Verbs, Active and Passive.**—Transitive verbs occur in two forms:

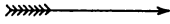
1. *The Active Form.*—Here the subject denotes the *actor*; the name of the *receiver* of the action is the object.

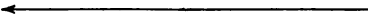
The hunter *killed* a deer. David *slew* Goliath.

2. *The Passive Form.*—In the passive form of a transitive verb, the subject denotes the *receiver* of the action, and the *actor*, if denoted at all, is the object of the preposition *by*.

A deer *was killed* by the hunter. Goliath *was slain* by David.

The following diagrams show where the action begins, and on what it operates and ends.

*Active.*—“Our visitor  story with much effect.”

*Passive.*—“The story  visitor.”

#### EXAMPLES FOR PRACTICE

Change each of the following sentences into the passive form:

- (a) The dog killed the sheep.
- (b) The teacher gave the boy a beautiful book
- (c) Aided by the teacher, John solved a difficult example.
- (d) With a good opera glass, one can see four of the six moons of the planet Jupiter.
- (e) The incoming train might have killed the careless passenger.
- (f) A strong guard of soldiers defended the town.

#### 7. Other Prepositions Than *By* in the Passive.

The preposition *by* is regularly used in the passive before the name of the actor or agent, but sometimes, *with* or *of* is used instead of *by*.

The cat was strangled *with* *milk*. He was enamored *of* his *cousin*.

8. *Other Transitive Forms.*—There are several peculiar cases of the transitive construction:

1. Some intransitive verbs become transitive when compounded with a preposition, and may be put in the passive form.

*Intransitive* { They *laughed* at us. x 9  
                   { The people *stared* at the strangers.  
*Transitive* { We were *laughed at* by them.  
                   { The strangers were *stared at* by the people.

2. When four elements enter the construction; viz., the subject, the verb, the direct object, and the indirect object.

*Active* { The professor taught (to) him grammar.  
           { The child's father bought (for) Mary a doll.  
*Passive* { Grammar was taught (to) him by the professor.  
           { A doll was bought (for) Mary by her father.

3. When the actor is indefinite.

I *am decided* (by existing facts) to retreat.  
 He *was inclined* (by nature, by instinct) to evade questions.  
 I *am resolved* (by reflection—by experience) to try.

This is not a true passive form, but a case of the verb *be* followed by a verbal with the force of a predicate adjective.

The (general) [was] inclined to attack.

4. *Cognate Objects*.—Some verbs, usually intransitive, take objects similar in meaning to the verb itself.

The whistles *blew a blast*. He *dreamed a dream*.

**9. The False Passive.**—An erroneous construction, called the **false passive**, is frequently employed by careless writers.

*Correct Passives* { A letter was sent (to) me by my father.  
                       { A book was given (to) the boy by the teacher.  
                       { A dollar was offered (to) the boy by the lady.  
*False Passives* { I was sent a letter by my father.  
                       { The boy was given a book by the teacher.  
                       { The boy was offered a dollar by the lady.

In the last three sentences, *letter*, *book*, and *dollar* seem to be the direct objects of the passive verbs that precede them. This construction is not permissible, for passive verbs do not take direct objects.

## EXAMPLES FOR PRACTICE

1. Convert the following active constructions into true passives:

(a) The king furnished the messenger a carriage.

**Model.**—*Passive:* A carriage was furnished (for) the messenger by the king. Not, The messenger was furnished a carriage by the king.

(b) Old Mother Hubbard gave the poor dog a bone.

(c) The teacher sent a book to her best student.

(d) The foreman paid the workman a month's wages.

(e) The farmer showed the bewildered traveler the right path.

(f) The charitable lady bought the destitute family a supply of provisions.

(g) The lawyer procured the accused a new trial.

(h) The captain gave the scout promotion on account of his faithful service.

(i) The physician obtained the patient a vacation.

## INFLECTIONS OF THE VERB

**10. Conjugation.**—The word *conjugation* means a *yoking* or *joining together*; that is, all the different inflections of a verb are so arranged as to be seen together.

Verbs have four inflections: (1) for *mode*; (2) for *tense*; (3) for *number*; (4) for *person*.

**Definition.**—*Conjugation is an orderly arrangement of the various modes, tenses, numbers, and persons of a verb.*

## MODE

**11. Function of Mode.**—The different forms or attitudes that a complete thought or a mere verbal idea assumes are *modes*. Mode is to a sentence very much as a uniform is to an official of any kind. A thought appears at one time in the dress of a *statement*, and at another time in that of a *question*; now as a *command*, again as a *condition*; etc.

**Definition.**—*Mode is the form or use of a verb by which is shown the kind of sentential structure employed to express a thought.*

**12. Number of Modes.**—There is no agreement as to the number of modes in English, but the greater weight of present opinion is undoubtedly in favor of four modes.

These modes are: (1) the *indicative*, (2) the *imperative*, (3) the *subjunctive*, (4) the *infinitive*.

**13. The Indicative Mode.**—The word *indicative* means “pointing out,” or “showing.” When a thought is expressed in the form or guise that affirms or denies, or in a form that questions, the predicated verb is in the indicative mode.

The earth turns on its axis. He does not study. Will you come?  
Is the earth a sphere?

Again, when the thought expressed in a conditional clause is taken or meant as true, and not as a mere supposition, the verb is in the indicative mode.

If he *is* wise, he *is* cruel. (Here it is granted that he is wise.)

If he *was* a great traveler, so also *was* I.

**Definition.**—*The indicative mode is the form or use of a verb by which a thought is predicated as a statement, a question, or a condition assumed as true.*

**14. The Imperative Mode.**—The word *imperative* means “commanding,” but in grammar its meaning is extended to include every use of the verb between commanding and mere permission.

*Make ready, take aim, fire. Be still, sad heart, and cease repining.*

**Definition.**—*The imperative mode is the use of a verb by which a sentence is shown to be a command, an exhortation, an entreaty, or a mere permission.*

**15. The Subjunctive Mode.**—The subjunctive mode is used:

1. When doubt or denial or a condition of things contrary to the fact is implied by a subordinate clause, as,

If I *were* sure of his honesty, I would engage him. (The implication is that I am not sure of his honesty.)

Had he *been killed*, his father would have died of grief. (This is equivalent to *denying* that he was killed.)

If the day *had been* stormy, I should not be here. (The meaning is that the day is not stormy.)

2. To express a wish—a desire that something might be that is not; as,

Would she *were* mine = I wish that she *were* mine.

Thy deeds *be* upon thee = I wish that thy deeds *may be* upon thee.

3. To express a mere supposition; as,

If wishes *were* horses, beggars might ride.

*Were* the moon *made* of green cheese, the milky way could be explained.

4. To denote a future uncertainty; as,

If it *snow*, I shall be surprised.

*Should* he *come*, I shall let you know.

5. To express an intention not yet carried out; as,

The judge directs that you *be required* to pay the costs.

The subjunctive denotes doubt, imagination, uncertainty; the indicative denotes actuality, certainty, fact.

**Definition.**—*The subjunctive mode is the form or use of a verb that makes a subordinate clause express something as doubtful or merely supposed.*

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#### EXAMPLES FOR PRACTICE

Arrange the verbs in the following sentences according to their modes—indicative, subjunctive, and imperative—in separate lists:

- (a) Had he been killed, I should never have forgiven myself.
- (b) Though his coat were of rubber, it would not keep him dry.
- (c) Though his coat is of rubber, it does not keep him dry.
- (d) Unless he come for the money, I shall not pay him.
- (e) Were I not Alexander, I should like to be Diogenes.
- (f) Had it been a spirit, it would have been invisible.
- (g) Though I was in fault, he should have pardoned me.
- (h) Except he find the foot of the rainbow, he will get no pot of gold.
- (i) Lest he forget his errand, I shall give him written instructions.
- (j) Provided he go rapidly, he will be there in time.
- (k) Take heed, lest any man deceive you.
- (l) If you grant that he is a scholar, I shall claim that he should have the place.

(*m*) Although the lake was artificial, it looked as picturesque as if it were natural.

(*n*) If he do but devote himself to his business, he will succeed.

**16. The Infinitive Mode.**—The word *infinitive* means not limited. This mode is so named because it takes no change of form in consequence of any change in the person or number of its subject. In the case of the other modes, especially the indicative, such changes of the verb occur, and they are for that reason called *finite* modes.

The infinitive does not predicate, as do the other modes, but it names an act very much as a common noun names a thing, and is usually a kind of verbal noun.

|         |                |              |         |
|---------|----------------|--------------|---------|
| Life    | } is pleasant. | He desired { | action. |
| Living  |                |              | to act. |
| To live |                |              |         |

The *sign* of the infinitive is the preposition *to*, expressed or understood.

The sign of the infinitive is usually omitted after the verbs *may, can, must, shall, will, do, bid, dare, make, see, hear, feel*, and many others.

You may (*to*) go. They saw him (*to*) finish the work.

**Definition.**—*The infinitive mode is the use of a verb by which action or state is represented, not as predicated, but as merely named.*

**17. Forms of the Infinitive.**—Intransitive verbs have two infinitives, and transitive verbs have four, two active and two passive.

|              |   |                                                 |
|--------------|---|-------------------------------------------------|
| INTRANSITIVE | { | to walk, <i>or</i> to be walking                |
|              |   | to have walked, <i>or</i> to have been walking  |
| TRANSITIVE   | { | Active { to write, <i>or</i> to be writing      |
|              |   | to have written, <i>or</i> to have been writing |
|              | { | Passive { to be written                         |
|              |   | to have been written                            |

**18. Elements That May Be Associated With the Infinitive.**—Although, in the case of the infinitive, predication is only assumed, this mode of a verb may have:



1. *A Subject*.—This may be expressed, or it may be implied; it is always in the objective case.

We invited HIM *to come*. They persuaded us *to remain*.

2. *An Object*.

We sent him *to see* the PLAY.

For us *to have defeated* our ENEMIES served *to honor* our COUNTRY.

3. *A Predicate Noun, Pronoun, or Adjective*.

We knew her *to be* a TEACHER. They declared the visitor *to be* HIM.  
Dare *to be* TRUE.

A noun or a pronoun in the predicate with the infinitive denotes the same thing as the subject and is in the same case.

4. *An Adverbial Modifier*.—This may be a word, a phrase, or a clause.

*To live* TEMPERATELY is *to live* IN HARMONY with nature.

**19. Functions of the Infinitive.**—An infinitive may have the office:

1. *Of a Noun*.—As a noun, the infinitive may be the subject or object of a verb, a predicate noun, a noun in apposition, a noun independent by pleonasm, or it may be the object of a preposition.

All that we ask is TO SEE him. (*To see* is a predicate noun.)

We are all under the same *obligation*—TO HELP the helpless. (*To help* is used as a noun in apposition with *obligation*.)

TO DIE; is that merely to sleep longer than usual? (Pleonasm.)

*Except* TO SUBMIT, we have no choice. (*To submit* is used as the object of the preposition *except*.)

2. *Of an Adjective*.—As an adjective, the infinitive may modify the meaning of a noun or a pronoun directly, or it may do so as a predicate adjective.

They received *bread* TO EAT. (*To eat* modifies *bread*.)

He seems TO HAVE SUFFERED. (Predicate adjective after *seems*.)

They showed a *willingness* TO WORK for a living. (*To work* modifies the noun *willingness*.)

3. *Of an Adverb*.

A man *should eat* TO LIVE, not *live* TO EAT.

They are almost *ready* TO DEPART for the West.

## EXAMPLES FOR PRACTICE

1. Make a list of the infinitives in the following sentences; also state how each infinitive is used.

- (a) I love to watch the stars in the deep blue vault.  
 (b) The youngest was quick to understand an explanation.  
 (c) It is better to have tried and failed than never to have tried at all.  
 (d) Let John be sent to find out why they failed to do the work.  
 (e) The speaker began to address the members.  
 (f) He ventured to break his promise to be obedient.  
 (g) We had only a few minutes to spare.  
 (h) Rome is said to have been founded 753 B. C.  
 (i) Determined to succeed, we set to work in earnest.  
 (j) No one ought to read a book that he is unable to understand.  
 (k) Brutus professed to be Cæsar's friend.

2. Study the models and analyze the sentences that follow:

- (a) (To have apologized) [was] to have admitted  
 +  
 that (we) [were] wrong.

- (b) The (soldiers) [were] extremely eager to make an attack.

- (c) In her attic window the staff (she) [set],  
 +  
 To show that one (heart) [was] loyal yet.

- (d) To die; (that) [is] to fall asleep and not wake again.

- (e) Each morning sees some task begin,  
 Each evening sees it close.

NOTE.—*Begin* and *close* are infinitives after *sees*, the sign *to* being omitted.

- (f) Pause not to dream of the future.  
 (g) The story is much too sad for me to repeat.  
 (h) He believed his circle to be equal in area to our square.

- (i) I have sat and eyed  
The thunder breaking from his cloud, and smiled  
To see him shake his lightnings o'er my head.
- (j) I come to bury Cæsar, not to praise him.
- (k) The walls must be crumbled, the stones decayed,  
To pleasure his dainty whim.
- 

**20. Verbals.**—Verbals imply action or state, and at the same time they have the function of adjectives or of nouns. They are: (1) the *gerund* or *verbal noun*; (2) the *participle* or *verbal adjective*.

**21. The Gerund.**—This verbal may be simple or compound.

*Seeing* is *believing*. He was accused of *cheating*.

*Being loved* is more satisfactory than *being hated*. He prided himself upon *having been promoted* to a higher place.

The gerund, or verbal noun, may be used as:

(a) Subject of a sentence.

*Living* is expensive. The boy's *having been indulged* was ruinous.

(b) Object of a verb or of a preposition.

We practiced *riding* a bicycle. We thank you for *having assisted* us.

(c) Predicate noun.

*Seeing* is *believing*.

(d) In any of the independent relations.

A most responsible function, *teaching*, is discharged by more than four hundred thousand persons in this country.

*Lying!* Do you mean to accuse me of lying?

A verbal noun may take an *adverbial modifier*; when derived from a transitive verb it may have an object.

Living *economically* is the usual method of saving *money*.

**Definition**—A *gerund* or *verbal noun* is a verbal *having the functions of a noun*.

**22. The Participle.**—The participle is so called because it partakes of the nature and function of both the verb and the adjective. If a verbal modifies the meaning of a noun or

a pronoun, it is a participle; if it merely names an action or a state, it is a gerund. Like the gerund, the participle is either *simple* or *compound*.

We saw *him* SKATING. *Columbus*, SEEING a light, knew that land was near. The *merchant*, TRUSTED and HELPED by his creditors, regained his prosperity.

The *boy*, HAVING RECOVERED, returned to his play. HAVING BEEN SUSPECTED, *he* proved his innocence.

**Definition.**—*A participle or verbal adjective is a verbal having the functions of an adjective.*

#### EXAMPLES FOR PRACTICE

Study the models below, and analyze the sentences that follow:

(a) A (bird) swiftly cleaving the air [is] a very pleasing sight.

(b) Being tired, (I) [lay] down in the jolting wagon

+ and (Λ) [fell] into a sleep disturbed by troubled dreams.

(c) (He) [rose], struggling with weakness,

+ and (Λ) [bowed] his head unto the sprinkled ashes.

(d) We caught sight of a donkey trying in vain to pull a loaded cart up the bank of a roaring mountain stream.

(e) Having prepared a hasty lunch to appease their coming hunger, the boys started before sunrise.

(f) He thinks, my dear little brother, so knowing,  
That feather-bed fairies do all the snowing.

(g) The evening mist, rising and floating far and wide, prevented us from seeing the mountains.

(h) Then, upon the velvet sinking, I betook myself to linking  
Fancy unto fancy, thinking what this ominous bird of yore  
Meant in croaking "Nevermore."

(i) His face was covered with those wrinkles that, rightly looked at, are no more than a sort of permanent sunburning.

## TENSE

**23. Function of Tense.**—By its form sometimes, and often by its use, a verb may reveal the *time* of an action or a state. Thus, in *I am, I see, I run*, the verbs show by their forms that the action expressed is to be understood as taking place in the present; but if the forms be changed into *I was, I saw, I ran*, the time of the action belongs to the past.

This peculiarity of the verb, by which it reveals the time of an action or a state, is called *tense*, a word meaning time.

**Definition.**—*Tense is the form or use of a verb by which it indicates the time and the degree of completeness of the expressed action or state.*

**24. Divisions of Time.**—There are three principal divisions of time—the *present*, the *past*, and the *future*. There are, therefore, three principal tenses; the *present tense*, the *past tense*, and the *future tense*. These are called *primary tenses* because they correspond to the primary divisions of time. The following are illustrations:

|                   |   |               |                     |                    |
|-------------------|---|---------------|---------------------|--------------------|
| PRIMARY<br>TENSES | { | Present Tense | { I love.           | I am loving.       |
|                   |   |               | { I am loved.       | I do love.         |
|                   | { | Past Tense    | { I loved.          | I was loving.      |
|                   |   |               | { I was loved.      | I did love.        |
|                   | { | Future Tense  | { I shall love.     | I shall be loving. |
|                   |   |               | { I shall be loved. |                    |

**25. Auxiliary Verbs.**—In the foregoing illustrations only two tense forms appear in which the verb *love*, and no other, is used. These are *I love* and *I loved*. In the other forms, time is shown by means of verb phrases. These phrases contain some form of the principal verb associated with forms of certain other helping or *auxiliary* verbs. In the examples given, the only auxiliary verbs used are forms of the verbs *be*, *do*, and *shall*. A complete list of the auxiliaries in their present and past forms is as follows:

*Present:* do, am, have, shall, will, may, can, must  
*Past:* did, was, had, should, would, might, could, —

Of these auxiliaries, *do*, *be*, and *have* are used also as principal verbs.

**26. Action as Denoted by Verb Phrases.**—Action in several conditions may be denoted by verbs and verb phrases.

1. *As Indefinite With Respect to Time.*—Action may be expressed as performed at some time in the present, the past, or the future, but at no particular time.

*Present Indefinite:* He works. He does work.

*Past Indefinite:* He worked. He did work.

*Future Indefinite:* He will work. He shall work.

2. *As Progressive or Going On.*—Action or state may be represented as going on, and therefore as incomplete or unfinished at some other time, either expressed or implied.

*Present Progressive:* He is working.

*Past Progressive:* He was working.

*Future Progressive:* He will be working.

3. *As Complete or Perfect.*—Action or state may be represented as complete or finished at some definite time.

*Present Perfect:* He has worked. He has been working.

*Past Perfect:* He had worked. He had been working.

*Future Perfect:* He will have worked. He will have been working.

The second example for each perfect tense given above represents the action before completion as continuous—in progress. These forms are called *perfect progressive*.

**27. Number and Names of the Tenses.**—There are six tenses: *present*, *present perfect*; *past*, *past perfect*; *future*, *future perfect*, and two *emphatic* forms.

The forms just mentioned are all active; in the passive also there are verb phrases for the same six tenses. All of these forms for the first person singular, indicative mode may be seen in the following synopsis:

## SYNOPSIS

| Form    | Tense   | Completeness | Common                  | Progressive              | Emphatic   |
|---------|---------|--------------|-------------------------|--------------------------|------------|
| ACTIVE  | Present | Indefinite   | I love                  | I am loving              | I do love  |
|         |         | Perfect      | I have loved            | I have been loving       | Wanting    |
|         | Past    | Indefinite   | I loved                 | I was loving             | I did love |
|         |         | Perfect      | I had loved             | I had been loving        | Wanting    |
|         | Future  | Indefinite   | I shall love            | I shall be loving        | Wanting    |
|         |         | Perfect      | I shall have loved      | I shall have been loving | Wanting    |
| PASSIVE | Present | Indefinite   | I am loved              | See Art.<br>28.          | Wanting    |
|         |         | Perfect      | I have been loved       |                          |            |
|         | Past    | Indefinite   | I was loved             |                          |            |
|         |         | Perfect      | I had been loved        |                          |            |
|         | Future  | Indefinite   | I shall be loved        |                          |            |
|         |         | Perfect      | I shall have been loved |                          |            |

In the conjugation of a verb, a complete view of all its forms is shown in the three persons, both singular and plural, through all the modes and tenses. But a view like that in the table above, giving only one person and number, is a *synopsis*.

**28. Progressive Passive.**—There has been much discussion whether any verbs may be correctly used in the passive progressive. If the table contained such forms, they would be, I AM BEING LOVED, *I have been being loved*, I WAS BEING LOVED, *I had been being loved*, I shall be being loved, and *I shall have been being loved*.

Only two of these awkward forms are ever used; they are the *present* and *past* indefinite, but the authority for them is not of the best. They are shown above in small capitals.

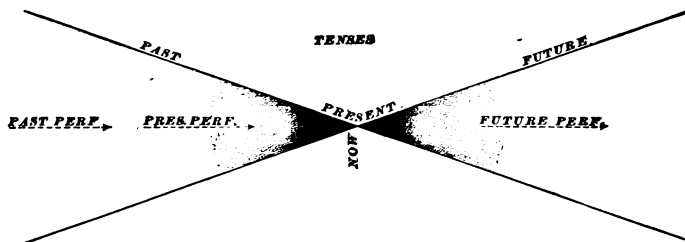
**29. Interrogative Tense Forms.**—All tense phrases of the indicative mode become interrogative if the subject is made to follow the auxiliary; as, *Am I loving? Shall I be loved? Had I been loved?* etc.

The common forms for the present and the past indefinite, *I love* and *I loved*, are not used interrogatively; the emphatic forms, *I do love* and *I did love*, used interrogatively, furnish substitutes; as *Do I love? Did I love?*

**30. Potential Verb Phrases.**—Many grammarians give what they call the **potential mode**. Its verb phrases are formed by using *must*, with *may* and *can*, and their past forms, *might* and *could*; also, *would* and *should*, the past forms of *will* and *shall*. This so-called mode, which is really the indicative, is said to have four tenses: I may love, or be loved; I might love, or be loved; I may have loved, or been loved; I might have loved, or been loved.

**31. Relation of Tenses With Respect to Time.** The following diagram will show the relations of the six tenses of the indicative mode.

The shaded part of the diagram is intended to show that the word *present* in ordinary speech does not mean now—this instant. Strictly, now—the present—is the point where the past and future meet; it has no extent, and is always moving.



But, in ordinary speech, the present is a variable portion of time extending into both the past and the future. So that the word *present* is used somewhat vaguely. When we say, *He is walking*, the fact is that the performance of the act consumes time on both sides of the point called *now*. *I work*



does not mean that action of the kind called *work* is done just at the passing instant; but the notion conveyed is, that as time passes, from day to day and from year to year, my habitual activity is denoted by the verb *work*. A verb so used is in the *present* tense. This extension of the present into the past and future finds its extreme in what is called the *universal present*—a tense form that is used to denote those activities or states that are always going on, always true.

Six added to three *makes* nine.

We learned that the earth *revolves*.

Bread *is* the staff of life.

The teacher told us that the moon

The sun *shines*.

*is* a sphere.

**32. The Tenses Defined.**—The time denoted by the **present tense** covers a period of variable extent, and lies partly in the past and partly in the future.

Time *flies*. Gold *is* a valuable metal. *Can* you *solve* the problem?

The time included by the **past tense** covers all past time and reaches to the moving point called *now*.

The ocean *was roaring*. *Did* any one *see* a stray canary bird?

The time denoted by the **future tense** begins at the point *now* and includes all future time.

The sun *will grow* cold. *Shall* we *have* the pleasure of seeing you?

The **present perfect tense** denotes action or state as complete at some point in the present.

He *has worked*. We *have been writing*. *Have* I *been advised*?

The **past perfect tense** denotes action or state as complete at or before some specified past time.

He *had been writing* (before I called). When I arrived, he *had gone*.

The **future perfect tense** denotes action or state as complete at or before some specified future time.

The vessel *will have sailed* by the time you reach the dock.

If snow *shall have fallen* by morning, we cannot go.

## EXAMPLES FOR PRACTICE

Arrange the verbs in lists according to their tenses:

(a) I may go. He might come. Gold is heavy. The boys have been studying.

(b) Shall I answer? Did he come? Have they gone? When he has rested, invite him to come into the office. Will not the sun be eclipsed? Did you expect me to go?

(c) He was thought to have escaped. If I were he, I should undertake the work. Shall you have gone by sunrise? Who had been suspected before they found the person that was really guilty?

(d) Why should any one be so proud? Have you done all that you should have done? Did you do the work that you promised to do? I should be glad to oblige you if I were able.

(e) Would you let me visit the city? Ought he not to pay me? Have you had your dinner? Can you tell me where he has gone? Nobody can tell what will have happened by that time.

(f) What has been done about the matter? No one has been informed. How red the sky is. There had been rain and the roads were muddy, but we set out notwithstanding.

---

**33. Time in the Different Modes.**—In a statement or a question, time is generally a matter of importance; in other words, the tenses of the indicative mode carefully distinguish differences of time. Thus, in the following sentences, the time of the action or state is denoted exactly.

He *sees* the deer.

We *caught* a fox.

They *will come*.

They *have been paid*.

The road *had been made*.

*Will they have gone?*

*Is he living?*

*Did you see him?*

*Will they come?*

*Has the train started?*

In these examples, the time of the action is revealed by the tense form, but in the other modes the tense form generally misleads in regard to time. Thus, in the sentence, *If he were sick, I should visit him*, the verbs *were* and *should visit* are past tenses in form, but *were* may denote future time, and *should visit* indicates a time depending on the time expressed by *were*. In this sentence, it is the condition—the supposition—that is prominent, and the tense form shows nothing of the time, which is really not important.

Again, in the *imperative* and the *infinitive* tense forms, the real time of the expressed action must be gathered from the entire sentence.

*Be* good, my child, and *let* who will *be* clever. (In the future—habitually.)

*To die* for one's country is glorious. (Always true.)

*To have conquered* every enemy  $\left\{ \begin{array}{l} \text{was not a sufficient triumph for Alexander.} \\ \text{is our proud boast as a nation.} \\ \text{will be the achievement of the Anglo-Saxon.} \end{array} \right.$

The verbs in the first sentence are in the present tense, although they all refer to the future. In the last sentence, the present perfect infinitive *to have conquered* may denote action completed at any time—present, past, or future.

In the case of the *verbals*, the element of time is almost always obscure and overshadowed. The time of the denoted action may, however, nearly always be gathered from the context.

A boy,  $\left\{ \begin{array}{l} \text{having finished his lesson, went skating one day.} \\ \text{looking for a situation, asks to see you, sir.} \\ \text{having been educated, will find life easier.} \end{array} \right.$

But, whatever time a tense form may really denote, the grammatical tense is named from that form.

**34. Effect of Certain Tense Elements.**—In tense phrases, every element has a special influence in determining the effect of the whole phrase. Some of the most important of these are as follows:

**Have** in its various forms, either alone or followed by *been*, gives the notion of completed action.

Many soldiers *have* been killed.

The train *had* gone when we reached the station.

The **participle** in *ing* denotes unfinished action.

I am *walking*. I have been *walking*.

In transitive verb phrases the passive participle denotes action received by the person or thing denoted by the subject.

I have been *hurt*. The deer had been *pursued*.

**Do** gives emphasis to declarative verb phrases.

He *does* sing. They *did* call. We *do* repent.

**35. Person and Number of Verbs.**—Some verbs have, in the present and past tenses, certain inflections or changes of form in consequence of changes in the person and number of the subject. This is shown below:

|       |   | PRESENT TENSE         |      |       | PAST TENSE |      |        |      |
|-------|---|-----------------------|------|-------|------------|------|--------|------|
| SING. | { | <i>First Person:</i>  | I    | see   | am         | I    | saw    | was  |
|       |   | <i>Second Person:</i> | Thou | seest | art        | Thou | sawest | wast |
|       |   | <i>Third Person:</i>  | He   | sees  | is         | He   | saw    | was  |
| PLUR. | { | <i>First Person:</i>  | We   | see   | are        | We   | saw    | were |
|       |   | <i>Second Person:</i> | You  | see   | are        | You  | saw    | were |
|       |   | <i>Third Person:</i>  | They | see   | are        | They | saw    | were |

These inflections for person and number are very few and unimportant for English verbs, yet they have led grammarians to say that *a finite verb must agree with its subject in number and person*. By this they mean that such changes must be made in the form of verbs as are required by changes in the person and number of the subject.

**36. The Inflectional Base.**—The simple *inflectional base* or *root* of a verb is the form it has in the present infinitive or in the first person singular of the present indicative. These, for a few verbs, are as follows:

|      |                                   |                                         |
|------|-----------------------------------|-----------------------------------------|
| ROOT | <i>Ind. Pres. 1st Pers. Sing:</i> | <i>I go, come, report, write, rule</i>  |
|      | <i>Present Infinitive:</i>        | <i>to go, come, report, write, rule</i> |

From these root forms the various modes and tenses are derived; the most important of all the derived forms are the past indicative and the perfect participle. For the verbs given above, these two forms are:

|                            |                                            |
|----------------------------|--------------------------------------------|
| <i>Past Indicative:</i>    | went, came, was, reported, wrote, ruled    |
| <i>Perfect Participle:</i> | gone, come, been, reported, written, ruled |

**37. Principal Parts of the Verb.**—In the inflection of the English verb, only four different forms are used to express all the various modes and tenses, active and passive. These four forms are called the **principal parts**. By using with the principal parts the various auxiliaries, *do, be, have,*

*shall, will, etc.*, the different tenses are formed. The principal parts are the following:

1. The *root form*, seen in the present indicative; as, *love, see, write, work.*
2. The *past tense form*; as *loved, saw, wrote, worked.*
3. The *present participle*; as *loving, seeing, writing, working.*
4. The *perfect participle*; as *loved, seen, written, worked.*

**38. Regular and Irregular Verbs.**—A verb is **regular** or **weak** if it forms its past tense and its perfect participle by the addition of *d* or *ed* to the root.

|                        | ROOT   | PAST TENSE | PERFECT PARTICIPLE |
|------------------------|--------|------------|--------------------|
| <i>Principal Parts</i> | turn   | turned     | turned             |
|                        | snap   | snapped    | snapped            |
|                        | live   | lived      | lived              |
|                        | steady | steadied   | steadied           |
|                        | parley | parleyed   | parleyed           |

An **irregular** or **strong** verb is a verb that does not form its past tense and its perfect participle by adding *d* or *ed* to its root or present tense form.

|                        | ROOT   | PAST TENSE   | PRES. PART. | PERF. PART. |
|------------------------|--------|--------------|-------------|-------------|
| <i>Principal Parts</i> | go     | went         | going       | gone        |
|                        | sing   | sang or sung | singing     | sung        |
|                        | come   | came         | coming      | come        |
|                        | grow   | grew         | growing     | grown       |
|                        | freeze | froze        | freezing    | frozen      |

**39. Formation of Verb Phrases.**—The principal parts are used to form the various tense forms in accordance with the following rules:

1. The *root infinitive* preceded by the auxiliary *do* forms the *emphatic present* and *past indicative*.

I do work. He does study. We did go.

2. The *root infinitive*, preceded by (a) *may, can, or must*, forms the *present indicative*; (b) *might, could, would, or should*, forms the *past indicative*; and by (c) *shall or will*, forms the *future indicative*.

3. The *present participle* as an element of a verb phrase makes the expressed action progressive or continuous.

I am working. We have been thinking. They should have been acting.

4. The *perfect participle* of the principal verb, when preceded by *have* in any of its forms, denotes completed action.

I have written. He has gone. They had loved. We should have spoken.

5. The *perfect participle*, when preceded by the auxiliary *be* in any of its forms, denotes passive action.

He is loved. We were chosen. They should have been arrested.

**40. Redundant Verbs.**—Some verbs form their past tense, or their perfect participle, or both, in two ways. Such verbs are both regular and irregular, and are called **redundant**.

| ROOT    | PAST INDICATIVE           | PRES. PART. | PERF. PART.               |
|---------|---------------------------|-------------|---------------------------|
| bereave | bereft <i>or</i> bereaved | bereaving   | bereft <i>or</i> bereaved |
| mow     | mowed                     | mowing      | mowed <i>or</i> mown      |
| swell   | swelled                   | swelling    | swelled <i>or</i> swollen |

**41. Defective Verbs.**—A few irregular verbs called **defective**, form only present and past indefinites. They are:

| PRESENT  | PAST      | PRESENT | PAST   |
|----------|-----------|---------|--------|
| can      | could     | quoth   | quoth  |
| may      | might     | shall   | should |
| methinks | methought | will    | would  |
| must     | must (?)  | wis     | wist   |
| ought    | ought (?) | wit     | wot    |

Whether *must* and *ought* are past indefinites is disputed. *Beware* also is defective—it is used only in the present tense.

**42. Old or Strong, and New or Weak, Verbs.**—The changes that go on among the people that speak a particular language compel them to be constantly inventing new words to express their thoughts. A large proportion of these new words are verbs, most of which are promptly rejected; but many of them are accepted by good authorities, and come

into general use. English verbs of this kind all follow, in their conjugation, the model of regular verbs; so that regular verbs are said to have the **new** conjugation.

**Definition.**—*The conjugation of a verb is a regular arrangement, oral or written, of all its modes, tenses, persons, numbers, and participles.*

**43. List of Irregular Verbs.**—As a means of avoiding error in the use of English, nothing is so important as perfect familiarity with the principal parts of the irregular verbs. The present participle is omitted from the following list since it is always formed from the root verb by adding *ing*. When two or more forms of a principal part are given, the preferable form occurs first.

| PRESENT TENSE   | PAST TENSE           | PERF. PART.          |
|-----------------|----------------------|----------------------|
| abide           | abode                | abode                |
| arise           | arose                | arisen               |
| awake           | { awoke<br>awaked    | awaked               |
| be <i>or</i> am | was                  | been                 |
| bear            | { bore<br>bare       | { born<br>borne      |
| beat            | beat                 | { beaten<br>beat     |
| begin           | began                | begun                |
| behold          | beheld               | beheld               |
| bend            | { bent<br>bended     | { bent<br>bended     |
| bereave         | { bereaved<br>bereft | { bereft<br>bereaved |
| beseech         | besought             | besought             |
| bet             | { bet<br>betted      | { bet<br>betted      |
| bid             | { bade<br>bad<br>bid | { bidden<br>bid      |
| bind            | bound                | bound                |
| bite            | bit                  | { bit<br>bitten      |
| bleed           | bled                 | bled                 |
| blend           | blended              | { blended<br>blent   |

## PRESENT TENSE

## PAST TENSE

## PERF. PART.

|                    |                           |                              |
|--------------------|---------------------------|------------------------------|
| bless              | { blessed<br>blest        | { blessed<br>blest           |
| blow               | blew                      | blown                        |
| break              | { broke<br>brake          | { broken<br>broke            |
| breed              | bred                      | bred                         |
| bring              | brought                   | brought                      |
| build              | { built<br>builded        | { built<br>builded           |
| burn               | { burned<br>burnt         | { burned<br>burnt            |
| burst              | burst                     | burst                        |
| buy                | bought                    | bought                       |
| cast               | cast                      | cast                         |
| catch              | caught                    | caught                       |
| chide              | { chid<br>chode           | { chidden<br>chid            |
| choose             | chose                     | chosen                       |
| cleave to (adhere) | cleaved                   | { cleaved<br>clave           |
| cleave (to split)  | { cleft<br>clove<br>clave | { cleft<br>cloven<br>cleaved |
| climb              | { climbed<br>clomb        | { climbed<br>clomb           |
| cling              | clung                     | clung                        |
| clothe             | { clothed<br>clad         | { clothed<br>clad            |
| come               | came                      | come                         |
| cost               | cost                      | cost                         |
| creep              | crept                     | crept                        |
| crow               | { crowed<br>crew          | crowed                       |
| cut                | cut                       | cut                          |
| dare               | { durst<br>dared          | dared                        |
| deal               | dealt                     | dealt                        |
| dig                | { dug<br>digged           | { dug<br>digged              |
| do                 | did                       | done                         |
| draw               | drew                      | drawn                        |
| dream              | { dreamed<br>dreamt       | { dreamed<br>dreamt          |
| dress              | dressed                   | dressed                      |



## PRESENT TENSE

dress  
 drink  
 drive  
 dwell  
 eat  
 fall  
 feed  
 feel  
 fight  
 find  
 flee  
 fling  
 fly  
 forbear  
 forget  
 forsake  
 freeze  
 get  
 gild  
 gird  
 give  
 go  
 grave  
 grind  
 grow  
 hang  
 have  
 hew  
 hide  
 hit  
 hold  
 hurt  
 keep

## PAST TENSE

drest  
 drank  
 drove  
 { dwelt  
   { dwelled  
 { ate  
   { eat (ēt)  
 fell  
 fed  
 felt  
 fought  
 found  
 fled  
 flung  
 flew  
 forbore  
 forgot  
 forsook  
 froze  
 got  
 { gilded  
   { gilt  
 { girded  
   { girt  
 gave  
 went  
 graved  
 ground  
 grew  
 { hung  
   { hanged (put  
     to death)  
 had  
 hewed  
 hid  
 hit  
 held  
 hurt  
 kept

## PERF. PART.

drest  
 drunk  
 driven  
 { dwelt  
   { dwelled  
 { eaten  
   { eat  
 fallen  
 fed  
 felt  
 fought  
 found  
 fled  
 flung  
 flown  
 forborne  
 forgotten  
 forsaken  
 frozen  
 { got  
   { gotten  
 { gilded  
   { gilt  
 { girded  
   { girt  
 given  
 gone  
 { graved  
   { graven  
 ground  
 grown  
 { hung  
   { hanged (put  
     to death)  
 had  
 { hewn  
   { hewed  
 { hid  
   { hidden  
 hit  
 { held  
   { holden  
 hurt  
 kept

| PRESENT TENSE    | PAST TENSE            | PERF. PART.                          |
|------------------|-----------------------|--------------------------------------|
| kneel            | { knelt<br>{ kneeled  | { knelt<br>{ kneeled                 |
| knit             | { knit<br>{ knitted   | { knit<br>{ knitted                  |
| know             | knew                  | known                                |
| lade             | laded                 | { laded<br>{ laden                   |
| lay              | laid                  | laid                                 |
| lead             | led                   | led                                  |
| leap             | { leaped<br>{ leapt   | { leaped<br>{ leapt                  |
| learn            | { learned<br>{ learnt | { learned<br>{ learnt                |
| leave            | left                  | left                                 |
| lend             | lent                  | lent                                 |
| let              | let                   | let                                  |
| lie (to recline) | lay                   | lain                                 |
| light            | { lighted<br>{ lit    | { lighted<br>{ lit                   |
| lose             | lost                  | lost                                 |
| make             | made                  | made                                 |
| mean             | meant                 | meant                                |
| meet             | met                   | met                                  |
| mow              | mowed                 | { mown<br>{ mowed                    |
| pass             | { passed<br>{ past    | { passed<br>{ past                   |
| pay              | paid                  | paid                                 |
| pen              | { penned<br>{ pent    | { penned<br>{ pent                   |
| prove            | proved                | { proved<br>{ proven (legal<br>term) |
| put              | put                   | put                                  |
| quit             | { quit<br>{ quitted   | { quit<br>{ quitted                  |
| rap              | { rapt<br>{ rapped    | { rapt<br>{ rapped                   |
| rēad             | rēad                  | rēad                                 |
| rend             | rent                  | rent                                 |
| rid              | rid                   | rid                                  |
| ride             | rode                  | ridden                               |
| ring             | { rang<br>{ rung      | rung                                 |

| PRESENT TENSE | PAST TENSE           | PERF. PART.          |
|---------------|----------------------|----------------------|
| rise          | rose                 | risen                |
| rive          | rived                | { riven<br>rived     |
| run           | ran                  | run                  |
| saw           | sawed                | { sawed<br>sawn      |
| say           | said                 | said                 |
| see           | saw                  | seen                 |
| seek          | sought               | sought               |
| sell          | sold                 | sold                 |
| send          | sent                 | sent                 |
| set           | set                  | set                  |
| shake         | shook                | shaken               |
| shave         | shaved               | { shaven<br>shaved   |
| shear         | { sheared<br>shore   | { sheared<br>shorn   |
| shed          | shed                 | shed                 |
| shine         | shone                | shone                |
| shoe          | shod                 | shod                 |
| shoot         | shot                 | shot                 |
| show          | showed               | { shown<br>showed    |
| shred         | { shred<br>shredded  | { shred<br>shredded  |
| shrink        | { shrank<br>shrunken | { shrunk<br>shrunken |
| shut          | shut                 | shut                 |
| sing          | { sang<br>sung       | sung                 |
| sink          | { sank<br>sunk       | { sunk<br>sunken     |
| sit           | sat                  | sat                  |
| slay          | slew                 | slain                |
| sleep         | slept                | slept                |
| slide         | slid                 | { slid<br>slidden    |
| sling         | slung                | slung                |
| slink         | { slunk<br>slank     | slunk                |
| slit          | { slit<br>slitted    | { slit<br>slitted    |
| smell         | { smelled<br>smelt   | { smelled<br>smelt   |

## PRESENT TENSE

## PAST TENSE

## PERF. PART.

smite

{ smote  
smit{ smitten  
smit

sow

sowed

{ sown  
sowed

speak

{ spoke  
spake

spoken

speed

{ sped  
speeded{ sped  
speeded

spell

{ spelled  
spelt{ spelled  
spelt

spend

spent

spent

spill

{ spilled  
spilt{ spilled  
spilt

spin

spun

spun

spit

{ spit  
spat{ spit  
spat

split

{ split  
splitted{ split  
splitted

spoil

{ spoiled  
spoilt{ spoiled  
spoilt

spread

spread

spread

spring

{ sprang  
sprung

sprung

stand

stood

stood

stave

{ staved  
stove{ staved  
stove

stay

{ stayed  
staid{ stayed  
staid

steal

stole

stolen

stick

stuck

stuck

sting

stung

stung

strew

strewed

strewn

stride

strode

stridden

strike

struck

{ struck  
stricken

string

strung

strung

strive

strove

striven

strow

strowed

{ strowed  
strown

swear

{ swore  
sware

sworn

sweat

{ sweat  
sweated{ sweat  
sweated

sweep

swept

swept

| PRESENT TENSE | PAST TENSE          | PERF. PART.          |
|---------------|---------------------|----------------------|
| swell         | swelled             | { swollen<br>swelled |
| swim          | { swam<br>swum      | swum                 |
| swing         | swung               | swung                |
| take          | took                | taken                |
| teach         | taught              | taught               |
| tear          | tore                | torn                 |
| tell          | told                | told                 |
| think         | thought             | thought              |
| thrive        | { thrive<br>thrived | { thriven<br>thrived |
| throw         | threw               | thrown               |
| thrust        | thrust              | thrust               |
| tread         | trod                | { trod<br>trodden    |
| wake          | { waked<br>woke     | { waked<br>woke      |
| wear          | wore                | worn                 |
| weave         | wove                | woven                |
| wed           | { wedded<br>wed     | { wedded<br>wed      |
| weep          | wept                | wept                 |
| wet           | { wetted<br>wet     | { wetted<br>wet      |
| win           | won                 | won                  |
| wind          | { wound<br>winded   | { wound<br>winded    |
| work          | { worked<br>wrought | { worked<br>wrought  |
| wring         | wrung               | wrung                |
| write         | wrote               | written              |

---

#### EXAMPLES FOR PRACTICE

1. Without referring to the table, write the principal parts of the following verbs; afterwards ascertain and check your errors: come, go, sing, write, see, begin, burst, eat, lie (to recline), lay (to place), ride, sit, set, stay, steal.

2. Write five verb phrases each consisting of three words, and in each phrase use as the principal verb one of the verbs given in 1 above.

**Model.**—might have *come*, shall have *gone*

3. Write five verb phrases each containing four words, and use as the principal verb in each phrase a verb selected from the list given in example 1.

**Model.**—might have been *burst*, will have been *written*

4. Write sentences in which some mode and tense form of the following verbs shall be used transitively: win, wear, bite, do, choose, climb, drive, eat, find, freeze.

5. Write five verb phrases that are active and ten that are passive, selecting suitable verbs from the list of irregular verbs.

6. Write all the active tense forms of the infinitive of the following verbs: give, fly, think, forget, go.

7. Write the passive infinitives of the following verbs: clothe, know, hide, hew, hang.

8. Write a short paragraph in which shall occur all the passive tenses of the indicative mode.

**44. Conjugation of Verbs.**—In order to conjugate a verb correctly, its principal parts must be known; and then, by applying the rules given in Art. 39, the student will find the task an easy one.

For the purpose of guiding the student in the correct use of verb phrases, all that is usually required is a synopsis. On account of the great importance of the auxiliaries *be* and *have*, the conjugation of the first, and a synopsis of the second, are given below.

**45. Conjugation of the Auxiliary Verb *Be*.**—Both with synopsis and conjugations the principal parts should always be given.

|           |                   |                  |                    |                    |
|-----------|-------------------|------------------|--------------------|--------------------|
| PRINCIPAL | <i>Pres. Inf.</i> | <i>Past Ind.</i> | <i>Pres. Part.</i> | <i>Perf. Part.</i> |
| PARTS {   | (To) be           | Was              | Being              | Been               |

#### INDICATIVE MODE

##### PRESENT TENSE

| <i>Singular</i>                         | <i>Plural</i>                         |
|-----------------------------------------|---------------------------------------|
| 1. I am, <i>or</i><br>I may be          | 1. We are, <i>or</i><br>We may be     |
| 2. Thou art, <i>or</i><br>Thou mayst be | 2. You are, <i>or</i><br>You may be   |
| 3. He is, <i>or</i><br>He may be        | 3. They are, <i>or</i><br>They may be |

## PAST TENSE

| <i>Singular</i>                            | <i>Plural</i>                            |
|--------------------------------------------|------------------------------------------|
| 1. I was, <i>or</i><br>I might be          | 1. We were, <i>or</i><br>We might be     |
| 2. Thou wast, <i>or</i><br>Thou mightst be | 2. You were, <i>or</i><br>You might be   |
| 3. He was, <i>or</i><br>He might be        | 3. They were, <i>or</i><br>They might be |

## FUTURE TENSE

| <i>Singular</i>  | <i>Plural</i>    |
|------------------|------------------|
| 1. I shall be    | 1. We shall be   |
| 2. Thou wilt be  | 2. You will be   |
| 3. He will be    | 3. They will be  |
| OR               |                  |
| 1. I will be     | 1. We will be    |
| 2. Thou shalt be | 2. You shall be  |
| 3. He shall be   | 3. They shall be |

## PRESENT PERFECT TENSE

| <i>Singular</i>                                      | <i>Plural</i>                                      |
|------------------------------------------------------|----------------------------------------------------|
| 1. I have been, <i>or</i><br>I may have been         | 1. We have been, <i>or</i><br>We may have been     |
| 2. Thou hast been, <i>or</i><br>Thou mayst have been | 2. You have been, <i>or</i><br>You may have been   |
| 3. He has been, <i>or</i><br>He may have been        | 3. They have been, <i>or</i><br>They may have been |

## PAST PERFECT TENSE

| <i>Singular</i>                                         | <i>Plural</i>                                       |
|---------------------------------------------------------|-----------------------------------------------------|
| 1. I had been, <i>or</i><br>I might have been           | 1. We had been, <i>or</i><br>We might have been     |
| 2. Thou hadst been, <i>or</i><br>Thou mightst have been | 2. You had been, <i>or</i><br>You might have been   |
| 3. He had been, <i>or</i><br>He might have been         | 3. They had been, <i>or</i><br>They might have been |

## FUTURE PERFECT TENSE

| <i>Singular</i>         | <i>Plural</i>           |
|-------------------------|-------------------------|
| 1. I shall have been    | 1. We shall have been   |
| 2. Thou wilt have been  | 2. You will have been   |
| 3. He will have been    | 3. They will have been  |
| OR                      |                         |
| 1. I will have been     | 1. We will have been    |
| 2. Thou shalt have been | 2. You shall have been  |
| 3. He shall have been   | 3. They shall have been |

## SUBJUNCTIVE MODE

| PRESENT TENSE   |                 | PAST TENSE         |                   |
|-----------------|-----------------|--------------------|-------------------|
| <i>Singular</i> | <i>Plural</i>   | <i>Singular</i>    | <i>Plural</i>     |
| 1. (If) I be    | 1. (If) we be   | 1. (If) I were     | 1. (If) we were   |
| 2. (If) thou be | 2. (If) you be  | 2. (If) thou were, | 2. (If) you were  |
| 3. (If) he be   | 3. (If) they be | or wert            | 3. (If) they were |
|                 |                 | 3. (If) he were    |                   |

## IMPERATIVE MODE

| PRESENT TENSE               |                                 |
|-----------------------------|---------------------------------|
| <i>Singular</i>             | <i>Plural</i>                   |
| 2. Be (thou), or Do thou be | 2. Be (you or ye), or Do you be |

## VERBALS

|             |                |                        |                    |
|-------------|----------------|------------------------|--------------------|
| INFINITIVES | <i>Present</i> | <i>Present Perfect</i> |                    |
|             | To be          | To have been           |                    |
| PARTICIPLES | <i>Present</i> | <i>Perfect</i>         | <i>Pres. Perf.</i> |
|             | Being          | Been.                  | Having been        |

**46. Remarks on the Foregoing Conjugation.**—In the third person singular of this verb *he* is used as the subject, though any singular noun or pronoun in the nominative case and third person would have done as well; as, *she is, it is, anybody is, Mary is*, etc.

There are some forms besides the subjunctives given above that must be regarded as in the subjunctive mode. Some of them are: *Were I, Should he be, Had I been, Could I be*, etc.

**47. Synopsis of the Verb Have.**—The verb *have* is used both as principal and auxiliary.

|           |                   |                  |                    |                    |
|-----------|-------------------|------------------|--------------------|--------------------|
| PRINCIPAL | <i>Pres. Inf.</i> | <i>Past Ind.</i> | <i>Pres. Part.</i> | <i>Perf. Part.</i> |
| PARTS     | { (To) have       | Had              | Having             | Had                |

## INDICATIVE MODE

*Present:* I have, am having, do have; or I may, can, or must have, or be having

*Past:* I had, was having, did have; or I might, could, would, or should have, or be having

*Future:* I shall have, will have; or I shall or will be having

*Present Perfect:* I have had, or I have been having

*Past Perfect:* I had had, or I had been having

*Future Perfect:* I shall or will have had, or I shall or will have been having



## SUBJUNCTIVE MODE

*Present:* (If, unless, etc.) I have, do have, *or* be having

*Past* { (If, unless, etc.) I had, were having, should have, *or* should  
be having  
Had I, were I having, should I have, *or* should I be  
having

## IMPERATIVE MODE

## INFINITIVE MODE

*Present* { Have thou, you, *or* ye  
Do thou, you, *or* ye have  
Be thou, you, *or* ye having

*Present:* (To) have  
*Pres. Perf.:* (To) have had

## PARTICIPLES

*Present:* Having; *Present Perfect:* Having had; *Perfect:* Had

## 48. Conjugation of a Regular Transitive Verb.

The regular transitive verb *love* is conjugated in both the active and the passive as follows:

|           |                     |                  |                    |                    |
|-----------|---------------------|------------------|--------------------|--------------------|
| PRINCIPAL | { <i>Pres. Inf.</i> | <i>Past Ind.</i> | <i>Pres. Part.</i> | <i>Perf. Part.</i> |
| PARTS     | { (To) love         | Loved            | Loving             | Loved              |

## INDICATIVE MODE

## ACTIVE

## PASSIVE

## PRESENT TENSE

*Singular*

1. I love
2. Thou lovest
3. He loves

*Plural*

1. We love
2. You love
3. They love

*Singular*

1. I am loved
2. Thou art loved
3. He is loved

*Plural*

1. We are loved
2. You are loved
3. They are loved

## PAST TENSE

*Singular*

1. I loved
2. Thou lovedst
3. He loved

*Plural*

1. We loved
2. You loved
3. They loved

*Singular*

1. I was loved
2. Thou wast loved
3. He was loved

*Plural*

1. We were loved
2. You were loved
3. They were loved

## ACTIVE

## PASSIVE

## FUTURE TENSE

*Singular*

1. I shall love
2. Thou wilt love
3. He will love

*Plural*

1. We shall love
2. You will love
3. They will love

*Singular*

1. I shall be loved
2. Thou wilt be loved
3. He will be loved

*Plural*

1. We shall be loved
2. You will be loved
3. They will be loved

## PRESENT PERFECT TENSE

*Singular*

1. I have loved
2. Thou hast loved
3. He has loved

*Plural*

1. We have loved
2. You have loved
3. They have loved

*Singular*

1. I have been loved
2. Thou hast been loved
3. He has been loved

*Plural*

1. We have been loved
2. You have been loved
3. They have been loved

## PAST PERFECT TENSE

*Singular*

1. I had loved
2. Thou hadst loved
3. He had loved

*Plural*

1. We had loved
2. You had loved
3. They had loved

*Singular*

1. I had been loved
2. Thou hadst been loved
3. He had been loved

*Plural*

1. We had been loved
2. You had been loved
3. They had been loved

## FUTURE PERFECT TENSE

*Singular*

1. I shall have loved
2. Thou wilt have loved
3. He will have loved

*Plural*

1. We shall have loved
2. You will have loved
3. They will have loved

*Singular*

1. I shall have been loved
2. Thou wilt have been loved
3. He will have been loved

*Plural*

1. We shall have been loved
2. You will have been loved
3. They will have been loved

## SUBJUNCTIVE MODE

## ACTIVE

## PASSIVE

## PRESENT TENSE

*Singular*

1. (If) I love
2. (If) thou love
3. (If) he love

*Plural*

1. (If) we love
2. (If) you love
3. (If) they love

*Singular*

1. (If) I be loved
2. (If) thou be loved
3. (If) he be loved

*Plural*

1. (If) we be loved
2. (If) you be loved
3. (If) they be loved

## PAST TENSE

*Singular*

1. (If) I loved
2. (If) thou loved
3. (If) he loved

*Plural*

1. (If) we loved
2. (If) you loved
3. (If) they loved

*Singular*

1. (If) I were loved
2. (If) thou were loved
3. (If) he were loved

*Plural*

1. (If) we were loved
2. (If) you were loved
3. (If) they were loved

## IMPERATIVE MODE

|               |   |         |   |                                      |
|---------------|---|---------|---|--------------------------------------|
| PRESENT TENSE | { | Active  | { | Common Form: Love (thou or you)      |
|               |   |         | { | Progressive: Be (thou or you) loving |
|               |   |         | { | Emphatic: Do (thou or you) love      |
|               | { | Passive | { | Common Form: Be (thou or you) loved  |
|               |   |         | { | Emphatic: Do (thou or you ) be loved |

## INFINITIVES

|         |   |                 |   |                       |
|---------|---|-----------------|---|-----------------------|
| ACTIVE  | { | Present         | { | (To) love             |
|         |   |                 | { | (To) be loving        |
|         | { | Present Perfect | { | (To) have loved       |
|         |   |                 | { | (To) have been loving |
| PASSIVE | { | Present         | { | (To) be loved         |
|         |   | Present Perfect | { | (To) have been loved  |

## PARTICIPLES

|         |   |                 |   |                    |
|---------|---|-----------------|---|--------------------|
| ACTIVE  | { | Present         | { | Loving             |
|         |   | Present Perfect | { | Having loved       |
|         | { |                 | { | Having been loving |
|         |   |                 | { |                    |
| PASSIVE | { | Present         | { | Being loved        |
|         |   | Perfect         | { | Loved              |
|         | { | Present Perfect | { | Having been loved  |
|         |   |                 | { |                    |

**49. Conjugation of an Irregular Transitive Verb.**  
The full conjugation, active and passive, of the irregular transitive verb *see* follows below.

|                 |                                 |                         |                                |                              |
|-----------------|---------------------------------|-------------------------|--------------------------------|------------------------------|
| PRINCIPAL PARTS | { <i>Pres. Inf.</i><br>(To) see | <i>Past Ind.</i><br>Saw | <i>Present Part.</i><br>Seeing | <i>Perfect Part.</i><br>Seen |
|-----------------|---------------------------------|-------------------------|--------------------------------|------------------------------|

## INDICATIVE MODE

## ACTIVE

## PRESENT TENSE

*Singular*

1. I see
2. Thou seest
3. He sees

*Plural*

1. We see
2. You see
3. They see

## PASSIVE

*Singular*

1. I am seen
2. Thou art seen
3. He is seen

*Plural*

1. We are seen
2. You are seen
3. They are seen

## PAST TENSE

*Singular*

1. I saw
2. Thou sawest
3. He saw

*Plural*

1. We saw
2. You saw
3. They saw

*Singular*

1. I was seen
2. Thou wast seen
3. He was seen

*Plural*

1. We were seen
2. You were seen
3. They were seen

## FUTURE TENSE

*Singular*

1. I shall see
2. Thou wilt see
3. He will see

*Plural*

1. We shall see
2. You will see
3. They will see

*Singular*

1. I shall be seen
2. Thou wilt be seen
3. He will be seen

*Plural*

1. We shall be seen
2. You will be seen
3. They will be seen

## PRESENT PERFECT TENSE

*Singular*

1. I have seen
2. Thou hast seen
3. He has seen

*Singular*

1. I have been seen
2. Thou hast been seen
3. He has been seen

**ACTIVE***Plural*

1. We have seen
2. You have seen
3. They have seen

**PASSIVE***Plural*

1. We have been seen
2. You have been seen
3. They have been seen

**PAST PERFECT TENSE***Singular*

1. I had seen
2. Thou hadst seen
3. He had seen

*Singular*

1. I had been seen
2. Thou hadst been seen
3. He had been seen

*Plural*

1. We had seen
2. You had seen
3. They had seen

*Plural*

1. We had been seen
2. You had been seen
3. They had been seen

**FUTURE PERFECT TENSE***Singular*

1. I shall have seen
2. Thou wilt have seen
3. He will have seen

*Singular*

1. I shall have been seen
2. Thou wilt have been seen
3. He will have been seen

*Plural*

1. We shall have seen
2. You will have seen
3. They will have seen

*Plural*

1. We shall have been seen
2. You will have been seen
3. They will have been seen

**SUBJUNCTIVE MODE****ACTIVE***Singular*

1. (If) I see
2. (If) thou see
3. (If) he see

*Plural*

1. (If) we see
2. (If) you see
3. (If) they see

**PASSIVE***Singular*

1. (If) I be seen
2. (If) thou be seen
3. (If) he be seen

*Plural*

1. (If) we be seen
2. (If) you be seen
3. (If) they be seen

**PRESENT TENSE****PAST TENSE***Singular*

1. (If) I saw
2. (If) thou saw
3. (If) he saw

*Singular*

1. (If) I were seen
2. (If) thou were seen
3. (If) he were seen

*Plural*

1. (If) we saw
2. (If) you saw
3. (If) they saw

*Plural*

1. (If) we were seen
2. (If) you were seen
3. (If) they were seen

**IMPERATIVE MODE**

|               |   |         |                                             |
|---------------|---|---------|---------------------------------------------|
| PRESENT TENSE | { | Active  | <i>Common Form:</i> See (thou or you)       |
|               |   |         | <i>Progressive:</i> Be (thou or you) seeing |
|               |   | Passive | <i>Emphatic:</i> Do (thou or you) see       |
|               |   |         | <i>Common Form:</i> Be (thou or you) seen   |
|               |   |         | <i>Emphatic:</i> Do (thou or you) be seen   |

**INFINITIVES**

|         |   |                         |                         |
|---------|---|-------------------------|-------------------------|
| ACTIVE  | { | <i>Present</i>          | { (To) see              |
|         |   |                         | { (To) be seeing        |
| PASSIVE | { | <i>Present Perfect</i>  | { (To) have seen        |
|         |   |                         | { (To) have been seeing |
|         |   | <i>Present:</i>         | (To) be seen            |
|         |   | <i>Present Perfect:</i> | (To) have been seen     |

**PARTICIPLES**

|         |   |                         |                      |
|---------|---|-------------------------|----------------------|
| ACTIVE  | { | <i>Present:</i>         | Seeing               |
|         |   | <i>Present Perfect</i>  | { Having seen        |
| PASSIVE | { |                         | { Having been seeing |
|         |   | <i>Present:</i>         | Being seen           |
|         |   | <i>Perfect:</i>         | Seen                 |
|         |   | <i>Present Perfect:</i> | Having been seen     |

**EXAMPLES OF PRACTICE**

In the manner shown in foregoing models, write the following:

- (a) The active verb phrases of *catch* in the first person singular of all the tenses of the indicative mode.
- (b) The verbals, active and passive, of *find* (including the infinitive).
- (c) All persons and numbers of the present and the past indicative of *lie* (to recline).
- (d) The passive of *love* in the first person plural in the six tenses of the indicative mode.
- (e) The emphatic forms of *go* in both numbers and all the persons of the present and the past indicative.
- (f) The progressive forms of *write* in the third person singular of the tenses of the indicative mode.

**50. Use of *Shall* and *Will*.**—When *shall* and *will*, with their past forms, *should* and *would*, are used as auxiliaries in

promising, foretelling, or announcing *future action*, they are conjugated as follows:

|                 |      |        |         |               |      |        |        |
|-----------------|------|--------|---------|---------------|------|--------|--------|
| <i>Singular</i> | I    | shall, | should  | <i>Plural</i> | We   | shall, | should |
|                 | Thou | wilt,  | wouldst |               | You  | will,  | would  |
|                 | He   | will,  | would   |               | They | will,  | would  |

*I shall come* unless *I should be sick*.

*I shall try* and my brother *will help* me.

When used interrogatively, *shall* and *will* simply ask for information or permission, or they inquire concerning the will or purpose of some other person or persons. Their conjugation in this use is given below:

|                 |        |         |       |               |        |        |       |
|-----------------|--------|---------|-------|---------------|--------|--------|-------|
| <i>Singular</i> | Shall, | should  | I?    | <i>Plural</i> | Shall, | should | we?   |
|                 | Wilt,  | wouldst | thou? |               | Will,  | would  | you?  |
|                 | Will,  | would   | he?   |               | Will,  | would  | they? |

*Will it rain?* *Shall I call* tomorrow? *Would the teacher permit* you to go? *Should we come* earlier?

Determination, strong purpose of the speaker, and obligation, are expressed by the following conjugation:

|                 |      |        |          |               |      |        |        |
|-----------------|------|--------|----------|---------------|------|--------|--------|
| <i>Singular</i> | I    | will,  | would    | <i>Plural</i> | We   | will,  | would  |
|                 | Thou | shalt, | shouldst |               | You  | shall, | should |
|                 | He   | shall, | should   |               | They | shall, | should |

*I will come* and he *shall* not *prevent* my doing so.

The foregoing are the common uses of these auxiliaries, but there are many nice distinctions that are best learned by reading the works of good writers.

**51. How to Parse a Finite Verb.**—A verb is parsed by stating:

1. Its form—regular or irregular, and why. If it is irregular, give its principal parts.
2. Its class—transitive or intransitive, and why. If transitive, state whether it is active or passive.
3. Its inflections—mode, tense, number, and person.
4. Its syntax—its agreement with its subject in number and person.

**52. Model for Oral Parsing.**—Let it be required to parse the verbs in the following sentences:

When the war closed, the soldiers were sent home.

If it rain tomorrow, I shall not go.

*Closed* is a verb; regular, intransitive, indicative mode, past tense, third person, singular number to agree with its subject *war*.

*Were sent* is a verb; irregular; principal parts, *send, sent, sending, sent*; transitive, passive, indicative mode, past tense, third person, plural to agree with *soldiers*.

*Rain* is a verb; regular, intransitive, subjunctive mode, present tense, third person, singular to agree with its subject *it*.

*Shall go* is a verb; irregular; principal parts, *go, went, going, gone*; intransitive, indicative mode, future tense, first person, singular to agree with the subject *I*.

---

#### EXAMPLES FOR PRACTICE

Parse, in writing, all the finite verbs in the following sentences:

- (a) The people told the sexton and the sexton tolled the bell.
  - (b) Saint Nicholas, the patron saint of boys, died at Myra, in Asia Minor, in the year A. D. 326.
  - (c) All that tread the earth are but a handful to the tribes that slumber in its bosom.
  - (d) You should have borne with my faults more patiently.
  - (e) 'Tis true, this god did shake; his coward lips did from their color fly.
  - (f) A friend would not have seen such trifling faults.
  - (g) Should the eagle mate with the crow, even then I would not marry the son of the earl.
- 

**53. How to Parse Infinitives and Verbals.**—An infinitive or a verbal is parsed by stating:

1. What it is—a verbal noun, a participle, or an infinitive.
2. From what verb it is derived. If the verb is irregular, its principal parts should be given.
3. Whether it is simple or compound.
4. Whether it is transitive or intransitive. If transitive, state whether it is active or passive.
5. What its function is.



## THE ADVERB

**54. Parts of Speech Used as Adverbs.**—Almost any part of speech may be used adverbially:

1. A noun.

He is six *feet* tall. (Six feet tall = tall to the extent of, or by, six feet.)

We waited an *hour*. (During an hour.)

I care *nothing* for his opinion. (Nothing = by nothing, or to the extent of nothing.)

It cost a *dollar*. (A dollar = to the amount of a dollar.)

2. A pronoun.

*What* with labor and worry he was completely worn out. (Here what = partly or some such adverb.)

3. An adjective.

*The* richer he gets *the* stingier he seems. (The . . . the = by how much . . . by so much, or equivalent correlative adverbial elements.)

The sentence in full would be nearly, *In proportion as* he gets richer, *in that proportion* he seems stingier.

4. A verb.

*Clink, clank*, go the hammers now. *Bang*, went the gun.

5. A verbal.

We were *dripping* wet. 'Twas *passing* strange.

6. A preposition.

The tide came *in* during our stay. He walked *before* and I, *behind*.

7. A conjunction.

Could he *but* understand, he would act differently.

We are *but* gathering flowers in your meadow. (But = only, or merely.)

**55. Adjectives and Adverbs With Certain Verbs.**

It has been explained that all verbs express in varying measure both action and the corresponding state of the actor. Thus, in the sentence, *The man walks*, the verb *walks* is

equivalent to *is walking*, in which *walking* describes the state of the acting subject. In such cases the participle is an exact equivalent of a predicate adjective.

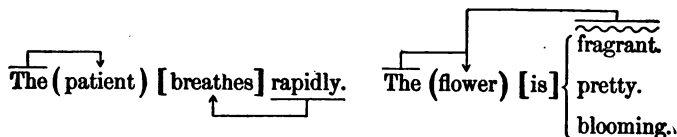
Sometimes the action is so prominent that the state is not even noticed. In such case, if a modifier is associated with the verb, it must be an adverb.

She walks *gracefully*. The fish swims *rapidly*.

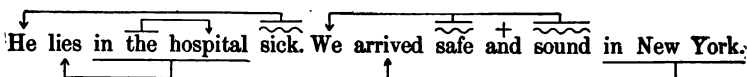
Again, it may be the state that is to be especially noticed; in this case an adjective is used with the verb.

The ship arrived *safe*. He stood *still* and remained *silent*.

The following diagrams will make clear the distinction between these two uses of the verb:



Besides these extreme cases, there are verbs that express both action and state so strongly that modifiers of both kinds are used with them.



Many verbs in which the action is prominent are followed by adjectives denoting a state.

We reached home *safe*.  
Our blood ran *cold*.  
Open your eyes *wide*.

She sat *erect, serene, and quiet*.  
The milk turned *sour*.  
Shut the door *tight*.

**56. Adverbs Classified According to Use.**—Classified according to use, adverbs are of four kinds: (1) *simple*, (2) *interrogative*, (3) *conjunctive*, (4) *modal*.

**Definition.**—A *simple adverb* is an adverb consisting of a single word and used as an ordinary modifier.

Go *quickly*. Gaily to burgeon and *broadly* to grow.

**Definition.**—*An interrogative adverb is an adverb used to inquire concerning the time, place, manner, cause, etc. of an action or a state.*

*When* did you come?

*How* is your father?

*Wherefore* did you return?

*Whither* did they go?

*Whence* came you?

*Why* did you leave?

**Definition.**—*A conjunctive adverb is an adverb that has the double function of an adverb and a conjunction.*

Do *as* you are told. I know a bank *whereon* the wild thyme grows. *Where* thou goest, I will go. *When* I die, put near me something that has loved the light. *Whither* I go ye cannot follow.

The conjunctive adverb modifies the verb in the clause it introduces. The clause itself may have the function of a noun, an adjective, or an adverb.

Thus, *as you are told*, in the first sentence, is an adverbial clause modifier of *do*, and *as* modifies *are told*.

**Definition.**—*A modal adverb is an adverb that modifies the meaning of an entire sentence.*

*Perhaps* I shall be in New York tomorrow. He has *doubtless* repented his action by this time. I shall *certainly* see him. He will *not* go.

Here *perhaps* modifies *I shall be in New York tomorrow*.

**57. How to Distinguish the Modal Adverb.**—The modal adverb has some marked peculiarities besides modifying or changing the meaning of the entire clause or sentence.

1. *The modal adverb may be placed almost anywhere in the clause or sentence it modifies.*

This is not the case with an ordinary adverb, which must be placed as near the modified element as possible. While the modal adverb may occupy any one of several places in a sentence, there is usually one position where its effect is best. In the following sentences, the modal adverbs *fortunately* and *perhaps* may be put in any one of the places indicated by carets:

*Fortunately*, my employer ^ understands ^ the facts of the case ^.

*Perhaps*, a sharp tongue ^ is ^ the only edged tool ^ that grows keener with constant use ^.

2. *The connection between a modal adverb and the sentence in which it occurs is not close.*

In consequence of this fact, the modal adverb should usually be set off by commas. When this punctuation is not required, it is owing to the fact that the adverb is used, not as purely modal, but as in some measure simple. The following illustrations will make the difference of use clear:

- |               |   |                                                                |
|---------------|---|----------------------------------------------------------------|
| <i>Modal</i>  | { | <i>Decidedly</i> , the scientists are wrong in their opinion.  |
|               | { | <i>Positively</i> , no one shall be permitted to enter.        |
| <i>Simple</i> | { | The scientists are <i>decidedly</i> wrong in their opinion.    |
|               | { | He was so badly frightened that he was <i>positively</i> sick. |

Almost any modal adverb may be used as a simple adverb; and on the other hand, many adverbs ordinarily simple may be used with modal value or effect.

**58. Classes of Modal Adverbs.**—Modal adverbs may be divided into various classes. Some of these follow:

1. General emphasis; as, *manifestly*, *clearly*, *decidedly*, *doubtless*, *undoubtedly*, *positively*, *evidently*, *plainly*, *unmistakably*, *palpably*, *apparently*, *obviously*.

2. Affirmation; as, *aye*, *yea*, *yes*, *verily*, *indeed*, *certainly*, *surely*, *unquestionably*, *by all means*.

3. Negation; as, *no*, *nay*, *not*, *by no means*, *in nowise*, *not at all*.

4. Doubt; as, *perhaps*, *peradventure*, *probably*, *possibly*, *perchance*.

5. Inference; as, *hence*, *consequently*, *therefore*, *whence*, *then*, *wherefore*, *accordingly*.

**59. Adverbs Classified by Meaning.**—With respect to *meaning*, adverbs have been divided into many classes:

1. Adverbs of time; as, *ever*, *now*, *never*, *lately*, *today*, *still*, *instantly*, *henceforth*, *already*, *hereafter*, *presently*, *soon*, *once*, *yesterday*, *often*, *seldom*, *always*, *since*.

2. Adverbs of place; as, *here*, *there*, *near*, *yonder*, *hence*, *thence*, *down*, *off*, *back*, *above*, *below*, *hither*, *thither*, *away*.

3. Adverbs of manner; as, *gladly*, *slowly*, *well*, *respectfully*, *truly*.

4. Adverbs of degree; as, *much, little, very, quite, greatly, more, less, least.*

5. Adverbs of comparison; as, *so, as, the . . . the, too, rather.*

**60. The Responsives.**—The words *yes, no, ay, or aye, nay, amen, certainly*, and some others, together with certain phrases, such as *by all means, by no means, not at all, certainly not, decidedly not*, are used in answering questions, and when so used are called **responsives**. They are usually called **adverbs**; but they are really substitutes for entire sentences.

Shall you vote tomorrow? Yes. Certainly. By all means.

The answers to the foregoing question are each equivalent to the sentence, *I shall vote tomorrow.*

**61. Comparison of Adverbs.**—Many adverbs derived from adjectives of quality are compared; the comparison is usually made by prefixing *more* and *most* or *less* and *least*; as,

| POSITIVE | COMPARATIVE | SUPERLATIVE |
|----------|-------------|-------------|
| calmly   | more calmly | most calmly |
| soon     | sooner      | soonest     |

The following adverbs are of irregular comparison:

| POSITIVE            | COMPARATIVE | SUPERLATIVE            |
|---------------------|-------------|------------------------|
| far                 | farther     | farthest               |
| forth               | further     | furthest               |
| ill <i>or</i> badly | worse       | worst                  |
| late                | later       | last <i>or</i> latest  |
| much                | more        | most                   |
| nigh <i>or</i> near | nearer      | next <i>or</i> nearest |
| well                | better      | best                   |

**62. The Adverb There.**—The word *there* is properly an adverb of place, but it is much used with the notion of place nearly or quite gone from the meaning of the word.

*There* was once a king. *There* sat by the door an old man.

In such sentences, *there* is an *expletive*; that is, a word redundant or unnecessary; for in all such cases, the subject may be placed first and *there* omitted.

A very wise man lived etc., An old man sat etc.

When the construction is interrogative or relative, the expletive follows the verb; as,

When went *there* by an age since the great flood but it was famed for more than one man?

From denoting place, the word *there* has come to imply mere existence, although it usually carries with it some faint notion of *in that place*.

**63. Phrase Adverbs.**—Several words taken together may be used as adverbs. The following are a few of the many phrase adverbs: *Now or never, by and by, sooner or later, once upon a time, long ago, forever and ever.*

#### EXAMPLES FOR PRACTICE

(1) Copy the adverbs in the following sentences, and tell the class to which each belongs and what it modifies:

(a) He always acted generously and considerately, even to his enemies.

(b) They laugh best that laugh last.

(c) Solemnly, mournfully, dealing its dole,  
The curfew bell is beginning to toll.

(d) Warmly and broadly the south winds are blowing  
Over the sky.

(e) One after another the white clouds are fleeting.

(f) Then some one said, "We will return no more";  
And all at once they sang, "Our island home  
Is far beyond the wave; we will no longer roam."

(g) Surely, surely, slumber is more sweet than toil, the shore  
Than labor in the deep mid-ocean.

2. As shown in the model, underscore the clause and phrase adverbial elements, and connect them by means of arrows with the elements they modify.

**Model.**—Years and years ago, while the country was still young,  
an old colonial mansion stood in solitary grandeur on this spot.

(a) Every now and then their carriage rolled up to the house in grand style.

(b) How often the chance to do ill deeds causes ill deeds to be done.

(c) In giving freedom to the slave we assure freedom to the free.

(d) Men are more satirical from vanity than from malice.

- (e) The mountain summit sparkles in the light of the setting sun.  
 (f) Beneath me flows the Rhine, and like the stream of time, it flows amid the ruins of the past.  
 (g) Read from some humbler poet, the poem of thy choice,  
       And lend to the rhyme of the poet, the beauty of thy voice.  
 (h) A man ought to read just as inclination leads him; for what he reads as a task will do him little good.
- 

**64. Parsing the Adverb.**—An adverb is parsed by mentioning:

1. The class in which it belongs—simple, interrogative, conjunctive, modal.
  2. The element it modifies. It should be stated also in what respect the element is modified; that is, whether with respect to time, place, manner, inference, etc.
  3. Its degree of comparison—positive, comparative, superlative.
- 

#### EXAMPLES FOR PRACTICE

Analyze the following sentences by means of diagrams, and parse the adverbs:

- (a) I was a poetess only last year.  
 (b) Make me a child again just for tonight.  
 (c)       Over my heart in the years that are flown,  
           No love like mother-love ever has shone.  
 (d) Without, the ground was entirely covered with snow, and the wind blew in sudden gusts, sharply and fiercely.  
 (e) There was once a woman that lived all alone with only one child, a very beautiful little daughter.  
 (f) It may indeed happen, and, in fact, often does happen, that the very poor are much happier than the very rich.  
 (g) Therefore, first of all, I tell you earnestly and authoritatively that you must get into the habit of looking intensely at words and of assuring yourself of their meaning.

## THE PREPOSITION

**65. Function of the Preposition.**—Most of the prepositions were originally adverbs, and many of them are still frequently used as such. When this is the case, the object is omitted and the preposition does duty as an adverbial modifier.

Turn *to* (the work), my men. Is the doctor *in* (his office), John? All went *aboard* (the ship). He is a good man to have *around*. We were led *inside*, shown *around*, and bowed *out* very promptly.

Notwithstanding the strong adverbial function of the preposition and its frequent use as an adverb, these words, to the number of nearly one hundred, are called prepositions if they have with them an object; in such case they form a prepositional phrase having the value of an adjective or an adverb.

**66. The Object of the Preposition.**—The preposition is said to govern the noun or pronoun with which it forms an adjective or adverbial phrase. By this is meant that the preposition has a kind of governing or compelling power over its noun or pronoun; the object of the preposition *must* be in the objective case.

**67. List of Prepositions.**—The following is a list of the most commonly used prepositions:

|         |            |            |
|---------|------------|------------|
| abroad  | beyond     | pending    |
| about   | by         | regarding  |
| above   | concerning | respecting |
| across  | down       | round      |
| after   | during     | save       |
| against | ere        | saving     |
| along   | except     | since      |
| amid    | excepting  | through    |
| amidst  | for        | throughout |
| among   | from       | till       |
| amongst | in         | to         |



|         |                 |            |
|---------|-----------------|------------|
| around  | into            | touching   |
| at      | mid             | toward     |
| athwart | midst           | towards    |
| bating  | near            | under      |
| before  | notwithstanding | underneath |
| behind  | of              | until      |
| below   | off             | unto       |
| beneath | on              | up         |
| beside  | out             | upon       |
| besides | over            | with       |
| between | overthwart      | within     |
| betwixt | past            | without    |

**68. Phrase Prepositions.**—Many phrase prepositions are in use. Like verb phrases, they are parsed and in all other respects treated as if they were single words. The following are examples: *in accordance with*, *in opposition to*, *in consideration of*, *with respect to*, *in spite of*, *with reference to*.

**69. Classes of Prepositions.**—With reference to their adverbial value, prepositions have been divided into several groups:

1. Place. This class includes: (a) mere rest in a place; as, *in*, *on*, *at*, *near*, *by*; (b) place, with motion and direction; as, *to*, *into*, *toward*, *from*; (c) place, with direction; as, *up*, *down*, *through*, *above*, *below*, *across*.

2. Time; as, *since*, *till*, *until*, *during*, *after*, *pending*, *past*.

3. Agency or means; as, *with*, *by*, *through*, *by means of*, *by virtue of*.

4. Cause, end, or purpose; as, *for*, *from*, *for the sake of*, *on account of*.

**70. Various Objects of Prepositions.**—The object of a preposition may be any equivalent of a noun—any expression used with the value of a noun. Hence, the object of a preposition may be a word, a phrase, or a clause.

He went with *me* to the market. I am tired of *sowing* for others to reap. The taste is between *sweet* and *sour*. It has lasted from *then* until *now*. The snake crept from *under the house*. They returned after *visiting Rome*. Judging from *what he said*, we are wrong.

**71. Parsing the Preposition.**—A preposition is parsed by stating:

1. That it is a preposition.
  2. That it brings certain elements into relation.
  3. That the phrase in which it is the leading word modifies the meaning of a certain other sentential element.
- 

#### EXAMPLES FOR PRACTICE

1. Construct sentences containing the following words used as prepositions, and afterwards construct other sentences in which the same words occur as adverbs: near, over, through, above, by, off, under, before.

2. Parse the prepositions in the following sentences; also, by means of diagrams, analyze the sentences themselves:

- (a) How dear to my heart are the scenes of my childhood.
- (b) She sought her lord, and found him where he strode  
About the hall, among his dogs.
- (c) \* \* \* \* \* the shameless noon  
Was clashed and hammered from a hundred towers.
- (d) Through the shadow of the globe we sweep into the younger day.
- (e) The sunset glow of the maples met the sunset glow of the sky.
- (f) Many a summer the grass has grown green,  
Blossomed and faded our faces between,  
Yet with strong yearning and passionate pain  
Long I tonight for your presence again.
- (g) If, through years of folly you misguide your own life, you must not expect Providence to bring around at last everything for the best.

## THE CONJUNCTION

**72. Functions of the Preposition and the Conjunction Compared.**—The conjunction, like the preposition, is a connective, and it usually indicates more or less distinctly some relation between the elements it unites. Both the conjunction and the preposition have something adverbial in the work they do; and, in the case of the conjunctive adverb, its adverbial function is generally stronger than its connective value.

The most useful of the conjunctions are those that have nearly or quite lost their adverbial value, such as *and*, *or*, *nor*, *if*, *lest*, *than*, *for*, *also*, and a few others. The equivalents of these conjunctions are found in most languages, and, without their aid, connected speech would be impossible.

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### CLASSES OF CONJUNCTIONS

**73.** Conjunctions are divided into two principal classes—*coordinating* and *subordinating*.

**74. Coordinating Conjunctions.**—Coordinating conjunctions have very little of the adverbial quality left in them, and serve mainly to connect. This is wholly true of *and* and nearly so of all the other coordinating conjunctions.

**Definition.**—*A coordinating conjunction is a conjunction used to connect two similar sentential elements so as to make them of equal grammatical rank or value.*

Bread *and* meat. Wise *or* foolish. To sleep, *likewise* to dream. He was a partner; *besides*, he was fully trusted.

Coordinating conjunctions form several groups:

1. *Copulative.*—The word *copulative* means uniting—adding something to something else. These conjunctions

have very much the effect of the sign of addition in arithmetic. Examples are: *and, both, besides, moreover*, etc.

2. *Alternative*.—Alternative conjunctions are such as imply a choice either granted or denied. They are *or, nor, either . . . or, neither . . . nor, whether . . . or*, etc.

*Either* do as I direct *or* do nothing. *Neither* the good *nor* the bad escape his injustice. *Whether* he was sick *or* not we could not tell.

3. *Adversative*.—These imply something adverse or in opposition. The following are the most common: *but, yet, still, only* (when nearly equivalent to *but*), *nevertheless, however, for all that, after all, at the same time*.

He is sick, *only* he does not like to admit it.

You have done much damage; *still*, we will overlook that fact.

4. *Illative*.—The conjunctions of this class include such as are used in reasoning to denote *reason, inference, conclusion, result*, and the like. *Therefore, hence, so, thus, consequently, accordingly, wherefore, then*, are examples.

He did not obey the law; *therefore*, he should be punished. You escaped the first time; *hence*, you thought it would be so always. He was faithful; *so that* promotion came at last.

**75. Subordinating Conjunctions.**—Subordinating conjunctions are almost invariably used to unite or introduce clauses. They do this in such manner as to make one of the clauses a mere modifier; and in consequence of this inferior or subordinate relation, they are called subordinating conjunctions.

You will fall **IF** you are not careful. He was dismissed **BECAUSE** he was incompetent. He still lives **THOUGH** he is dead.

The subordinate clauses here have the value of adverbs.

**Definition.**—*A subordinating conjunction is a conjunction used to introduce a clause that modifies an independent clause, or some element of an independent clause.*

Subordinating conjunctions, in consequence of differences in meaning or use, are subdivided into the following classes:

1. Of place; as, *where* and *whence*, and their compounds with *ever* and *soever*.

2. Of time; as, *when* and its compounds, also *while*, *as till*, *until*, *ere*, *before*, *after*, *since*.

3. Of cause and reason; as, *because*, *whereas*, *inasmuch as*, *since*, *as*, *for*, *if*, *unless*, *except*, *notwithstanding*, *though*.

4. Of purpose; as, *that*, *so that*, *in order that*.

5. Of comparison; as, *than*, *as . . . as*, *so . . . as*.

**76. Correlatives.**—A few pairs of words are called **correlatives**, because each relates to the other. The following is nearly a complete list of them: *as . . . as*, *as . . . so*, *both . . . and*, *either . . . or*, *neither . . . nor*, *so . . . that*, *though . . . yet*, *if . . . then*, *whether . . . or*, *so . . . as*, *such . . . as*, *such . . . that*, *not only . . . but also*.

*As* many *as* are going will raise the right hand. *As* two is to four *so* is three to six. *Whether* you win *or* lose, you lose.

In analyzing sentences that contain correlative pairs, it is necessary to consider separately each word of each pair. For example, in the sentences, *He is AS good AS he is brave*, and *He is not SO sorry AS I am*, the first element in each pair is an adverb merely, and the second a subordinating conjunction or a conjunctive adverb.

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#### EXAMPLES FOR PRACTICE

1. Unite the following separate statements by means of (a) coordinating conjunctions; (b) subordinating conjunctions:

(a) The earth is round. Men have sailed around it.

(b) The ship sailed around Cape Horn. It entered the Pacific Ocean.

(c) John went fishing. He had been sent to school. He was punished.

(d) Jane prepared for school. Mary washed the dishes. Mary swept the floor.

2. Use the following words as subordinating conjunctions: *provided*, *so*, *as*, *than*, *for*, *because*, *except*, *since*, *after*, *while*, *though*.

3. Write or quote sentences containing the following words as adverbs; then write other sentences containing the same words as conjunctions: *before*, *since*, *so*, *how*, *only*, *but*, *where*, *whence*, *hence*, *then*.

4. Make a list of the conjunctions in the following and give the class of each:

(a) I shall never forget as long as I live the look of despair that came into his face.

(b) Since he gives so good an account of the matter, it is perhaps safe to trust him.

(c) Let him have the goods if he can give good and satisfactory security that he will pay the bill when it becomes due.

(d) He has talent and industry; therefore he will succeed even where his predecessor failed.

(e) Yet Ernest had had no teacher, save only that the Great Stone Face became one to him.

(f) So the people ceased to honor him while he lived, and quietly consigned him to forgetfulness after he died.

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**77. Parsing the Conjunction.**—The conjunction is parsed by stating:

1. That it is a conjunction; this should be followed by mentioning whether it is coordinating or subordinating.

2. What it connects; if it is subordinating, the student should tell which is the modifying, and which the modified, element.

If the connective is a conjunctive adverb, it not only introduces a modifying clause, but modifies the meaning of the verb in this clause. These particulars should all be stated.

## THE INTERJECTION

**78. The Interjection as a Part of Speech.**—The sentence is composed of elements each having some part or function to fill. Such words are called, for that reason, *parts of speech*. The **interjection** does not have such a work to do. Frequently, it does not enter the sentence, but stands alone; it is not related to other words—it is independent. In a kind of way, it is a substitute for an entire sentence. Strictly, therefore, the interjection is not a part of speech, although it is perhaps best to regard it as such.

**79. Thought Expressed by Interjections.**—The pure interjection is entirely empty of definite meaning in itself, and is dependent for significance on the tone of voice and the circumstances in which it is uttered. For example, the interjection *oh*, which is found in many languages, may express joy or sorrow, surprise or fear, pain or pleasure, or almost any other emotion; but the thought to be inferred must be gathered from the tones, the gestures, and the manner of the speaker, as well as from the occasion on which it is used. The same is true of many other interjections.

Many words regularly used in sentences as parts of speech are often employed as interjections. Some examples follow:

*Nouns:* Nonsense! Folly! Glory! Horror! Shame! Heavens!  
*Adjectives:* Good! Bravo! Sad! Absurd! Ridiculous! Excellent!  
*Verbs:* Hiss! Hush! Hark! Behold! See! Look!  
*Adverbs:* Well! Indeed! Why! What! How!

Many expressions imitative of natural sounds are used as interjections; as,

Baa! Bow-wow! Whippoorwill! Buzz! Bang! Crash! Pop!

**80. Exclamatory Phrases.**—Interjections often consist of several words in combination, but always without full

sentential structure. Such expressions are parsed simply as interjections. Some examples are:

Oh dear me!

Poor fellow!

Alas the day!

O Rome!

O King, live forever!

How sad!

**81. Exclamatory Series.**—A gradual increase or diminution of feeling may be indicated by a series of interjections, each successive one having after it one more or one less exclamation mark than the preceding.

Thieves! Police!! Help!!! Murder!!!!

“Oh! Oh!! Oh!!! Ah!! Ah-h-h!”—the tootn was out.



# PUNCTUATION AND CAPITALIZATION.

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## PUNCTUATION.

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### GENERAL CONSIDERATIONS.

**1. Punctuation.**—Punctuation (Latin, *punctum*, “a point”) is the division of written or printed matter by significant marks or points to indicate the connection and dependence of its parts. The chief purpose of punctuation is to render clearer and more definite the meaning to be conveyed. The system of punctuation in use at the present time was entirely unknown to the ancients. An imperfect scheme devised by Aristophanes, a grammarian of Alexandria, is said to have been introduced among the Greeks a little more than two centuries before Christ. No improvement upon this was made until the year 1500, when Aldus Manutius, a learned printer of Venice, perfected our present system and exemplified it in the celebrated and beautiful “Aldine” edition of the Greek and Latin classics.

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### DIVISIONS OF THE SUBJECT.

**2.** Considered with respect to use or purpose, punctuation may be logical, rhetorical, grammatical, etymological, and for emphasis and reference.

**3. Logical Punctuation.**—In a printed or written document of any kind, those elements that serve to connect its

sentences and paragraphs into one whole—to give *unity*—are logical in character. This unity or continuity is secured by the use of a great variety of expressions that point backwards to something that has been said before. Thus, consider the sentence,

We may be very sure, therefore, that heat is motion.

The word *therefore* is grammatically unnecessary; its effect is to establish a logical connection between this sentence and some arguments or illustrations that precede. Expressions of this kind may be considered as belonging to a paragraph or an entire composition rather than to a sentence; their function is *logical* (λόγος, *logos*, “a discourse”) rather than *grammatical*. Examples of these are such as the following: *indeed, moreover, consequently, whence, first, secondly, finally, in fact, at all events*, and innumerable other words, phrases, and clauses. Many others are used to prepare the mind for something that is to follow—they are *anticipative*. Such are, *to wit, namely, as follows, as, thus, viz., etc., hence, yet, in fine*. Most of these elements point in both directions. As has been said, these transitional or logical elements form no necessary part of the sentences in which they occur; they are, in a sense, independent, and their independence or separateness should generally be indicated by punctuation.

**4. Rhetorical Punctuation.**—Closely allied in function to these logical elements are others called *rhetorical*. They are used, not to establish unity among the sentences composing a paragraph or a discourse, but to denote some peculiarity in the way the meaning expressed by a sentence is to be taken. Their general effect is to render the style lively, earnest, amusing, colloquial, familiar, affectionate, etc. Some of the many expressions for this purpose are the following: *now, you see, well, indeed, truly, so, there, you know, so then, why*. Nearly all of these elements are parenthetical; and being, therefore, more or less independent, generally require to be separated by punctuation from the rest of the sentence. That a sentence is a question, an exclamation,

a quotation, or a mere parenthesis, is also a rhetorical fact, and the punctuation necessary is for that reason rhetorical.

**5. Grammatical Punctuation.**—The flow of thought in language is not uniform and unbroken; if it were so, punctuation within the body of a sentence would be unnecessary. As explained above, logical and rhetorical elements are constantly introduced into sentences in such manner as to break their continuity, and these stand related to other elements in different degrees of remoteness. Among grammatical elements also, there are interruptions of continuity. Words, phrases, and clauses do not unite their meanings in regular, uniform sequence; but breaks of unequal lengths occur after long and short intervals. Now, the only method of indicating such breaks is to punctuate; and, on account of the great variety of these interruptions, punctuation is a matter requiring the nicest judgment.

**6. Etymological Punctuation.**—Besides the punctuation of sentences for logical, rhetorical, and grammatical reasons, words and letters, considered as such, often require to be marked or punctuated. Thus, the fact that a word is compound, abbreviated, or contracted; that it is grammatically inflected, is composed of separate syllables, or that certain vowels do not form diphthongs; that certain syllables have a particular pronunciation, accent, or quantity, or a letter has some definite vocal value: these and other facts are shown by marks within or about separate words. Such punctuation is *etymological*, since it aids in fixing more exactly the true or root meaning of words (*ἐτυμολογία*, *etymologia*, "the true sense of a word as determined by its origin"). The *diacritical* marks of the dictionaries are almost all used for etymological punctuation; and, since scientific uniformity and exactness have been nearly or quite attained in the use of these marks, the subject requires very little attention in a work on general punctuation.

**7. Punctuation for Emphasis and Reference.**—A great variety of marks are used for miscellaneous purposes. These purposes are so numerous and varied as not to

admit of accurate classification; but nearly all of them serve for emphasis, or to refer the reader to something else in the composition. A few of them might be included under *logical* punctuation; as, the *paragraph* (¶) and the *section* (§), when used to mark divisions. Others again are *rhetorical*; as, the *question* mark when placed in marks of parenthesis to express doubt or incredulity, and the *exclamation* mark when employed to denote that something is surprising or absurd. The rules and methods that regulate the use of these marks are so definite and well known that, like those relating to etymological punctuation, they may be omitted from this treatise.

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CLASSIFICATION OF THE POINTS. ^

**8. Grammatical** punctuation employs the following marks:

- |                         |                      |
|-------------------------|----------------------|
| 1. <i>Comma</i> (,)     | 3. <i>Colon</i> (:)  |
| 2. <i>Semicolon</i> (;) | 4. <i>Period</i> (.) |
| 5. <i>Dash</i> (—)      |                      |

**9. Logical** and **rhetorical** punctuation require the five marks given above, besides the following:

- |                             |                                              |
|-----------------------------|----------------------------------------------|
| 1. <i>Interrogation</i> (?) | 3. <i>Marks of Quotation</i><br>(“”) or (“’) |
| 2. <i>Exclamation</i> (!)   | 4. <i>Marks of Parenthesis</i> ( )           |
| 5. <i>Brackets</i> [ ]      |                                              |

**10. Etymological** punctuation is indicated in general by the following marks:

- |                                                                        |                                     |
|------------------------------------------------------------------------|-------------------------------------|
| 1. <i>Caret</i> (^)                                                    | 3. <i>Apostrophe</i> (’)            |
| 2. <i>Hyphen</i> (-) or (=)                                            | 4. <i>Accents</i> (ˆ), (ˊ), and (˘) |
| 5. <i>Quantity Marks</i> : (a) <i>Macron</i> (¯); (b) <i>Breve</i> (˘) |                                     |
| 6. <i>Dieresis</i> (¨)                                                 |                                     |

**11.** Punctuation for **reference** employs many marks besides letters and figures. The principal characters that have names are the following:

- |                                  |                                        |
|----------------------------------|----------------------------------------|
| 1. <i>Asterisk</i> (*)           | 5. <i>Parallel</i> (  )                |
| 2. <i>Asterism</i> (**) or (***) | 6. <i>Index</i> or " <i>Fist</i> " (☞) |
| 3. <i>Paragraph</i> (¶)          | 7. <i>Dagger</i> (†)                   |
| 4. <i>Section</i> (§)            | 8. <i>Double Dagger</i> (‡)            |

**12. Technical Marks.**—The marks mentioned above are of general use—they may be employed in written or printed matter relating to any subject whatever. But besides these, each art and science has its system of special marks, generally for the purpose of abbreviation. Thus, astronomy employs a large number; mathematics, chemistry, botany, music, and many other subjects would be almost impossible of satisfactory exposition without the help of arbitrary symbols. These symbols must perhaps be regarded as belonging to the general subject of punctuation, but such as pertain to special arts and sciences should be studied in connection with those subjects. It is only punctuation of general application and utility that will be considered in this treatise.

**13. Taste and Judgment in Punctuation.**—It must not be assumed that punctuation has been reduced to an exact science. No two writers or printers could be found that would punctuate a long paragraph, much less a magazine article or a book, in exactly the same way.

The varieties possible in sentence structure and in style are practically endless, and each person will interpret expressed thought a little differently from every other person. What to one person seems important or emphatic, will usually strike another person differently. These differences in interpretation inevitably lead to differences in what is conceived to be the appropriate or necessary punctuation. Hence, taste and judgment will determine in large measure the excellence and consistency of each person's practice of this art. It is clear therefore that no system of rules alone, however elaborate and precise, can be applied with uniformity or produce equally good results. Even a taste that has been informed by wide reading, close observation, and much reflection, must be aided by exact grammatical knowledge

and by a quick and accurate sense of logical relation and arrangement. So important in this art are grammatical terms and principles, that a few of them will now be briefly explained and illustrated.

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### GRAMMAR IN PUNCTUATION.

**14. Sentential Elements.**—Sentences are primarily made up of single words. When, however, these separate elements are carefully considered with respect to the work they do, it is at once seen that they do not always enter the sentence as individual words each representing a separate idea; on the contrary, they often occur in groups of closely related words that must be taken together as signs of compound ideas. Each group has a function—does a work—exactly similar to that done by single words. These group elements are of two kinds; *phrases* and *clauses*.

**15. Phrases and Clauses.**—A *phrase* is a group of words having a single function, but not expressing a complete thought. The following are some examples:

In the spring, by the river, in fact, side by side, seeing the multitude, without hesitation, having been accused.

The use of phrases in sentences is commonly either adjectival or adverbial. Their functions are to modify, narrow, restrict, the meaning of nouns and pronouns and other parts of speech. To show their functional unity and to separate them from neighboring elements the meaning of which they might otherwise improperly modify, it is often necessary to set them off by punctuation.

A *clause* is one of two or more sentential elements, each expressing not a mere *compound idea*, but a *complete thought*; it must therefore contain a finite verb, and when separated from the rest of the sentence in which it is used, it must *say something completely*. A sentence may consist of several such clause elements united by *connectives*.

The sun came out again *when* the rain ceased.  
Each man must expect to reap *what* he sows.

**16. Three Important Principles.**—Whether or not a word, a phrase, or a clause should be separated by punctuation from other elements, depends largely on three circumstances :

1. *Its Length.*—*The longer a sentential element, the more likely is it to require separation by punctuation.*

2. *Its Connection.*—*The need for punctuating an element increases with the remoteness of its connection with other elements.*

3. *Its Position.*—*When a word or a longer expression is removed from the place in which the natural and orderly flow of the thought requires it to be, it should usually be set off by some kind of punctuation.* This transposition is usually for the purpose of emphasis, or it is the result of interruption or afterthought.

*Frequently, but not always,* are the wicked punished in this life.

This sentence, regularly arranged, would require no punctuation.

The wicked are frequently but not always punished in this life.

**17. A General Rule.**—The modern tendency is towards the avoidance of unnecessary punctuation. Many persons get into the practice of putting in some kind of mark wherever it appears that a pause would be necessary in reading. This is all wrong. Such punctuation renders grammatical punctuation impossible.

Others, again, always set off their *how*, *when*, and *where* clauses. This is very frequently unnecessary. Even those clauses that begin with such conjunctions as *if*, *unless*, *except*, *although*, *because*, etc. should not be separated by punctuation unless for reasons that are very obvious. The inexperienced writer may safely observe the following:

*Punctuate too little rather than too much. When to punctuate does not render the meaning plainer or effect some definite advantage, do not punctuate.*

**18. Origin of the Marks of Punctuation.**—The names of most of the marks used for grammatical punctuation were

borrowed from the names of the sentential elements set off by them.

1. The **period** (περίοδος, *periodos*, "a way around") marked a complete circuit of words—an entire sentence. The picture in the word is the circular track of a race course.

2. The **colon** (κῶλον, *kōlon*, "a limb," "half of a race course") was one of two main divisions of a long compound sentence. From the part or division the name was transferred to the *mark* used in indicating the divisions.

3. Strictly, the **semicolon** should be used in separating a sentence into *fourths*; but, for obvious reasons, no such limitation is possible. It indicates a degree of separation next less than that made by the colon; but only in name, not in reality, is it a *half-colon*.

4. The **comma** (κόμμα, *komma*, "a segment"; κόπτειν, *koptein*, "to cut") denotes the shortest separation in ideas or construction between written or printed sentential elements.

5. The **mark of interrogation** is said to have been made from the initial and final letters of the Latin word *Questio*, the *Q* being written above the *o*; thus, *?*.

6. The **mark of exclamation** is believed to have been formed from the letters of the Latin interjection *io*, expressing *joy*; thus, *!*.

## RULES FOR PUNCTUATION.

**19. Insufficiency of Rules.**—No code of rules for punctuation can be devised that will provide for every possible sentence form, for the number of these is practically infinite. Much must be left to the judgment, taste, and intention of the writer. It may be taken as a general principle that the objects of punctuation are to aid in bringing out the exact meaning of the writer, and to prevent ambiguity. There should not be more punctuation than is required for the first, or less than will accomplish the second.

The following rules will be found to cover all the cases that have been determined by the general practice of the best authorities.



## THE COMMA.

**20. General Principles.**—The comma is used more frequently than any other mark of punctuation; but, almost without exception, these various uses may be included under one of the three following heads :

1. *The Interpolation of Elements.*—The flow of thought in language is not uniform and unbroken like the current of a deep river; it is more like that of a stream filled with obstructions. These obstructions to the flow of the sentence are indicated by punctuation. When an element not really necessary to the thought is introduced in such way as to break the continuity, it is commonly set off by commas.

2. *The Ellipsis of Elements.*—In the expression of thought, elements are often so clearly implied that they need not be repeated. This is particularly the case with the *verb*, though the ellipsis of other parts of speech, as for example the *conjunction*, is very common. These ellipses are usually marked by commas.

3. *The Transposition of Elements.*—Usage has established certain positions for the various sentential elements, which are often put in other places, generally for emphasis or euphony; and since in their unusual positions they obstruct in some measure the flow of thought, the fact must often be marked by punctuation.

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 RULE I.

**21. Logical Elements.**—*Logical connective and transitional elements, if the interruption from their use is very marked, should be set off by commas.*

*Besides*, he is our father; *therefore*, we should show him respect.  
*Moreover*, the white man was the aggressor.

**22.** Although these elements, being in the nature of modal adverbs (adverbs that modify entire sentences), may be placed almost anywhere in a sentence or a clause, their usual place when truly parenthetical is at the beginning. If

they occur near an element the meaning of which they may be conceived as modifying, they lose their logical value, take on mere grammatical function, and require no punctuation.

*Besides*, he is our father; we should *therefore* show him respect.

*Finally*, he was successful. He was *finally* successful.

*However*, we are extremely sorry. *However* sorry we may be, is of no avail now.

**23.** The following are in common use as logical parenthetical elements:

|        |           |              |               |
|--------|-----------|--------------|---------------|
| then   | besides   | secondly     | in fact       |
| too    | again     | wherefore    | in fine       |
| also   | therefore | consequently | in conclusion |
| now    | moreover  | further      | after all     |
| hence  | finally   | accordingly  | as stated     |
| whence | first     | however      | continuing    |

#### RULE II.

**24. Rhetorical Elements.**—*Rhetorical elements that are parenthetical should generally be set off by commas.*

*Assuredly*, Burns was a poet of real genius.

*Well*, honor is the subject of my story.

*Nay*, *now*, you do not really believe such nonsense.

These words, *assuredly*, *well*, *nay*, and *now*, are modal adverbs. Each modifies the meaning of the entire sentence in which it is used, and their functions are distinctly rhetorical.

**25.** When rhetorical elements stand at the beginning of a sentence or a clause, the rule requiring them to be punctuated must generally be observed; in other positions, however, they usually lose in some measure their rhetorical value and become ordinary modifiers requiring no punctuation. This is especially the case when they stand near a verb or other element the meaning of which they are capable of modifying.

*Surely*, a day of retribution will come. A day of retribution will *surely* come.

*In reality*, no such creature as a dragon ever existed. No such creature as a dragon ever existed *in reality*.

**26.** The following are examples of elements that are usually set off by commas when used with rhetorical value:

|      |            |            |              |
|------|------------|------------|--------------|
| ay   | really     | verily     | in a manner  |
| yes  | clearly    | truly      | as it were   |
| no   | briefly    | forsooth   | so to speak  |
| may  | surely     | honestly   | so to say    |
| now  | indeed     | to be sure | no doubt     |
| well | certainly  | you see    | to be candid |
| then | assuredly  | in a word  | in passing   |
| so   | obviously  | in reply   | to resume    |
| pray | manifestly | you know   | to be frank  |

**27.** When two or more rhetorical elements are used together in close connection they are usually not separated from one another by punctuation.

Really then, I am much disappointed.

When therefore a new edition of my "Lectures" became necessary once more, I insisted on the destruction of the old plates.

The same is true of expressions composed of logical, rhetorical, and grammatical connectives. But when one of the elements is *ay*, *yea*, *yes*, *no*, or *nay*, it is set off by a comma. It should be added, however, that there is no uniformity among our best writers in punctuating such expressions. It is closeness of connection that must determine the punctuation suitable in each case; provided always that *the comma should be omitted when it does not clearly aid in expressing the thought or in preventing ambiguity.*

The following are examples of such combinations:

|           |              |                 |                      |
|-----------|--------------|-----------------|----------------------|
| and then  | yes, indeed  | surely now      | by all means, then   |
| nay, now  | but surely   | truly then      | well, at any rate    |
| well then | briefly then | frankly, indeed | obviously, therefore |
| why then  | now truly    | so that now     | though certainly     |
| and again | so indeed    | to resume, then | but doubtless        |
| but now   | then again   | surely, however | well truly, then     |

Almost any of these combinations may sometimes require an intervening comma and sometimes not. They are however most frequently punctuated as indicated above. Of course a comma is almost always placed after the last word of such a group.

**28.** Parenthetical elements when differently used generally require to be differently punctuated. The following examples will illustrate this principle:

*Well then*, I'll go. *Well, then* he surrendered. Well, then, no more need be said.

*Nay, now*, don't be cruel. *Nay, now* he sees your meaning.

*Though certainly* honest, he was unfortunate. *Though, certainly* we must all die. *Though, certainly*, if need should be, he would come.

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### RULE III.

**29. Parenthetical Grammatical Elements.**—*Grammatical elements loosely connected are usually set off by commas, especially if they are long modifying phrases or clauses not directly joined to the expression they modify.*

The ancients accounted a man wise, *if he was not too wise.*

This fact, *though embarrassing*, is unavoidable.

Suppose, *for example*, that the earth were flat.

**30.** Strictly speaking, every term or expression found between the extreme words of a sentence is parenthetical ("placed within" or "between"). But, as here used, the term is intended to include only such elements as the following:

1. *Modifying elements*, although indispensable to the expression of nice distinctions and shades of thought, are not necessary to the sentential structure, and they often break in a marked degree the uniform flow of the thought.

The boy, *when school time came*, was frequently taken suddenly ill.

It is said that, *on a borrowed horse*, a beggar always rides very fast.

If such expressions are placed so as not to interrupt, punctuation is not required.

*When school time came* the boy was frequently taken suddenly ill.

The boy was frequently taken suddenly ill *when school time came.*

It is said that a beggar *on a borrowed horse* always rides very fast.

2. Elements introduced in the way of explanation or afterthought.

The sweet violet, *hardy here but tender northward*, is a native of Europe.

The moon seems, *to me at least*, more beautiful than the sun.

RULE IV.

**31. Transposed Expressions.**—*Elements that for emphasis or any other reason are placed out of their natural or usual order are usually set off by commas.*

*Respectfully*, we insisted upon our rights.

*To the man thoroughly honest*, stringent conditions are easy.

**32.** Transposed elements should always be set off by commas under the following circumstances:

1. When the transposition brings together the *same parts of speech*.

In dealing with the *foolish*, *wise* men rarely act with wisdom.

Towards *women*, *men* are generally considerate.

What we did not *have*, *gave* us more trouble than what we had.

When one deals with *you*, *you* are not always just.

2. When the transposition brings together a *noun* and an *adjective*, or an *adverb* and a *verb* or *participle*, or any element and a modifier suited to it, but really relating to some other element.

Where the current was *swift*, *boats* were towed by horses.

On stormy *days*, *cheerful* books entertained us.

When the snow *disappeared*, *soon* came the birds again.

While he *slept*, *there* came an enemy.

They rubbed their stomachs, with howls of agony = With howls of agony they rubbed their stomachs.

We saw some boys, wandering along the street = We, wandering along the street, saw some boys.

In cases like the last two the meaning is better expressed by careful arrangement than by punctuation.

3. When the transposed element is long, or when it contains a restrictive clause element.

That Bacon and not Shakespeare wrote that wonderful tragedy, he firmly believed.

By forgetting injuries that may be inflicted upon us by the malice of others, we declare our own nobility of character.

**33.** The comma should be omitted in the following cases:

1. When the main part of the sentence begins with a verb,

or when it contains a verb the object of which is in the transposed part.

On the shore of the loud-sounding sea *stood* the home of the old fisherman.

Many of the *plays* that Shakespeare wrote we *read* during the idle days of vacation.

2. When the transposed portion begins with a preposition dependent on some word in the other part.

*In* the poetry of Homer he felt no *interest*.

*Of* the money received for our labor we had no difficulty in *disposing*.

3. When the transposed portion begins with *it is* or with *only*.

*It is* generally when success is merited that it is achieved.

*Only* when the birds return from the South is it certain that spring has begun.

4. When no ambiguity would follow the omission of the comma.

In the following sentences the comma must be inserted to express the meaning intended:

In everything, honorable men consider honor.

By all these, different creeds were held,

Every moment, neglected opportunities were recalled.

---

#### RULE V.

**34. Dependent Clauses.**—*Dependent clauses, unless the connection is close, should be set off by commas.*

Although the planet Venus closely resembles the earth, it may be without inhabitants.

If you would succeed in the thing that you undertake, you must give it close attention.

Until the preliminaries have all been settled by the interested parties, nothing can be done.

**35.** Dependent clauses are, as a rule, punctuated only when they are transposed. The examples just given illustrate this.

Nothing can be done until the preliminaries have all been settled by the interested parties.

**36.** Clauses denoting *time*, *place*, or *manner*, unless transposed and long, or very loosely connected, need not be set off by commas. Such clauses begin with *when*, *where*, *how*, *until*, *before*, *after*, etc.

**37.** Clauses introduced by *than*, *as*, and *so that* are not punctuated unless they are out of their natural and usual place.

You should always do *as* you are told = As you are told, you should always do.

He is in reality no wiser or better than he should be = No wiser or better than he should be, is he in reality.

---

RULE VI.

**38. Relative Clauses.**—*When not restrictive, relative clauses should be set off by commas.*

This state, which was named after Queen Elizabeth, was settled in 1607.

The members, who were much dissatisfied, left the church.

Homer, who is said to have composed the Iliad, was blind.

The function of a restrictive clause is merely to *modify*; that of a relative clause is to *explain* or to add some *circumstance* or *afterthought*.

**39.** Restrictive relative clauses are preferably introduced by *that*. When *who* and *which* are used for this purpose, ambiguity is likely to result.

The train that leaves in the morning is very fast = The *outgoing morning* train is very fast (restrictive clause, complex sentence).

The train, which leaves in the morning, is an express = The train is an express *and it* leaves in the morning (coordinate clause, compound sentence).

The soldier that disobeyed orders was arrested = The *disobedient* soldier was arrested (clause an adjective in function, sentence complex).

The soldier, who disobeyed orders, was arrested = The soldier was arrested, *for he* disobeyed orders (the soldier = *some particular soldier* before referred to).

**40.** A restrictive relative clause that modifies each item in a series should be set off by commas.

Books, papers, and magazines, that had not been read, littered the floor = *Unread* books, papers, and magazines littered the floor.

In the first form of the sentence the comma would often be omitted after *magazines*, but the result is always ambiguity. The meaning then is that only the *magazines* had not been read.

**41.** When relative clauses, whether restrictive or coordinate, are broken by parenthetical elements, they are punctuated as follows:

*Restrictive.*—He is the best man *that*, under the circumstances, *could* be found.

*Coordinate.*—A caller, *who*, I think, *is an old friend of yours*, is in the parlor.

The same distinction should be observed in punctuating clauses introduced by *whose*, by *whom* or *which*, and by *whose* following a preposition.

The President, *to whom I am much indebted*, passed a moment ago. A man *by whose experience we might profit* cannot be found.

The first clause is *coordinate*, the second is *restrictive*.

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#### RULE VII.

**42.** *Apposition.*—*Elements in apposition, unless short and closely connected, are set off by commas.*

*Milton*, the *Homer* of England, was blind.

*John* the *evangelist* was the beloved disciple.

*John*, the beloved *disciple*, wrote the Revelation.

**43.** When the less specific appositive precedes and is used like an attributive adjective, punctuation is omitted.

The great *orator Cicero* was slain at the instance of *Cæsar's friend Antony*.

If, however, the appositives are separated by intervening elements, punctuation is required.

The great *orator* of Rome, *Cicero*, was less eloquent than *he* of Athens, *Demosthenes*.



44. When the more general element of compound names precedes, punctuation is required, except in the case of scientific names.

Smith, Geo. W.    *Lilium auratum.*    *Canis familiaris.*

45. A pronoun used in the manner of an adjective before a noun is not separated from it by punctuation; but, when used like a noun in apposition, punctuation is required. The former use is called *adjunctive* or *attributive*, and the latter *appositive*.

*You men* are more vain than *we women*.    *Ye men* of Athens.

*We old soldiers* are now of but little use to the country. They showed *him, a senator*, the door.

*You, boys*; I mean you. And thus to *me*, an old *Castilian*, he spoke.

46. The adjunctive use of a noun is distinguished from its appositive use by punctuation.

One *son, John*, went to the Klondike; another *son, William*, was killed in Cuba (appositive).

My *son John* is dead, and my *daughter Mary* is married (adjunctive).

47. Adjectives are distinguished as adjunctive or appositive by means of punctuation.

It was a horrible night, *stormy, tempestuous*, when we set out for home (appositive).

One *dark, stormy*, and *tempestuous* night we set out for home (adjunctive).

If an adjective used appositively is unemphatic, the punctuation is omitted.

A form more *fair* and a face more *sweet*.

A sound *sweet* and *low* reached our ears from within.

48. Terms of equal generic value, made appositive for the sake of explanation or emphasis, should be set off by commas.

It is certain that all *energy, power, force*, originates in the sun.

Send *food, money, clothes*,—anything.

In each of these sentences the italicized words are different names for the same thing or intended for the same use—they have equal *class*, or *generic*, value.

## RULE VIII.

**49. Contrast.**—*Contrasted elements are set off by commas.*

*Gold, not silver, is what they sought.*

*Not merely in prosperity, but in adversity also, was he your friend.*

## RULE IX.

**50. Omitted Connectives.**—*Similar elements not connected by conjunctions are separated from one another by commas.*

*Come, tell me what you wish.*

*Lend, lend your wings.*

*Softly, sweetly she crooned, she sang to her darling.*

*Genius is but patient, persistent, indefatigable industry.*

**51.** When the items of an emphatic series are similarly related to an element that precedes or follows, this element should usually be separated from the series by a comma.

*All that was loved, all that was hated, all that was feared by man, he tossed about.*

*If he could only see, understand, experience, what I suffer, he would behave differently.*

*To blunder stupidly, grossly, rashly, is inexcusable.*

*To offer no opposition to the orders of his official superiors; to formulate against them neither argument nor objection, even in the secrecy of his own mind; to know, in fine, nothing but blind unreasoning obedience, seem the chief glory and excellence of a soldier.*

In the last sentence the items of the series are separated by semicolons, yet the common italicized part is preceded by a comma, as in the other sentences.

**52.** When the last two elements of a series have a connective between them, a comma is required before the connective; but when connectives occur between every two elements, commas should not be used.

*Oranges, lemons, limes, and grapefruit belong to the same family.*

*Day nor night nor sunshine nor storm affected him.*

**53.** Compound series consisting of groups of similar items require a comma between each two groups.

They had picture books about simitars and slippers and turbans, and dwarfs and giants and genii and fairies, and bluebeards and beanstalks and riches and caverns and Valentines and Orsons,—and all new and all true.

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#### RULE X.

**54. Disjunctive Connection.**—*When two elements are united by conjunctions that are strongly adversative or disjunctive, they should usually be separated by commas.*

Work rapidly, *but* let your work be thorough.

His offense was very serious, *still* he was forgiven.

The case was critical, *yet* we were not without hope.

Shall we come today, *or* can you wait a day or two?

**55.** Conjunctions with a strongly marked disjunctive value are the following: *or, nor, yet, still, but, best, albeit, though, although, unless, however, whereas, provided, nevertheless, notwithstanding.*

**56.** The connection between two elements increases in remoteness as they take on adjuncts. It follows, therefore, that a comma may be required for this reason even when the connective is not disjunctive.

A tall handsome boy with black eyes and wavy hair, *and* a very beautiful girl, met us at the gate.

**57.** Two elements that are disjunctive from the fact that they are equivalent or alternative names, are usually set off by commas. When the conjunction is omitted, such elements are said to be *in apposition*.

A large *opening*, or *inlet*, led to the ample bay within.

*Meter*, or *measure*, is the number of poetical feet that a verse contains.

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#### RULE XI.

**58. Independent Clauses.**—*Independent clauses should be separated by a comma if the conjunction between them*

*might be understood as connecting, not the clauses, but words or phrases.*

Life is very short, but delightful and precious are the sunny days of youth.

Be careful to speak always with moderation, and in honesty deal thou with all men.

#### RULE XII.

**59. Address.**—*An element independent by address is set off by commas.*

I rise, *Mr. President*, to a point of order.

*Time*, you thief, who love to get sweets into your list, put that in.

Come, *Antony*, and young *Octavius*, come.

**60.** A pronoun in the second person used like an attributive adjective or before a relative or an indefinite pronoun, is not set off by commas.

*Thou* moon that roll'st above.

*You* blocks, *you* stones, *you* worse than senseless things.

O *thou* whose love can ne'er forget its offspring, man.

#### RULE XIII.

**61. Absolute Constructions.**—*An element used absolutely or independently should commonly be set off by commas.*

There are several varieties of this construction:

1. *The Participial.*—In this the characteristic word is a participle.

Honor *being lost*, everything is lost.

Such, *speaking* frankly, is my honest opinion.

2. *The Infinitive.*

*To be sure*, we might have done worse.

Now, *to make a long story short*, this is what we will do.

3. *The Imperative.*

I say, *believe* me or not, that the story is false.

We shall go, *be sure* of that, at the earliest opportunity.

4. *The Adjectival.*

*Good* at heart himself, he thought men better than they are.

His one daughter, *beautiful* as ever, was still at home.

5. *The Pleonastic*.—This construction commonly consists in the mere *mention* of something *concerning* which a grammatically complete sentence follows. The pleonastic construction is one that is *overfilled*.

*Day*, it brings him no delight; *night*, he has no rest or peace at night.

---

RULE XIV.

**62. Informal Introduction.**—*A short quotation or similar element informally introduced should generally be set off by commas.*

Plato's definition, "Man is a biped without feathers," was ridiculed by Diogenes.

The oracle answered, "No man is sure of happiness before he is dead."

Tennyson's saying, "Death is the end of life," is an unpleasant reminder.

**63.** When the element introduced is one word or the introduction is very close, the commas should be omitted if no ambiguity results.

The Greek name *Agamemnon* means *great memory*.

Horace's "While we live let us live" has led to much dissipation.

---

RULE XV.

**64. Ellipsis of the Verb.**—*In continued sentences where a common verb is expressed in only one of the clauses and understood in the others, the omitted verb is usually indicated by a comma.*

Homer was the greater genius; Virgil, the better artist.

Semiramis built Babylon; Dido, Carthage; and Romulus, Rome.

---

RULE XVI.

**65. Dates.**—*Dates and other expressions consisting of a series of related groups require commas between their component groups.*

Washington was born on Friday, February 22, 1732, in Westmoreland Co., Va.

See Green's "History of the English People," vol. i, book iii, chap. ii, pp. 423-425.

Killed in an accident at 1239 Fifth ave., New York, Tuesday, June 7, 1891.

**66.** Commas should not be placed between B. C., A. D., A. U. C., etc., and the number denoting a year.

Cæsar invaded Britain, B. C. 55 (or, in the year 55 B. C.).

Done at Washington, D. C., July 10, A. D. 1899.

Arabic numbers, except where used to denote dates or street or page numbers, are separated by commas into periods of three figures each, beginning at the right. In the case of mixed decimals the place of beginning is the decimal point.

10,129,475.68;      \$36,902.7325+;      \$1,049.6851;      £12,985.

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## THE SEMICOLON.

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### RULE XVII.

**67. Added Clauses.**—*When a clause complete in itself is followed by one expressing a reason or consequence, an explanation or inference, the clauses should usually be separated by a semicolon.*

We might have guessed our immortality; for Nature, giving instincts, never fails to give the ends to which they point.

The fear of heresy did what the sense of oppression could not do; it changed men into devoted partisans and obstinate rebels.

**68.** Even when the connective is omitted, the semicolon is used unless the clauses are very long and their connection not close. In this latter case a colon may be required, or the sentence may be broken into two sentences.

The wisest are liable to error; even Jupiter sometimes nods.

History cannot be perfectly true; it may tell the truth, but not the whole truth.

**69.** When there is doubt as to the degree of separation, preference should be given to a point denoting less separation of parts. When it is not clear which is better, a comma or a semicolon, use a comma.

RULE XVIII.

**70. Subdivided Clauses.**—*United clauses that contain elements set off by commas should generally be separated by semicolons.*

Arrogance is generally, though not always, born of wealth and the consciousness of power; but true humility, of real wisdom and genius.

---

RULE XIX.

**71. Coordinate Clauses.**—*United clauses of equal rank, slightly connected and without intervening connectives, should be separated by semicolons.*

Stones grow; vegetables grow and live; animals grow, live, and feel.

If the clauses are short, unbroken, and closely connected, they should be separated by commas.

Everything grows old, everything passes away, everything disappears.

---

RULE XX.

**72. Dependent Particulars.**—*When each of a series of expressions is dependent on the same elements, they should generally be separated by semicolons.*

Macaulay says of Herodotus that he has written an incomparable book; that he has written something better perhaps than the best history; that he has not, however, written a good history; that he is, from the first to the last chapter, an inventor.

If we think of glory in the field; of wisdom in the cabinet; of the purest patriotism; of the highest integrity, public and private; of morals without a stain—the august figure of Washington presents itself as the personification of all these ideas.

---

RULE XXI.

**73. Appositive Particulars.**—*A general term should be separated by a semicolon from the particulars under it when they are very short; and the particulars themselves should be separated from one another by commas.*

In solid geometry are considered, among other things, four of the most interesting of solids; the *prism*, the *cylinder*, the *cone*, and the *sphere*.

**74.** If the appositive items are formally introduced, or if they themselves are long or broken by punctuation, they should be preceded by a colon and separated from one another by semicolons.

Grammar consists of the following parts: first, *orthography*; second, *etymology*; third, *syntax*; and fourth, *prosody*.

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#### RULE XXII.

**75. Introductory Expressions.**—*A semicolon should commonly precede as, viz., namely, to wit, i. e., that is, e. g., and like expressions, when used to introduce an example or a list of particulars.*

A pleonastic construction is one that contains words grammatically superfluous; as, The skies *they* were ashen and sober.

Shakespeare has many instances of mixed metaphor; for example, "to take arms against a sea of troubles."

There were five persons present; namely, Lincoln, Stanton, Grant, Sherman, and Sheridan.

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#### RULE XXIII.

**76. Compound Series.**—*The groups of a series should be separated from one another by semicolons if the items composing some or all of the groups require commas between them.*

Discriminate the following: *refined, polished; urbane, civil, rustic, polite; contemptuous, contemptible.*

The English has many words derived from Oriental languages: Malay, *gong, sago, rattan*; Chinese, *tea, junk*; Polynesian, *tattoo, boomerang*; Hindu, *calico*.

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### THE COLON.

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#### RULE XXIV.

**77. Subdivided Members.**—*Colons should separate members of a sentence if one or more of those members are themselves subdivided by semicolons.*



As we perceive the shadow to have moved along the dial, but did not see it moving; and it appears that the grass has grown, though nobody ever saw it grow: so the advances we make in knowledge, as they consist of such minute steps, are perceivable only by the distance.

**78.** If the elements separated by semicolons have no interposed commas, a semicolon should take the place of the colon and commas should be used instead of the semicolons.

A sovereign almost invisible, a crowd of dignitaries minutely distinguished by badges and titles, rhetoricians that said nothing but what had been said ten thousand times, schools in which nothing had been taught but what had been known for ages; such was the machinery provided for the government and instruction of the most enlightened part of the human race.

This sentence exemplifies the rule for appositive particulars (see rule XXI).

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#### RULE XXV.

**79. Formal Quotations.**—*A direct quotation or any similar matter should be preceded by a colon when formally introduced.*

Horace boasted of his poetical work in the following terms: "I have erected a monument more enduring than bronze."

Do not forget this important fact: if you show the people with whom you have dealings that you do not trust them, they will soon reciprocate your suspicious treatment.

**80.** This rule applies to a series of particulars formally introduced.

In the prisoner's possession were found the following articles: two watches, six silver spoons, a diamond ring, and two pairs of new kid gloves.

**81.** When the matter following the introduction consists of several sentences or begins a new paragraph, a dash may follow the colon to indicate the broken connection. This punctuation is preferred by many after the salutation in a letter; others very properly omit the dash on the ground that there is no break in the sense or in the connection;

others again use a comma with or without a dash, but this usage is scarcely defensible.

|                  |                  |                            |
|------------------|------------------|----------------------------|
|                  |                  | Mr. Wm. Kegan,             |
| Dear Sir:        | Dear Sir:—       | London, England.           |
| Your letter etc. | Your letter etc. | Dear Sir: Your letter etc. |

**82.** If the quotation is a mere short saying or is informally introduced, a comma alone is sufficient.

Some one says, "The good die young"; but, nevertheless, the good are not discriminated against by the insurance companies.

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#### RULE XXVI.

**83. "Yes" and "No."**—*When the words "yes" and "no," in answer to a question, are followed by a continuation of the answer or by an explanation of it, a colon is required between the answer and its continuation.*

May we trust to the intelligence and patriotism of the President?  
Yes: that has been fully demonstrated.

Do you live here, my boy? Yes, sir: I was born here.

A semicolon is often used in place of the colon in such cases as the foregoing.

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#### RULE XXVII.

**84. Title Pages.**—*If the main title of a book is followed by a second title in apposition, and no connective intervenes, the two should be separated by a colon.*

Mnemonics: The Art and Science of Remembering.

If *or* is used between the two titles, the connective should have a semicolon before it and a comma after it.

Logic; or, The Laws of Reasoning, Including Fallacies.

The colon is used on title pages, and in catalogues of books, between the name of the place of publication and the name of the publisher.

Riverside Press, Cambridge, Mass.: Houghton, Mifflin & Co.

## THE PERIOD.

### RULE XXVIII.

**85. Complete Sentences.**—*A complete statement or command, unless very strongly exclamatory, should be followed by a period.*

History is philosophy teaching by means of examples.

Friends, Romans, countrymen, lend me your ears.

I come to bury Cæsar, not to praise him.

**86.** A sentence beginning with *and*, *or*, *for*, *but*, or a similar connective is in reality a part of the preceding sentence; yet such sentences are often separated by periods from what precedes. In this way, long and complex constructions may be avoided, with a gain in force and in ease of comprehension.

The period is to be preferred to the exclamation point at the end of an exclamatory statement or command, unless the emotion to be expressed is exceptionally strong.

### RULE XXIX.

**87. Abbreviations.**—*A period should be used after every abbreviated word, but not after contracted words when the missing elements are replaced by a dash or an apostrophe.*

*MSS.*, *p.*, *pp.*, *Dr.*, *Ph. D.*, *LL. D.*, and *Co.* are abbreviations.

*Rec'd*, *can't*, *pay't*, *J—n* *S—th*, and *Rev'd* are contractions.

**88.** Arabic figures when used to number paragraphs, examples, articles, etc., and letters of the alphabet when used for the same purpose, take a period after them. When, as part of a sentence structure, they become ordinal or are enclosed in marks of parenthesis a period is not required; as, (1), (a), 1st, 2d, 4th.

Roman numbers are by most authorities written with a period following; as, IV., XVIII. When used in paging,

Roman and Arabic numbers do not have the period after them. There is good authority for omitting the period in all cases after Roman numerals.

**89.** The symbols for chemical elements are written without periods; also, the letters used in geometry and other sciences to represent quantity of any kind, and certain other much used mathematical abbreviations.

Water consists of two atoms of *H* combined with one atom of *O*.

If *A* can do a piece of work in *a* days, etc.

$$\text{vers } a = 1 - \cos a = \frac{\sec a - \cos a}{\sec a}, \log x, \tan a + \cot b = x, \text{ etc.}$$

Sizes of books are indicated without periods; as, *4to*, *8vo*, *12mo*. These are hybrid contractions of *quarto*, *octavo*, *duodecimo*, etc.

#### RULE XXX.

**90. Side Heads.**—*After a title or a side head that forms part of a paragraph, a period, or a period followed by a dash, should be used. The dash alone is preferred by some authorities.*

*Capital Letters.* Capital letters are used etc.

*Capital Letters.*—Capital letters are used etc.

*Note.* The student will observe etc.

*N. B. Remark.*

*Note.*—An apparent exception etc.

*N. B.—Remark.*

#### RULE XXXI.

**91. Tabular Matter.**—*In tables and synopses, and in statistical or other matter in tabular form, the period should be used only after abbreviations, or where it will prevent ambiguity. This rule applies also to other marks of punctuation.*

**92.** In late books printed by the most reputable publishers, punctuation is almost entirely excluded from title pages. The same usage is well established with respect to the headings of chapters, running titles at the tops of pages, and in many similar cases. The theory is that punctuation

should be used only when it accomplishes a useful purpose. The following reduced title page will illustrate:

THE  
AMERICAN COMMONWEALTH

BY  
JAMES BRYCE  
AUTHOR OF "THE HOLY ROMAN EMPIRE"  
M. P. FOR ABERDEEN

IN TWO VOLUMES  
VOL. I  
THE NATIONAL GOVERNMENT—THE STATE  
GOVERNMENTS

THIRD EDITION  
COMPLETELY REVISED THROUGHOUT  
WITH ADDITIONAL CHAPTERS

NEW YORK  
THE MACMILLAN COMPANY  
LONDON: MACMILLAN & CO., LTD.  
1897

*All rights reserved*

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THE INTERROGATION POINT.

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RULE XXXII.

**93. Direct Questions.**—*Every direct question should be followed by a mark of interrogation, but not an indirect question.*

*Direct:* If a man die, shall he live again?

*Indirect:* { Tell me whether, if a man die, he will live again.  
                  { He inquired when I intended to go to New York.

**94.** When several questions have a common dependence on a final element, only one mark of interrogation is required, and that should be placed at the end.

Whither now are fled those dreams of greatness; those busy, bustling days; those happy, festive nights; those veering thoughts, lost between good and ill, that charmed thy youth?

When several questions have no common element, each question, even though grammatically incomplete, requires a separate mark.

What is education? Who are its apostles? When did they live? Where?

Shall a man succeed by theft? by dishonesty? by trickery? by bribery?

**95.** Questions are often put in the declarative form. In such cases they are known to be questions only by their punctuation.

You will come to-morrow? I may depend on that?

Well, sir? Sick? Since when? Yesterday?

Of late years there has come into pretty general use the practice of following the statements of a speaker with an interrogative *yes*. This is in very bad taste.

*Speaker*.—"We then went aboard the steamer, which immediately left the harbor." *Listener*.—"Yes?" *Speaker*.—"The voyage was at first very rough, and we were all seasick." *Listener*.—"Yes?"

This is a usage similar to the "Do tell!" of the New England States.

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#### RULE XXXIII.

**96. Doubt.**—*In order to denote doubt or incredulity or to suggest a correction, an interrogation mark may be inserted within the body of a sentence and enclosed by marks of parenthesis.*

Thomas Parr was born in 1483 (?) and died in 1635.

The augurs (*augurs*?) were all in the temple of Jupiter.

Hypatia was murdered by the monks, instigated by Saint (?) Cyril of Alexandria.

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#### RULE XXXIV.

**97. Quotations Within Questions.**—*A quotation within a question must be punctuated so as to retain the individuality of each.*

Have you heard the head waiter say "dinner is served"?

Do you remember Tweed's "what are you going to do about it?"

Did not some one cry "murder! help!"?

Has the question, "whence came we?" ever been answered?

## THE EXCLAMATION POINT.

## RULE XXXV.

**98. Exclamatory Sentences.**—*An exclamation point should be placed at the end of a sentence expressing very strong emotion or implying loud outcry.*

What a burning shame! How dare you, sir!

"Come back! come back!" he cried in grief. "Rouse, ye Romans! rouse, ye slaves!"

Even when the feeling is strong, it is better to avoid, whenever possible, the use of the exclamation point. It is a mark found most frequently in weak writing. Mere tricks of punctuation cannot make up for lack of force; a refined and well balanced intellect avoids the show of emotion.

O, sir, forgive me.

O, I am utterly disgusted with him.

## RULE XXXVI.

**99. Exclamatory Expressions.**—*An exclamation point should usually follow interjections and interjectional expressions.*

Alas! alas! what have I spoken? Listen! O listen!

Oh! how it hurts! O what a beauty!

Ha, ha, ha, ho, ho! Fie, fie, fie, good sir!

When an interjection is repeated the punctuation should be as in the last example above.

**100.** The interjections *O* and *oh* are generally discriminated thus: The former is used where the emotion colors an entire sentence; the latter as a mere ejaculation expressing sudden, strong, and explosive emotion. When *O* is used, the exclamation point should be written, if at all, at the end of the emotive expression; but *oh* should be directly followed by the point.

**101.** The interjection *O* is sometimes used to express mere earnestness, and in such cases the exclamation point should be displaced by ordinary punctuation.

What did you do then? O, I just walked away without replying.  
O, sir, may I not have the place?

Tennyson has the following:

"O sir, oh prince, I have no country: none."

**102.** The interjection *eh* is usually followed by a question mark.

You are going, eh?

When so used an interjection is really a *modal adverb*, because it modifies the meaning of the entire sentence.

#### RULE XXXVII.

**103. Graduated Emotion.**—*Emotion is represented as increasing or decreasing by using more or fewer exclamation points.*

Police! Help!! Murder!!! Murder!!!!

Oh! Oh!! Oh!!! Ah!! Ah-h-h!—the tooth was out.

#### THE DASH.

#### RULE XXXVIII.

**104. Changes in Sense or Construction.**—*A sudden change in sense or in grammatical construction, or an abrupt pause, is indicated by the dash.*

My uncle—he was my best friend—died a week ago.

Honesty, they say,—here's your health, sir,—is the best policy.

That old teacher of yours—by the way, what ever became of him?—was an odd character.

#### RULE XXXIX.

**105. Rhetorical Pause.**—*A dash is used to mark a rhetorical pause, or suspension of the voice for effect, where there is no change in the grammatical construction.*

He is shrewd, polished, unscrupulous, and—religious.

My friend devotes much time to charity and general benevolence—when there's money in it.

A—"Thou art a villain." B—"You are—a senator."

"You are very kind; I can never repay—" she was unable to proceed.



RULE XL.

**106. Rhetorical Repetition.**—*When the construction is broken and resumed for rhetorical effect, a dash should follow between the break and the part repeated.*

O those happy days of childhood!—childhood, the beautiful!—childhood, the innocent!—they are gone forever.

To me—me, his benefactor—me, his lifelong friend—to me he has been false.

Is there—is there balm in Gilead?—tell me,—tell me, I implore!

RULE XLI.

**107. Generalization.**—*When a series of terms is represented by a following generic expression, a dash should follow the series.*

Write a tale, a history, a poem,—*anything*,—only write.

He was chubby and plump—a right jolly old *elf*.

**108.** The generic term may precede the series.

Those old Greek *names*,—Demosthenes, Agamemnon, Epaminondas,—they have a suggestion of immortality in their resonance.

RULE XLII.

**109. Parenthetical Dash.**—*Parenthetical expressions that are too closely connected to be enclosed in marks of parenthesis may be placed between dashes.*

In those beautiful far-off June days,—and no days can be more beautiful,—she and I gathered flowers in the Kentish meadows.

What woman—was it your mother, I wonder?—taught you to reverence woman?

I live by myself, and all the bread and cheese I get,—which is not much,—I put upon a shelf.

**110.** Various degrees of connection of parenthetical elements are indicated by the manner of their punctuation. The following forms show how such matter is punctuated when introduced within the body of a sentence. The first indicates the least degree of remoteness, and the last, the greatest.

|           |         |         |
|-----------|---------|---------|
| .....     | —.....— | —.....— |
| ;-.....;- | (.....) | [.....] |

Examples illustrating these forms of parenthetical elements may be found in many places in this work. (See Arts. **104** to **109**, inclusive, and elsewhere.)

Of course, a dash should not displace a period, a question mark, or a mark of exclamation at the end of a sentence.

**111.** Questions and exclamations, being in their nature rhetorical or logical, have no determinate degrees of closeness in connection. When introduced in intermediate positions in sentences, they are punctuated in the following, among other ways:

,—.....?    —.....?—    ;—.....?—  
(.....?)    [.....?]    ,—.....!—

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**RULE XLIII.**

**112. Omissions.**—*The omission of letters or figures that are plainly implied may be marked by the dash (the em and the en dash respectively).*

D—n and P—s were noted for their great friendship.

The winter of 1837–38 was a very severe one.

Matt. 7:9–14. This means Matthew, 7th chapter, verses 9 to 14, inclusive.

In referring to pages no omissions of figures are allowable.

See letter *X* in "Standard Dictionary," pp. 2085–2087, inclusive.

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**RULE XLIV.**

**113. Titles Run In.**—*When a title begins the first line of a paragraph, a dash following a period should separate it from the text of the paragraph (see rule XXX).*

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**RULE XLV.**

**114. For Introductory Words.**—*The dash may be used as a substitute for certain words of formal introduction, such as viz., namely, e. g., i. e., that is, etc.*

In his library were editions beautifully bound of all the great poets—Homer, Virgil, Dante, Milton, Shakespeare, etc.

RULE XLVI.

**115. Authorities.**—*When an author's name immediately follows a citation it should be separated from the quoted passage by a dash.*

"Beware when the great God lets loose a thinker on this planet. Then all things are at risk."—*Emerson.*

**116.** If the author's name is placed on a line by itself no dash is required.

"Nothing is so dangerous as an ignorant friend; a wise enemy is more helpful."

*Voltaire.*

**117.** If both the writer's name and the writing in which the quotation is found are given, they should be separated by a dash and be printed in different type.

"Language is only the instrument of science, and words are but the signs of ideas."

JOHNSON—*Preface to "English Dictionary."*

THE MARKS OF PARENTHESIS.

RULE XLVII.

**118.** *Words inserted in the body of a sentence or paragraph, and nearly or quite independent, so that they may be omitted without changing the sense or construction, should be enclosed in marks of parenthesis.*

Great rifts or spots sometimes appear on the surface of the sun (a picture of solar spots is thrown upon the screen), which are never seen at the poles, but always in a narrow belt along the sun's equator.

Another theory (that of Weissman) is that acquired aptitudes cannot be transmitted from parent to offspring.

This subject will be found more fully treated in another place (see pp. 125-137) and admirably illustrated.

**119.** A distinction should be observed between *parenthesis* and *marks of parenthesis*. The former should mean the *enclosed matter*; the latter, the *enclosing marks*. The

plural, *parentheses*, should be used to denote the *matter* enclosed within several pairs of marks of parenthesis.

Too many parentheses greatly weaken the force of every form of composition.

Enclose all the adjectives in marks of parenthesis.

A parenthesis should, in general, not begin with a capital, unless the first word is a proper name, but should be treated as a mere inferior part of the sentence within which it occurs, even though it is itself a complete sentence.

**120.** Such punctuation as a parenthesis requires should be wholly within the enclosing marks. If the parenthesis is a declarative sentence, it usually takes no period at the end ; but if it is a question or an exclamatory sentence, the punctuation should denote this fact.

Kit's mother, poor woman, is waiting at the gate below, accompanied by Barbara's mother (she, honest soul! never does anything but cry and hold the baby), and a sad interview ensues.

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## BRACKETS.

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### RULE XLVIII.

**121.** *Brackets should be used to enclose (a) suggested corrections in grammar and spelling ; (b) stage directions in plays ; (c) derivation of words, plurals, principal parts, etc., in dictionaries.*

He was the subtlest [subtlest (?)] reasoner whom [that] the age produced.

*Macbeth.* [*Aside.*] Two truths are told,  
As happy prologues to the swelling act  
Of the imperial theme. [*Exeunt.*]

SPEED, spid, *v.* [SPED or SPEED'ED; SPEED'ING.] [A. S. *spedan*, < *sped*;  
see SPEED, *n.*]

The principle governing the use of the brackets is that the matter enclosed by them shall have no grammatical connection with other words. Their purpose is simply explanatory or to supply an omission.

## QUOTATION MARKS.

### RULE XLIX.

**122. Direct Quotations.**—*Expressions that are cited or borrowed should, when written or printed, be enclosed between marks of quotation.*

Seneca makes this remark: "If you wish your secret kept, keep it yourself."

**123.** When a thought is borrowed, but not the exact language, the fact may be indicated by using single quotation marks to enclose it. This usage, however, is not well established. It is generally better to use the double marks or to omit them altogether.

His life was regulated by the rule of 'doing to others as he wished them to do to him.'

This would be improved by omitting the marks.

When the source from which the substance of a thought comes is distinctly noted, no quotation marks are ever required.

One of the last remarks of Socrates was that the soul is immortal.

Such quotations as this last are called *indirect*.

**124.** In citing language from another of one's own compositions, it is usual to employ quotation marks.

In my "Lectures on Electricity," written ten years ago, I made the following prediction: "The day will come when electricity will do for the eye what, by means of the telephone, it is now doing for the ear."

**125.** Foreign words and phrases, scientific names, and single words of our language, when quoted as mere words, are commonly printed in *Italic*. The same is done in a limited measure with titles and names of various kinds, though in the case of these last, quotation marks are to be preferred.

He was deficient in what the French call *savoirfaire*.

We found some fine specimens of trailing arbutus (*Epigæa repens*).

The word *advice* is the noun and *advise* the verb.

Macaulay says that Shakespeare's *Othello* is the greatest work in the world.

It would be better to use quotation marks—"Othello."

Certain foreign words and well known abbreviations are usually printed in Roman.

i. e., e. g., vice versa, etc., N. B., P. S., R. S. V. P., Q. E. D.

#### RULE L.

**126. Quoted Quotations.**—*A quotation within another is enclosed in single, not double, quotation marks.*

Some one remarks: "Gladstone was for nearly fifty years the 'uncrowned king' of the British Empire."

Where a quotation is made within a second quotation that has the single mark, the double mark must be again used. But this, on account of its extreme awkwardness, should be avoided.

"The old doctor said to us one morning: 'You boys do not understand, I am sure, all that is implied by Huxley's "survival of the fittest."'"

It is better to put the last four words in *Italic* than to enclose them between marks of quotation.

**127.** If a quotation ends a sentence, judgment is often necessary in harmonizing the punctuation of the quotation with that of the entire sentence.

"Were you not all agreeably startled by the lookout's hail, 'Ship, ahoy!'"

"Have you ever considered Job's significant query: 'If a man die, shall he live again?'"

Is the old saying always defensible—"The end justifies the means"?

Did you hear any one ask the foolish question—"Where are we at"?

#### RULE LI.

**128. Consecutive Paragraphs Quoted.**—*Inverted commas should be placed at the beginning of each of several consecutive quoted paragraphs, and apostrophes at the end of the last paragraph.*

**129.** If portions of the original are omitted at intervals from the quotation, each fragment that is complete in itself should be enclosed in quotation marks.

When a quotation ends with marks of continuation, or if its completion is prevented by interruption, the punctuation denoting its unfinished character must be included within the marks of quotation.

"What is your ——?" "I object, your honor," shouted the plaintiff's lawyer.

"Do you remember the Golden Rule: 'Do unto others .....?'"

Quite frequently in England, and to some extent in this country, inverted commas are placed at the beginning of each line of a quoted paragraph and apostrophes at the end of each paragraph. The objections to this are that it is unnecessary, and that it disfigures the page. This unsightly usage is not likely to become generally current.

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## THE APOSTROPHE.

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### RULE LII.

**130. Omission.**—*The apostrophe is used as a substitute for omitted letters or figures.*

I've, o'er, e'er, isn't, doesn't, don't, can't, shouldn't, we'll, I'll, you're, he's, Jan'y 25, '99.

The apostrophe is used to denote plurals of figures and letters; as, mind your *p*'s and *q*'s, etc.

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### RULE LIII.

**131. Possessive Case.**—*The apostrophe is used to denote the possessive case of nouns and of a few pronouns.*

*Death's* terrors, *John's* hat, *New York's* streets, the city of *Baltimore's* monuments.

*One's* own, *neither's* share, *either's* money, the *other's* house, *others'* opinions, *some one's* hat.

## LETTERS AND CHARACTERS.

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### SYSTEMS OF TYPE.

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#### THE OLD SYSTEM.

**132.** Until a few years ago there was no general standard for the sizes of type. There were, indeed, certain well known kinds of type, such as long primer, pica, brevier, nonpareil, etc.; but even when their names were alike, they were always slightly different in size if made at different foundries. No founder could be relied upon to keep his names and sizes constant from year to year. The result was that if pica, for example, bought at different foundries, was mixed and set together, neither lines nor columns could be made of exactly the same length. As the printers phrase it, the type would not "justify." To prevent letters, words, and even whole lines from dropping out after a form of type was "locked up" for printing from it, much tedious and troublesome filling in with bits of paper and cardboard was necessary. So serious were the obstacles to taste, expedition, and economy in printing, that the Type-Founders' Association of the United States finally adopted the scale of sizes now known as the "Point" system. The system leaves little to be desired. The old names are no longer used, except in a historical way, or for purposes of comparison with the new names. It makes no difference now where a printer buys his type, for the output of all foundries will "justify" when set together. Then, again, the strips of type metal called "leads," by which the distances between lines may be varied, are regulated in thickness by the system of points. As a consequence, the length of one page may be made exactly equal to that of another, no matter how many sizes of type may compose them. Since many persons do not understand this system thoroughly, although it is of much interest and importance, an explanation in detail is given here.



## THE "POINT" SYSTEM.

**133.** The fundamental unit of measure of this system is the "point." To obtain this, a length of 35 centimeters (almost exactly  $1\frac{3}{8}$  inches) is divided into 996 equal parts. A point is, therefore, .03514 centimeter, or .0138+ inch. This is taken among printers as  $\frac{1}{72}$  of an inch, but in reality, it is less by about  $\frac{1}{1584}$  of an inch. This is used to measure the height or *body* of type. Thus, 3-point type, which is the smallest type made, is very nearly  $\frac{3}{72}$ , or  $\frac{1}{24}$ , of an inch high; so that, if 24 lines of such type be set without "leads" between the lines, they will occupy 1 inch, very nearly, in the length of the page. Of 8-point type, the "body" is  $\frac{8}{72}$ , or  $\frac{1}{9}$  of an inch; 9 lines of this, without leads, would make 1 page-inch. Similarly, 6 lines of 12-point, 4 lines of 18-point, 3 lines of 24-point, etc. would each fill a page-inch. Hence, generally, if 72 be divided by the points that measure a given kind of type, the quotient will show the number of unleaded lines to a page-inch. (It must be remembered that an inch is not exactly 72 points, but 72.46+ points.)

The various kinds of type made under the "point" system correspond more or less nearly to the kinds with old-fashioned names. This correspondence is shown in the table below. Of these, the standard of measurement was *pica*, and this is so very closely represented by 12-point, that the name pica is now used among printers to mean 12-point, or type with  $\frac{1}{6}$  of an inch body. The thickness of leads and the length of lines are estimated in pica size. Thus, leads are spoken of as *4-to-pica*, *6-to-pica*, etc., meaning that 4, 6, etc. leads equal pica thickness—12 points, or  $\frac{1}{6}$  of an inch. Hence, one 6-to-pica lead is 2 points, or  $\frac{1}{36}$  of an inch in thickness. Again, a page 24 picas wide is 24 times  $\frac{1}{6}$  of an inch, or 4 inches in width.

Under this system, "justification," even when many different sizes of type are used, is no longer difficult or wasteful of time, as was the case under the old system. If properly set and "locked up," no type will slip from place or fall out.

The point system would be perfect if the thickness of type as well as the height or width of body were in points also. This is not yet the case generally, but doubtless it soon will

be, for at least one foundry is now advertising type made by the "point-set" or "lining" system. This means the establishment of a point ratio between the height and the width of type. The foundry referred to makes its Roman type so as to have a certain point-width for each letter or character as well as a point-height.

Thus, 10-point f, i, j, l, i, etc. are each 3 points wide; s, z, j, etc. are 4 points; a, g, o, v, y, etc. are  $4\frac{1}{2}$  points; and so on.

When this is done for type of all sizes, and done in the same way by all type foundries, and when quads and spaces are made from the point as a unit, the point system will be practically perfect.

**134. Old Style and Point Sizes.**—The following table gives the old names of type, with their approximate value in points:

| Old Names.     | Points,<br>Nearly.  | Body or<br>Height.<br>Inch.      | Lines<br>to Inch. | Roman.        |
|----------------|---------------------|----------------------------------|-------------------|---------------|
| Paragon.....   | 20                  | $\frac{5}{18}$                   | 3.6               | Paragon       |
| Great Primer.  | 18                  | $\frac{1}{4}$                    | 4                 | Great Primer  |
| English.....   | 14                  | $\frac{1}{5}$                    | 5.14              | English       |
| Pica.....      | 12                  | $\frac{1}{6}$                    | 6                 | Pica          |
| Small Pica.... | 11                  | $\frac{11}{12}$                  | 6.55              | Small Pica    |
| Long Primer.   | 10                  | $\frac{1}{7}$                    | 7.2               | Long Primer   |
| Bourgeois....  | 9                   | $\frac{1}{8}$                    | 8                 | Bourgeois     |
| Brevier.....   | 8                   | $\frac{1}{9}$                    | 9                 | Brevier       |
| Minion.....    | 7                   | $\frac{7}{12}$                   | 10.3              | Minion        |
| Emerald.....   | $6\frac{1}{2}$      | $\frac{1}{11}$                   | 11.1              | Emerald       |
| Nonpareil....  | 6                   | $\frac{1}{12}$                   | 12                | Nonpareil     |
| Agate or Ruby  | $5\frac{1}{2}$      | $\frac{1}{13}$                   | 13.17             | Agate or Ruby |
| Pearl.....     | 5                   | $\frac{1}{14}$                   | 14.4              | Pearl         |
| Diamond.....   | 4 to $4\frac{1}{2}$ | $\frac{1}{18}$ to $\frac{1}{16}$ | 16 to 18          | Diamond       |
| Gem.....       | 4—                  | $\frac{1}{18}$ —                 | 18.5              |               |
| Brilliant..... | $3\frac{1}{2}$      | $\frac{1}{20}$                   | 20.6              | Brilliant     |
| Excelsior..... | 3                   | $\frac{1}{24}$                   | 24                |               |

# MISCELLANEOUS MARKS.

**135.** Many different marks, named and unnamed, are in use among printers. The most important of these are placed here in alphabetical order for convenience of reference.

**136. Accents.**—There are three marks of accents; the *acute* (´), the *grave* (`), and the *circumflex* (^, ^, ~). The acute is the accent most frequently used. It denotes that the vowel or syllable above or after which it is placed is to be pronounced with a marked stress of the voice; as, *a-cu'-men*. This accent is either primary as shown above or secondary ("). The secondary acute accent is used to denote a less marked stress of the voice than the primary requires; as, *ac-cen"-tu-a'-tion*. The *grave* accent denotes a falling tone; or it may show that a vowel not usually sounded is to be pronounced in a certain word. This frequently happens in poetry; as,

"Cæsar's ambition shall be glanced at."

The *circumflex* denotes that a vowel is to be sounded with both a rising and a falling inflection, as in sarcasm or irony. It is also used to mark a long vowel, as in *père*.

**137. Apostrophe.**—The apostrophe (') is used (*a*) to indicate an omission; as, *e'en*, and (*b*) to denote the possessive case; as, *man's duty*, *Moses's sayings*.

**138. Brace.**—The *brace* { } is used in grouping.

|       |   |                     |   |          |   |                   |   |      |   |                          |   |
|-------|---|---------------------|---|----------|---|-------------------|---|------|---|--------------------------|---|
| Homes | { | by<br>over<br>under | } | the sea. | { | $a - (b + c) - d$ | } | Coin | { | gold<br>silver<br>copper | } |
|-------|---|---------------------|---|----------|---|-------------------|---|------|---|--------------------------|---|

**139. Brackets.**—The *brackets* [ ] are used for enclosing other characters, indicated pronunciations, matter inserted in sentences but not closely connected, and for many other purposes.

**140. Caret.**—The *caret* (^) marks the insertion of a word or a letter accidentally omitted; as, *se<sup>a</sup>prate*, Honesty is *best* *the<sub>^</sub> policy*.

**141. Cedilla.**—The *cedilla* (ç) is a mark placed under the letter *c* when it occurs before *a*, *o*, or *u*, in some Romance languages. It indicates that *c* is to be sounded like *s*; as, *garçon*, *façade*, *François*.

**142. Dieresis.**—A *dieresis* (¨) placed over the second of two adjacent vowels shows that they belong to separate syllables; as, *zoölogy*, *äerate*. This mark is usually omitted; as, *cooperate*, *zoology*, *reiterate*.

**143. Ditto Marks.**—These marks (") are used to denote that something is to be understood as repeated from immediately above. When any word or expression with its accompanying punctuation is to be repeated, the fact is indicated by writing ditto marks instead or by writing *do*. The word *ditto* is the Italian form of the Latin *dictum*, "a thing that has been said." This abbreviation is much used in book-keeping. Excepting its punctuation, it is usually repeated for each separate part of an expression; or, it may stand for an entire expression. The following will illustrate:

|                                           |            |
|-------------------------------------------|------------|
| Creditor by investment, February 1, 1893, | \$1,891.25 |
| " " ½ net gain, " " "                     | 296.38     |
| Jan. 3, To 48 yd. Union gingham, @ .12½,  | \$6.00     |
| " " 60 " Amoskeag do. ".15,               | 9.00       |

**144. Ellipsis.**—There are several kinds of marks that denote ellipsis or omissions. The principal of these are the following:

(\*\*\*\*\*), (.....), (————); as, The P\*\*\*\*\*s formerly belonged to S.....n, but they have been ceded to the U——d S——s, owing chiefly to the vigorous action of Admiral D——y.

$$(a + b)^6 = a^6 + 6 a^5 b + \dots + 6 a b^5 + b^6.$$

**145. Emphasis.**—Special attention to a statement is generally denoted by an *index*, or *fist* (☞). The term "fist" is preferred among printers; indeed, they rarely use the old name, *index*.

**146. Hyphen.**—The *hyphen* (-) has several uses: (1) to connect the elements of compound words, as, for instance,

*good-natured*; (2) to denote the syllabication of words; as, *re-al-i-ty*; (3) to show that a word is unfinished at the end of a line (see Art. 143 for an example).

**147. Paragraph.**—The *paragraph* (¶) is used in manuscript to denote that the matter following it should be separated by an interval from what precedes.

**148. Marks of Quantity.**—These are (1) the *mācron* ( ¯ ), used to denote the long sound of a vowel; as, *fāte*, (2) the *breve* ( ˘ ), denoting the short sound of a vowel; as, *ātōmic*; the *double* [ ˝ ], to denote common or doubtful quantity; as, *shōne*, *ēat*.

**149. Reference Marks.**—Letters and numbers are now generally preferred for referring to notes or other matter not strictly belonging in the text. The following were formerly much used for this purpose: (a) the *star*, or *asterisk* (\*); (b) the *dagger*, or *obelisk* (†); (c) the *double dagger* (‡); (d) the *section* (§); (e) the *parallel* (||); (f) the *paragraph* (¶). When references are sufficiently numerous on a page to exhaust these marks, they may be doubled; as (††), (§§), etc. The section and paragraph were formerly much employed to indicate subdivisions of subject matter.

**150. Tilde.**—This mark ( ~ ) is placed above *n* in Spanish words to denote that it is to be sounded like *ny*; as, *señor* [pro. *sê-nyôr'*], *mañana* [pro. *man-yah'-nah*], *cañon*.

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## USE OF CAPITALS.

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### CAPITAL LETTERS.

**151.** In order to give distinction to certain words, larger letters called *capitals* may be employed as initials. Before the invention of printing, when books were made entirely by writing, the first or *head* (*caput*, “head”) letters of principal divisions were generally embellished, and were larger

and more conspicuous than those forms ordinarily used. The matter from one capital to the next was a *chapter* (*capitulum*, from *caput*).

In the German language every *noun* formerly began with a capital letter, but in late German literature this usage is falling into discredit. Indeed, the excessive use of embellishment in printing is offensive to refined taste, just as it is in the matter of dress and many other things. A very good general principle in such matters would be: *Too little decoration is better than too much; the best taste is the simplest.*

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RULE LIV.

**152. Headings.**—*Title pages of books, headings of essays and chapters, and of magazine and newspaper articles, should be wholly in capitals.*

So many varieties of display type have been devised of late years that printers often use them where plain capitals would be in better taste.

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RULE LV.

**153. First Words.**—*Begin with a capital, the first word of a note, letter, legal or other document; of a written or printed essay, preface, tract, lecture, magazine or newspaper article; of a book, chapter, section, or paragraph; of every direct quotation or question, and of every line of poetry.*

**154.** After the initial capital of the first word in a document of the kinds indicated in the rule, the remainder of the word is usually printed in *small capitals*. If the first word is an article or other short unimportant word, the second also should be in small capitals. The following are intended to represent such first words:

ONCE upon a time there was a great king etc.

A SWEEPING criticism upon the use and abuse of etc.

WHEN King Richard was returning from the Holy Land etc.

ORTHOGRAPHY is now as well settled as it will probably etc.

**155.** This same use of capitals and small capitals is now increasingly common in the subdivisions of chapters. The following heading and subdivisions of a chapter are copied from a book lately published by a firm widely known for its excellent taste in the usages of good printing.

## CHAPTER XI.

(Heading)            COMPOUND WORDS.

(Subheads) { GENERAL PRINCIPLES  
                  { COMPOUND NOUNS MADE OF TWO NOUNS  
                  { SOME WORDS USED AS INSEPARABLE SUFFIXES

### RULE LVI.

**156. Examples and Numbered Items.**—*Begin with capitals the initial words of examples and of numbered items if they are complete sentences.*

A proverb is a wise saying; as, Honesty is the best policy.

**157.** When items are mere words, phrases, or clauses of no special prominence, capitals are unnecessary.

Letters are divided into two classes; (1) vowels, (2) consonants.

Astronomers tell us (1) that the surface of Jupiter is nearly red hot; (2) that it is incapable of supporting organic life; (3) that etc.

In technical and other treatises, subjects of chief interest, when given as numbered items, require capitals.

In the following chapter we shall treat; (1) of Exponents, (2) of Radical Quantities, (3) of etc.

With respect to matters that belong under this rule, usage is by no means uniform. Taste and consistency must determine what is best in each case.

### RULE LVII.

**158. Quoted Titles.**—*In quoting titles of books, essays, poems, etc., capitalize nouns, pronouns, adjectives (not articles), verbs and adverbs.*

Whitney's "Life and Growth of Language"; Tyndall's "Hours of Exercise in the Alps."

**159.** The foregoing is the rule in common use, but it is often inexpedient in practice. A late writer gives the following rule as better than that given above:

*In headings capitalize all important, emphatic, and contrasted words.*

When it is remembered that a common usage is not to capitalize *prepositions, conjunctions, and articles*, the need for the rule just given will be seen. In titles or heads of chapters, words usually unimportant become important on account of *emphasis, contrast, etc.*

Acting WITH and Acting AGAINST.  
Concerning the Use of "A" and "An."  
Should it be "Of" or "From" ?

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#### RULE LVIII.

**160. Names of Deity.**—*Names and titles of God and Christ should begin with capitals.*

Jehovah, Father, Creator, Son of God, Almighty, Supreme Being, First Cause, Infinite One, etc.

**161.** Adjectives used with names of Deity require no capitals unless they are to be regarded as a necessary part of the names. Hence,

The all-wise Father, the divine Master, the merciful Father, LORD God omnipotent.

The following are taken from a recent edition of the Bible:

Lord God Almighty (in address), the Most High, the Holy One, the King of glory, the God of heaven, I am the good shepherd, that great Shepherd, the God of peace, Son of man, Lord of lords and King of kings, etc.

These will serve to show that modifying phrases should not in general be capitalized.

A pronoun having as antecedent some name of Deity need not for that reason alone be capitalized. This is done to an absurd extent, especially in printed hymns and prayers.



RULE LIX.

**162. Roman Numerals.**—*Numbers required in referring to passages in books are sometimes denoted by capital letters.*

Spencer's "Sociology," Vol. II, Part-V, Chap. VIII, § 494, p. 400.

Later usage seems to prefer small letters.

Whatley's "Logic," book ii, ch. iii, § v, p. 118.

References to passages in the Bible are now generally given in the following manner:

I Ki. 3:1; Judg. 8:8-10; Matt. 7:9, 12-15; 12:8-15.

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RULE LX.

**163. Proper Names.**—*Begin all proper names with capitals.*

Albert, Napoleon, Russia, the Pacific, August, Saturday, Easter.

**164.** When a name is made up of two or more elements one of which is an ordinary class name, only the specific element should be capitalized.

The Arctic ocean, the Spanish main, the Dead sea, Aleutian islands, Yukon river, Decoration day, the sabbath day or the Sabbath day, Wall street, Fifth avenue, etc.

Usage in this matter is by no means uniform, but economy in the use of capitals is generally better than the opposite practice. In naming streets, well known buildings or other structures, it is common to begin every element with a capital.

Washington Avenue, Park Row, Brooklyn Bridge, Bunker Hill Monument, etc.

**165.** When the specific element of a geographical name follows the generic, and no article precedes, both should usually begin with capitals; as, *Lake Como*, *Mt. Washington*, *Rio Grande* (*rio* = river), *Cape May*, etc. But we should write, the *river Thames*, the *lake Victoria Nyanza*, the

*peninsula of Arabia, the state of New Jersey, the land of the Midnight Sun or midnight sun, the land of Nod, of bondage, of promise, etc.*

Words denoting direction, when used to name countries or districts, should have initial capitals.

They live in the *South*, the trappers of the *Northwest*, the *Orient*, the *Occident*, the *Levant*, the *Far West*, the *Boreal* regions, etc.

**166.** The names of the chief of the evil spirits and the places and characters of mythology should begin with capitals when they are used strictly as proper names: the same is true of the constellations; as, *Satan, Zeus, Pluto, Hades, Gehenna, Sheol, Venus, Somnus, Belial, Orion, Libra, Elysium*, etc.

Exceptions to this are, *devil, heaven, hell, paradise, purgatory, pandemonium*, and some others of very frequent use.

**167.** When a compound word contains an element derived from a proper noun, that element should begin with a capital only when a hyphen precedes.

Antichrist or antichrist, post-Homeric, Preraffaelite, preadamite, antenicene, etc.

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#### RULE LXI.

**168. Sacred Writings.**—*Expressions used to denote writings regarded as sacred, or any portion of such writings, should be written with initial capitals.*

The Holy Bible, the Good Book, the Sacred Scriptures, the Old Testament, the Pentateuch, the Koran, the Zend-Avesta, the Vedas.

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#### RULE LXII.

**169. Derivations from Proper Names.**—*Words derived from proper names generally begin with capitals.*

Hebraic, Jovian, Romance, Brahminic, Teutonic, Mohammedan, Spanish, Elizabethan, etc.

**170.** Many words derived from proper names are now written with small initials.

Damask, china, simony, stentorian, herculean, tantalize, hector, philippic, boreal, argosy, cyclopean, hermetical, epicure, cashmere, champagne, oceanic, hymeneal, mercurial, volcanic, etc.

The names of the elements and of minerals, whether derived from proper names or not, should begin with small letters; as, *gallium*, *scandium*, *danaite*, *caledonite*, etc.

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RULE LXIII.

**171. Zoological Names.**—*In writing the double scientific names of animal organisms, only the first of generic element should be capitalized.*

*Crotalus horridus* (rattlesnake), *Salmo clarkii* (trout of Columbia river).

Even when a variety term is added it should always be written with a small initial.

*Athya ferina*, var. *americana* (Red-headed Duck).

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RULE LXIV.

**172. Botanical Names.**—*Generic names in botany should always begin with capitals, and specific names also, if they are derived from proper names.*

*Claytonia Virginica*, *Epigæa repens*, *Fragaria Virginiana*, var. *Illinænsis*.

**173.** It is unfortunate that there should be a difference in the matter of capitalization between botanical and zoological names. But it should be noted that some standard works are abandoning initial capitals for specific names in botany. Thus, in Loudon's "Encyclopedia of Botany" specific terms derived from the names of countries are written without capitals; as, *persica*, *japonica*, *californica*, *jamaicensis*, *chinensis*, etc. This is as it should be, and it is to be hoped that the usage in botany may soon conform with that in zoology. Specific botanical terms derived from the names of persons are, however, generally capitalized.

## RULE LXV.

**174. Personification.**—*In vivid personification, the personified noun should begin with a capital.*

"With eyes upraised, as one inspired,  
Pale Melancholy sate retired."—*Collins.*

"And Melancholy marked him for his own."—*Gray.*

This usage is less common now than formerly, and is confined almost entirely to poetry. Even there, the best writers employ it but rarely. The following seem better as their authors give them, and yet the personification is strong in each:

"Friends depart, and memory takes them  
To her caverns, pure and deep."—*Bayly.*

"Moping melancholy,  
And moon-struck madness."—*Milton.*

It was formerly the rule to capitalize the following: *nature*, the *seasons*—*spring, summer, autumn, winter, time*, the *hours, dawn, night*, the *graces*, the *muses, music*, and many other inanimate things, especially in poetry. This, however, is not now considered in the best taste, unless the personification is peculiarly strong.

## RULE LXVI.

**175. Terms Defined.**—*Words to be defined or explained are either capitalized or printed in heavy type or in Italic.*

A Verb is a word etc. A **verb** is a word etc. A *pronoun* is a word that denotes persons or things without naming them.

Under this rule may be included ordinary words occurring in the body of the text, and regarded as of extraordinary importance.

The region was in the heart of Ethiopia near the source of the river Zaire. Over the region there brooded a Presence—a Shadow, weird, intangible, oppressive.

It should be remarked that this is one of the tricks or devices employed in what has been contemptuously called "fine writing." For true excellence the ordinary resources of expression are always sufficient [see, however, rule LXVIII].

## RULE LXVII.

**176. Titles.**—*Titles of honor, respect, and office should begin with capitals.*

His Honor the Mayor, His Excellency the Governor, Your Royal Highness, Dear Sir, My dear Madam, etc.

When used in a specific sense, as in rules, reports, and documents, such words as *president, chairman, directors, committee, school, institution, congress*, etc. should be capitalized; in ordinary generic use, small letters should be used.

Official or honorary titles, when prefixed to proper names, should have initial capitals.

Professor Whitney, President McKinley, Admiral Dewey, Governor Roosevelt, Peace Commissioner Schurman, Pope Leo, Secretary of State John Hay.

Prefixed terms denoting mere relationship should begin with small letters; as, *cousin John, aunt Mary, uncle Smith*. When, however, these words do not denote real but official relationship, as is the case of officials in the Roman Catholic church, capitals are required; as, *Brother Azarias, Sister Dorcas*, etc.

## RULE LXVIII.

**177. Important Words.**—*Words and expressions that for any reason are of special importance, are capitalized in the same manner as quoted titles.*

Such are the following:

(a) *Events.*

The Siege of Troy, the War of the Rebellion, the War of the Spanish Succession, Battle of Manila Bay.

(b) *Epochs.*

The Renaissance, the Age of Stone, the Reformation, the Christian Era.

(c) *Phenomena.*

The Milky Way, the Gulf Stream, the Aurora Borealis, the Midnight Sun.

When such matters are introduced informally, and without obvious intention to emphasize their importance, unneces-

sary capitals are to be avoided. It is by discriminating carefully in such cases that a writer may show his good taste.

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RULE LXIX.

**178. I and O.**—*The pronoun I and the interjection O should always be capitals.*

The interjection *oh* should not be written with a capital, unless, as is often the case, it begins a sentence or a line of poetry.

# LETTER WRITING

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## MATERIALS, AND FORM OF LETTERS

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### MATERIALS

**1. Paper.**—Few of the many varieties of paper are suitable for correspondence. In general, the style of paper depends in some degree on the character of the correspondence; paper suitable for business letters is not always permissible for social letters.

Formerly, *note paper* with four pages to the sheet was used both for business and social letters; at present, nearly all business letters are written on *letter paper* consisting of single sheets. Either note paper or letter paper may be used in social correspondence. Letter paper varies in size from 8 in.  $\times$  10 in. to 9 in.  $\times$  11 in.

A full sheet of paper should be used, no matter how short the letter. Foolscap paper should never be used for letters, either business or social.

The only color in perfectly good taste for business letters is pure white or a cream-tint, although many large concerns use paper of other colors, such as light tones of yellow, blue, or gray. In social correspondence, ladies, but not gentlemen, may use paper in delicate tints of almost any color, with envelopes to match.

Good taste permits the use of ruled paper, but unruled paper is to be preferred. If one cannot write straight, a sheet ruled in heavy lines may be placed as a guide under the unruled paper.

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The paper, and in fact all materials employed in letter writing, should be of good quality. A letter written on a cheap paper with pale ink is sure to give the recipient an unfavorable impression. On the other hand, a letter written on good paper in neat and careful handwriting is certain to redound to the credit of the writer. Applications for important situations have been thrown aside without consideration merely because of the poor quality of the letter paper. A prospective employer reasons justly that a person careless about his correspondence is likely to prove unsatisfactory.

For business letters, *bond* paper is very largely used. This paper is tough and durable and may be obtained in any desired thickness. Paper with a slightly roughened surface is preferred by many writers. Avoid thick unsized papers that allow the ink to spread; and, above all, avoid cheap, glossy, blue-white note paper with a stamped trade-mark in one corner of the sheet.

**2. Envelopes.**—The envelope should correspond in size, quality, and color with the letter paper. In size, the length of the envelope should be slightly greater than the width of the sheet of note paper, and for letter paper the length of the envelope should slightly exceed one-half the length of the sheet. The envelopes most commonly used in business correspondence are: No. 6,  $3\frac{3}{8}$  in.  $\times$  6 in., and No. 6 $\frac{1}{2}$ ,  $3\frac{5}{8}$  in.  $\times$  6 $\frac{1}{2}$  in. For legal documents, manuscripts, and official communications from the government, the official envelope (about 4 in.  $\times$  9 in.) is used.

**3. Ink.**—Black ink is now almost universally used in all correspondence, and it is considered in much better taste than colored inks, one of the objections to the latter being their liability to fade. Letters to be copied are written with copying ink, which will give one or more copies of the letter when it is placed in the letter press. In contact with moisture, copying ink smears and spreads; it should never be used, therefore, for letters that are not to be copied.



**PARTS OF A LETTER**

4. The essential parts of a letter are: (*a*) the heading, including date; (*b*) the address; (*c*) the salutation; (*d*) the body; (*e*) the complimentary close; (*f*) the subscription, or signature; (*g*) the superscription, or outside address.

The incidental parts are: (*i*) the postscript; (*j*) the nota bene; (*k*) the enclosure; (*l*) the stamp; (*m*) the return directions.

The address and salutation together—when the address is placed at the top of the letter—constitute the **introduction**.

The complimentary close and subscription—and the address when placed at the close of the letter—constitute the **conclusion**.

5. **General Form.**—The following letter and diagram show the usual arrangement of the various parts of a business letter:

(Heading and Date)

540 Sewell St., PORTLAND, MAINE,  
Feb. 22, 1899.

(Address)

MR. JOHN W. PLAYFAIR,  
President First National Bank,  
558 Jackson Boulevard,  
Chicago, Ill.

(Salutation)

DEAR SIR:

(Body)

Mr. George Williams of your city has called to interest me in the purchase of a large tract of timber and mining land in Northern Wisconsin. Mr. Williams impresses me favorably, and his propositions appear reasonable on their face.

I have, however, deferred giving him a final answer till I hear from you regarding his standing in business circles in Chicago. He speaks of you as an acquaintance, and since I claim you as a friend, your advice will be welcome and valuable.

(Complimentary Close)

Very sincerely yours,

(Signature)

WILLIAM HUTCHESON.

## DIAGRAM OF THE PARTS OF A LETTER

|                                         |                        |
|-----------------------------------------|------------------------|
|                                         | (PLACE OF EXAMINATION) |
| (HEADING)                               | { Scranton, Pa.,       |
|                                         | (DATE)                 |
|                                         | Jan. 1, 1906.          |
| (ADDRESS)                               |                        |
| United States Civil Service Commission, |                        |
| Washington, D. C                        |                        |
| (SALUTATION)                            |                        |
| Gentlemen:                              |                        |
|                                         | (BODY OF LETTER)       |
|                                         |                        |
|                                         |                        |
|                                         |                        |
| (PARAGRAPH LINE)                        | (BODY OF LETTER)       |
|                                         |                        |
|                                         |                        |
|                                         |                        |
| (MARGINAL LINE)                         | (BODY OF LETTER)       |
|                                         |                        |
|                                         |                        |
|                                         |                        |
|                                         | (COMPLIMENTARY CLOSE)  |
|                                         | Respectfully yours,    |
|                                         | (SIGNATURE)            |
|                                         | J. H. 50916.           |

**THE HEADING**

**6.** The heading includes both the place and the time of writing; as, "540 Sewell St., Portland, Maine, Feb. 22, 1899."

In business letters, the heading should usually occupy two lines; in social letters, it may occupy two or three and sometimes four lines—two or three for the place, and one for the time. If the heading is short, it may be written in a single line, and it should be begun a little to the right of an imaginary vertical line down the middle of the sheet.

When there is no printed letter head, there should be about as much of the letter above the middle of the sheet as below.

As to dates, the form generally employed in America is "Feb. 22, 1899." In Great Britain and her colonies, the form "22 Feb. 1899" is common. All letters, notes, cards, missives epistolary of every kind, should be dated.

**7. Punctuation.**—The parts of the heading are separated by commas; a period is placed after each abbreviation and at the end of the heading. The numeral indicating the day of the month should not be followed by *d*, *st*, or *th*; thus, "May 3, 1899," instead of "May 3d, 1899." In such an expression as, "Your letter of the 15th inst. is at hand," the suffix is added.

**8. Specimens of Headings.**—Various forms of headings are shown in the following:

FLINT, MICH., June 3, 1897.

ELSIE, CLINTON CO., MICH.,  
Dec. 20, 1895.

623 Washington Ave.,  
SCRANTON, PA.,  
Jan. 5, 1899.

Lithia Springs,  
SHELBYVILLE, ILLINOIS,  
July 4, 1898.

In case the writer and his correspondent live in the same city, the subjoined form may be used:

528 JEFFERSON AVE.,

March 1, 1899.

ELM PARK, March 9, 1899.

The following are examples of printed letter heads:

PENNSYLVANIA  
OFFICE OF THE  
SECRETARY OF THE COMMONWEALTH  
HARRISBURG

October 22, 1898.

INTERNATIONAL TEXTBOOK CO.  
Proprietors

INTERNATIONAL CORRESPONDENCE SCHOOLS  
of Scranton, Pa., U. S. A.

Industrial Science Taught by Mail

SCRANTON, PA., U. S. A., Mar. 24, 1899

E. L. KELLOGG & CO.  
Educational Publishers,  
61 East Ninth Street, New York.

Dec. 29, 1898.

**9. Date at the End of a Letter.**—The writing of the place and date at the lower left corner, though quite admissible in social letters, is, in business letters, annoying to persons that desire to note at once the date of the letter.

Here is an example of the heading placed at the end of a social letter:

Your sincere friend,

ANDREW JACKSON SMITH.

920 Jackson Boulevard, Chicago, Ill.,  
April 6, 1899.

---

#### ADDRESS

**10. The address**, when complete, contains the name, title, and residence of the person to whom the letter is sent. The **salutation** is the greeting, as "Dear Sir," "Sir," "My dear George," and the like, with which it is usual to begin a letter.

An example of a complete address is shown in the letter of Art. 5. The first line contains the name and title,

"Mr. John W. Playfair"; the third and fourth lines contain the residence, "558 Jackson Boulevard, Chicago, Ill." By the term *residence* is meant the place where a person gets his mail—his post-office address.

In business correspondence, the address should never be omitted. The envelope may be torn or thrown away, and the letter must be consulted for the address to the reply. Every business letter should contain the full address of both the writer and the person to whom the letter is written.

---

#### SALUTATION

11. In letters to strangers the usual salutation is "Sir" or "Madam"; less formal are "Dear Sir" or "Dear Madam." "Sir" is the correct salutation in addressing such officials of the Government as have no special title inherent in the offices they hold. When "Sir" is the salutation, the complimentary close should be "Yours very truly," or something correspondingly distant.

Etiquette requires that the President of the United States should be addressed on the envelope as follows:

TO THE PRESIDENT,  
Executive Mansion,  
Washington, D. C.

Inside, the salutation should be:

MR. PRESIDENT:—I have the honor, etc.

Judges, Congressmen, Senators, members of the President's cabinet, and some other government officials are entitled to the prefix "Honorable." Usage has given the same title to members of state legislatures as well as to state and city officials of various grades.

A cabinet officer is addressed thus:

THE HONORABLE, THE SECRETARY OF STATE,  
Washington, D. C.

SIR:—I have the honor, etc.

When the person addressed has several honorary titles, give only the highest; thus,

REV. HENRY WARD BEECHER, LL.D., not A.B., A.M., D.D., LL.D.

Except in addressing lawyers, the title Esq. is not considered in good taste; in this country, it is without meaning. As a rule, to which there are some exceptions, a name should not be both preceded and followed by a title, as

HON. HENRY P. BROWN, Esq.

The governor of a state is addressed as His Excellency:

HIS EXCELLENCY, HORATIO SEYMOUR,  
Governor of New York,  
Albany, N. Y.

The French equivalent of *gentlemen* is *messieurs*, abbreviated Messrs.

MESSRS. BROWN, JONES, & Co.,  
RICHMOND, VA.

GENTLEMEN:—I have your favor of the 16th inst., etc.

The character of the salutation should correspond with the writer's relation to the person addressed. Strangers may be addressed as "Sir," "Dear Sir," or "Madam"; acquaintances, as "Dear Sir," "Dear Mr. Smith," "Dear Miss Franklin," etc. Friends may be addressed, "Friend Maynard," "Friend Margaret," "Dear Friend," "My dear Eaton," etc. Near relatives and intimate friends may be addressed as "My dear Father," "My dear Edward," "Dearest Mary," etc. Good taste will usually dictate the proper salutation in any given case.

**12. Position and Wording of the Address.**—The address is placed either at the beginning or at the end of the letter, in accordance with the following rules:

1. In *business* letters, the address should be placed at the beginning of the letter, preceding the salutation.

2. In *official* letters, the address may occupy either position.

3. In letters not of a business nature, the address should preferably be placed at the top, if the person addressed is a stranger or even an acquaintance with whom the writer is not intimate.

4. Because of the formality in placing the address at the top of a letter, it may be placed at the bottom in letters to intimate friends or near relatives.

The proper arrangement of the address is shown in the specimen addresses, Art. 15. The first line of the address begins at about  $\frac{1}{2}$  inch from the left edge of the sheet.

**13. Position of the Salutation.**—If the address is placed at the end of the letter, the salutation occupies the position usually given to the first line of the address. If the address consists of two lines, the salutation may be begun about 1 inch to the right of the initial letter of the second line of the address. When, however, the address consists of three or more lines, it is preferable to begin the salutation immediately under the initial letter of the first line of the address.

**14. Punctuation.**—The items of the address are separated by commas, and the address as a whole, whether it contains the name alone or the name and residence, is followed by a period. The salutation is usually followed by a colon, though frequently the comma is used instead. The colon is rather more formal than the comma. If the body of the letter begins on the same line as the salutation, the comma or colon, whichever is used, should be followed by a dash; when the letter begins on the line below the salutation, and the colon is used, the dash should be omitted. When the comma is used, however, it should always be followed by a dash.

All abbreviations are followed by periods.

All important words of the introduction begin with capital letters; but the word *dear* in "My dear Friend" or like expressions is not generally written with a capital.

**15. Specimens of Introductions.**—The following are some specimens of the introductory portion of a letter.

DEAR FRIEND HILL,—

Your very much esteemed letter has given me genuine satisfaction, etc.

MR. JOHN S. FORDEN,  
Bangor, Me.

DEAR SIR,—In reply to your favor, etc.

MR. T. J. FOSTER,  
President International Correspondence Schools,  
Scranton, Pa.

DEAR SIR:—I have the honor to enclose, etc.

MESSRS. G. W. PORTER & SONS,  
Contractors and Builders,  
Rochester, N. Y.

GENTLEMEN:—I beg to enclose plans, etc.

HON. ROSCOE CONKLING,  
U. S. Senator,  
Washington, D. C.

SIR:—I beg to call your attention, etc.

A lady, married or single, with whom one is not at all or only slightly acquainted, should be addressed as Madam or Dear Madam.

---

#### THE BODY OF THE LETTER

**16.** The body of a letter is the actual communication. It follows the salutation, and begins on the same line with the salutation or on the line below, according to the taste of the writer. As a rule, the body should begin on the same line if the address occupies three or more lines, and on the line below if the address occupies only one or two lines.

**17. The Margin.**—On the left side of the sheet, there should be a margin between the edge of the sheet and the beginning of the lines of writing. The width of this margin may vary from  $\frac{1}{4}$  to  $\frac{3}{4}$  inch, according to the writer's taste. Care must be taken to make the margin of uniform width throughout the length of the page. Except the first lines of paragraphs, the first letter of every line, including the first line of the address and the salutation, should begin at the marginal line. The first line of a paragraph should begin from  $\frac{1}{2}$  inch to 1 inch to the right of a marginal line. There should be no blank margin along the right edge of the sheet.



## THE CONCLUSION

**18.** The **complimentary close** follows the body of a letter and immediately precedes the signature. The place for it is one line or space below the last line of the body of the letter. It should generally begin about  $\frac{1}{2}$  inch—on letter paper,  $\frac{3}{4}$  inch—farther to the right than a paragraph. As to form, the complimentary close should correspond to the salutation, and like the salutation must depend on the relation between the two parties to a letter. The salutations “Dear Sir” and “Dear Madam” call for “Yours truly,” “Very truly yours,” “Yours sincerely,” “Yours faithfully,” and so on. The more familiar the salutation is, the more so should be the corresponding complimentary close. It would be absurd to begin a letter with “Sir” and close it with “Devotedly yours,” to begin with “My dear Friend” and close with “Very respectfully yours.”

The ordinary complimentary close used by the officials in Washington, and indeed in formal correspondence generally, is “Yours respectfully.” In all cases of doubt, it is better to err in the direction of too much ceremony than of too little.

**19.** Some forms of complimentary close are the following:

|                         |                       |
|-------------------------|-----------------------|
| Yours truly             | Very sincerely yours  |
| Yours very truly        | Yours fraternally     |
| Faithfully yours        | Affectionately yours  |
| Very respectfully yours | Your loving father    |
| Yours very faithfully   | Your friend           |
| Yours sincerely         | Your affectionate son |

**20.** The **subscription** or **signature** should follow the complimentary close on the next line and should end at or near the right edge of the sheet.

In regard to the signature, two points should be observed: (1) write the name in full; (2) make the signature legible. The name should be written in full, so that if through unforeseen circumstances the letter is sent to the dead-letter office it may be returned to the writer. Of course, if a letter contains nothing of importance, it may be signed “John”

or "Tom," or "Mary"; but if the letter has any value to the writer, particularly if it contains money, the full name and residence of the writer should be given.

In writing to a stranger, a lady should indicate by her signature not only her sex, but whether she is married or single. This may be done by prefixing "Miss" or "Mrs." to the name. If the writer considers such use of the title questionable, the title may be enclosed in parentheses; thus: "(Miss) *Mary Saunders*."

**21. Punctuation.**—The complimentary close is followed by a comma and the signature by a period. When the complimentary close is long and is arranged in several lines, the parts are separated by commas. Each line of the complimentary close begins with a capital letter. In other respects, the ordinary rules are followed in the use of capitals.

**22. Forms of Conclusion.**—Some forms of conclusion are submitted:

Very respectfully yours,  
GEORGE FIELD.

Very truly yours,  
COOPER, COMMINGS & Co.  
Per D.

I am, Sir, with much consideration,  
Your obedient servant,  
NORMAN HOWARD.

I have the honor to be,  
Your Excellency's obedient servant,  
M. C. CAMERON.

I beg leave to subscribe myself with profound respect,  
Yours faithfully,  
GEORGE ELIOT.

---

#### THE SUPERScription

**23. The superscription** is the address written on the envelope for the postmaster and letter carrier to note. Like the address, the superscription consists of three parts: the name, the title, and the residence.

**24. Arrangement.**—The first line of the superscription contains the name and title. It should be written midway

between the upper and lower edges of the envelope. If the person addressed has an official or business position, this may occupy the second line; otherwise, the first item of the residence should be placed there. Each item of the residence should occupy a separate line, but if the superscription is long, the abbreviation for the state may be written on the line with the city. Each line after the first should begin far enough to the right of the line above it to have all begin in the same straight line. The end of the last line should be near the lower right corner of the envelope. Care should be taken to have the lines parallel to the lower edge of the letter and the same distance apart.

If a letter is addressed to one person in care of another, the words "Care of ——" may be placed in the lower left corner on a level with the last line of the superscription.

**25.** The accompanying illustration shows a specimen superscription:

|                                                           |                                                                                                                                                                                                                                                                                    |
|-----------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Return in 5 days to<br>540 Sewell St.<br>Portland, Maine. | <div style="border: 1px dashed black; width: 100px; height: 50px; margin: 0 auto 20px auto; text-align: center; line-height: 40px;">Stamp</div> <p><b>MR. JOHN W. PLAYFAIR,</b><br/><br/>President First National Bank,<br/><br/>558 Jackson Boulevard,<br/><br/>Chicago, Ill.</p> |
|-----------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**26. Points to be Observed.**—The residence should be fully and clearly indicated in the address. Millions of pieces of mail matter are annually sent to the dead-letter office because of careless or illegible addresses. There are many post offices in the United States of America bearing the same name, but situated in different states. In such cases, it is advisable to spell out the name of the state.

**27. Punctuation.**—The items of the superscription are separated by commas. A title following a name should be separated from it by a comma, and two or more titles in succession should be separated by commas. All abbreviations should be followed by periods, and a period should be placed at the end of the superscription. In nearly all cases, every word of the superscription begins with a capital letter. The punctuation and capitalization in the following superscriptions should be carefully noted.

**28. Examples of Superscription.**—The following should be carefully studied:

MESSRS. LEE, LINDSEY, & CO.,  
315 Broadway,  
New York, N. Y.

ALEXANDER BENNETT, ESQ.,  
Springfield, Ill. Box 81.

MR. & MRS. E. W. WHITE,  
28 Madison Ave.,  
Dallas, Texas.

MR. PETER PATERSON, (Builder),  
Harrisburg, Pa.

W. C. WELDON, ESQ.,  
Counselor at Law,  
St. Louis, Mo.

HON. WILLIAM CONNELL, M. C.,  
House of Representatives,  
Washington, D. C.

MISS ETHEL ARMITAGE,  
Urbana, Ohio.

S. E. Dobbs, Esq.

---

#### THE POSTSCRIPT

**29.** This term comes from the Latin *post scriptum*, "written after"; its abbreviation P. S. is almost always used. The ordinary and obvious use of the postscript is the addition to the letter of something thought of or occurring after the letter is written and signed. The postscript, however, may be, and often is, used for emphasis.

Try in general to say what you desire to say in the body of a letter, and avoid postscripts. The frequent use of postscripts lessens their value. Never write a message of affection, congratulation, or condolence as a postscript; for what might be a compliment in the body of a letter may prove an insult if written as a postscript.

---

#### THE NOTA BENE

**30.** Sometimes at the close of a letter occurs the form "N. B." followed by a sentence or two, or even more, of some special significance. The words *nota bene* are Latin and mean "note well" or "note specially." The abbreviation is N. B., the usual form in use. Like the postscript, the nota bene follows the completed letter; that is, it comes below both the signature and the address, and may come before or after the postscript. Its use is to call special attention to a point or a view that the writer thinks his correspondent may fail to appreciate.

---

#### FOLDING

**31.** Careless or neglectful folding gives the letter an appearance of disorder. The illustrations here given show the proper methods of folding for note sheets, letter paper, and legal cap.

To fold a note sheet, turn the bottom of the sheet upwards, making the crease at about one-third of the length of the sheet from the lower edge; then turn the top of the sheet downwards so that the top edge will nearly or quite reach the crease first made. By this method, the sheet is divided into three nearly equal sections, as shown in Fig. 1, and the writing on the first page is concealed.

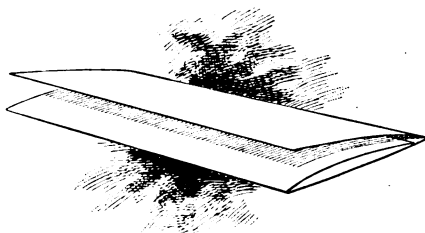


FIG. 1

The method of folding a letter sheet is shown in Fig. 2.

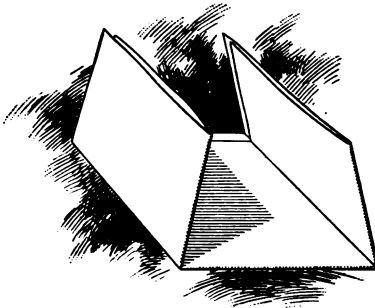


FIG. 2

Turn the bottom of the sheet upwards so as to cover all but  $\frac{1}{2}$  inch or less of the sheet and form the crease near the middle of the sheet. Next, turn the right edge of the paper to the left, making the crease about one-third of the width of the sheet from the right edge, and fold the remainder of the sheet from

the left so that the left edge will come about to the crease on the right.

When an official envelope is used for a letter sheet, fold the bottom of the sheet upwards and the top downwards, thus dividing the sheet into three nearly equal sections. The writing will then be concealed.

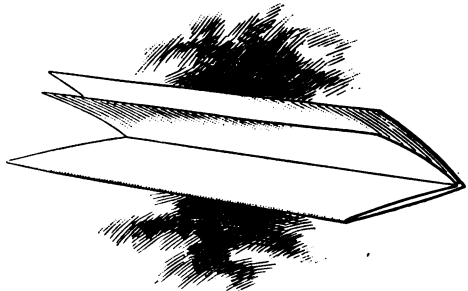


FIG. 3

The usual method of folding a sheet of legal cap is shown in Fig. 3. Turn up the bottom of the sheet so that the lower edge meets the top edge; then fold the upper half of the double sheet down over the lower half.

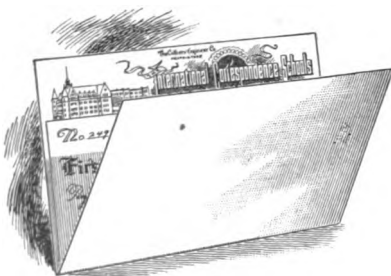


FIG. 4

Small enclosures like checks, receipts, etc. are laid on the sheet and folded with it. If placed in the envelope separately, the enclosure is liable to be

cut or torn when the letter is opened, or it may be overlooked

when the letter is removed. Larger enclosures, as invoices and statements, are folded separately. Fig. 4 shows the proper method of folding a small enclosure in a letter sheet.

In folding, take care that the edges are even and that the folds are pressed down flat so as to give the letter a tidy appearance. A paper knife is to be preferred to the thumb or fingers in making the folds.

**32. The Insertion of the Letter.**—To insert the letter properly, take the envelope in the left hand with the opening to the right and the face down. Insert the folded letter with the right hand, putting in the last folded edge first. If the letter is inserted in this manner, it can be removed from the envelope easily; if the folded edge is put in last, the corners are liable to catch when the letter is taken out.

The envelope should be opened by cutting or tearing open the top edge; then if the letter has been properly inserted, it will, when removed, be right side up.

---

#### THE STAMP

**33.** The stamp is placed in the upper right corner of the envelope about  $\frac{1}{8}$  or  $\frac{1}{4}$  inch from the end and an equal distance from the upper edge. In affixing the stamp, take care that it is right side up and that its edges are parallel with the edges of the envelope.

Be careful that the amount of postage is sufficient; the collection of extra postage at the delivery post office is an annoyance to the postal clerk or carrier as well as to the recipient of the letter.

---

#### THE RETURN DIRECTIONS

**34.** To insure the return of a letter to the writer in case of non-delivery, the address of the writer should be written or printed in the upper left corner of the envelope or across its left margin. The address of the sender on the envelope is tantamount to a request to return the letter if it fails of delivery.

Business houses having extensive correspondence generally use *special-request* envelopes. These have printed on them the address of the sender with a request to return the letter in 5 or 10 days if not delivered. The stamped envelopes furnished by the post-office department have a printed special request with a blank for the address of the sender. If the return directions are omitted, the letter, if not delivered, must be sent to the dead-letter office.

We subjoin some forms of return directions that have fallen under our notice. A simple form is preferable to one more elaborate.

RETURN TO BOX 893  
CINCINNATI

Return to SECRETARY OF STATE,  
HELENA, Montana,  
If not delivered within 10 days

CITY OF NEW YORK  
OFFICE OF THE CITY CLERK  
CITY HALL

FROM  
SUCCESS  
COOPER UNION  
NEW YORK CITY

RETURN IN TEN DAYS TO  
INTERNATIONAL CORRESPONDENCE SCHOOLS  
SCRANTON, PA.

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## COMPOSITION OF LETTERS

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### INVENTION AND EXPRESSION

**35.** In any composition, two things are required: (1) Finding something to say—*invention*. (2) Saying it—*expression*.

**36. Invention.**—As applied to a written composition, *invention* signifies the thinking out of the matter to be written. In letter writing, as opposed to other forms of composition, invention is comparatively easy. Before beginning a letter, one usually knows what should be said; the chief labor consists in finding proper expression. Attention should be paid to the orderly arrangement of the material, even in the most informal social letter. Before



beginning a letter, think over what you want to say, so that postscripts will not be necessary. The essential points should be presented in a free and natural manner. In the case of important letters, it is best to note on paper and arrange the various points; and then, having made a rough draft of the letter, revise and rearrange the topics and condense the sentences until you are satisfied that the letter cannot be improved; then make a neat copy.

**37. Expression**, in letter writing, embraces the following subjects: (1) *spelling*; (2) *diction*, or use of words; (3) *construction of sentences*; (4) *punctuation*; (5) *paragraphing*.

---

#### SPELLING

**38.** Misspelling is one of the common faults of English letter writing. Many persons speak correctly enough whose writing is atrociously bad. Men claiming to have good education, and elected perhaps on the strength of that claim to some public office, are often unable to express themselves in writing without shocking those that read their productions.

Still, correct spelling is easily enough acquired. By way of counsel to any one desirous of becoming an accurate speller we would say:

1. Read well-written books and periodicals.
2. Copy from well-written books and periodicals.
3. Consult a good dictionary in all cases of doubt.
4. Acquire the habit of scrutinizing words with respect to the letters that compose them.

---

#### DICTION

**39. Diction** deals with the choice and use of words. A person's diction is said to be good when he uses only words that are reputable and that convey his exact meaning; his diction is faulty if he uses words of questionable standing, foreign words and phrases, or slang, or if he uses words in a sense not ordinarily understood.

In letter writing, the rules of diction are by no means so rigid as in most other forms of written composition. In

general, about the same words should be used in writing to a person as in conversation with him. Such technical or colloquial words as may be freely used in a letter would not be permissible in an essay or other formal composition. It is not to be inferred, however, that a careless use of words is permissible in letter writing.

Diction may be considered under three heads; viz., *purity*, *propriety*, and *precision*.

**40. Purity** consists in the use of words that are sanctioned by good usage and are familiar to the great body of educated persons—words in current and reputable use.

The following are a few points to be observed in the use of words and phrases:

*Obsolete* words, that is, words that were once in current use but have fallen into disuse, should be avoided. Many words are still used in poetry and historical novels that are obsolete in conversation or letter writing. Such are: *ere* for *before*, *vale* for *valley*, *sooth* for *true*, *twain* for *two*, etc.

*New words* are to be used cautiously. Many new words are coined to meet the requirements of scientific research; these are usually received readily, soon acquire good standing, and may be used without hesitation. Many new words are coined by newspapers or by eccentric and irresponsible writers to fill a real or fancied blank in the language or in an effort to say things smartly or humorously. Some of these words survive and are finally accepted; others are discarded or remain of doubtful reputation. It is well in all forms of composition to refrain from using new words until they become well established.

*Slang* is always undignified if not positively vulgar, and should be rigidly shunned. The excessive and indiscriminate use of such expressions as “splendid,” “stunning,” “immense,” and “just lovely” is a practice closely related to the use of slang.

*Foreign* words and phrases are to be avoided, except words like *employe*, *quorum*, *nom de plume*, etc., which through long usage have become as familiar as English words.

**41. Propriety** consists in the use of words in their generally understood sense. In letter writing, propriety is of even more importance than purity. Technical, foreign, or provincial words, or even slang may be used, and though the letter may be undignified and faulty from a literary standpoint, it may be perfectly intelligible to the writer. But if the words used, even though they satisfy all the requirements of purity, do not convey the desired ideas, there is risk of being misunderstood.

To illustrate what is meant by propriety, a few examples are given of the proper and improper use of words:

*Creditable* means worthy of approbation, reputable; thus, "The boy's work is *credible*." Frequently, however, this word is incorrectly used for *credible*, which means worthy of belief. "A *credible* witness testified." This is an example of a mistake in the use of words similar in form or derived from the same source; other examples are: purpose for propose; avocation for vocation; contemptuous for contemptible; healthy for healthful; affect for effect; exceptionable for exceptional; continuous for continual; emigrant for immigrant; revenge for avenge.

**42. Precision** consists in the choice and use of words or expressions that convey neither more nor less than the meaning intended.

In the English language, several words often express very nearly the same meaning; seldom, however, are two words exactly synonymous, and care must be exercised to select the one that conveys just what is meant. To attain precision in the use of such words, one should study standard works on synonyms; for example, Crabb's "Synonymes" or Roget's "Thesaurus."

The following are examples of words that cannot be used interchangeably:

*Less, Fewer.*—Less is applied to quantity or things measured; fewer, to things numbered. "Lee had *fewer* (not *less*) men than Grant."

*Apt, Likely, Liable.*—Apt and liable are frequently used where *likely* is the proper word. Apt implies capacity or fitness for; thus, "The boy is an *apt* pupil." Liable means exposed to something unpleasant. "One is *liable* to take cold" "The city is *liable* for

damages." It is incorrect to say, "Where is he *apt* to be this evening?" or "When are you *liable* to go down town?"

*Character, Reputation.*—Character is inherent in a person; reputation means the estimation in which a person is held by others. A person with a really bad character may have a good reputation.

**43. Short and Long Words.**—The principle that the diction of letter writing is about the same as that of good conversation, requires that short and simple words should be preferred to long words.

Short words are more easily understood than long words. It follows, therefore, that the use of short and familiar words saves not only the writer's time, but also the reader's time by lessening the effort required to grasp their meaning. In ordinary letter writing *get* is preferable to *procure*; *do*, to *perform*; *lift*, to *elevate*; *see*, to *discern* or *perceive*; *go*, to *depart*; *live*, to *reside*; *tired*, to *fatigued*; *ask*, to *petition*; and so on indefinitely.

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#### CONSTRUCTION OF SENTENCES

**44. Characteristics of a Good Sentence.**—The sentence should conform to established usage—it should be *grammatically correct*; it should be *clear*—so constructed as to be easily understood; it should have *unity*—should express but one principal thought.

Minor characteristics of a good sentence are *force* and *ease*. A sentence is forcible when it is so framed as to produce a strong impression; a sentence has ease when it is agreeable to the ear.

While *unity*, *force*, and *ease* are essential in formal composition, they are of minor importance in letter writing. It is not to be expected that the writer of a letter will take time to polish each sentence, to examine it for unity, and to rearrange it until it fulfils the requirements of force and elegance. In fact, the probable result of an attempt to make a literary production of a letter will be a cold and formal essay, rather than an expression of friendship and sympathy.

Correctness and clearness, however, are indispensable in a letter. The writer should be correct for his own sake, for

grammatical errors stamp him as ignorant and illiterate; and every sentence should be clear for the sake of the recipient of the letter. To be understood, a letter must mean to the reader exactly what it means to the writer.

To write clearly one should heed the following rules:

1. Use only words that are fully understood by the person addressed and that convey the meaning intended.
2. Use as many words as are needed to convey the meaning, and no more.
3. Arrange words, phrases, and clauses so that they are readily understood in themselves and in their relations with each other, and so that the final sentence cannot be ambiguous.

**45. Causes of Obscurity.**—The omission of words may cause obscurity in the meaning of a sentence. The parts of speech commonly omitted are the article, pronoun, and verb. A few examples will illustrate this point:

“Wanted, a coachman and gardener.” This means that one person is wanted and that he is to act as coachman and also as gardener. If two persons are meant, the sentence should read: “Wanted, a coachman and *a* gardener.”

“The strength of steel is greater than iron,” should be, “The strength of steel is greater than *that* of iron.” The omission of a relative pronoun, as in this instance, is a frequent cause of obscurity.

“Jack is an industrious boy and his sisters amiable girls.” The verb *are* is required in the second clause after the word “sisters.” Be cautious in omitting verbs; in case of doubt, it is better to repeat the verb. “He likes me better than you.” The meaning is ambiguous unless a second verb is used; the sentence should read: “He likes me better than he likes you,” or “better than you like me,” according to which is meant.

**46. Pronouns.**—The careless use of *pronouns* may render a sentence ambiguous or even unintelligible. For example, in the sentence, “Smith told Brown that if he did not have his pavement repaired, he might have trouble.” There is nothing to indicate whether it is Smith’s pavement or Brown’s that is in question, or which of the two men will have trouble. It is sometimes difficult to recast such a sentence so that it will be both clear and smooth. In this example it is perhaps best to change from the third to the

first person; thus, "Smith said to Brown, 'If you do not have your pavement repaired, you (or I) will have trouble.'"

**47. Length of Sentences.**—If a sentence is well constructed, its length is a matter of secondary importance. As a rule, however, the use of long sentences, especially by young or inexperienced writers, is a fruitful source of obscurity. In letter writing, it is better to use chiefly short sentences, not because they are better, but because in the hurry of correspondence the writer is not likely to take time to construct a long sentence properly.

Two defects are observable in letters written by inexperienced writers. One is a succession of too many short sentences; the other is the connecting by "and" and "but" of clauses that properly might constitute separate sentences. A young man having left home for the city would perhaps write to his father as follows:

"DEAR FATHER:—I arrived here last night, and this morning I went to see Mr. Brown, and he is going to set me to work tomorrow, and I am sure I shall like the work very much, and I have found a very good boarding place," etc.

Here are five distinct ideas bound together by the word "and." Unity requires a single sentence for each idea.

"DEAR FATHER:—I arrived here last night. This morning I went to see Mr. Brown. He is going to set me at work tomorrow. I am sure I shall like the work very much. I have found a good boarding place," etc.

**48. Loose and Periodic Sentences.**—A *loose* sentence has its various parts—subject, predicate, and modifiers—in the order that they naturally suggest themselves to the mind.

A *periodic* sentence is one in which the parts are so arranged that the sense is incomplete until the end is reached.

The following are examples of loose and periodic sentences:

#### LOOSE

None but the fittest survive in the great struggle for existence.

The modern system of technical education renders inestimable aid to men not only in engineering but also in the ranks of the liberal professions.

#### PERIODIC

In the great struggle for existence, none but the fittest survive.

To men in engineering as well as in the liberal professions, the modern system of technical education renders inestimable aid.

It will be observed that the loose sentence may be stopped before the end is reached and yet make grammatical sense, while the periodic sentence is not a sentence until the last word is reached.

The suspense makes the periodic sentence more emphatic than the loose sentence; hence, for the sake of variety and force, it is advisable to use occasionally the periodic form, provided the sentence is so short and simple that the reader can grasp the meaning at once.

In general, the loose sentence is easier to construct and to understand than the periodic sentence, because it follows the order in which the words naturally occur to a person thinking of what he wishes to say and not of the form of expression. For this reason, the loose sentence is especially adapted to conversation and letter writing, and the periodic sentence to stately and formal composition.

**49. Variety in the Use of Sentences.**—In letter writing, as in all other forms of written composition, the structure of sentences should be influenced to some extent by the principle of variety. While, as a rule, short sentences should be used, a page should not be filled with sentences of nearly the same length. Such a page makes monotonous reading.

Usually the question of variety will take care of itself. If the writer of a letter becomes absorbed in his subject and pays little or no attention to the form of expression, his sentences will naturally have sufficient variety. It is when the writer laboriously attempts to construct sentences by rule that his style is likely to become tame and monotonous.

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## PUNCTUATION

**50.** The primary object of punctuation is to make the meaning as clear as possible. Correct punctuation assists the reader in grasping the meaning of a sentence even when that meaning would be fairly obvious without punctuation; and in many sentences it is only by the punctuation that the meaning can be understood at all. Punctuation is therefore

just as important a part of the construction of sentences as the choice of words or the arrangement of phrases and clauses.

Punctuate as you write. Do not write the entire letter and then sprinkle in the marks afterwards. After a little practice, you will insert the more common marks, the periods and commas, almost automatically.

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#### CONSTRUCTION OF PARAGRAPHS

**51. A paragraph** is a single sentence or a connected series of sentences constituting a single topic.

A letter should be paragraphed in the same manner as other compositions. One topic having been fully dealt with, the beginning of the next should be marked by a broken line, preparing the reader for the transition. Do not, however, mar the letter by too many short paragraphs.

The fundamental requisites of a paragraph are *unity* and *continuity*.

**52. Unity.**—The paragraph is in reality an expanded sentence, and like the sentence should contain but one leading topic or idea. In fact, if a paragraph has the proper unity it should be possible to express the substance of it by a single sentence.

The leading idea of the paragraph is contained in the *topic* sentence, which should be near the opening of the paragraph. Usually the topic sentence is the first one; frequently, however, it is preceded by a sentence that serves to form a connection between the paragraph and the one preceding.

The portion of the paragraph following the topic sentence must have some relation to the topic. It may be a proof, an illustration, an application, or a consequence of the topic.

**53. Continuity.**—In a well-constructed paragraph, the sentences follow one another in logical order and are so connected that the thought is carried without interruption from the beginning to the close.

Continuity may be secured by means of connecting words and phrases; such as, *and*, *but*, *for*, *however*, *hence*, *in fact*, *for example*, etc., but an excessive use of these elements should



be avoided. The relation is usually so obvious that the connective is not needed; and when this is not the case, it is possible by an inversion of the order of the words or by the repetition of a word, to avoid the use of a connective.

As a rule, the law of continuity applies to the successive paragraphs of a composition as well as to the sentences in the paragraph. As far as possible, each paragraph should be joined to the preceding by some sort of connecting link, so that the transition may be as easy as possible.

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## STYLE IN LETTER WRITING

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### INTRODUCTORY

**54.** Style refers to the manner in which one expresses one's thoughts in language; thus, one writer's style is easy and flowing; another's is crisp and vigorous; still another's is labored and ponderous.

In general, letters differ from other forms of written discourse in having a more natural and easy mode of expression. In a letter there should be no straining after effect; the diction should be simple, and figures of speech, if used at all, should be spontaneous, as in conversation.

The *epistolary* style is itself subject to variation; in fact, almost every kind of letter has an appropriate style, depending on the subject and the person addressed. In familiar letters, the style should be familiar; in business letters, it should be direct and concise; in official or public letters, it should be formal and impressive. Letters to superiors should be respectful; to relations, affectionate; to children, light and playful; and all letters should be courteous.

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## STYLE IN BUSINESS CORRESPONDENCE

**55. Brevity.**—One of the essential qualities of business correspondence is brevity. Many a young man has failed to get a situation because he had too much to say in his application. Business men, having no time to waste, appreciate brevity. Brevity of expression, combined with neatness,

clearness, and courtesy, always makes a good impression on an intelligent business man.

"Be brief," Cyrus W. Field once advised a friend. "Time is very valuable. Punctuality, honesty, and brevity are the watchwords of life. Never write a long letter. A business man has not time to read it. If you have anything to say, be brief. There is no business so important that it cannot be told on one sheet of paper. Years ago when I was laying the Atlantic Cable, I had occasion to send a very important letter to England. I knew it would have to be read by the Prime Minister and by the Queen. I wrote out what I had to say; it covered several sheets of paper; then I went over it twenty times, eliminating words here and there, making sentences brief, until finally I got all I had to say on one sheet of paper. Then I mailed it. In due time, I received the answer. It was a satisfactory one, too; but do you think I would have fared so well if my letter had covered half a dozen sheets? No, indeed. Brevity is a rare gift."

Brevity should not be attained, however, by the omission of words essential to grammatical construction. It is a common fault of many business men to drop articles, pronouns, and verbs. Such omissions denote haste on the part of the writer rather than a desire to shorten the letter for the convenience of the recipient.

**56.** Aside from brevity, the style employed in business letters should be distinguished by *clearness* and *accuracy*. Clearness is promoted by the use of short, direct sentences. A business letter is the least appropriate place for long or involved sentences. Avoid especially the conjunctions *and* and *but*.

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#### STYLE IN SOCIAL LETTERS

**57.** The style adapted to social letters is more difficult to acquire than the direct and concise style of business correspondence. Persons that write good business letters are likely to use the business style in other correspondence and to write dull and uninteresting social letters.

The principal quality of the style of a social letter is *naturalness*. Write a letter to a friend in the same kind of language that you would use in talking to him. Avoid affectation, and do not use big words and ornamental language that you would not use in conversation. Write a letter, not an essay.

The quality of brevity is not so essential in social letters as in business letters. One can take time to read a letter of some length if it is interesting. In a friendly letter, write of every-day details such as you would naturally bring up in conversation. Proceed on the principle that whatever will interest a person in conversation will interest him in a letter. When you have written what you have to say, close your letter; do not fall into the habit of writing merely to fill space.

**58. How to Begin and End a Letter.**—Many writers experience difficulty in the opening and closing sentences of a letter. The opening should be perfectly natural and should introduce the subject uppermost in the mind. Avoid in the opening such set phrases as “I now take my pen in hand to tell you I am well, etc.,” “I thought I would drop you a line to let you know, etc.” A familiar letter usually ends with an expression of compliment or affection in addition to the complimentary close.

Examples of the opening and closing sentences of letters are here given:

(*William Cowper to his cousin*)

OLNEY, April 24, 1786.

MY DEAR COZ.:

Your letters are so much my comfort, that I often tremble lest by accident I should be disappointed; and the more because you have been more than once engaged in company on the writing day, that I have had a narrow escape. . . .

The grass begins to grow, and the leaves to bud, and everything is preparing to be beautiful against you come. Adieu, my dear Coz.

Ever yours,

W. COWPER.

(Addison to Swift)

ST. JAMES'S PLACE, April 11, 1710.

DEAR SIR:

I have run so much in debt with you that I do not know how to excuse myself, and therefore I shall throw myself wholly upon your good nature; and I promise if you will pardon what is passed, to be more punctual with you in the future. . . .

Pray, dear Doctor, continue your friendship towards me, who love and esteem you, if possible, as much as you deserve.

I am ever, dear sir, yours entirely,

J. ADDISON.

### GENERAL SUGGESTIONS

**59. Courtesy in Letter Writing.**—The first and most important rule to be observed by the writer of a letter is: *Be courteous*. He was a gentleman that said, "I would as soon give a man a bad sixpence as a bad word." Courtesy is but paying the debt of self-respect. Write nothing but kind words, and you will have nothing but kind echoes.

It is in social correspondence that the true lady and the true gentleman have the best opportunity to manifest real gentleness and amiability. Show us a man's letters of affection, of condolence, sympathy, and congratulation, and we can determine his moral and social worth.

Courtesy is, besides, an important element in business success. With some it is their capital and stock in trade. It has made the fortune of many a man. Other things being equal, we all prefer to do business with the man that is agreeable and courteous in his dealings; and these qualities, therefore, increase his business. What is true of conversation applies also to business done through the medium of correspondence. An imperious or commanding tone is always offensive and should be carefully avoided in letter writing.

**60. Deliberation.**—No one should write a letter when angry, nor, as a rule, when inclined to say severe things. If one receives a letter provoking him to anger it is better to delay answering; keep cool. Words hastily spoken, and letters written in haste or anger, one usually regrets. Hasty

or vindictive words make enemies and endanger business, while kind words make and hold friends. Make it a rule never to write a letter when strongly excited. Wait until reason again assumes full control of your actions. This caution applies not only to excitement due to anger, but to excitement in general.

**61. Truthfulness.**—In writing, as in talking, we should always be strictly truthful. Untruthfulness often leads to unfair dealing and possibly to crime, while strict truthfulness and honesty in things small as well as large gains the confidence of others, and is best as a matter of policy, if for no higher motive. True and lasting business success is the natural outcome of honor and strict integrity.

**62. Moderation.**—Closely related to truthfulness is the quality of moderation. Do not fall into the habit of using exaggerated expressions such as "just too splendid," "perfectly gorgeous," "perfectly awful," "immense," etc. Be moderate in the use of descriptive adjectives. Do not exaggerate.

**63. Copying Letters.**—Business men usually keep copies of all important letters for possible future reference. The plan ordinarily adopted is to take a letter-press copy on tissue paper; when this is done copying ink must be used in writing the letter. In the case of typewritten letters, a carbon copy may be made when the letter is written. If the letter is an answer, it is convenient to file the copy with the letter answered. It is not customary to preserve copies of social letters.

**64. Enclosing Stamp.**—A letter asking a favor or treating of business in which only the writer and not the recipient is interested, should have a stamp enclosed for the answer. It is rather too much to expect a person to devote his time to affairs that concern only yourself and pay postage in addition. The enclosed stamp may be fastened to the paper by slightly moistening one corner.

**65. Promptness of Answers.**—From the standpoint of the recipient of the letter, correspondence demands close and courteous attention. Letters, especially business letters, should be answered with reasonable promptness. A man that remits promptly at maturity, and acknowledges orders or remittances promptly, is highly esteemed by those with whom he has business relations, and gains good-will that may be of value.

In the case of social letters, the interval of time between letter and answer depends, of course, on the relation of the correspondents.

**66. Date and Substance of Letter Answered.**—The answer to a business letter should contain a reference to the date of the letter answered; thus, "In answer to your letter of the 10th inst.," or "Your letter of May 3 is at hand." Frequently, the original letter must be referred to in connection with the answer, and the reference to the date may save much time in finding the right letter.

Besides the date of the letter answered there should be some reference in the answer to the business under consideration. Thus, "Your letter of the 8th inst. concerning the application of Samuel Hall is at hand." This reference will recall the business to your correspondent and save him from looking up the letter.

**67. Care of Letters.**—Important letters should be preserved. Business men usually make use of some form of letter file, in which the letters are arranged in the alphabetical order of the initials of the names of the senders. Unanswered letters are kept separate. In lieu of a better method, the letters may be folded to a uniform size, arranged, and tied in bundles. It is well in this case to write on one end of the back of the letter the date, name of writer, and date of answer. In addition, the subject of the letter may be noted.

Copies are preserved in a letter book; if carbon copies are taken, they may be filed like the letters.

**68. Neatness.**—Always be careful in the writing of a letter to avoid blots, corrections, or erasures. If one knows what he wishes to say, there is no excuse for leaving out essential words or for repeating a word. In letters to relatives and friends, one should show respect enough not to send a carelessly written letter, marred with blots and ink stains. Business letters, however, demand especial care in this regard. A letter of application, for example, if badly written, may be the means of losing a place that otherwise might have been secured. Make the letter perfect as regards neatness and accuracy, even if it has to be rewritten.

**69. Spelling.**—An essential as important as neatness is correct spelling. A poor speller, when in doubt about the spelling of a word, should refer to a dictionary. The writing of letters is one of the best means of obtaining a knowledge of spelling, provided that the writer really tries to avoid mistakes.

**70. Legibility.**—Do not write so that your letter is nearly or quite illegible.

Mr. Thomas Bailey Aldrich once received a letter from his friend, Prof. E. S. Morse, and finding the handwriting absolutely illegible, sent the following reply:

MY DEAR MR. MORSE:—It was very pleasant to receive a letter from you the other day. Perhaps I should have found it pleasanter if I had been able to decipher it. I don't think I mastered anything beyond the date, which I knew, and the signature, which I guessed at. There is a singular and perpetual charm in a letter of yours. It never grows old; it never loses its novelty. One can say to oneself every morning: "Here's a letter of Morse's. I haven't read it yet. I think I shall take another shy at it today, and maybe I'll be able in the course of a few years to make out what he means by those *l*'s that look like *w*'s and those *i*'s that haven't any eyebrows." Other letters are read and thrown away and forgotten, but yours are kept forever unread. One of them will last a reasonable man a lifetime.

Admiringly yours,

THOMAS BAILEY ALDRICH.

**71. Signature and Address.**—That the signature should be legible is a point that cannot be too strongly emphasized. Sign your name to the letter so that there can

be no possible doubt as to the spelling. Some business men cultivate a characteristic signature, which they use for checks and business papers. Such a signature is often purposely almost illegible, and obviously should not be used for a letter except to a well-known correspondent.

Care should be taken that the letter is signed. Type-written letters, in particular, are liable to be mailed without signature. Carelessness in this respect on the part of the writer must result in annoyance and loss of time and may result in loss of money.

In an important letter, the full address should be given if an answer is desired.

**72. Superscription.**—Faulty envelope addresses are about as frequent as omitted signatures. Indeed, it is not at all unusual for the superscription to be omitted entirely, especially in the case of postal cards. Make it a rule always to write the superscription of a postal card before you write the communication. See that the superscription is so complete that the card or the letter will be sure to reach the person addressed. Scores of letters never reach their destination merely because that destination is not indicated with sufficient clearness on the envelope.

**73. Titles.**—In regard to titles, one should be careful to give to others appropriate titles, but should not use them in connection with one's own name. One may, however, attach one's professional title, as M. D. or M. E., in business or official letters, but should not do so in familiar or social letters.

**74. Use of Figures.**—In the body of a letter, figures should not, in general, be used except in writing dates or sums of money. If, however, there are many large numbers, it is better to express them by figures. The usage should be uniform throughout the letter; if a number is written in words in one part of the letter, another number, unless a very large one, should not be expressed by figures.

**75. Paging.**—The separate sheets of a letter—when the letter consists of more than one sheet—should be numbered



consecutively. The first sheet need not be numbered. In typewritten letters, it is customary to write the initials of the name of the person written to, and the number of the page at the top of the sheet; as, (A. B.—No. 3).

**76. The Right Envelope.**—When several letters are written consecutively, there is danger of getting them in wrong envelopes. Insert each letter in the proper envelope as soon as it is written, but when for any reason this is impracticable, it should be placed under the flap of the addressed envelope. When the letters are ready for sealing, the clerk, or whoever folds and seals them, should see that the names on letter and envelope agree.

**77. Sealing.**—In sealing letters, care should be taken not to soil the envelope. With an ordinary gummed envelope, place a blotter or clean sheet of paper over the envelope rather than allow the hand to come in contact with it. Ladies often seal their social letters with wax, using a seal on which their initial or initials have been engraved. Letters of recommendation, introduction, and some formal notes, when delivered personally, should not be sealed.

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## TYPES OF LETTERS

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### BUSINESS LETTERS

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#### LETTERS ORDERING GOODS

**78.** A letter ordering goods should contain very few words except the order, unless some special instructions are to be given.

The order, if short, is usually placed in the body of the letter, though it may be placed at the bottom of the letter if desired. A long order should occupy a separate sheet.

In ordering any kind of goods, give a full description of the articles wanted so that there may be no error in filling the order. Very often goods are ordered from a dealer's

catalog, in which the various qualities and styles are designated by numbers or some other distinguishing marks; in this case, the order should give the number, the quantity, the price, and when necessary a list of the sizes desired. Unless the person written to knows from previous orders the conveyance by which the goods are to be shipped, one's preference on this point should be given in the order.

#### LETTER ORDERING MERCHANDISE

DANVILLE, ILL.,

March 3, 1899.

OWENS, CLELAND, & CO.,  
Chicago, Ill.

Gentlemen:—Referring to your catalog No. 31, please send me the goods noted in the enclosed list.

I shall need these goods for the Easter trade, and shall, therefore, expect them without delay.

Ship by the C. & E. I. Ry.

Yours very truly,

SIMEON C. GORDON.

Order of March 3, 1899, sent by S. C. Gordon, Danville, Ill.

#### Neckwear:

|                        |           |
|------------------------|-----------|
| 3 Doz. Assorted Tecks, | at \$4.25 |
| 2 " " Imperials,       | " 4.50    |
| 12 " String Ties,      | " 1.00    |
| 6 " Band Bows,         | " 2.25    |

#### Half Hose:

|                                |            |               |               |               |               |
|--------------------------------|------------|---------------|---------------|---------------|---------------|
|                                |            | 9"            | 10            | 10"           | 11            |
| 3 Doz., No. 423, Fancy Stripe, | at \$2.25, | $\frac{1}{2}$ | 1             | 1             | $\frac{1}{2}$ |
| 10 " No. 437, Black,           | " 1.10,    | $\frac{1}{2}$ | 2             | 3             | 2             |
| 2 " No. 444, Fancy,            | " 4.25,    | $\frac{1}{2}$ | $\frac{1}{2}$ | $\frac{1}{2}$ | $\frac{1}{2}$ |
| 5 " No. 392, Seamless,         | " .75,     |               |               |               |               |

#### Handkerchiefs:

|                                 |           |
|---------------------------------|-----------|
| 5 Doz., No. 874, Japanese,      | at \$1.00 |
| 3 " No. 842, White H. S.,       | " 2.25    |
| 10 " No. 817, White, Cord Edge, | " .50     |

#### Underwear:

|                                                 |                                                             |
|-------------------------------------------------|-------------------------------------------------------------|
| 8 $\frac{1}{2}$ Doz., No. 36, Plain Balbriggan, | at \$4.50                                                   |
|                                                 | 30 32 34 36 38 40 42 44                                     |
| Shirts,                                         | $\frac{1}{2}$ 1 1 1 $\frac{1}{2}$ $\frac{1}{2}$             |
| Drawers,                                        | $\frac{1}{2}$ $\frac{1}{2}$ 1 1 $\frac{1}{2}$ $\frac{1}{2}$ |

There are some points regarding punctuation, capitalization, and abbreviations that deserve notice. The heading

of each paragraph, as "Neckwear," "Half Hose," etc., is properly followed by a colon. This follows from the principle that a colon should precede a series of particulars or a series of items. The punctuation of the items follows ordinary rules.

In orders, invoices, and advertisements, capital letters are used freely. The order under consideration is no exception: almost every word has an initial capital.

Another characteristic of the order is the free use of abbreviations. The word "dozen" is invariably abbreviated to Doz. or Dz., generally with a capital letter, and the ditto abbreviation is largely used. There are other abbreviations peculiar to the class of goods; thus, "H. S." for "hem-stitched." The general rule, "Do not abbreviate in letter writing," is reversed in orders for goods, and becomes, "Abbreviate wherever possible."

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#### LETTERS ACKNOWLEDGING ORDERS

**79.** Except in the case of small mail orders, where the sending of the goods is a sufficient acknowledgment, it is customary to acknowledge an order at once. The sender of the order then knows that his order is receiving attention.

Some firms acknowledge an order by sending an invoice; this custom is not to be recommended unless the invoice states the probable date of shipment; and in any case, a formal letter is better.

#### LETTER ACKNOWLEDGING ORDER FOR GOODS

CHICAGO, ILL.,  
March 5, 1899.

MR. SIMEON C. GORDON,  
Danville, Ill.

Dear Sir:—We beg to acknowledge the receipt of your valued order of the 3d inst. The goods noted therein will be shipped today by the C. & E. I. Ry. We trust you will find them satisfactory.

Thanking you for this order and hoping to be favored by others in the future, we remain,

Yours very truly,  
OWENS, CLELAND, & Co.

80. Two shorter letters ordering goods and the acknowledgments thereto are here appended:

BAY CITY, MICH.,  
May 7, 1899.

MESSRS. KEUFFEL & ESSER,  
New York.

Gentlemen:—Please ship by American Express, C. O. D., the following:

12 Quires Universal Paper, 27" × 40", at \$2.25 per Quire.  
3 " Paragon " 22" × 30" " 2.50 " "  
100 Sheets Whatman's No. 2, 19" × 24", at .10 per Sheet.  
5 Doz. Patent Office Bristol Board, No. 21, 15" × 20", at .60 per Doz.  
1 Roll No. 150 Tracing Cloth, 36 in., at 8.25.  
Kindly credit me with the usual discount.

Yours truly,  
J. C. SAUNDERS,  
230 Huron St.

MR. J. C. SAUNDERS,  
230 Huron St.,  
Bay City, Mich.

NEW YORK, May 10, 1899.

Dear Sir:—The order with which you have kindly favored us, under date of May 7, has been filled and shipment will be made today. We trust that the articles will reach you in good condition, and hope to be favored with many future orders.

Very truly yours,  
KEUFFEL & ESSER,  
Per J.

FRANKLIN, IOWA, July 6, 1898.

THE DEERING HARVESTER CO.,  
Chicago, Ill.

Gentlemen:

Please ship us at once by fast freight 20 Deering harvesters.

Yours truly,  
SPENCER & LOFTUS.

CHICAGO, ILL.,  
July 8, 1898.

SPENCER & LOFTUS,  
Franklin, Iowa.

Gentlemen:—We have today received your order of the 6th inst., for which accept our thanks. We will ship the harvesters tomorrow, the 9th, at the latest.

Yours respectfully,  
THE DEERING HARVESTER CO.  
Per M. R. W.

**LETTERS OF APPLICATION**

**81.** Under this heading are classed letters applying for employment. In such a letter, state your qualifications clearly, modestly, and in a businesslike tone. Answer all particulars mentioned in the advertisement. Do not send the originals of testimonials in applying for a situation, but copy each testimonial on a separate sheet, marked "Copy" on the top of the page.

The writer's letter of application is often the only evidence of his fitness for the place in question; therefore, great care should be taken in writing and wording the letter. Numerous advertisements seen in the papers close with the words, "Apply in your own handwriting," showing the importance that business men place on good penmanship. Read your letter over carefully before sending it, and if you see any way in which the wording might be improved, or find a single mistake, the letter should by all means be rewritten.

Your success in securing the place may depend on slight extra trouble on your part in writing the letter. If the position is an important one, you will be almost sure to fail in securing it unless your letter of application is carefully written.

The applicant should usually state what his education has been; what experience, if any, he has had in business; his age, habits, qualifications, etc.; and give any general information concerning himself that might interest the persons addressed. While the applicant should state his qualifications clearly, it is equally important that he state them modestly.

AUBURN, N. Y., May 24, 1899.

THE BUCKEYE ENGINE CO.,  
Salem, Ohio.

Gentlemen:

On account of the state of my wife's health it has become necessary for me to leave Auburn for some place better suited to her condition. I should like, therefore, to obtain a situation with your firm, either as foreman in your machine shop or as journeyman machinist.

I am thirty-six years of age. For the past seven years I have been

employed in the shops of McIntosh, Seymour & Co., and during the last three years I have held the place of assistant foreman, having charge of their lathe and planer hands. I am qualified to do first-class work on light and heavy lathes, planers, milling machines and grinding machines; I have also had some experience in toolmaking, and am a good vise hand.

As to my character and ability, I refer, by permission, to Mr. John W. Lee, Superintendent, and to Mr. Henry R. Fielding, General Foreman for McIntosh, Seymour & Co., and to Mr. H. E. Deitman, Superintendent of the B. W. Payne & Sons' Engine Co., Elmira, N. Y., with which firm I was formerly employed.

Awaiting an answer, at your convenience, I remain,

Very respectfully yours,

237 State Street.

CHAS. W. BALDWIN.

**82.** A letter of application for employment should be brief and to the point. If the applicant is already employed, he should state his reasons for desiring a change; if he is not employed, he should state whom he worked for last and why he is not working at the time he writes his letter. In many cases, the age of the applicant is a matter of serious consideration; hence, as a rule, he should state his age. The applicant should state what experience he has had in the particular line of work for which he seeks employment. As a general rule, references are more valuable than letters of recommendation; consequently, the applicant should obtain permission to refer to his previous employers. Any other reference is undesirable in cases like that outlined in the above letter.

**83.** The Buckeye Engine Co., to verify the statements made by Mr. Baldwin and to inform themselves more fully in regard to his character and ability as a machinist, would probably write a letter of inquiry to Mr. John W. Lee:

SALEM, OHIO, May 27, 1899.

MR. JOHN W. LEE,  
Superintendent,  
McIntosh, Seymour & Co.,  
Auburn, N. Y.

Dear Sir:—Mr. Chas. W. Baldwin writes that the state of his wife's health obliges him to leave Auburn. He applies for employment and refers us to you and to your Mr. Henry R. Fielding. !

We shall be pleased to have your opinion of Mr. Baldwin's character, experience, and ability.

Very truly yours,  
THE BUCKEYE ENGINE CO.

84. Something like the following would be Mr. John W. Lee's answer:

AUBURN, N. Y., May 30, 1899.

THE BUCKEYE ENGINE CO.,  
Salem, Ohio.

Gentlemen:

I beg to acknowledge the receipt of your esteemed favor of the 27th inst. in regard to Mr. Chas. W. Baldwin's application for employment.

Mr. Baldwin had full permission to use my name in his letter of application to you. The reason he assigns for his proposed change of residence is correct. His wife's health is such that a change of residence is imperative.

Mr. Baldwin is a gentleman of unimpeachable character; he stands well with this firm and with the best classes in this community. He is an excellent machinist and has been in our employ seven years, during the last three of which he has been assistant foreman. During his whole time with us he has given perfect satisfaction.

I feel safe, therefore, in commending Mr. Baldwin to your favorable consideration.

Very truly yours,  
JOHN W. LEE, Supt.

I take pleasure in indorsing Superintendent Lee's letter to you.

HENRY R. FIELDING,  
General Foreman.

85. Having received Mr. Lee's answer and also an answer to their letter of inquiry, The Buckeye Engine Co. write Mr. Baldwin as follows:

SALEM, OHIO, June 2, 1899.

MR. CHAS. W. BALDWIN,  
237 State St.,  
Auburn, N. Y.

Dear Sir:—Your letter of the 24th ult. has received due consideration. We will state, in answer, that we are prepared to offer you a position as assistant foreman in our shops.

Write when we may expect you here.

Truly yours,  
THE BUCKEYE ENGINE CO.

The following is Mr. Baldwin's answer:

AUBURN, N. Y., June 5, 1899.

THE BUCKEYE ENGINE CO.,  
Salem, Ohio.

Gentlemen:—I thank you for your favorable consideration of my application. I will be in Salem by the 10th inst.

Very truly yours,

CHAS. W. BALDWIN.

**86.** We submit another letter of application.

BATTLE CREEK, MICH.,

June 30, 1905.

MR. FRANKLIN P. JUDSON,  
Chairman of the Board of Education,  
Jackson, Mich.

Dear Sir:—Kindly permit me to offer myself as a candidate for the principalship of the Jackson high school, which I am informed is now vacant.

The following is a brief statement of my educational qualifications and experience in teaching: I was graduated at the University of Michigan in 1890, and spent one additional year there in advanced study. Since leaving the University in 1891, I have been engaged continuously in teaching the natural sciences, mathematics, history, and English. For the last two years I have taught physics and chemistry in the Battle Creek high school.

In regard to the character of my work, the enclosed testimonials will doubtless be of more value to you than any statements I might make in my own behalf.

Should you desire a personal interview, I shall be glad to present myself at such time and place as your convenience may dictate.

Very truly yours,

JAMES S. REED.

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#### LETTERS OF INTRODUCTION

**87.** A letter of introduction should be given only after the fullest consideration, the writer having due regard not only for himself and the person introduced, but also for the interests and feelings of the person to whom the letter of introduction is addressed.

A business letter of introduction should always be presented by the bearer in person; and care should be taken to present it at a time when it will cause least inconvenience to the person addressed.



CINCINNATI, OHIO, Oct. 11, 1898.

E. B. ELLIOT, Esq.,  
Montreal, Can.

Friend Elliot:

This letter will be handed to you by Mr. Henry Osborne, of this city, who visits Canada for the benefit of his health. He intends also to look after some business interests in the vicinity of Montreal. I sincerely commend him to your consideration and trust that you will make his stay, while in your city, pleasant as well as profitable.

My friend Osborne is worthy of your highest regard, and any courtesies, business or social, that you may show him will be greatly appreciated by

Your sincere friend,  
WILLIAM E. SAFFORD.

**88.** In the Civil Service Examination in Letter Writing the student receives from the examiners a sheet of paper at the top of which the following information and directions are printed:

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#### LETTER WRITING

Write in the space below a letter of not less than 150 words on one (*and only one*) of the following subjects:

1. The advantage derived from free public libraries.
2. The advantages now derived by mankind from the art of printing.

*To the Competitor.*—The letter must be dated at the place where the examination is held, and be addressed to the "United States Civil Service Commission, Washington, D. C." The competitor must avoid allusion to his political or religious opinions or affiliations. The examination number, *and not the name of the competitor*, must be used for a signature to the letter.

This exercise is designed chiefly to test the competitor's skill in simple English composition. In marking the letter, its errors in form and address, in spelling, capitalization, punctuation, syntax and style, and its adherence to the subject will be considered.

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**89.** Below is a list of the subjects previously given in Civil Service Examinations in Letter Writing. It would be well for you to read up on these subjects in your public library, because there is a possibility that some of them may be repeated.

1. The advantage derived from free public libraries.
2. In your opinion is a large and efficient navy necessary to the welfare of this country?

3. Is a college education a help or a hindrance to a young man entering a business career?
4. Advantages of employment in the government service.
5. Progress made in the last century in the delivery of mail matter.
6. Advantages to the public of a Postal Telegraph System operated by the government.
7. From what invention has the public derived the greatest benefit?
8. Is a city or a country life most advantageous to a perfect mental and physical development?
9. Are uniformed police in the cities an advantage or a disadvantage?
10. In your opinion should the Civil employes of the government receive a pension after a long and faithful term of service?
11. State your opinion as to the most desirable branch of the government service.
12. Advantage or disadvantage to the United States of our island possessions in the Pacific.
13. Should foreign languages be taught in the public schools?
14. Advantages to this country of an Isthmian Canal.
15. Advantages or disadvantages to the people of this country, of a European war.
16. In what profession do you consider there is most chance for a young man to succeed in the present day, and give your reasons?
17. Should a child be sent to a public or to a private school in order to obtain the best education and development?
18. What in your opinion is the best paying trade or employment?
19. Is a college education an advantage or a disadvantage to a woman in her life-work of wife and mother?
20. Should a prudent man go into debt?
21. Which in your opinion is the greatest of modern inventions?
22. Should or should not women be on a political equality with men?
23. The best method of preventing strikes on railroads.
24. Benefit to the public of municipal ownership of street railways.
25. Advantages to the public of the Rural Free Delivery Service.
26. Should gambling be allowed in our cities?
27. Advantages of manual training as taught in the public schools.
28. Benefit to the public of a railroad line operated by the government.
29. Should the Chinese Exclusion Law be re-enacted?
30. Should capital punishment be resorted to as a penalty for crime?

**90.** The following is given as a sample letter on the first subject in the foregoing list:

Scranton, Pa., Jan. 1, 1906.

United States Civil Service Commission,  
Washington, D. C.

Gentlemen:

The advantage that a public library may yield depends more on the persons that use it than on the library itself. A reader whose tastes suggest nothing better than literary lumber, such as constitutes the bulk of most public libraries, gets no benefit beyond some enlargement of his vocabulary—a benefit that is more than counterbalanced by a final incurable distaste for reading books of real value.

The greatest profit comes to the person that reads for a specific purpose; who reflects upon, remembers, and assimilates what he reads; who uses in practical matters the information obtained, if it is capable of such application.

Most utilities may be converted into evils by abuse or misuse. Just as one's physical health may be ruined by unhygienic eating, so one's mental health may be wrecked by injudicious reading.

A public library may therefore be helpful to one person and hurtful to another, in consequence of differences in the persons themselves.

Respectfully yours,

J. H., 50916.

## ABBREVIATIONS

**91.** The following are the most useful of the abbreviations used in writing and printing:

|                                                                                       |                                                |
|---------------------------------------------------------------------------------------|------------------------------------------------|
| <b>A.</b> or <b>a.</b> Adjective, acre, alto;<br>in commercial transactions, accepted | <b>antlq.</b> Antiquities                      |
| <b>A. B.</b> Bachelor of Arts                                                         | <b>Ap.</b> Apostle, April                      |
| <b>abbr.</b> Abbreviated, abbreviation                                                | <b>apo.</b> Apogee.                            |
| <b>Abp.</b> Archbishop                                                                | <b>app.</b> Appendix                           |
| <b>abr.</b> Abridgment                                                                | <b>Apr.</b> April                              |
| <b>acc.</b> Accusative                                                                | <b>aq.</b> Water                               |
| <b>acc., acct.,</b> or <b>a/c.</b> Account                                            | <b>A. R. A.</b> Associate of the Royal Academy |
| <b>acct. cur.</b> Account current                                                     | <b>arg.</b> Silver                             |
| <b>acct. sales.</b> Account of sales                                                  | <b>arith.</b> Arithmetic                       |
| <b>A. D.</b> In the year of our Lord                                                  | <b>Ariz.</b> Arizona                           |
| <b>ad.</b> or <b>adv.</b> Advertisement                                               | <b>Ark.</b> Arkansas                           |
| <b>adag.</b> A slow movement in music                                                 | <b>Asst.</b> Assistant                         |
| <b>ad inf.</b> Without limit                                                          | <b>astrol.</b> Astrology                       |
| <b>ad int.</b> In the meanwhile                                                       | <b>astron.</b> Astronomy                       |
| <b>Adj.</b> Adjutant                                                                  | <b>ats.</b> At suit of                         |
| <b>ad lib.</b> At pleasure                                                            | <b>At.</b> or <b>Atty.</b> Attorney            |
| <b>Adm.</b> Admiral, admiralty                                                        | <b>Atty. Gen.</b> Attorney General             |
| <b>admr.</b> Administrator                                                            | <b>Au.</b> Gold                                |
| <b>adm.</b> Administratrix                                                            | <b>Aug.</b> August                             |
| <b>Adv.</b> Adverb, advocate, advent                                                  | <b>A. V.</b> Authorized version                |
| <b>Æt.</b> Of age, aged                                                               | <b>avoir.</b> Avoirdupois                      |
| <b>Afr.</b> Africa, African                                                           | <b>b.</b> Born                                 |
| <b>A. F. A. M.</b> Ancient Free and Accepted Masons                                   | <b>B. A.</b> British America, Bachelor of Arts |
| <b>agt.</b> Agent                                                                     | <b>bal.</b> Balance                            |
| <b>Ala.</b> Alabama                                                                   | <b>Bar.</b> Barrister                          |
| <b>Alex.</b> Alexander                                                                | <b>bar.</b> Barleycorn, barrel, barometer      |
| <b>alt.</b> Altitude, alternate                                                       | <b>Bart.</b> or <b>Bt.</b> Baronet             |
| <b>A. M.</b> Master of Arts, Before noon, In the year of the world                    | <b>bbl.</b> Barrel, barrels                    |
| <b>Am., Amer.</b> America, American, Americana                                        | <b>B. C.</b> Before Christ                     |
| <b>amt.</b> Amount                                                                    | <b>B. C. L.</b> Bachelor of Civil Law          |
| <b>an.</b> In the year                                                                | <b>B. D.</b> Bachelor of Divinity              |
| <b>Anon.</b> Anonymous                                                                | <b>bdls.</b> Bundles                           |
| <b>ans.</b> Answer                                                                    | <b>bds.</b> Bound in Boards                    |
|                                                                                       | <b>bgs.</b> Bags                               |
|                                                                                       | <b>B. I.</b> British India                     |
|                                                                                       | <b>Bib.</b> Bible, Biblical                    |
|                                                                                       | <b>biog.</b> Biography                         |

- bk.** Bank, book  
**bkts.** Baskets  
**B. L.** Bachelor of Laws  
**b/l.** Bill of lading  
**bl.** Barrel  
**bls.** Bales  
**bor.** Boron, borough  
**bot.** Bought  
**Bp.** Bishop  
**bque.** Barque  
**Br.** Brother, brig  
**Br.** Britain, British  
**Brig.** Brigade, brigadier  
**Bro.** Brother  
**bu.** Bushel  
**B. V.** Blessed Virgin, farewell  
**bxs.** Boxes  
**¢.** Cents  
**C.** Chief, church  
**Cal.** California, calendar, cal-ends  
**Can.** Canon  
**Cap.** Capital, chapter  
**Capt.** Captain  
**Cash.** Cashier  
**cat.** Catalog  
**Cath.** Catholic, Catherine  
**C. C.** Circuit court, chancery cases, county commissioner, county court  
**c. c.** Contra credit  
**C. E.** Civil engineer  
**cen.** Century, central  
**cent.** A hundred  
**cf.** Compare  
**c. f. i.** Cost, freight, and insurance  
**C. G.** Coast Guard, consul-general  
**C. H.** Court house, custom house  
**Ch.** Church, chancery  
**ch. or chap.** chapter  
**chal.** Chaldron  
**Chanc.** Chancellor  
**char.** Charter  
**Chem.** Chemistry  
**Chron.** Chronicles  
**chron.** Chronology  
**cit.** Citation, citizen  
**Civ.** Civil  
**C. J.** Chief Justice  
**ck.** Cask, check  
**Cl.** Clergyman  
**cl.** Clerk, cloth  
**clk.** Clerk  
**C. M.** Common meter  
**cm.** Centimeter  
**C. O. D.** Cash (or collect) on delivery  
**Col.** Colonel, Colorado, Colosians, Columbia  
**Coll.** College, collector  
**coll.** Colleague  
**Com.** Commissioner, commodore, committee, commerce, commentary, commissary, commonwealth  
**comdg.** Commanding  
**comp.** Compare, comparative, compound  
**con.** Against, in opposition  
**cr.** Credit  
**Cong.** Congress, congregation, Congregationalist, gallon  
**Conn. or Ct.** Connecticut  
**Const.** Constable, constitution  
**contr.** Contraction  
**Cor. Mem.** Corresponding member  
**Cor. Sec.** Corresponding Secretary  
**C. P.** Court of Probate, common pleas  
**Cr.** Credit, creditor, chromium  
**C. S.** Court of Sessions, Clerk to the Signet, Keeper of the Seal, Civil Service  
**Ct.** Connecticut, count, court  
**ct. Cent.** A hundred

**Ill.** Illinois

**Imp.** Emperor, empire

**imp.** Imperial, imperfect

**in.** Inch, inches

**incog.** Unknown

**Ind.** Indiana, India, Indian,  
index

**Ind. T.** Indian Territory

**inf.** Infinitive, infantry, be-  
neath, below, or hereinafter

**in lim.** At the outset

**in loc.** In its place

**inst.** instant, in the present  
month, institute, institution

**int.** Interest

**interj.** Interjection

**In trans.** In the passage

**inv.** Invoice

**Ia.** Iowa

**I. O. G. T.** Independent Order  
of Good Templars

**I. O. O. F.** Independent Order  
of Odd Fellows

**I. O. U.** I owe you

**i. q.** The same as

**isl.** Island

**It. or Ital.** Italian, italic

**J.** Judge, or Justice

**j/a.** Joint account

**Jan.** January

**Jas.** James

**J. C.** Jesus Christ, justice clerk,  
Julius Cæsar

**JJ.** Justices, Judges

**Jno.** John

**Jos.** Joseph

**J. P.** Justice of the Peace

**J. Prob.** Judge of Probate

**Jr. or jr.** Junior

**Jul.** July, Julius, Julian

**Jun. or Junr.** Junior

**Jur.** Jurisprudence, jurist

**K.** Knight, king, kilogram,  
potassium, carat

**Kans.** Kansas

**Ken. or Ky.** Kentucky

**K. G.** Knight of the Garter

**Knt. or Kt.** Knight

**L.** Lord, Latin, lady, low, lake,  
line

**lb.** A pound in weight,  
pounds

**L. or l.** A pound sterling

**La.** Lanthanum, Louisiana

**Lat. or L.** Latin

**lat.** Latitude

**L. C.** Lower Canada

**l/c.** Letter of credit

**l. c.** Lower case, in the place  
before cited

**Ld.** Lord

**Ldp. or Lp.** Lordship

**lea.** League

**led.** Ledger

**Leg. or legis.** Legislature

**L. I.** Long Island, light infan-  
try

**lib.** Book

**Lib.** Library, librarian

**Lieut. or Lt.** Lieutenant

**lit.** Literal, literature

**LL. B.** Bachelor of Laws

**LL. D.** Doctor of Laws

**loc. cit.** In the place cited

**lon. or long.** Longitude

**loq.** Speaks

**L. S.** Place of the Seal

**L. s. d.** Pounds, shillings,  
pence

**M.** Monday, marquis, monsieur,  
morning, thousand, meridian,  
noon

**M. or m.** Masculine, meter,  
moon, month, months, minute,  
minutes, mill, mills, mile,  
miles, a thousand

**M. A.** Military Academy, Mas-  
ter of Arts

**Mad. or Mme.** Madam

**Maj.** Major

**Manuf.** Manufacture, manufacturer

**Mar.** March

**mas. or masc.** Masculine

**Mass.** Massachusetts

**Matt.** Matthew

**M. B.** Bachelor of Medicine

**M. C.** Member of Congress, Master of Ceremonies, Master Commandant

**M. D.** Doctor of Medicine

**Md.** Maryland

**Mlle.** Mademoiselle

**M. E.** Methodist Episcopal, Military or Mechanical Engineer, Most Excellent

**Me.** Maine

**M. D. S.** Master of Dental Surgery

**med.** Medical, medicine

**Mem.** Memorandum, remember

**Messrs. or MM.** Gentlemen, sirs

**Meth.** Methodist

**M. G.** Major General

**Mgr.** Monsignor

**Mich.** Michigan, Michaelmas

**min.** Minute, mining

**Minn.** Minnesota

**Miss.** Mississippi

**Mlle.** Mademoiselle

**MM.** Their Majesties, gentlemen

**mm.** Two thousand

**Mme.** Madame, mesdames

**Mo.** Missouri

**mo.** Month

**mod.** Modern

**Mon.** Monday

**Mont.** Montana

**M. P.** Member of Parliament, member of police

**Mr.** Master, or mister

**Mrs.** Mistress, or missis

**m. s.** Months (after) sight

**MS.** Manuscript

**MSS.** Manuscripts

**Mt.** Mount, Mountain

**Mus. D., Mus. Doc., or Mus. Doct.** Doctor of Music.

**N.** North

**n.** Noun, neuter, nail, nails

**N. A.** North America, Naval Academy

**Nat.** National

**nat.** Natural

**Nath.** Nathaniel

**N. B.** New Brunswick, note well, take notice

**N. C.** North Carolina

**N. E.** Northeast

**Neb.** Nebraska

**n. e. i.** He is not found

**nem. con.** No one contradicting, unanimously

**nem. dis.** No one dissenting

**neut.** Neuter

**Nev.** Nevada

**N. F.** Newfoundland

**N. H.** New Hampshire

**Ni. Pri.** Nisi prius

**N. J.** New Jersey

**n. l.** It is not permitted, not clear

**N. l.** North latitude

**N. Mex.** New Mexico

**No.** Number

**no. l. pros.** Unwilling to prosecute

**nom.** Nominative

**non. con.** Not content, dissenting

**non. pros.** He does not prosecute

**non seq.** It does not follow

**Nos.** Numbers

**Nov.** November

**N. P.** Notary Public

**N. S.** Nova Scotia, New Style (since 1752)

- n. u.** Name unknown  
**N. Y.** New York  
**O.** Ohio, oxygen  
**%.** Per cent.  
**ob.** Died  
**obj.** Objective, objection  
**obs.** Observation, observatory, observe, absolute  
**Oct.** October  
**O. F.** Odd Fellow  
**O. K.** All correct  
**Ont.** Ontario  
**Ore. or Oreg.** Oregon  
**O. S.** Old Style (previous to 1752)  
**O. T.** Old Testament  
**oz.** Ounce or ounces  
**p.** Part, page, phosphorus, pint, pole, piano  
**%.** Per  
**Pa. or Penn.** Pennsylvania  
**par. or ¶** Paragraph  
**par. or ||.** Parallel  
**payt.** Payment  
**P. B.** Bachelor of Philosophy  
**pd.** Paid  
**P. D.** Doctor of Philosophy  
**P. E.** Protestant Episcopal, presiding elder  
**P. E. I.** Prince Edward Island  
**per an.** By the year  
**per cent. or per ct.** By the hundred  
**Phar.** Pharmacy  
**Ph. D.** Doctor of Philosophy  
**Phil.** Philip, philosophy, Philemon  
**plnx. or pxt.** He or she painted it  
**P. I.** Philippine Islands  
**pk.** Peck  
**pkgs.** Packages  
**pl.** Plural, place  
**plff.** Plaintiff  
**P. M.** Postmaster, afternoon  
**P. M. G.** Postmaster-General  
**P. O.** Post Office  
**P. O. D.** Pay on delivery  
**P. O. O.** Post-Office Order  
**Port.** Portugal, Portuguese  
**pp.** Pages  
**P. P. C.** To take leave  
**pph.** Pamphlet  
**pr. or %.** By  
**pref.** Preface, prefix  
**prep.** Preposition  
**Pres.** President  
**Presb.** Presbyterian  
**prim.** Primate, primitive  
**Prof.** Professor  
**pron.** Pronoun  
**pro tem.** For the time being  
**Prov.** Proverbs, provost, province  
**prox.** Next, next month  
**P. S.** Postscript  
**Ps.** Psalm or Psalms  
**ps.** Pieces  
**pt.** Pint, part, payment  
**pub.** Public, publisher  
**pulv.** Powder  
**pwt.** Pennyweight  
**Q.** Quintal, question, query  
**Q. d.** As if he should say  
**q. e. d.** Which was to be demonstrated  
**q. e. f.** Which was to be done  
**Q. M. G.** Quartermaster General  
**qr.** Quarter (28 pounds), farthing, quire  
**q. s.** A sufficient quantity  
**qt.** Quart, quantity  
**Qu.** Queen  
**qu.** Question, quarter  
**qu. or qy.** Query  
**quar.** Quarterly, quarter  
**Que.** Quebec  
**ques.** Question



- q. v.** As much as you will, which see
- R.** Réaumur, king, queen
- r.** Railroad, reports, rod, rood, take
- Rad.** Root, radical
- R. C.** Roman Catholic
- Rec. or R.** Recipe
- Rec. Sec.** Recording Secretary
- ref.** Reformed, reformer, reformation, reference
- reg.** Registry, regular
- Rep.** Representative
- rep.** Reporter, reported
- Rev.** Reverend
- rev.** Revise
- R. I.** Rhode Island
- Rom. Cath.** Roman Catholic
- R. R.** Railroad
- R. S. V. P.** Answer, if you please
- Rt. Hon.** Right Honorable
- S.** South, sign, saint, sulphur, Sunday, scribe, shilling
- \$** Dollar, Dollars
- S. A.** South America, South Africa, South Australia
- Sat.** Saturday
- S. C.** South Carolina
- s. c.** Small capitals
- sc. or sculp.** He or she engraved it
- sci. fa.** Make known
- scil. or sc.** To wit, namely
- Sec.** Secretary
- sec.** Second, section
- Sec. Leg.** Secretary of Legation, according to law
- sect.** Section
- Sen.** Senate, senator, senior
- Sep. or Sept.** September
- seq.** The following, the next
- serv. or servt.** Servant
- sh.** Shilling
- sing.** Singular
- S. l.** South latitude
- sld.** Sailed
- S. M.** State militia, short meter, sergeant major
- S. M. I.** His (or Her) Imperial Majesty
- s. o.** Seller's option
- soc.** Society
- Sol.** Solomon
- sol.** Solution
- sq.** Square, the following
- sq. ft.** Square feet
- Sr.** Senior, strontium
- S. S.** Sunday School, Saint Simplicius (the mark on the collar of the Chief Justice of England), steamship
- st. or Stet.** Let it stand
- St.** Saint; statute, street, strait
- Stat.** Statute, statuary
- ster. or stg.** Sterling
- Sun. or Sund.** Sunday
- sup.** Superior, supplement
- Supt.** Superintendent
- Surg.** Surgeon, surgery
- s. v.** Under the word or title
- Switz.** Switzerland
- T.** Tuesday, territory
- t.** Township, tenor, town, ton
- tal. qual.** Just as it comes, average quality
- Tenn.** Tennessee
- Tex.** Texas
- Th.** Thursday, Thomas
- theor.** Theorem
- Thurs.** Thursday
- tier.** Tierce
- t. i. d.** Three times a day
- tp.** Township
- tr.** Translation, transpose
- Tr.** Treasurer, trustee
- Treas.** Treasurer
- typ. or typo.** Typographer
- U. K.** United Kingdom

**ult. or ulto.** Last, or of the last month

**ung.** Ointment

**Univ.** University, Universalist

**U. P.** United Presbyterian.

**U. S.** United States

**U. S. A.** United States of America, United States Army

**U. S. M.** United States Mail

**U. S. M. A.** United States Military Academy

**U. S. N.** United States Navy

**V.** Victoria, vanadium, viscount

**V.** Verse, verb, vocative, volume, violin, village, against, see

**Va.** Virginia

**V. G.** Vicar General, Vice Grand

**Vice-Pres. or V. P.** Vice-President

**vid.** See

**viz.** Namely, to wit

**Vol.** Volume

**V. R.** Queen Victoria

**vs.** Against, in opposition

**Vt.** Vermont

**vv. ll.** Various readings

**W.** West, Welsh, Wednesday, warden

**Wash.** Washington

**Wed.** Wednesday

**wf.** Wrong font—in printing

**W. I.** West India, West Indies

**Wisc. or Wis.** Wisconsin

**W. Lon.** West Longitude

**Wm.** William

**W. M.** Worshipful Master

**wt.** Weight

**W. Va.** West Virginia

**Wyo.** Wyoming

**y. or yr.** Year

**y. or yd.** Yard

**Yuc.** Yucatan

**z.** Zero, zone

**Zn.** Zinc

**Zool.** Zoology

# TYPESETTING AND PROOF-READING

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## INTRODUCTION

**1. What the Proofreader Should Know.**—The proofreader's position is usually filled by one that has had practical experience as a compositor. While it is imperative that all the operations of setting and correcting type matter should be familiar to him, and that a knowledge of all the type faces used in the office in which he may be employed should be at ready command, it is equally necessary that he have the ability to decipher bad manuscript, as well as an eye naturally quick to detect errors. He must be able to tell at sight whether a lead is too thick or too thin, and to discriminate between a 3-em and a 4-em space.

He should have a good memory, and be able to keep in mind the proper spelling of the names of prominent persons and places, of books and their authors, and those pertaining to important current events, as well as many of the terms in science and art. His knowledge of good English and the rules of grammar should be ready and accurate, and he will find that at least a little acquaintance with some of the modern languages (as German, French, Spanish, and Italian) will not be amiss. In fact, the more general knowledge of all sorts that he can acquire, the more useful he will be in the work he has chosen. But there is probably no single book that will afford him more information of daily use than a good dictionary. This he should read often and diligently, not only for special words or definitions that he may be led to look up, but to become familiar with unusual

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words and their meanings, and with their modes of spelling, compounding, and division, their derivation and pronunciation. There are innumerable interesting things in connection with words that should form an incentive to the study of the dictionary by one whose livelihood is to be gained in the proper marshaling of these elements of written language. Let him become familiar with it; though he may open it at random, he will find some fact that will sooner or later be of use, perhaps in unlooked-for ways.

The proofreader finds that much of the matter that he is called upon to read is uninteresting in itself. It may be a list of names and official titles, a speech on the Spanish war claims, a census table with a dreary waste of figures, a syllabus of a course in agriculture; but the proofreader's interest must arise from a pride in the correctness of his work, and be kept alive, not altogether by the pleasing perspective of pay-day, but by a consciousness of having well performed a most useful service.

Accuracy is of first importance, and attention to minute details must never be despised. "The correct spelling of a foreign phrase, or of a proper name in history or fiction, adherence to obsolete British spelling, and the accurate placing of accents in strange languages are supposed to be as much a part of his duty as the correction of gross faults in English." While individuals differ greatly in their natural ability to recognize the seeming trifles that go to make up correctness in printing, it is certain that much facility may be acquired in the needed acuteness of vision by patient and persistent exercise of the faculty that is found deficient. The important thing is to know wherein one is lacking, so that the attention may be properly directed. This is the office of the examination papers.

In this Course it is assumed that the student has already had fair instruction and practice in typesetting, as well as correcting in the metal. Some additional particulars are to be mentioned that will be found essential in the compositor's as well as the proofreader's work, and which in most offices do not receive the attention they deserve.

## PROOFREADING

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### COPY AND STYLE

2. Although the old rule, to "follow copy if it goes out the window," should perhaps be taken only in its literal sense, it has probably impressed upon many novices a most valuable lesson in the compositor's work; but it is also true that in the actual practice of printing offices very little copy is followed literally, unless upon special order to do so. Few writers or copyists seem able to furnish manuscript that is systematic in matters of punctuation, capitalizing, the use of Italics, or even in spelling. Figures may appear in one place and be spelled out in another; the punctuation may differ in two similar constructions; abbreviations may be used where good taste forbids. These and other faults thoughtlessly committed by the writer are not to be tolerated in print, where they are more quickly observed than in manuscript. Somebody must look after such petty details as carefully as if upon them depended the fate of the nation. In large establishments a copy preparer is supposed to regulate all these items, either in conformity with the style of the office or according to the expressed or implied intent of the author. When this is properly done, the compositor's way is clear; he is to follow copy strictly. If the copy is not so prepared, he may apply his own knowledge of the requirements of the office as to uniformity and a consistent style; but to go beyond this, in the correction of syntax or other matters, is sometimes hazardous. Usually, he prefers to take few chances, and very properly leaves the work of amendment to the proofreader or the editor.

The "style of the office" being regarded in certain cases as of higher authority than either the copy or the dictionary, the compositor should familiarize himself with all its details.

## GOVERNMENT PRINTING-OFFICE METHODS

**3. Following Copy.**—In some kinds of work in the government printing office, compositors receive copy marked "*Fol.*," meaning that, as to the use of figures, Italics, abbreviations, and idiomatic words and expressions, the *copy is to be followed*; but as to capitalization and punctuation, both the typesetter and the proofreader are to adhere to the office style rather than to the lack of method so common with writers. Under this instruction, the spelling sanctioned by any of the dictionaries is allowable. But sometimes copy is marked "*Fol. lit.*," in which case it is designed that a literal compliance with the author's style must be observed in respect to abbreviations, accents, capitals, figures, paragraphs, punctuation, signs, spelling, syntax, and the compounding of words.

**4. Use of Italics and Figures.**—It is the rule here also that *copy is not to be followed*, in respect to the use of Italics in general work, either for foreign words or for emphasis, unless special instructions to that effect are given. The same rule holds with regard to figures: copy is usually disregarded, and the style laid down by the office is adopted, when numbers or amounts are to be represented in print. To any rule for the use of figures or words in certain cases there are many exceptions, due to the varied character of works in which numbers are used. Dates are usually expressed in figures, except in legal documents and in indefinite expressions like "the last of May or the first of June." Where the number is definite, or where comparison of amounts is involved, figures are commonly used. Where the matter is not statistical, isolated numbers less than ten are spelled out.

**5. Supreme-Court Records.**—In the printing of supreme-court records, the government-office rule is, in regard to following copy, that when it is manuscript it is to be followed literally *except as to capitalization and punctuation*. When it is typewritten, all manifest errors are to be corrected—for example, where a letter has been struck over another, or

where a space in a word shows that a letter was evidently not struck hard enough to make an impression.

These directions concern both the compositor and the proofreader; but where the compositor has for any reason failed to make such changes from copy as seem to be both needful and authorized, the reader should not hesitate to make them. He must judge in each instance whether they are of such a nature as to warrant him in doing so without reference to a higher authority.

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### THE VARIOUS KINDS OF ERRORS

**6. Typographical errors** may be divided into two classes: (a) those due to the writer or the preparer of copy; (b) those caused by the printer in composing or arranging the type. These will be considered under the following heads:

| ERRORS OF THE WRITER           | ERRORS OF THE PRINTER |
|--------------------------------|-----------------------|
| Spelling and Compounding       | Wrong letters         |
| Capitalization and Punctuation | Wrong fonts           |
| Grammar                        | Spacing               |
| Quotations                     | Indention             |
| Proper names                   | Division              |
| Uniformity of dialect          |                       |
| Foreign words and phrases      |                       |

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### ERRORS OF THE WRITER

**7. Spelling.**—In theory, the reader should know at sight the proper spelling of every English word, or at least know when to challenge the correctness of any word he meets. But nobody is infallible, and reliance must at last be placed upon recorded standards. Besides, usage is divided with regard to many words, and either of two or more forms may be correct according to some reputable authority. The office style may call for Webster orthography, yet certain authors may wish to have their productions spelled according to Worcester, and the proofreader should know wherein

these standards differ: he must know that one dictionary spells *theater*, *traveler*, *skillful*, and the other, *theatre*, *traveller*, *skillful*, besides several hundred other words differing as greatly. The Century Dictionary records usage as favoring the spelling *fullness*, *inclose*, *intrench*, *peddler*, *porticos*, etc., while the Standard Dictionary gives preference to *fulness*, *enclose*, *entrench*, *pedler*, *porticoes*, and others in similar classes. Lists of these words, more or less complete, have been compiled, and will be found frequently useful for reference. Both compositor and proofreader should be fairly familiar with the different forms. Such lists can be found in the Standard and Century dictionaries.

8. There are two or three classes of words often misspelled that it may be well to take note of, since the proper forms of some of them are not usually found in dictionaries. One is a class of nouns ending in *o*, whose plural is formed regularly by the addition of *s* when the *o* is preceded by another vowel, as *folio*, *folios*; but when the *o* is preceded by a consonant, the plural ending is *es*, as in *echo*, *echoes*; *hero*, *heroes*; etc. A few exceptions to the latter part of this rule are here given:

|                     |              |
|---------------------|--------------|
| albinos             | lassos       |
| armadillos          | mementos     |
| cantos              | merinos      |
| catsos              | mestizos     |
| centos              | octavos      |
| didos               | octodecimos  |
| dominos (disguise)  | pianos       |
| dominoes (the game) | provisos     |
| duodecimos          | quartos      |
| dynamos             | rotundos     |
| frescos             | salvos       |
| gauchos             | sextos       |
| grottos             | sextodecimos |
| halos               | siroccos     |
| inamoratos          | solos        |
| juntos              | stilettos    |



tobaccos

torsos

twos

tyros

virtuosos

zeros

9. Some other words with irregular or unsettled plurals are here shown in the forms adopted by good usage:

handfuls

spoonfuls

courts-martial

major-generals

sons-in-law

summonses

crises

talismans

Mussulmans

Henrys

Tullys

The Jameses

10. A list of words, in the spelling of which usage is divided, is herewith appended, with the forms adopted by the government printing office:

afterwards (but aft-  
ward, backward,  
downward, forward,  
toward, upward)

aluminum

asbestos

canyon

draft, drafting

embed

employee

Filipino

farther (distance)

further (additional)

sloyd

shellac

stayed

wharves

Jones's

11. A group of false spellings that often pass the average compositor, and sometimes the proofreader, is given in this list:

effect . . . . . for affect

guage . . . . . for gauge

seperate . . . . . for separate

attornies . . . . . for attorneys

monies . . . . . for moneys

vallies . . . . . for valleys

tranquility . . . for tranquillity

benefitted . . . . for benefited

combatting . . . for combating

rivetted . . . . . for riveted

With regard to the last three words in the above list, it should be remembered that the *t* is doubled only in those verbs having the accent on the final syllable, as *admit*, *regret*,

and the like. Words *not* accented on the last syllable of the primitive do not double the final letter when *-ed* or *-ing* is added.

12. It is sometimes difficult to tell whether to use *ei* or *ie* in such words as *deceive*, *receive*, and *believe*, *achieve*. Notice that in all cases the tall letters are adjacent, and also the short letters. The letters *h*, *l*, and *i* (including the dot) are tall letters, while *c* and *e* are short letters; hence, *i* follows *h* and *l*, while *e* follows *c*. A few words in which *s* precedes either *ei* or *ie*, not being subject to this rule, are here given:

| <b>ei</b>                                     | <b>ie</b> |
|-----------------------------------------------|-----------|
| seidlitz                                      | siege     |
| seignior                                      | sienite   |
| seine                                         | sienna    |
| seismic                                       | Siennese  |
| seismograph (and<br>others from same<br>root) | sierra    |
| seize                                         | siesta    |
| seizable                                      | si ur     |
| seizure                                       | sieva     |
|                                               | sieve     |

13. **English Spelling.**—A class of words with which the proofreader should make himself familiar comprises such as are spelled in English publications with the *-our* ending, but in this country drop the *u*. As there is no rule by which to distinguish these from many similar words that do not retain the *u* even in England, those with the *-our* termination are given below:

|           |           |
|-----------|-----------|
| arbour    | colour    |
| ardour    | demeanour |
| armour    | discolour |
| behaviour | disfavour |
| belabour  | dishonour |
| candour   | dolour    |
| clamour   | enamour   |
| clangour  | endeavour |

|                        |                    |
|------------------------|--------------------|
| favour                 | rancour            |
| favourite              | rigour             |
| fervour                | rumour             |
| flavour                | saviour            |
| harbour                | savour             |
| honour                 | splendour          |
| (but honorary)         | succour            |
| humour                 | tabour             |
| (but humorist)         | tambour            |
| labour, -er, -ed, etc. | tricolour          |
| misbehaviour           | tumour             |
| misdemeanour           | valour             |
| neighbour              | vapour             |
| odour                  | (but vaporization) |
| parlour                | vigour             |

14. Some books printed in the United States adopt the *-our* spelling as a concession to English preference. Other occasional English forms are the words ending in *-ise*, but printed *-ize* in American dictionaries; as, *civilise*, *realise*, *utilise*, etc. The following list comprises the words that in both countries are spelled with the *-ise* ending:

|             |              |
|-------------|--------------|
| advertise   | devise       |
| advise      | disfranchise |
| affranchise | disguise     |
| apprise     | emprise      |
| arise       | enfranchise  |
| catechise   | enterprise   |
| chastise    | excise       |
| circumcise  | exercise     |
| comprise    | exorcise     |
| compromise  | franchise    |
| criticise   | improvise    |
| demise      | merchandise  |
| despise     | premise      |
| reprise     | supervise    |
| revise      | surmise      |
| rise        | surprise     |

All other words terminating with this sound take *-ize* in America, and also to some extent in England.

*Connection* is sometimes spelled *connexion* by English writers when reference is made to the *object which is linked*, as blood relations, while *connection* is the spelling when a *bond of union* is meant. The distinction is not, however, always observed. *Inflection* is also sometimes spelled *inflexion*.

English spelling should not be followed, of course, without special order. •

**15. Compounding Words.**—Under this head comes the so-called “figure of words,” or the insertion or omission of the hyphen in compounds. These words have only in recent years received consistent treatment, and the subject is so extensive and intricate that the student must be referred for detailed information to such dictionaries as have given the matter careful attention—particularly the *Standard* and the *Century*.

The term “compound” may cover the hyphenated and the solid, or “one-word,” form. The government office classes all compounds as “double words,” whether they are printed with the hyphen, as one word, or as two words, and the directions are that Webster’s *International Dictionary* is to be followed generally in the printing of such words. In many instances, this style varies radically from that of the other dictionaries mentioned, and a supplementary list is provided in the manual for the guidance of the government compositors and proofreaders. Regardless of other authority than the time-honored practice of the office, which it is thought desirable to perpetuate, a few words of common occurrence are printed with the hyphen that are at variance with accepted rules for similar formations. The following are representative of this class of words:

|                  |                |
|------------------|----------------|
| adjutant-general | color-corporal |
| aid-de-camp      | consul-general |
| armor-bearer     | court-house    |
| attorney-general | court-martial  |
| belles-lettres   | cousin-german  |

|                           |                         |
|---------------------------|-------------------------|
| cross-question            | navy-yard               |
| custom-house              | provost-marshal         |
| flag-officer              | provost-marshal-general |
| (but flagship, flagstaff) | quartermaster-sergeant  |
| judge-advocate-general    | rear-admiral            |
| lieutenant-commander      | sergeant-at-arms        |
| lieutenant-general, etc.  | sergeant-major          |
| light-house               | vice-consul             |

Further usage of the government printing office may be indicated by the following extracts from the Manual of Style issued by the United States Government:

16. "**Compound adjectives** generally take the hyphen; as, a 12-inch main, 75-horsepower engine, asked-for opinion, light-green color, etc.; but omit the hyphen in common school, high school, and public school, when used adjectively. Care must always be taken not to confuse the qualifying word with the subject word; for instance, a shoemaker can be a German shoemaker, and, if he makes wooden shoes, a wooden-shoe maker.

17. "**Fractions**, when spelled, will be compounded as follows: one-fifth, one twenty-first, one one-hundredth, eighty-one one-hundredths, one one hundred and twentieth, the one-hundredth part, two one hundred and twenty-sixths, a board three-fourths inch thick."

18. **Capitalization.**—The proper use of **capitals** is a subject of no little importance, from the proofreader's standpoint. The practice of different offices in respect to capitalization is as various as the minds of men; but whatever rules are adopted should be carefully followed throughout any one piece of work.

The changing of lower case to capitals, or capitals to lower case, in correcting proof, necessarily involves a respacing of lines, sometimes causes overrunning, and the compositor will therefore save much time in corrections if he will thoroughly inform himself beforehand on the style of capitalization that will be insisted upon in the work of the office.

**19. The Government Printing-Office Method.**—The system in vogue in the government printing office is very comprehensive, and its various applications are not easy to keep in mind. Examples covering apparently every case that may arise have been set forth in the government-office Manual of Style. From this are here selected a few specimens illustrative of the general scheme:

“Capitalize the following terms, singular form only, when immediately following the name; also the words *hills*, *islands*, and *mountains* when immediately following the name of a group: Aqueduct, Archipelago, Butte, Canal, County, Crater, Creek, Dome, Harbor, Head, Hill, Island, Mountain, Narrows, Nation, Ocean, Parish, Park, River.

EXAMPLES.—Washington Aqueduct; Croton and Washington aqueducts; the Black Hills.

“Capitalize the following, singular form, either before or after and when a part of the name; also the plural form when before the name: Bay, Bayou, Camp, Cape, Dalles, Desert, Falls, Fort, Isle, Lake, Mount, Oasis, Pass, Peak, Point, Port, Sea, Strait, Valley, Volcano.

EXAMPLES.—Chesapeake Bay; Bay of Fundy; Massachusetts and Delaware bays; Bays of Fundy and Biscay. But, the valleys of Virginia and Maryland, as there is no valley on the map known as the Valley of Virginia or the Valley of Maryland.

“Capitalize the titles of departments, bureaus, etc., and terms relating to them, only when referring definitely to those of the United States Government.

EXAMPLES.—The Bureau of Education, the Bureau, the Bureau officers; Pension Bureau etc.; the Fifty-seventh Congress, the First and Second Congresses, the Congress, a Congressional district, the Continental Congress; the Supreme Court, the Supreme Bench; the Court of Claims, the Court of Private Land Claims, the Court of Commissioners of Alabama Claims; the court, referring to any court. Lower-case all other courts.

“Capitalize the following miscellaneous terms: Admiralty (British), Chinese Six Companies, Christendom, Christian, Christianity, Court of St. James.

“Capitalize such words as the following when they are part of a proper term, singular form only: Armory, Arsenal, Asylum, Bank, Bridge (Long Bridge, but Pennsylvania Railroad bridge), Building (but Treasury building, etc., referring to any of the departmental buildings), Cemetery (Arlington National Cemetery, but national cemetery at Arlington), Church, College, Garden, Hotel, House (meaning a hotel), Jail, Library, Line (steamship), Museum, Navy-Yard, Park, Penitentiary, Reformatory, School, University.”

**20. Punctuation.**—In punctuation the “office style” governs unless instructions are given to cover special cases of diversity. Where copy is “prepared” before composition begins, the reader will safely follow copy, unless in cases of manifest misconstruction, when he should query, or confer with the editor. It should always be remembered that the object of punctuation is to make the meaning clearer, not to confuse it by needless points.

**21. Government-Office Method.**—The system of punctuation used in the government printing office does not materially differ from that generally used elsewhere. A few examples of frequent occurrence in government work will illustrate some of the changes in pointing that are there employed with slightly varying phraseology:

George G. Greene, being sworn and examined, on oath deposes and says:

Isaac Fuller, sworn, and testified as follows:

P. L. Rodier, sworn and examined.

Colonel Seventh Cavalry.

Captain, Seventh Cavalry.

Respectfully, yours,      Yours, respectfully,

Calendar No., 25.      Congressional, No. 25.

Congressional case No. 25.

Record, case No. 384.      Term No., 625.

Indian Depredations, No. 25.      Indian depredation case No. 625.

French Spoliations, No. 18.      French spoliation case No. 325.

Col. (now Brig. Gen.) Peter C. Hains.

Painters' Union No. 1.      New York Painters' Union, No. 1.

Latitude, 40° 19' 12" north; longitude, 30° 08' 14" west.

In latitude 40° 19' 12" north, longitude 30° 08' 14" west.

Have you any interest in this case? If so, what?

Have you any interest in this case? If so, state what.

Have you any interest in this case; and if so, what?

Have you any interest in this case? And if so, state what.

The defendant, George Brown, stated to the court, etc.

5 feet 6 inches; 2 pounds 6 ounces; 12 chains 4 rods 6 links; but where "and" is used, 3 miles, 4 chains, and 6 links.

**22. Grammar.**—To what extent the reader is warranted in amending the errors in English that he may discover in his work is not well settled. The circumstances may differ widely, and while in one case he would be clearly justified in making changes, in another it might be a risk. Where the error is plainly a slip of the pen, or an oversight of an educated writer, the change should be made. For example, if the copy should read, "He was a creditable witness," it would be evident that the writer had intended to use the word *credible*, because *creditable* has a meaning not appropriate in this connection, and a correction would therefore be proper. It should also be made in the case of a disagreement of the verb with its subject, as, "The scope of the investigations *prove* [proves] that the movement was wise;" or of the pronoun with its antecedent, "Everybody has *their* [his] own choice." In cases of this kind there should be no hesitation in changing copy.

In some offices the reader is directed to exercise his critical knowledge when employed upon some works of particular importance, and to be on the alert not only for the wrong use of words and faulty construction of sentences, but for bad metaphors, doubtful statements of fact, and inconsistencies of any sort. To these he will merely call the attention of the author or editor; he should not attempt their betterment without orders to do so.

**23. Quotations.**—Where the resources of the office will allow, and the importance of the work warrants, the reader should verify the wording and location of quotations from the Bible, from Shakespeare, or other well-known works. With the aid of concordances or dictionaries of quotations this is usually not a difficult task.



**24. Proper Names.**—Special care should be exercised in the spelling of proper names, particularly those that differ from common usage; and, where reference to acknowledged authorities can readily be had, the reader should look up any doubtful case or note a query for the author or editor. Even educated writers sometimes slip in the spelling of such well-known names as the following:

|                          |                     |
|--------------------------|---------------------|
| Alleghany Mountains      | Johnson, Dr. Samuel |
| Allegheny City           | Jonson, Ben         |
| Britannia                | Macaulay, T. B.     |
| Brittany                 | Procter, Adelaide   |
| Carlisle, J. G.          | Proctor, R. A.      |
| Carlyle, Thomas          | Spencer, Herbert    |
| Field, Cyrus W.          | Spenser, Edmund     |
| Fields, James T.         | Sydney Smith        |
| Greeley Horace           | Waverley Novels     |
| Greeley, General         | Waverly (town)      |
| Johns Hopkins University |                     |

**25. Dialect.**—In the printing of dialect, the reader should aim to preserve a uniform spelling of words imitative of crude or illiterate speech throughout the work in hand.

**26. Foreign Words and Phrases.**—Unless the copy is of undoubted correctness, the spelling of foreign words, and their appropriate accents, if any, should be verified by reference to the dictionary of the language in question. Similar care should be exercised in regard to unfamiliar scientific terms.

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#### ERRORS OF THE PRINTER

**27. Wrong Letters.**—Many of the compositor's mistakes are due to a foul case, or the accidental dropping of a type in the wrong box during distribution. When this type happens to be of the same thickness as the one sought in composing, its presence in a word is not often discovered till it appears in the proof, unless the compositor reads over his matter as he completes a stickful. This sort of error,

due simply to accident or inattention, is easiest of all to detect. A turned letter is another kind of error easily seen, unless it be a lower-case "o" or "s." These letters, in some fonts, do not line at the bottom when turned, and such are quickly discovered; but when they do line, the turned "s" may be known by the fact that its lower curve is wider than the upper, and this difference is clearly obvious when the letter is reversed.

A third variety of "wrong letters" is in the use of a small cap "o" or "s" where lower case is intended. They are commonly wider and taller than lower case, and should be easily discovered by a sharp eye, but often they are not.

Another common error is the substitution of an old-style cipher for a lower-case "o." The difference, in some fonts, is chiefly in the even, unshaded line of the cipher, while the sides of the "o" are thickened.

While mistakes of this character may pass unobserved by the public, from the printer's standpoint they are considered serious blunders, and in work of any importance should be as carefully guarded against as others.

**28. Wrong Fonts.**—The proofreader must be able to detect any wrong-font letter that may appear in a proof. He must therefore familiarize himself with every minute characteristic of the letters of each font that he is likely to encounter. Of prime importance here is a thorough knowledge of the various alphabets. For example, he must know at a glance an old-style "a" from the modern Roman "a," and so of every letter of the various fonts.

Let us examine closely the separate letters of several styles of type which are found in almost every printing office, and which, in spite of care, are liable to become mixed by distribution in the wrong case. On the opposite page are shown, side by side, the following alphabets: Column 1, Modern Roman; column 5, Italic of same. Column 2, Modern Old Style; column 6, Italic of same. Column 3, Caslon Old Style; column 7, Italic of same. Column 4, French Old Style; column 8, Italic of same.

| 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| a | a | á | ä | A | A | A | A | a | á | ä | å | A | A | Ä | Å |
| b | b | b | b | B | B | B | B | b | b | b | b | B | B | B | B |
| c | c | c | c | C | C | C | C | c | c | c | c | C | C | C | C |
| d | d | d | d | D | D | D | D | d | d | d | d | D | D | D | D |
| e | e | e | e | E | E | E | E | e | e | e | e | E | E | E | E |
| f | f | f | f | F | F | F | F | f | f | f | f | F | F | F | F |
| g | g | g | g | G | G | G | G | g | g | g | g | G | G | G | G |
| h | h | h | h | H | H | H | H | h | h | h | h | H | H | H | H |
| i | i | i | i | I | I | I | I | i | i | i | i | I | I | I | I |
| j | j | j | j | J | J | J | J | j | j | j | j | J | J | J | J |
| k | k | k | k | K | K | K | K | k | k | k | k | K | K | K | K |
| l | l | l | l | L | L | L | L | l | l | l | l | L | L | L | L |
| m | m | m | m | M | M | M | M | m | m | m | m | M | M | M | M |
| n | n | n | n | N | N | N | N | n | n | n | n | N | N | N | N |
| o | o | o | o | O | O | O | O | o | o | o | o | O | O | O | O |
| p | p | p | p | P | P | P | P | p | p | p | p | P | P | P | P |
| q | q | q | q | Q | Q | Q | Q | q | q | q | q | Q | Q | Q | Q |
| r | r | r | r | R | R | R | R | r | r | r | r | R | R | R | R |
| s | s | s | s | S | S | S | S | s | s | s | s | S | S | S | S |
| t | t | t | t | T | T | T | T | t | t | t | t | T | T | T | T |
| u | u | u | u | U | U | U | U | u | u | u | u | U | U | U | U |
| v | v | v | v | V | V | V | V | v | v | v | v | V | V | V | V |
| w | w | w | w | W | W | W | W | w | w | w | w | W | W | W | W |
| x | x | x | x | X | X | X | X | x | x | x | x | X | X | X | X |
| y | y | y | y | Y | Y | Y | Y | y | y | y | y | Y | Y | Y | Y |
| z | z | z | z | Z | Z | Z | Z | z | z | z | z | Z | Z | Z | Z |

NOTE.—In the above list, note carefully the slight differences in many of the letters.

Having observed the characteristics peculiar to the letters of each font as shown in these larger sizes, it will be well to investigate also the smaller sizes, so as to become able to detect a wrong letter wherever found. Below are the same faces on a 6-point body, and a careful comparison should be made of each set of letters, so that any one of them may be known at sight, either in distribution or in the correction of a proof.

| 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| a | a | a | a | A | A | A | A | a | a | a | a | A | A | A | A |
| b | b | b | b | B | B | B | B | b | b | b | b | B | B | B | B |
| c | c | c | c | C | C | C | C | c | c | c | c | C | C | C | C |
| d | d | d | d | D | D | D | D | d | d | d | d | D | D | D | D |
| e | e | e | e | E | E | E | E | e | e | e | e | E | E | E | E |
| f | f | f | f | F | F | F | F | f | f | f | f | F | F | F | F |
| g | g | g | g | G | G | G | G | g | g | g | g | G | G | G | G |
| h | h | h | h | H | H | H | H | h | h | h | h | H | H | H | H |
| i | i | i | i | I | I | I | I | i | i | i | i | I | I | I | I |
| j | j | j | j | J | J | J | J | j | j | j | j | J | J | J | J |
| k | k | k | k | K | K | K | K | k | k | k | k | K | K | K | K |
| l | l | l | l | L | L | L | L | l | l | l | l | L | L | L | L |
| m | m | m | m | M | M | M | M | m | m | m | m | M | M | M | M |
| n | n | n | n | N | N | N | N | n | n | n | n | N | N | N | N |
| o | o | o | o | O | O | O | O | o | o | o | o | O | O | O | O |
| p | p | p | p | P | P | P | P | p | p | p | p | P | P | P | P |
| q | q | q | q | Q | Q | Q | Q | q | q | q | q | Q | Q | Q | Q |
| r | r | r | r | R | R | R | R | r | r | r | r | R | R | R | R |
| s | s | s | s | S | S | S | S | s | s | s | s | S | S | S | S |
| t | t | t | t | T | T | T | T | t | t | t | t | T | T | T | T |
| u | u | u | u | U | U | U | U | u | u | u | u | U | U | U | U |
| v | v | v | v | V | V | V | V | v | v | v | v | V | V | V | V |
| w | w | w | w | W | W | W | W | w | w | w | w | W | W | W | W |
| x | x | x | x | X | X | X | X | x | x | x | x | X | X | X | X |
| y | y | y | y | Y | Y | Y | Y | y | y | y | y | Y | Y | Y | Y |
| z | z | z | z | Z | Z | Z | Z | z | z | z | z | Z | Z | Z | Z |

29. A similar course should be pursued in comparing various job fonts in which some of the characters are not easily distinguished from similar letters of other fonts. Thus, the De Vinne Condensed series should be compared with the MacFarland, some letters requiring close inspection to detect the difference. In the following table, the type in the columns numbered 1 is 12-point De Vinne Condensed, while that in the columns numbered 2 is MacFarland type.

| 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 |
|---|---|---|---|---|---|---|---|
| a | a | A | A | n | n | N | N |
| b | b | B | B | o | o | O | O |
| c | c | C | C | p | p | P | P |
| d | d | D | D | q | q | Q | Q |
| e | e | E | E | r | r | R | R |
| f | f | F | F | s | s | S | S |
| g | g | G | G | t | t | T | T |
| h | h | H | H | u | u | U | U |
| i | i | I | I | v | v | V | V |
| j | j | J | J | w | w | W | W |
| k | k | K | K | x | x | X | X |
| l | l | L | L | y | y | Y | Y |
| m | m | M | M | z | z | Z | Z |

Some of the job faces that exhibit the old-style characteristics are furnished with the “long s” and its accompanying logotypes. These so nearly resemble the “f” and its combinations that many printers seem unable to recognize the difference. (It should be noted that in the Roman faces the cross appears on one side only of the “f”, while in the Italic the “f” is formed without the cross.) So common is this disability that the pages of reputable magazines, as well as some pretentious jobs, have appeared with examples of this palpable typographical blunder. The need for this caution in the use of the “long s” will be apparent when it is stated that the pages of a somewhat noteworthy book, set in French old style, and issued by one of the best-known publishing houses in New York, fairly bristle with *f*’s used for *f*’s. It is evident that compositors, proofreaders, and author alike passed over these glaring errors, entirely innocent of the blemish they were transmitting to an otherwise admirable volume. It is not unreasonable to expect that printers at least should “know their letters.”

The average printer often fails to learn the alphabets of text or black-letter, many varieties of which are put forth

by the typefounders. The lower-case letters seem to present less difficulty than the capitals, some of which are often mistaken for others. In the following table are presented the alphabets of three of the more common text faces; the type in the columns numbered 1 being 18-point Caxton Black, that in the columns numbered 2, Tudor Black, and that in the columns numbered 3, Engravers' Old English.

| 1 | 2 | 3 | 1 | 2 | 3 | 1 | 2 | 3 | 1 | 2 | 3 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| a | a | a | A | A | A | n | n | n | U | U | N |
| b | b | b | B | B | B | o | o | o | O | O | O |
| c | c | c | C | C | C | p | p | p | P | P | P |
| d | d | d | D | D | D | q | q | q | Q | Q | Q |
| e | e | e | E | E | E | r | r | r | R | R | R |
| f | f | f | F | F | F | s | s | s | S | S | S |
| g | g | g | G | G | G | t | t | t | T | T | T |
| h | h | h | H | H | H | u | u | u | U | U | U |
| i | i | i | I | I | I | v | v | v | V | V | V |
| j | j | j | J | J | J | w | w | w | W | W | W |
| k | k | k | K | K | K | x | x | x | X | X | X |
| l | l | l | L | L | L | y | y | y | Y | Y | Y |
| m | m | m | M | M | M | z | z | z | Z | Z | Z |

NOTE.—Observe particularly in the above table the similarity and also the difference between the letters C and G, C and T, G and O, O and Q, M and W, B and D, I and J, U and V.

30. Spacing—In book work or other matter requiring even spacing, the proofreader is expected to mark any lapse from regularity made by the compositor. Equal spaces

between the words of a line are not more desirable than uniformity throughout a page. Two or three lines of wide spacing in the midst of matter spaced thin is a blemish that a good compositor will avoid even at the expense of over-running. In some offices this even appearance of the page is preferred rather than the avoidance of several consecutive divisions. A large New York house, once conspicuous for its good typography, used to allow unlimited divisions, as well as division on two letters, rather than suffer irregularity of spacing in a page. This office used "patent spaces" (of the thickness of two 5-ems) for the purpose of more readily doing the painstaking composition demanded in all its work. Few offices now insist upon such refinement; but in careful work reference is had to the shape of letters, and the spacing is so regulated as to give *the effect of equal white spaces in print*, regardless of the actual pieces of metal required to accomplish this result. For example, "b," "w," or any letter with a shoulder, when it follows a comma, requires a space one size smaller than the other spaces in the line. The lower-case "e" and "s," being set close, with no shoulder at the sides, call for more space between words beginning and ending with these letters than do the letters "h," "l," "E," or others that show considerable white between the ceriphs.

These remarks apply, of course, merely to hand-set type. Machine spacing, being entirely mechanical, is *bodily* equal throughout the line, no regard being paid to the larger whites caused by angular and shouldered letters or by periods and commas.

**31. Government Printing-Office Method.**—In the government printing office these rules for spacing are intended to be observed:

Solid matter should be spaced with 3-em spaces, but when about to divide a word prefer to take in.

Leaded matter should also be spaced with 3-em spaces, but when about to divide a word prefer to drive over.

In double-leaded matter, en quads should be used and divisions driven over.

Avoid, if possible, the very thin or very wide spacing of the first line of a paragraph.

All lines of composition must be justified so tightly that they will stand unsupported in the stick.

Observe, in spacing, the various formations of letters. When a little extra spacing is necessary, never place it between a comma and the first letter of the succeeding word. The spacing between capital letters in headings should also be governed by letter formation.

Do not do all the spacing at either the right or the left of the line, but distribute it in conformity with the foregoing suggestions.

Always keep together at the beginning or end of a line such abbreviations as U. S. N.; D. C.; N. Y.; N. J.; M. D., etc. The contractions esq., sr., and jr. should always be in the same line with the name they follow.

Use en quads between caps and small caps, but after points use a 3-em space.

The spacing in cap lines should never be less than en quads, and the rule should be to make the spaces as thick as the average capital letters of the font, or say the thickness of the "H." This will apply to extended as well as to condensed letters. Where the letters of the cap line are hair-spaced (or more), the space between the words should be increased by a little more than the space between the letters. The spacing of fat body letter, and especially Title and other black-faced types, should be thicker than that of ordinary faces. It is a good rule to space as thick as the lower-case "h" of the font.

**32. Indention.**—The customary indention of paragraphs in solid or single-leaded matter is one em; but in double-leaded lines or in wide measures (say more than 25 ems pica) the indention may be increased to  $1\frac{1}{2}$  or 2 ems. More than this is seldom advisable.

The indentions should be uniform throughout a work, and should never be reduced when the line is thin-spaced.

The first line of a chapter sometimes begins without indention, and the first line of text after a display line in



the same sentence should neither be indented nor begin with a capital.

When smaller type is used on the the same page with the regular text, the paragraph indentions should be alike.

When a foot-note citation does not exceed two lines, the first line may be full and the last line centered.

A summary of chapter contents is generally set with the first line full, and the others indented one or two ems, according to the smallness of the type and the width of the measure. Dictionary and directory matter is often set in a similar style.

The indention of lines of poetry is various. As a general rule, when alternate lines rhyme, they are to be indented alike; but the author's arrangement should usually be followed. When lines of widely different lengths appear, the object should be to keep the main body of the poem near the center of the page.

**33. Division.**—The division of words at the ends of lines is often one of the most perplexing parts of the compositor's work. Perhaps no questions are oftener heard in a composing room than those that ask the proper division of a word. The best of copy preparing affords no assistance, for none can foretell where a word will have to be divided. Hence the compositor must rely upon some system of syllabication established in the office, or else upon reference to the dictionary, which in the main is a safe guide.

Every division changed by the proofreader will cause the respacing of two lines, sometimes the overrunning of many, which means added expense. Therefore, the reader should aim, in correcting bad divisions, to make as few such changes as a due regard to consistency will allow, and keep in mind the question of how the error can be corrected at the least cost to the office.

**34.** There are three general systems of dividing words: (1) division on the vowel; (2) according to etymology; (3) according to pronunciation. The method that most clearly shows the pronunciation of a word is the one generally

adopted in the United States. Yet certain well-established rules that serve to supplement or amend the teachings of the dictionary are observed in careful work. For example, the following are prescribed in the government printing office and some other important offices:

Frequent divisions of words are undesirable, but do not avoid them entirely at the expense of uniform spacing.

Avoid two-letter divisions.

Avoid dividing in more than two adjacent lines.

Avoid dividing a derivative pronounced as one syllable; as, *pressed*, *drowned*, etc.

Avoid dividing compounds except at the compounding hyphen.

Avoid dividing the last word of a paragraph.

Avoid, by overrunning, the use of a dash at the beginning of a line.

The last line of a paragraph should contain at least a four-letter word.

It is well to note, however, that all rules for the division of words may be violated in extreme cases or in very narrow measures.

Where a vowel makes a syllable in the middle of a word, it is considered the best practice to let this vowel come at the end rather than at the beginning of a line; as, *prominent*, not *prom-inent*; *particular*, *quali-ties*, *diligence*, *separate*. The terminations *-able* and *-ible* are exceptions to this rule.

A particular division will sometimes show at a glance the proper pronunciation of a word; often, the first portion may suggest the word that is completed in the next line, thus aiding the reader to avoid a break or a repetition. Such words are *progress* (n.), *progress* (v.); *distribution*, *distribute*; *preferable*, *prefer*; *present*, *present*; *botany*, *botanical*; *geographical*, *geography*.

The caution regarding two-letter divisions may be taken to apply chiefly to carrying over the last two letters of a word; for ending a line with a first syllable of two letters is quite commonly practiced in good work, although two such divisions together are generally avoided.

### TYPE MEASUREMENT

**35. Old Systems.**—Until within the last 20 years no general standard for the various sizes of type bodies was recognized by American type founders. There were, of course, certain well-known kinds of type—such as brevier, nonpareil, agate, etc.—but, while alike in name, there was nearly always some slight difference in size with different founders. Even the same founder did not always keep his type sizes strictly constant from year to year.

The result of this disparity was that if types bearing the same name, but purchased of different founders, were for any reason mixed and set up together, nine times out of ten there was trouble: neither lines nor columns could be made of exactly the same length. Hence, to prevent letters, words, and even whole lines from dropping out after the type was locked up in the chase for printing, much valuable time was consumed—to say nothing of the amount of patience expended—in filling in the gaps and “justifying” or spacing out the lines with pieces of paper and cardboard.

**36. The Point System.**—Various methods were proposed tending to alleviate this state of affairs and produce a satisfactory standard of measurement; but little progress was made until the United States Type Founders Association in 1883 recommended and adopted what is now known as the **American point system**, or, simply, the **point system**, of regulating the sizes of type bodies. This system has been adopted by many founders, and eventually will probably supplant all other systems in America. Under the new system, the output of nearly all American foundries will, when set together, practically justify for each size of type. Moreover, as the leads are also made according to the point system, the length of one page or column may be made exactly equal to that of another—thus obviating the old-time tedious paper stuffing.

It is very essential that the printer be conversant with the point system, for it is the standard system of measurement

among book and job printers everywhere. The student is advised, therefore, to read over carefully the explanation here given of the point system, and fasten the leading facts in his mind, so that, when he hears a type of a certain point mentioned, he can at once form a mental picture of the size of the type named.

**37. Explanation of the Point System.**—The fundamental unit of this system is the *point*. This is obtained by dividing a length of 35 centimeters (almost exactly  $13\frac{1}{4}$  inches) into 996 equal parts, each of which is called a point. A point is equal, therefore, to .03514 centimeter, or .0138+ inch; or, in other words, 72.46 points equal 1 inch. Printers generally, however, express a point as  $\frac{1}{72}$  inch; hence, for all intents and purposes, we may as well do the same.

Under the point system, 6-point type is very nearly  $\frac{1}{12}$  or  $\frac{1}{12}$  inch in size; so that, if 12 lines of this type are set *solid*, or without leads between the lines, the 12 lines will occupy 1 inch in the length of the page. Similarly, 9 lines of 8 point, 4 lines of 18 point, etc. will each occupy 1 page-inch. Hence, generally, if 72 be divided by the points measuring the size of any given type, the quotient will show the number of unleaded lines to the page-inch.

The standard of measurement of the old system—the pica, which is nearly equivalent to 12 points in the new system—is frequently used by printers in estimating the thickness of leads and the length of lines. Thus, leads are spoken of as 4-*to-pica*, 6-*to-pica*, etc., according as 4, 6, etc. leads set together make a line of pica. Many printers, however, properly speak of leads in terms of the new system as 1-, 2-, or 3-point leads, 6-point slugs, 12-point slugs, etc. A page 4 inches wide is said to be 24 picas wide, a page 2 inches wide 12 picas, and so on for all other widths. For all practical purposes, 6 picas equal 1 inch.

**38.** The following table gives the names of the old bodies, their new designation by points, the approximate number of lines of each size required to make an inch,

and the size of each body in fractional parts of an inch. The + mark indicates that the point body is slightly larger than the corresponding old body. Sizes not thus indicated are the same as under the old system.

| Old Body Names                | New<br>Names<br>Points | Lines to<br>1 Inch | Size<br>Inch |
|-------------------------------|------------------------|--------------------|--------------|
| Brilliant . . . . .           | 3½                     | 20.60              | .0484        |
| Diamond . . . . .             | 4½                     | 16.00              | .0622        |
| Pearl . . . . .               | + 5                    | 14.40              | .0692        |
| Agate . . . . .               | + 5½                   | 13.20              | .0761        |
| Nonpareil . . . . .           | 6                      | 12.00              | .083         |
| Minion . . . . .              | + 7                    | 10.30              | .0968        |
| Brevier . . . . .             | 8                      | 9.00               | .1107        |
| Bourgeois . . . . .           | + 9                    | 8.00               | .1245        |
| Long Primer . . . . .         | + 10                   | 7.20               | .1383        |
| Small Pica . . . . .          | + 11                   | 6.50               | .1522        |
| Pica . . . . .                | 12                     | 6.00               | .166         |
| English (2-line Minion) . . . | + 14                   | 5.10               | .1937        |
| 3-line Pearl . . . . .        | + 15                   | 4.80               | .2075        |
| 2-line Brevier . . . . .      | 16                     | 4.50               | .2213        |
| Great Primer . . . . .        | + 18                   | 4.00               | .249         |
| Paragon (2-line Long Primer)  | + 20                   | 3.60               | .2767        |
| 2-line Small Pica . . . . .   | + 22                   | 3.30               | .3044        |
| 2-line Pica . . . . .         | 24                     | 3.00               | .332         |
| 2-line English . . . . .      | + 28                   | 2.60               | .3874        |
| 5-line Nonpareil . . . . .    | 30                     | 2.40               | .415         |
| 4-line Brevier . . . . .      | 32                     | 2.25               | .4426        |
| 2-line Great Primer . . . . . | + 36                   | 2.00               | .498         |
| Double Paragon . . . . .      | + 40                   | 1.80               | .5534        |
| 7-line Nonpareil . . . . .    | 42                     | 1.70               | .581         |
| Canon (4-line Small Pica) .   | + 44                   | 1.60               | .6088        |
| 4-line Pica . . . . .         | 48                     | 1.50               | .664         |
| 9-line Nonpareil . . . . .    | 54                     | 1.30               | .747         |
| 5-line Pica . . . . .         | 60                     | 1.20               | .83          |
| 6-line Pica . . . . .         | 72                     | 1.00               | .996         |

The sizes of Roman type from 3½-point to 14-point are shown in the following:

|          |             |                                                                                                                      |
|----------|-------------|----------------------------------------------------------------------------------------------------------------------|
| 3½ point | Brilliant   | While William of Orange lived, he was the guiding star of a whole brave nation; and when he died the children cried! |
| 4½ point | Diamond     | While William of Orange lived, he was the guiding star of a whole brave nation; and when he died the                 |
| 5 point  | Pearl       | While William of Orange lived, he was the guiding star of a whole brave nation; r                                    |
| 5½ point | Agate       | While William of Orange lived, he was the guiding star of a whole bu                                                 |
| 6 point  | Nonparell   | While William of Orange lived, he was the guiding star of a wh                                                       |
| 7 point  | Minion      | While William of Orange lived, he was the guiding star of a l                                                        |
| 8 point  | Brevier     | While William of Orange lived, he was the guiding sti                                                                |
| 9 point  | Bourgeois   | While William of Orange lived, he was the guidnr                                                                     |
| 10 point | Long Primer | While William of Orange lived, he was the gei                                                                        |
| 11 point | Small Pica  | While William of Orange lived, he was the i                                                                          |
| 12 point | Pica        | While William of Orange lived, he wai                                                                                |
| 14 point | English     | While William of Orange lived, h                                                                                     |

**39. Type Features.**—In Fig. 1 are shown three views of the letter **H**. This letter, which may be taken as typical of most of the other letters of the alphabet, presents the characteristic features here noted.

The face of a type is the letter or character on the upper end of the type. The word *face* is also applied to the style of cut of the character on the type; such as, *bold face*, *skeleton face*, *fat face*, etc. The *kern* is that part of the face which, on a few letters, projects beyond the body; such letters—like *f* and *j*, for example, and many other Italic letters—are called *kerned letters*.

The beard, or neck *a*, is the slope between the outer edge of the face and the shoulder.

The shoulder *b* is the flat top of the small area at the upper or the lower extremity of the

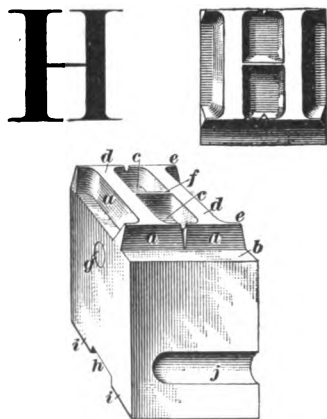


FIG. 1

body, upholding the neck and face of the type.

The counter *c* is the depression between the lines of the face. When the lines are in high relief, the counter is said to be *deep*; when in low relief, the counter is spoken of as *shallow*.

The stem, or body mark *d*, known among printers as the *thick stroke*, is the thick line of the face that most clearly indicates the character and height of the letter.

The ceriph *e* is the short cross-line put as a finish at the ends of unconnected lines.

The hair-line *f* is the thin line of the face that connects or prolongs body marks. The hair-line is most noticeable in such letters as *C*, *H*, *M*, and *N*.

The pin mark *g* is the small indentation on the upper part of the body made by the pin used in dislodging the type from the mold. The pin mark is frequently chosen by the founder as the place to mark the size of the type.

The body is that part of the type which is between the shoulders and the feet. It is sometimes called the *shank*.

The groove *h* is the hollow left between the feet by the planing tool that removes the roughness at the jet fracture.

The feet *i*, *i* of the type are the two small projections on which the body rests. It is between these feet that the jet of the type caster is made.

The nick *j* is the shallow groove across the lower front part of the body. Nicks are needed as guides to the position in which the types should be composed, and to prevent the mixing of different faces of the same body.

The standard height of type—or, as it is called, the “height to paper”—that is, the distance from the face to the feet of type, is, in America, .9186 inch, or approximately  $\frac{1}{12}$  inch.

A font of type is a complete assortment of all the characters that will be required in the composition of an ordinary text.

“Sorts” is the name given to a partial collection of one or more of the characters of a font.

Type founds generally arrange printing types in three classes: (1) Roman and Italic; (2) plain faces of display type, such as Antique, Clarendon, and Gothic; (3) ornamental types and scripts. Roman is subdivided into two classes: old style and modern face. Of the old style there are several characteristic forms, as the Caslon, Franklin, Ronaldson, French, Antique, etc.

### THE PROOFMARKS

40. Below are shown the marks in current use in the correction of proofs. The application of these in practice is made clear by an examination of the specimen proofs 1, 2, and 3, in conjunction with the numbered explanations found in Arts. 42, 43, and 44.

- tr* Transpose words or letters as indicated.
- l. c.* Put in lower case, or small letters.
- rom.* Change to Roman.
- ital.* Change to Italic.
-  Take out character indicated and close up.
-  Make correction indicated in margin.
-  Join these letters in a logotype; as, æ, ffi.
- s. c.* Put in small capitals.
- caps.* Put in capitals.
-  Insert apostrophe.
-  Insert quotation marks.
-  Insert period.
-  Insert comma.
-  Insert semicolon.
-  Insert colon.
-  Insert hyphen.
-  Insert dash.
-  Insert interrogation mark.
-  Insert exclamation mark.
- Qu. a?* Is this right?
- ..... Under an erased word signify "Let it stand."



- Spell out.
- $\frac{1}{2}$  or  $|^1|$  One-em dash.
- $\frac{2}{2}$  or  $|^2|$  Two-em dash.
- ~~set~~ Retain crossed-out word or letter.
- ~~out~~  
*see copy* Here is an omission; see the copy.
- run in* Make no break in the reading.
- ∫ Take out type, word, or sentence indicated.
- ✓✓✓ Unevenly spaced; correct the spacing.
- // Line up; i. e., make lines even with other matter.
- w.f. Wrong font; change to proper font.
- ≡ Straighten lines.
- no ¶ No paragraph; sometimes written *run in*.
- ¶ Make a paragraph here.
- ⊙ Upside down; reverse.
- # Insert a space here.
- ⌒ Less space here.
- Close up; no space.
- ⌈ Move this to the left.
- ⌋ Move this to the right.
- ⌊ Raise to proper position.
- ⌋ Lower to proper position.
- Indent line one em.
- ⌞ Push down this space.
- x Battered type; change.

The proofmarks should be made in a neat and orderly way, opposite the line containing the errors, so as to facilitate the work of the compositor in correcting. This is particularly

desirable where the errors are many. Large and unsymmetrical marks, irregular lines leading from an error to a distant margin, and erasures of marks incorrectly made, should be avoided if possible.

**41. Method of Making Corrections.**—A method that may often be adopted with advantage, particularly in wide measures, is to draw a light perpendicular line through the middle of the proof, from top to bottom, and to let all errors found on the left of this line be marked on the left margin, while those on the right would be corrected on the right side of the sheet. This will systematize the locating of the error both in correcting and revising, and materially reduce the confusion that results when a large number of errors must be marked within a small space, as, for example, in a page of solid nonpareil.

In reading the proof of tabular work of wide measure, it will usually be found most convenient to mark the corrections in a white space near the error rather than on a distant margin. This may in some instances facilitate the work of both compositor and reviser; but in all ordinary reading matter the marginal markings are to be preferred.

When several errors occur in one word, it is better to write the full word in the margin than to correct the mistakes separately.

If changes from copy are made in reading the proof of a piecework compositor, a circle should be made around such corrections on the margin of the proof, to indicate either that the compositor may charge "time" for his correction or that he may leave such changes to be made by the office.

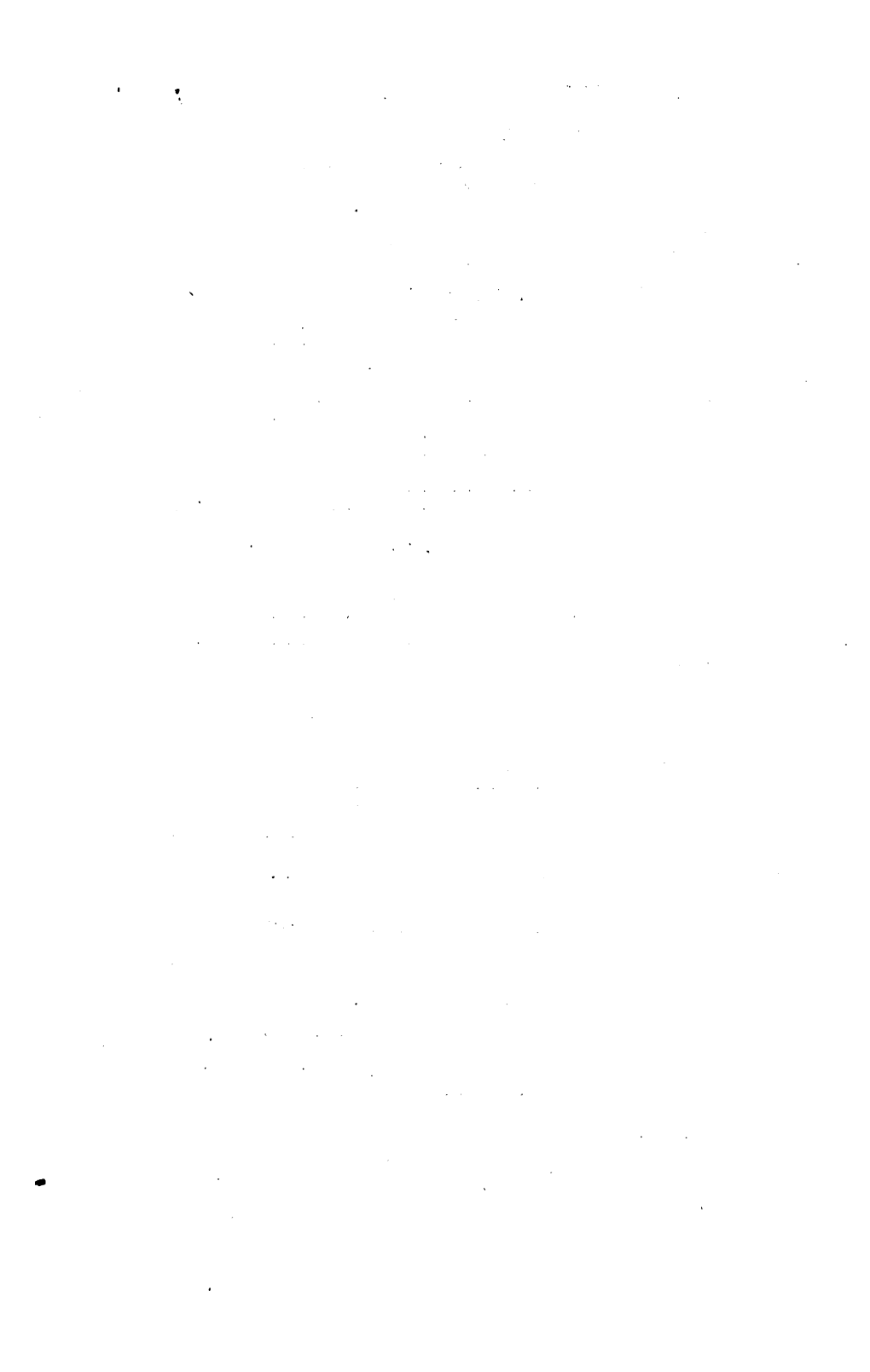
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**SPECIMEN PROOF SHEET NO. 1**

**42. Explanation of Marks.**

1. The o's in *school* are wrong font.
2. Put Roman numeral I in place of the figure 1.
3. Put underscored word in small caps.
4. Move line one em to the left.





5. Capitalize the three underscored s's.
6. Make hanging indention.
7. Put an *u* in place of *u*.
8. Change comma to colon.
9. Reduce spacing between words indicated.
10. Turn the o's in *book*.
11. Change cap A to lower case.
12. Give these lines all the same indention.
13. Set the underscored words in Italic.
14. Change cap D to lower case.
15. Abbreviate the word "number."
16. Move line one em to the left.
17. Insert period where indicated.
18. Word out of line; raise it.
19. Insert em dash.
20. Insert hyphen.
21. Indent line one em.
22. Equalize the spacing.
23. Replace battered letters.
24. Insert comma.
25. Insert space.
26. Insert comma.
27. See copy for lines omitted.
28. Insert apostrophe.
29. Word erased by mistake; let it stand.
30. Insert two leads where indicated.
31. Take out superfluous letter.
32. Insert space.
33. Insert *u* in place of turned *u*.
34. Indent line four ems.
35. Insert period leader.
36. Transpose letters in the word *corps*.
37. Insert Italic capital *O*.
38. Insert logotype ffi.
39. Insert Italic *e*.
40. Push down quadrat.
41. Replace battered dash.
42. Replace broken leaders.

43. Change Italic figures to Roman.
44. Insert lead.
45. Raise line of figures half a line higher.
46. Change period to comma.
47. Insert a shorter rule.
48. Straighten figures that are out of line.
49. Put dollar mark close to figures.
50. Query; is it not *July* in copy?
51. Insert longer rule.
52. Make figures range properly.
53. Insert quotation marks.
54. Reverse turned *s*.
55. Insert *f* in place of *ugh*.
56. Take out en leader.
57. Reverse turned *n*.
58. Take out space and close up.
59. Insert leaders where marked.
60. Put underscored word in Italic.
61. Take out superfluous *r*.
62. Insert cipher in place of 1.
63. Change 6 to 3.
64. Spell out abbreviated word.
65. Indent line one em.
66. Change colon to comma.
67. Move heading to center of line.
68. Insert period.
69. Transpose folio to right side of page.

---

**SPECIMEN PROOF SHEET NO. 2**

- 43. Explanation of Marks.**
  1. Indent line one em more.
  2. Put underscored word in Italic.
  3. Equalize spacing.
  4. Indent lines one em more.
  5. Insert figure 2 in place of word *two*.
  6. Insert *ffi* in place of *ffl*.
  7. Put enclosed words in the line above.







8. Replace broken *i*.
9. Change battered H.
10. Move line one em to the left.
11. Put underscored letters in small caps.
12. Insert Italic *g* in place of 9.
13. Insert Italic *a*.
14. Insert "a" where indicated.
15. Reverse cipher.
16. Make paragraph indention.
17. Insert period in place of semicolon.
18. Reduce spaces where indicated.
19. Take out the syllable *with*.
20. Take out lead.
21. Take out comma.
22. Insert comma.
23. Let erased word stand.
24. Transpose words as marked.
25. Insert comma.
26. Put *u* in place of *n* in word *rule*.
27. Change order of words as numbered.
28. Take out space and close up.
29. Arrange word in center of space.
30. Make letters range accurately, one above the other.
31. Change heavy rule to light.
32. Insert *p*.
33. Move figure column to the right.
34. Change 29 to 23; but first verify by copy.
35. Make rule line with others.
36. Insert period.
37. Insert comma.
38. Insert two leads.
39. Colon to take place of turned letter.
40. Insert *ffi* in place of *ffl*.
41. Reverse turned letters.
42. Take out hyphen.
43. Delete hyphen and make solid word.
44. Put *i* in place of *l* in *Lieut*.
45. Insert hyphen.

46. Change underscored word to Roman.
47. Change wrong-font I.
48. Insert period.
49. Insert comma.
50. Spell out "short and."
51. Capitalize words indicated.
52. Change comma to semicolon.
53. Shorten rule as indicated.
54. Take out superfluous *n*.
55. Insert leaders as shown.
56. Change wrong-font 2.
57. Replace broken leaders.
58. Insert dollar mark.

---

**SPECIMEN PROOF SHEET NO. 3**

**44. Explanation of Marks.**

1. Take out superfluous *n*.
2. Insert period after sidehead.
3. Indent to make paragraph.
4. Change cap D to lower case.
5. Change en dash to em dash.
6. Change lower-case *w* to capital.
7. Run in with preceding paragraph.
8. Equalize spacing.
9. Change wrong-font B.
10. Insert comma at caret.
11. Raise line to center of space.
12. Take out doubled syllable "mo."
13. Move line to the right.
14. Insert figure 1 in place of cap I.
15. Shove down space.
16. Make paragraph.
17. Break repetition.\*
18. Remove space and close up.

---

\* When three or more lines begin or end with the same word or, as in this case, have equal spaces under each other (see spaces enclosed by the oval), the repetition should be destroyed, to secure a better typographical appearance.





19. Put italicised word in Roman.
20. Replace battered A.
21. Change interrogation point to colon.
22. Insert word "examined."
23. Expunge *s* and close up.
24. Insert mark of parenthesis.
25. Remove space.
26. Insert "is" where shown by caret.
27. Change battered letter.
28. Change wrong-font *u*.
29. No paragraph here.
30. Insert period in place of turned letter.
31. Change two wrong-font letters here.
32. Insert space.
33. Change cap P to lower-case.
34. Expunge superfluous *s*.
35. Reduce spacing where indicated.
36. Let erased word stand.
37. Turn reversed *s*'s in "consist."
38. Transpose the words "for" and "was."
39. Insert hyphen.
40. Change "was" to "is." (The propriety of the change is queried.)
41. Change "are" to "were."

---

#### THE WORK OF READING PROOF

45. The various kinds of errors with which a proofreader is likely to meet and the uses of the proofmarks having been thoroughly understood, the student should now take up the actual reading of a proof.

46. **Galley Proofs.**—The reader should first ascertain whether there are any special instructions in regard to the work he has to read, either as to spelling, capitals, pointing, indentation of paragraphs, or other matter of "style." If the copy has been "prepared" before going to the compositor, these questions are to be taken as already decided for him, and his rule must be to "follow copy."

Next, he must glance over the slip to see that his proof sheet is perfectly legible throughout; if not, he should call for a better one. It should be neither over-inked nor too pale. Every line and letter must appear clearly in the proof, or the reader should reject it; for he should not be expected to stand sponsor for words that do not show up in their true character. In his preliminary glance the reader may note any wrong indentions of paragraphs, faulty arrangement of lines in headings or display, incorrect centering of dashes or headlines, wrong thickness of leads between lines, and the like.

His next care must be to see that his copy is arranged consecutively, that it covers all the matter on his proof, and that this connects consistently with the preceding proof.

**47. Methods of Reading.**—If the work is not hurried, a good plan is to read the galley proof first without reference to the copy, correcting such printers' errors as appear, including turned letters, bad spacing, wrong fonts, want of uniformity in capitalization, headings, and the like. Then, with the aid of the copyholder, who reads the copy aloud, he compares carefully the words of the proof, noting any changes, omissions, or doublets, etc., that have been made by the compositor.

Some correctors prefer to read aloud, from the proof, and trust to the alertness of the copyholder to warn them of any deviation from the original. This method has some advantages in hurried work, but so much depends on the careful attention of the assistant, however, that it is not always a safe proceeding.

Proofs are sometimes read by collation; that is, the reader, laying copy and proof side by side, compares them sentence by sentence, or word by word, reading first a line of copy, then the proof. Where unfamiliar names or foreign phrases abound, this method may be adopted with advantage; but it is slow and laborious. Practically the same thing is done at times even with a copyholder, when the reader finds an examination of the copy needful to unravel the snarls of erased and interlined manuscript, or to satisfy himself that the

assistant has fairly interpreted a strange-sounding word or a blind passage.

**48. Revising.**—After the first proof has been corrected by the compositor, a second proof, or *revise*, is taken, and this is compared with the markings of the first proof, to see whether all the corrections have been properly made. This work is sometimes done by the copyholder, sometimes by a reader whose chief duty may be that of revising. Regarding this part of the work, the government-office Manual of Style says:

“The importance of revising proofs well cannot be overestimated. While a reviser is not expected to read proof, it is not enough for him to slavishly follow the marks found on the proof sheet which has been to the composing room for correction. His aim should be to discover new errors, if possible, make the matter uniform in all essential points, and correct inconsistencies, due perhaps to a difference of opinion among the readers. At the same time he should see that all corrections have been properly made in the type, that words or lines have not been transposed by the compositor in making the corrections, and that the rules governing spacing, division of words, and good printing generally have been observed. Compositors have no excuse for the neglect of even spacing, either when setting the type or when making corrections, and the reader or reviser who passes bad spacing will be held in fault.

“A reviser must not remodel the punctuation of the readers, or make any serious changes in the work unless the matter apparently needing correction is of unmistakable importance. If he thinks it necessary that an important change should be made, he should submit the change proposed to the foreman for his decision.

“All queries made by readers must be carefully transferred to the proof to be sent out, which should always be clean and well printed.

“Every paragraph containing an alteration in a proof that makes one or more overruns must be reread as first proof.

It must be read aloud by copyholder, word for word, to the end of the paragraph, or at least far enough to satisfy the reviser that the proper correction has been made and no new errors have slipped in while the lines were being handled. The practice of revising the alteration only, and of rereading without copyholder, has been the source of many errors. Revising should be done with reasonable dispatch, but good work must not be sacrificed to haste."

On work of importance, to insure greater accuracy, a second reading by copy may be necessary. This should be done by a reader other than the one that read the first proof. After this proof is corrected and revised, a third proof is taken, and two copies of it sent, with the manuscript, to the author, who, after reading, returns one with his corrections, and retains the other for reference. In ordinary cases, where the matter is untechnical, and the first proof is reasonably clean, the revise, or second proof, if correct to copy, may serve as the author's proof. It should be so marked, with the date, and contain the reader's queries, if any are required, but it should be free from other marks.

If the author should make many corrections, or call for a revised proof, this also must be corrected before the matter is made into pages. Everything possible should be done to secure final accuracy in the galley proofs, as overruns in page form are troublesome and expensive.

**49. Page Proofs**—After matter is made up into pages, the reader should see to it (1) that the folios are continuous; (2) that running heads are centered and free from errors; (3) that sheet signatures are properly placed; (4) that connections from page to page are correct; (5) that letters are not slipped at ends of lines; (6) that no dropouts or transpositions have occurred in correcting or handling the pages; (7) that footnotes are found on the pages containing the references to them, and that they are properly separated from the text and in the right order; (8) that corrections on the last revise have been properly made; (9) that worn or imperfect letters are marked for removal.



When all these matters have been subjected to careful scrutiny, and the corrections made in type, a final revise, or foundry proof, is taken, and, if clear of errors, it is marked "Press," with the date, and the pages are then ready for press, or for electrotyping, as the case may be.

The first page of a signature of a stone or press revise should carry the number of copies and kind of paper to be used, with any special directions that may be necessary.

When a work is printed directly from the type, as is usually done when the edition is less than five thousand, the first readable sheet from the press is folded and examined by the foreman or the proofreader, to see that the process of imposing and locking up has been properly attended to; that pages register correctly; that the matter connects consistently from one page to the next; that no letters at the ends of lines have slipped, turned, or dropped out; and that no battered letters have resulted from the handling of the form. Work of especial fineness may require that the sheet be read with care for the elimination of worn or broken letters, so that an effect similar to that from new type may be produced. When corrections of this sort are made, the next impression must be carefully prepared, to guard against transpositions, "turns," wrong letters, or other accidents that seem fated to happen at the last moment. Even *Eternal Vigilance* does not always insure correctness in printing, but, in conjunction with wide knowledge, it is the only safeguard we have. Let it be inscribed upon your banner.

Work printed from well-made plates is usually exempt from these latter processes of detection and amendment, though for some classes of work the plate proofs are likewise examined for insidious errors. Should a serious one be found, either the plate must be patched or the whole page recast.

Proofs should be plainly marked at the top with their proper designation, as "Office Proof," "Second Office," "First Author's," "Author's Revise," "Foundry," or "Press," with the date of their correction, and the initials of the reader. They should be kept on file in a convenient form for reference while the work is in progress.

### ACCENTS, REFERENCES, AND SIGNS

**50. Accents** are marks affixed to various letters to denote a difference in pronunciation or in meaning of the word in which they occur.

The marks used in dictionaries to teach the pronunciation of words are differently applied in different works. While commonly classed as accents, their office is arbitrary, and in this use they have no fixed standard of meaning.

Although in English words accents are seldom used, the printer frequently finds need of them in the foreign words that are employed by some writers, or in some special work in which their use is appropriate. He should therefore familiarize himself with their names and forms, and to some extent with their proper use.

The accents most used are the following:

|                      |           |                    |           |
|----------------------|-----------|--------------------|-----------|
| Acute . . . . .      | á é í ó ú | Long . . . . .     | ā ē ī ō ū |
| Grave . . . . .      | à è ì ò ù | Short . . . . .    | ă ě ĭ ǒ ŭ |
| Circumflex . . . . . | â ê î ô û | Tilde (Spanish) .  | ñ         |
| Dieresis . . . . .   | ä ë ï ö ü | Cedilla (French) . | ç         |

The accents peculiar to the principal modern languages are classified below:

|                      |                       |
|----------------------|-----------------------|
| French . . . . .     | à â é è ê ë î ī ô û ç |
| Italian . . . . .    | à è ì ò ù             |
| Spanish . . . . .    | á é í ó ú ü ñ         |
| Portuguese . . . . . | á ã é í ó õ ú ü ñ ç   |
| Hungarian . . . . .  | á é í ó ú ő ü ő ű     |
| Polish . . . . .     | ą ę ć é ł ó ś ź       |
| German . . . . .     | ä ö ü                 |
| Swedish . . . . .    | å ä ö                 |
| Welsh . . . . .      | ŵ ŷ                   |

An occasional use of accents in English words is in the marking of certain syllables in poetry to accommodate the rhythm. For example, the *acute* accent (') is used to mark the stress on a different syllable from that in the ordinary pronunciation of the word, as in the lines:

"When all their glory else, like water-weeds  
Without their element, presently dies."

The *grave* accent ( ` ) is used in a word like *drowned* to show that the *-ed* is to be pronounced as a distinct syllable, as in this instance:

"And pluck up drownèd honor by the locks."

The *dieresis* (the divider) was once thought to serve a useful purpose in words having contiguous vowels that are pronounced in different syllables; but recent practice in some offices is to omit this mark in such words as *aerial*, *cooperate*, *preemption*, *reexamine*, *zoology*, etc. Mr. De Vinne finds it serviceable in the word *piïng*, a form less common in print than the act it signifies in printing offices.

The following words, often found in current use, are properly printed with accented letters:

|                   |                 |               |
|-------------------|-----------------|---------------|
| à propos          | détour          | mélée         |
| attaché           | éclat           | née           |
| beau idéal        | édition de luxe | procès-verbal |
| café              | en règle        | protégé       |
| chargé d'affaires | entrée          | raison d'être |
| confrère          | entrepôt        | régime        |
| coup d'état       | exposé          | résumé        |
| coup de grâce     | façade          | rôle          |
| débris            | fête            | señor         |
| début             | garçon          | visé          |
| débutant          | matériel        | viséed        |

**51. Reference Marks.**—The marks commonly used to direct the reader's attention to notes at the foot of the page or in an appendix are the following:

|                              |   |                     |   |
|------------------------------|---|---------------------|---|
| Asterisk, or Star . . . . .  | * | Section . . . . .   | § |
| Obelisk, or Dagger . . . . . | † | Parallel . . . . .  |   |
| Double Dagger . . . . .      | ‡ | Paragraph . . . . . | ¶ |

One of these marks is placed immediately after the word or passage that is to be explained or credited to its source, with a similar mark at the beginning of the appropriate foot note.

When a greater number of notes than six are used on one page, these signs are doubled for the succeeding ones; as, \*\*, ††, ‡‡, etc. Modern practice in bookmaking, however, often discards these signs, and uses superior figures (<sup>123</sup>) or letters (<sup>a b c</sup>), as being less conspicuous and giving the page a neater appearance.

#### MISCELLANEOUS SIGNS AND SYMBOLS

52. The signs and symbols given in the list below are called for in some classes of government printing-office work, and it is advisable that the student become sufficiently familiar with them to recognize them and understand their significance when met with in copy or proof. For convenience the signs have been classified according to the arts and sciences in which they are most used.

#### MATHEMATICAL SIGNS

|                    |                    |
|--------------------|--------------------|
| + plus*            | √ radical†         |
| − minus*           | ° degree           |
| × multiplied by    | ' minute           |
| ÷ divided by       | " second           |
| = equal to         | ○ circle           |
| : ratio            | □ square           |
| :: proportion      | ∠ angle            |
| ± plus or minus    | △ triangle         |
| ∓ minus or plus    | ∫ integration      |
| < less than        | ∝ varies as        |
| > more than        | ∞ infinity         |
| ⩾ not less than    | ∴ hence; therefore |
| ⩿ not greater than | ⊥ perpendicular to |
| ≈ nearly equal to  |                    |

\* + and − when placed at the end of a decimal indicate that it is only approximately correct, *plus* signifying that a negligible quantity must be added, and *minus* that such a quantity must be subtracted; thus, the result of dividing 10 by 3 may be written 3.33+; and of dividing 20 by 3, 6.67−. Placed before single quantities, these signs indicate that they are to be taken positively or negatively; as, a temperature of +50° or −6°.

† √, ∛, ∜, etc.—the second, third, fourth, etc. root of: commonly called the *radical sign*. When no number is written above it, 2 is understood; as,  $\sqrt{36} = 6$ .  $\sqrt[4]{32} = 2$ .

$\Sigma$  the sum of; i. e., the sum of all terms of the form following

$\Pi$  the product of: used similarly to  $\Sigma$

$\pi$  the ratio of the circumference of a circle to its diameter  
(3.141592+); also, in circular measure, an angle of 180°

$e$  or  $\epsilon$  the base of the Napierian system of logarithms (2.71828+)

#### NAUTICAL SIGNS

|           |                  |                     |                   |
|-----------|------------------|---------------------|-------------------|
| $\odot$   | sun's center     | $\overline{\odot}$  | moon's upper limb |
| $\odot$   | sun's upper limb | $\underline{\odot}$ | moon's lower limb |
| $\ominus$ | sun's lower limb |                     |                   |

#### ASTRONOMICAL SIGNS

|            |             |            |               |
|------------|-------------|------------|---------------|
| $\Upsilon$ | Aries       | $\text{♄}$ | Mercury       |
| $\text{♉}$ | Taurus      | $\text{♀}$ | Venus         |
| $\text{♊}$ | Gemini      | $\oplus$   | Earth         |
| $\text{♋}$ | Cancer      | $\text{♂}$ | Mars          |
| $\text{♌}$ | Leo         | $\text{♃}$ | Jupiter       |
| $\text{♍}$ | Virgo       | $\text{♄}$ | Saturn        |
| $\text{♎}$ | Libra       | $\text{♅}$ | Uranus        |
| $\text{♏}$ | Scorpio     | $\text{♆}$ | Neptune       |
| $\text{♐}$ | Sagittarius | $\bullet$  | New Moon      |
| $\text{♑}$ | Capricornus | $\text{☾}$ | First Quarter |
| $\text{♒}$ | Aquarius    | $\text{☽}$ | Full Moon     |
| $\text{♓}$ | Pisces      | $\text{☾}$ | Last Quarter  |
| $\odot$    | Sun         | $\text{☄}$ | Comet         |
| $\bullet$  | Moon        |            |               |

#### PHARMACEUTICAL SIGNS

|             |         |                          |                        |
|-------------|---------|--------------------------|------------------------|
| $\text{lb}$ | pound   | $\text{O}$ or $\text{O}$ | <i>Octarius</i> (pint) |
| $\text{℥}$  | ounce*  | $\text{℞}$               | minim                  |
| $\text{℥}$  | drachm  | $\text{M}$               | <i>misce</i> (mix)     |
| $\text{℥}$  | scruple | $\text{R}$               | <i>recipe</i> (take)   |

#### COMMERCIAL SIGNS

|              |             |              |                |
|--------------|-------------|--------------|----------------|
| A1           | first class | $\text{B/L}$ | bill of lading |
| @            | to or at    | $\text{¢}$   | cents          |
| $\text{a/c}$ | account     | $\text{c/o}$ | care of        |

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\*  $\text{℥i}$  or  $\text{℥j}$ , one ounce;  $\text{℥ij}$ , two ounces;  $\text{℥is}$  or  $\text{℥jss}$ , one ounce and a half;  $\text{f℥}$ , fluid ounce. Similarly for drachm and scruple:  $\text{℥i}$  or  $\text{℥j}$ , one drachm;  $\text{℥i}$  or  $\text{℥j}$ , one scruple; etc.

## COMMERCIAL SIGNS

|                             |                 |
|-----------------------------|-----------------|
| $\frac{F}{B}$ free on board | \$ dollars      |
| £ pounds sterling           | # number        |
| % per cent.                 | / shilling mark |
| ¢ per                       |                 |

## UNCLASSIFIED SIGNS

|                   |                          |
|-------------------|--------------------------|
| ✠ maltese cross   | * capital, as of a state |
| → direction arrow | ○ county seat            |

## PRINTING TERMS

**Accents.**—Marks affixed to various letters, chiefly in foreign words, to denote a difference in meaning or in pronunciation. Thus, in French, the word *sur* means upon, and *sûr*, sure; *ou*, or; *où*, where.

**Advance Sheets.**—A portion or the whole of a printed book sent out in advance of publication for review or other purpose.

**Agate.**—The old name of a size of type between pearl and nonpareil, now known as 5½-point; in England called *ruby*.

**Alinement.**—The exact adjustment of letters to a line, either at top or bottom. See Lining Type.

**Alphabet.**—The series of small letters from *a* to *z*, taken as the standard in determining the fatness or leanness of a given font. According to the Typographical Union Standard, the alphabet of 6-point Roman should measure 15 ems; that of 8-point, 14 ems; of 9-point and larger sizes, 13 ems.

**Ampersand.**—The old name for the character & (from *and per se*—*and*; that is, “& by itself—*and*”). The old-style Italic & was made up of the letters *ET*, the Latin word for *and*. Generally called by printers *short and*.

**Antique.**—A style of bold-faced type in which the lines and ceriphs are of nearly equal thickness.

**Arabic Figures.**—Ordinary figures, either Roman or Italic (1, 2, 3, 4, 5, 6, 7, 8, etc.), as distinguished from Roman numerals (i, ii, iii, iv, v, etc.).

**Arbitrary Signs.**—Characters used to express some idea more briefly or clearly than by words, as in algebra, chemistry, etc.

**Artist's Proof.**—One of the first proofs made by the engraver.

**Ascender.**—An ascending letter, as all Roman capitals and the lower-case b, d, f, h, i, j, k, l, t.

**Aspirate.**—A mark (<sup>c</sup>) placed over or before certain Greek letters to show that the *h*-sound is to precede them.

**Author's Proof.**—The revised proof sent to the writer after the office corrections have been made in conformity with copy.

**Back.**—(1) That part of the type which is opposite the nick. (2) In the imposition of forms, the back is the margin where the sheet is stitched.

**Backing.**—(1) Printing the second side of a sheet. (2) In electrotyping, the metal used to back up or strengthen the copper shell.

**Bad Color.**—Sheets with too much or too little ink, or with uneven distribution of the ink, are said to have "bad color."

**Bad Register.**—When the pages of the second side of a sheet do not exactly back those of the first side.

**Bastard Title.**—A short title, containing only the principal words, placed on the leaf preceding the full title-page.

**Bastard Type.**—Type with a face larger or smaller than its regular body; as a 10-point face on an 11-point body, or a 10-point face on a 9-point body.

**Beak.**—That portion of an f or j which in some fonts projects beyond the body. See *Kerned Letter*.

**Bearer.**—A type-high strip of wood or metal used to lessen the impression upon an open part of the form, or to keep the rollers from pressing on the type too heavily.

**Bed.**—The part of a press upon which the form is laid.

**Begin Even.**—To begin a line without indention, or in the midst of a paragraph, where hurried work calls for two or more compositors to set up but a few lines each; the preceding one to "make even," that is, to fill out the last lines of the take, often at the expense of wide spacing.

**Bind.**—In locking up forms, the rules or furniture are said to *bind* when, if too long, they receive the pressure needed to hold the page or column of type.

**Black-Letter.**—A general name for many varieties of the heavy-faced angular letters; known also as *Old English*.

**Blacksmith.**—Among printers, a dull or blundering workman.

**Blanket.**—A sheet of rubber, cloth, or paper covering the platen or the cylinder of a printing machine, to soften and equalize the pressure on the type.

**Bleed.**—When a book has been trimmed so closely as to cut into the print, it is said to bleed.

**Blocks.**—The bases on which printing plates are fastened by clamps or nails, to make them type-high.

**Bodkin.**—An awl-like tool formerly much used in correcting errors in type. Its use is detrimental unless in careful hands.

**Body.**—That part of the type between the shoulder and the feet. The word also refers to the size of a type, up and down, as *pica body*, *6-point body*, etc., having no reference to width, which is called “set.” (See Set.) A type is said to be of such a size, *bodywise*, or greater than another, *setwise*, or in width.

**Body Type.**—The type used for the principal part of a book or job, as distinguished from headings or display letter. The term is usually restricted to Roman faces.

**Bold Face.**—A type in which the heavy lines are very thick; sometimes called Full Face, or Title.

**Book Fonts.**—Fonts of body type, distinct in style and size from fancy or jobbing types.

**Booklet.**—A small book or pamphlet.

**Book Office.**—A printing office where book-work more especially is done, in distinction from a job or news office.

**Book Paper.**—A term applied to the size and quality of paper used in bookmaking, to distinguish it from news paper. The standard size of book paper is 25 in. × 38 in., and what is known as a half sheet is 19 in. × 25 in.; other sizes are made for special work.



**Book Plate.**—An elaborate label affixed to a book, showing the owner's name, monogram, crest, or other design, the location of the book in a library, etc.

**Book Room.**—A composing room where book-work is done.

**Book-Work.**—Work on books and pamphlets, as distinguished from job-work or newspaper-work.

**Bourgeois.**—The size of type between brevier and long primer; now known as 9-point.

**Box Heading.**—A heading in tabular work inclosed with a border of brass rules.

**Brace.**—A character } used to combine two or more lines in one group, the extreme points facing the side having the most lines. Extension or piece braces { , when used, should have a thin lead on at least one side.

**Bracket.**—A sign of punctuation [ ] used to enclose something inserted by another than the author.

**Brayer.**—A small hand roller used to spread the ink roughly before applying it to the distributing table or rollers of the press.

**Break-Line.**—The last line of a paragraph where space is required to complete it.

**Brevier.**—A size of type between minion and bourgeois; in the point system called 8-point. Nine lines make an inch.

**Brilliant.**—The smallest size of printing type, being half minion, or  $3\frac{1}{2}$ -point, and 20 lines making an inch. Some miniature books have been set in this type, but chiefly to serve as curiosities.

**Bring Up.**—To make ready a form by means of underlays or overlays so as to equalize the impression where it is too light.

**Broadside.**—A sheet printed on one side only, and with long lines like a poster, but designed for distribution.

**Brochure** (*bro-shoor'*).—A small pamphlet or brief treatise in pamphlet form.

**Cabinet.**—An inclosed frame for cases, chiefly used for job type. The word is also applied to receptacles for cuts, chases, leads, ink, or rollers.

**Calendered Paper.**—Paper that has been passed between heated cylinders under great pressure, imparting a glossy and even surface.

**Canceled Figures.**—Figures cast with a line across the face; as, 123.

**Canceled Sheets.**—That part of a printed work suppressed and destroyed before publication.

**Canon.**—The largest size of type having a specific name. It is equal to four lines of small pica, or, in the point system, 44 points.

**Cap.**—An abbreviation for *capital letter*; also, of *foolscap*, a common size of writing paper, 14 in. × 17 in.

**Cap-Case.**—The "upper case," containing the capitals, small capitals, reference marks, fractions, etc.

**Capitals.**—The LARGE LETTERS of a font other than "lower case" or SMALL CAPITALS. By printers called "caps."

**Caps and Small Caps.**—Describing a line set in small capitals with the chief words beginning with capitals. MUCH USED FOR HEADINGS.

**Caption.**—A heading. A term used by writers more than by printers.

**Caret** (Latin, "there is wanting").—A character ( ^ ) showing that something omitted is written above the line or in the margin, and is to be inserted in that place.

**Caslon.**—An old-style type face cut by William Caslon in 1722, and still used with good effect by tasteful printers in both book and job work.

**Casting Off.**—Estimating how many pages a certain quantity of copy will make in type. An important and difficult part of the printing art.

**Catch-Line.**—A short line containing the subordinate words of a title or of a displayed job, and usually centered between longer lines.

**Ceriph.**—One of the fine cross-strokes at the top and bottom of letters. Also spelled *serif*.

**Cerography.**—The art of engraving on wax spread on a sheet of copper, from which an electrotype plate is taken. Used chiefly in map-work.

**Chapel.**—The organization of journeymen in a printing office.

**Chase.**—An iron frame in which is secured the form of type while it is being printed, stereotyped, or electrotyped.

**Chromatic Type.**—Type with the face divided into two or more sections on separate bodies, for printing successively in different colors, the resulting combination forming a perfect letter.

**Clarendon.**—A style of type in which all the lines and ceriphs are thickened.

**Close Matter.**—Matter without leads and with few break-lines. Also called *solid matter*.

**Close Spacing.**—The use of spaces thinner than the three-em space. Matter not leaded is sometimes close-spaced.

**Closed Office, or Closed Shop.**—A union office not open to non-union workmen, or the reverse.

**Collating.**—Examination of the sheets of a book after they have been gathered, to see if all the sheets are there and whether they follow in regular order.

**Colophon.**—Among the early printers, an inscription or emblem, or the printer's name, with date of publication, on the last page of a book.

**Color.**—The proper quantity of ink on rollers or form. "Too much color" is an excess of ink, whether black or tinted.

**Column.**—One of the divisions of printed matter when arranged in two or more vertical rows of lines.

**Column Rules.**—The rules dividing the columns of a book or newspaper.

**Come In.**—When type matter is got into a given space it is said to "come in." "Will certain words 'come in' the line?"

**Commercial A.**—The mark (@) used in price lists instead of *at* or *to*.

**Composing Stick.**—A three-sided tray in which types are arranged in words and lines by the compositor.

**Composition.**—The art of setting type and arranging it in form for the press.

**Condensed Type.**—A style of letter that is thin and tall, compared with ordinary faces.

**Copy's Out.**—When copy is all in hand, but not necessarily all composed, it is said to be "out."

**Counter.**—The depression between the lines of the face of a type, and thus forming the white portion of any letter.

**Cut.**—The common name for engraved blocks or relief plates of all sorts.

**Cut-In Letter.**—A type of large size inserted at the beginning of a chapter or section; an initial letter larger than two-line type.

**Cut-In Note.**—A note justified into the side of a paragraph; usually set in type of a different face or smaller than that of the page.

**Dash.**—A plain or ornamental line separating different subjects in type matter; also the name of a mark of punctuation (—).

**Dead Copy.**—Copy that, having been crowded out of a newspaper, has lost its timeliness, and has therefore been "killed."

**Dead Matter.**—Composed type that, having been printed from, will not again be required, and is to be distributed.

**Dele** (*dē'lē*).—A proofreader's mark meaning *Take out* (a wrong letter or word). It is usually indicated by some variation of the old script form of its initial letter (see specimen proof sheet).

**Demy.**—A size of writing paper 16 in. × 21 in.

**Descender.**—A descending letter; one with a stem that descends below the line, as g, j, p, q, y. The ascending and descending letters are an aid to the legibility of print.

**Detergent.**—A composition for removing ink from type, rollers, etc.; a type wash.

**Diamond.**—The size of type between pearl and brilliant; it is half bourgeois, or 4½-point, 16 lines making an inch.

**Di'esis.**—The third reference mark (‡), called the double dagger.

**Diphthong.**—Two vowels united in one character; as, æ and œ.

**Display.**—To give special prominence to, as particular words or lines, by the use of larger or bolder type, the effective disposal of space, etc.

**Display Line.**—A line given special prominence either by larger type or by separation with white space.

**Display Type.**—Type that is more prominent or ornamental than the ordinary faces. The term is commonly understood to cover all kinds except Roman, or “body type.”

**Distribution.**—Returning types to their proper boxes after having been printed from. The term is also applied to the process of spreading ink evenly over the rollers on the press.

**Dotted Rule.**—Brass rule with the face dotted (.....), used in commercial work.

**Double-Leaded.**—Matter with two leads instead of one between the lines.

**Double Rule.**—Brass rule with two lines, one heavy and one light, while parallel rule has both lines alike.

**Doublet.**—A word or words duplicated by mistake of the compositor.

**Drive Out.**—To space widely so as to make the matter fill a greater number of lines.

**Dummy.**—A general layout of any job of printing, used to give an idea of how the job will look when finished, and to show quality of paper, size, and weight.

**Duodecimo.**—A book page or leaf of about  $4\frac{1}{2}$  in.  $\times$   $7\frac{1}{2}$  in., or a book having pages of that size. Written also *12mo* or *12°*.

**Dupe.**—A contraction of duplicate; it is a second proof, taken usually on colored paper, and bearing the office validating mark, furnished to compositors working by the piece, and from which their “takes” are cut and measured.

**Dutchman.**—A sharpened plug of wood used to tighten a loose line in a form; a sign of heedless workmanship. It is the pressman’s contribution to the fame of the compositor.

**Édition de Luxe.**—A sumptuous edition of a book.

**Electro.**—Short for electrotype plate; a copper-covered duplicate of a type form or engraving, made type-high with a wood or metal base.

**Elision.**—The suppression of a letter or syllable in a word, usually marked by the apostrophe, as in *don't*.

**Ellipsis.**—The omission of letters, words, or paragraphs, indicated by asterisks (\*\*\*\*), dashes (— — —), or periods (. . . .).

**Elzevir Type.**—An old-style face originated in the seventeenth century, and copied by various modern founders; much used in both book and job composition.

**Em.**—The square of any size of type body (■). It is the unit of measurement in calculating the amount of matter composed, the cost being reckoned at so much per thousand ems.

**Em Dash.**—A dash (—) an em long, used in punctuation, in tabular work, and as a separator after side-heads.

**Em Quad.**—See Quadrat. In the every-day speech of the printing office the difficulty of making clear the distinction in sound between *em* and *en* has given rise to a practice of using in place of them other words beginning with *m* and *n* respectively. Thus, in the government printing office, en quads are known as *nuts*, and em quads as *muttons*.

**Emptying.**—Taking matter out of a stick and placing it on a galley.

**En.**—Half an em. The English method of measuring is by ens.

**En Dash.**—A dash (–) half the length of an em dash.

**End Even, or Make Even.**—To finish a take of copy, by close or wide spacing, so as to make the last line full, although not the end of a paragraph. Practiced only in hurried newspaper work.

**English.**—A size of type next above pica; by the point system it is 14-point. Five lines make an inch.

**En Quad.**—The space of which two are equal to an em, or square of any given body. In the government printing office en quads are colloquially called *nuts*.

**Errata.**—A list of such errors as are thought necessary to be called to the attention of the reader; sometimes placed at the beginning or the end of a book.

**Even Folios.**—The pagination of the left-hand pages, as 2, 4, 6, 8, etc. Called also “even pages.”

**Extended Type.**—Type that is broad in proportion to its height.

**Face.**—The impression surface of a type or plate; also applied to the character on a type, or to the style of cut of the character on type.

**Fat.**—In composition, matter in which leads and quads are freely used.

**Fat Letter.**—Type broader than the usual faces.

**Feeder.**—A person or a mechanical contrivance that supplies the printing press with paper, sheet by sheet.

**Feet.**—The two parts of the bottom of a type (■).

**Feet, Off Its.**—Type that does not stand perfectly perpendicular, causing one edge of the face to print and the other edge to be too low, due to a faulty making-up of the form.

**Fist.**—The printer's term for the index mark (✚).

**Flat Paper.**—Unfolded paper; a general designation of all writing papers that are put up flat in reams; often called *flats*.

**Fly.**—The apparatus that takes off the sheets from the press.

**Fly Leaf.**—A blank leaf at the beginning or end of a book.

**Fold.**—The method of folding a sheet of a certain form is called “the fold.”

**Folder.**—A circular, to be folded but not stitched, made up in pages running consecutively on the same side of the sheet. Much used for time-tables and railway maps, and for other advertising matter.

**Folio.**—A sheet of paper folded once, forming two leaves, or four pages. In printing, the numbers of the pages, whether at top or bottom, are called *folios*.

**Folioing.**—Paging a book.

**Follow Copy.**—A direction to the compositor either to copy literally the spelling, punctuation, or capitalizing of the author, or to imitate the style of display in an advertisement or other job of printing.

**Font.**—A properly apportioned assortment of all the characters of a particular face and size of printing type.

**Foot-Line.**—The bottom line in a page, usually blank except when it contains the “signature,” or the folio, or when the page is made “long” to avoid beginning another page with the last line of a paragraph.

**Footnote.**—An explanatory remark, or authority for a statement, placed at the foot of the page with a reference mark to connect it with the passage to which it belongs.

**Form.**—An assemblage of type, plates, etc. secured in a chase ready for printing or electrotyping.

**Foundry Proof.**—The final proof before stereotyping or electrotyping.

**Fountain.**—The reservoir for ink, attached to a printing press.

**Frame.**—The stand or framework on which the type cases are placed.

**Full Face.**—A Roman letter with very thick strokes; also called *Title*.

**Full Point, or Full Stop.**—Other names for the period.

**Furniture.**—Strips of wood or metal placed around pages of type in a form, to fill blank spaces in job-work, and the like. Usually made in multiples of pica both in width and length.

**Galley.**—A flat oblong tray of wood or metal, with side and head ledges, for holding type when composed.

**Galley Proof.**—The proof taken from type on a galley before it is made up in pages; so designated in distinction from page proofs. The first reading for typographical errors is usually done on galley proofs to facilitate correction, after which a new proof, or revise, is taken, compared with the first, and then sent to the author with the manuscript.

**Gathering.**—In bookbinding, arranging the folded sheets in order, so as to form a book.

**Gauge Pin.**—A pin inserted in the tympan sheet of a platen press to hold in place the sheet to be printed.

**Get In.**—To thin space so that more matter may be crowded into a few lines. The opposite of *drive out*.



**Good Color.**—Sheets printed neither too black nor too light are said to have “good color.”

**Good Word.**—When the compositor is in doubt as to the meaning of some obscure or unfamiliar combination of letters in his copy, he asks, “Is this a good word?”

**Gothic.**—The common name in America of a plain Roman type without ceriph or hair-lines, and with all the strokes of a nearly even thickness.

**Great Primer.**—A size of type next larger than English; now called 18-point. Four and a quarter lines make an inch.

**Grippers.**—The fingers that grip or catch the sheets in a printing machine.

**Guards.**—Type-high slugs, cut away on one side at the top, to protect the edges of type forms in electrotyping and stereotyping.

**Gutter.**—The narrowest space between pages in a book form.

**Gutter Sticks.**—Furniture used in imposition to separate the pages.

**Hair-Line.**—The thin line of the type face connecting or prolonging its parts.

**Hair Spaces.**—Very thin spaces; generally six or eight to an em of their own font. Thinner ones are made of copper or brass.

**Halftone.**—A class of photoengraving in which the relief lines are produced by etching a plate that has received the photographic picture through a fine-ruled glass screen having from 80 to 200 lines to the inch. The closer the lines the softer the “tone,” and the more difficult to print acceptably.

**Hanging Indention.**—Where the first line of a paragraph is set flush, and the following lines indented an em or more, it is called a *hanging indention*.

**Hard Packing.**—In making ready a form on the press, the use of paper and “press-board” instead of a rubber or cloth blanket for the impression surface is called *hard packing*.

**Head.**—The title of an article; a heading.

**Head-Line.**—The line at the top of the page, containing the folio, with the title of the book (known as the running head), or the subject of the chapter.

**Head-Piece.**—An ornamental engraving at the top of the first page of a book or of a chapter.

**Height to Paper.**—The length of a type compared with other type. A letter that is lower than another will not print, as it receives no ink and no pressure; that is, it is *low to paper*. A letter that is too long is *high to paper*.

**High Spaces.**—Spaces purposely made higher than ordinary, for use in forms that are to be stereotyped or electrotyped

**Hyphen.**—A short line used to mark the division of a word at the end of a line, also to unite the parts of a compound word.

**Imposing.**—Arranging and locking up a form of type or plates in a chase.

**Imposing Stone.**—A stone or iron table on which forms are made up and prepared for press.

**Imposition.**—The art of laying out pages so that, when the form is locked up and printed, they will come in regular order in the folded sheet, with the proper margin.

**Imprint.**—The name of the printer or publisher appended to jobs or title-pages.

**Indention.**—The space placed at the beginning of a line to mark a new paragraph. See also Hanging Indention.

**Index.**—The mark () used to call attention to an important passage. In printers' parlance called a *fist* or *hand*.

**Inferior Letters or Figures.**—Small letters or figures set below the level of the line; as,  $H_2SO_4$ ,  $6_3$ ,  $X_{a+b}$ .

**Insertion.**—Copy left out by accident, or additional copy furnished, is so termed.

**Inset.**—A sheet or section, consisting of two or more pages, set in between the regular folded sheets of a book.

**Italic.**—Type with an inclination to the right, and used chiefly to mark emphasis. It is indicated in manuscript by a single line under the words to be emphasized.

**Job Case.**—A lower case compressed into two-thirds of its usual width, with half of the upper-case boxes placed by its

side. Another form, still more compressed, contains all of the usual upper-case boxes as well as the lower, for fonts having caps, small caps, and lower case.

**Job Compositor.**—One skilled in the composition of miscellaneous printing of all kinds, especially that requiring display or intricate arrangement and the exercise of taste and judgment.

**Job Font.**—A small font of type used for display. It is differently proportioned from book fonts in the number of some of the less-used letters.

**Job Office.**—A printing office where the chief work is of the miscellaneous class.

**Job Printing.**—Every sort of commercial printing except newspapers and books is classed under this name.

**Job Room.**—That part of a printing office where jobs are done, distinct from the book department or the newspaper department.

**Jogging.**—The accurate piling of sheets as they are delivered from a printing press, effected by striking the edge of the paper from three sides simultaneously. Paper is often “jogged up” by hand.

**Journeyman.**—A workman with such experience in his trade as will enable him to perform acceptably the ordinary work in his line with reasonable dispatch, in distinction from an apprentice or learner.

**Justifying.**—Spacing out lines to a given length so that they shall be neither too long nor too short. This is one of the most important parts of the compositor’s work.

**Keep Down.**—To set a word or initial letter in lower case even though capitals are used in copy.

**Keep Standing.**—To hold composed type for possible reprinting at a future time.

**Kerned Letter.**—A letter in which a part of the face projects beyond the body. The Italic *f* is usually kerned at both sides.

**Labor-Saving Rules.**—Brass rules cut to regular lengths, usually multiples of nonpareil, for use in job-work. To facilitate the setting of tabular work, some offices have rules

in lengths increasing by quarter nonpareils, or  $1\frac{1}{2}$  points, as in the government printing office.

**Laid Paper.**—Paper showing the marks of the close parallel wires against which the pulp is pressed during manufacture. It is distinguished from “wove” paper, which is pressed against cloth or felt.

**Laying Cases.**—Filling cases with new type.

**Laying Pages.**—Placing pages of type on the imposing stone in the proper arrangement for a book form.

**Lay of the Case.**—The arrangement of letters in a case according to a settled scheme. In minor particulars this is somewhat varied in different offices, but is substantially uniform throughout America.

**Leaded Matter.**—Type with leads between the lines.

**Lead Out.**—To spread the lines by inserting leads.

**Leaders.**—A row of dots or hyphens to guide the eye across the line. They are usually cast in en, em, two-em, and three-em lengths.

**Leads.**—Thin strips of metal, of various thicknesses and about quadrat height, used to separate lines of type.

**Lean.**—Lean type is that whose lower-case alphabets are thinner than the standard widths. *Lean matter* is such as has few breaklines or leads, and is therefore less profitable to the compositor.

**Ledger Paper.**—A strong and heavy writing paper used chiefly in the making of large blankbooks.

**Letter.**—Used collectively as the word for type in quantity; as, “plenty of letter.” The plural form refers to individual types.

**Letter Boards.**—Boards sliding in racks for holding forms that are to be kept standing.

**Letterpress.**—The text or type-work of a book, as distinguished from the illustrations.

**Ligature.**—Two or more connected letters, as lb, fi, fl, ffi; usually called by printers a double letter or logotype.

**Light Face.**—A kind of type in which the heavy strokes are but little thicker than the fine lines.

**Line Type.**—Type cast with a line horizontally across each letter, for use in printing the amended bills in Congress,

where portions struck out are set in "line type," and the substituted words follow in *Italic*.

**Lining Type.**—Type in which all the faces on any one body — Romans, *Italics*, **Gothics**, **Antiques**, and other job faces—line with one another at the bottom.

**Linotype.**—A composing machine that assembles matrices and casts the letters on the edge of a solid slug the length of the line. Extensively used on newspaper- and book-work.

**Literals.**—Errors of single letters, such as wrong fonts, turns, another letter in place of the right one, etc., are called literal errors, or *literals*.

**Live Copy.**—Manuscript that is to be put in type.

**Live Matter.**—Type newly set and ready for printing, or that which has been printed from and is kept standing for future use.

**Locking Up.**—Securing a form in the chase by means of quoins.

**Logotype.**—A type on which two or more letters are cast.

**Long Page.**—A page exceeding the regular length by a line; sometimes done to avoid a more serious blemish in the make-up. But facing pages should be of the same length.

**Long Primer.**—A size of type between bourgeois and small pica; in the point system called 10-point. About  $7\frac{1}{4}$  lines make an inch. One of the most-used types for book-work.

**Long S.**—One of the two forms of lower-case s found in old-style fonts and in some imitative job fonts. Note that in the old-style Roman face the bar does not cross the staff (f) as in the f, and in the *Italic* / it is entirely wanting. This feature of the letter is often overlooked by compositors, and the blemish of an f used for an s is seen in work done with old-style faces. It is not intended to be used except in reproductions of ancient printing or imitations of that style.

**Loose Justifying.**—Lines that are not spaced tightly enough.

**Low.**—Type or cuts that are lower than other parts of the form. A "low case" is one in which the type is nearly set out.

**Low to Paper.**—Type that is slightly below the standard height.

**Lower Case.**—The small letters of the alphabet, as opposed to capitals; also the type case that contains these letters and the points, figures, and spaces.

**"M" Paper.**—A brand used by some makers to distinguish paper that has slight imperfections, or is not up to their best standard.

**Mackle.**—A blurred or double impression.

**Make Even.**—To complete a "take" by making the last line full, or without a breakline.

**Make-Ready.**—The operation of making a form ready for printing; also, a paper sheet on which are pasted the overlays for a form.

**Make Up.**—To arrange the lines of type into pages.

**Maker-Up** (often shortened to *make-up*).—The workman who arranges the composed type in pages or columns for printing.

**Making Ready.**—Preparing a form on the press for printing. Where fine cuts are included, this often requires much skill and painstaking labor.

**Making Up.**—Dividing matter into pages, setting running titles and foot-lines, properly placing side- or footnotes, cuts, etc., arranging the pages in right order on the stone, and locking up the form, are included in the operation of "making up."

**Margin.**—The clear space between the printed matter and the edges of the leaf or sheet of paper. Properly apportioning the margins in a book form is a matter requiring no small amount of study.

**Marginal Notes.**—Notes on the front margin of the leaf; also called side-notes.

**Matrix.**—The part of the mold in which the type face is cast. In electrotyping, the mold made from a page of type.

**Matter.**—Type that has been set. Designated as *live matter*, *standing matter*, or *dead matter*.

**Measure.**—The width of a type page, newspaper column, or job.

**Measurement.**—The determination of the amount of type set by a compositor, by multiplying the number of lines by the length of the lines in ems.

**Minion.**—A type one size larger than nonpareil and one size smaller than brevier; now called 7-point. About ten lines make an inch.

**Minute Mark.**—The character (') used in mathematics to denote minutes of a degree of arc, to indicate accented syllables in dictionaries and the like, and in measurements to denote feet. The same mark doubled (") denotes seconds, secondary accent, and inches.

**Misprint.**—A typographical error.

**Mitered Corners.**—Rules beveled at the ends to form borders.

**Modern Face.**—That style of Roman type having sharper hair-lines and longer ceriphs than the original old style, and with more precise and symmetrical outlines. The *Modern Old Style* is distinct from the older faces in these latter particulars, but has the very short ceriphs peculiar to old styles.

**Monotype.**—A term applied to a method of mechanical composition in which single types are automatically cast and justified in lines in accordance with a series of perforations made in a strip of paper. These perforations are made on a separate machine. Each character being a separate type, alterations can be made as readily as if set by hand.

**Mortise.**—A space cut away, as in the body of an engraving or electrotype, to allow of the insertion of other matter. Mortised type is that in which some of the white portion is cut away, so that other letters or rules may be inserted.

**MS.**—Manuscript; plural, MSS.

**Nicks.**—Grooves cast in the front of the type body as guides to the position in which the types should be placed in the stick. Different fonts of the same body are often distinguished by different nicks.

**Nonpareil.**—A size of type between agate and minion; 6-point. Twelve lines go to make an inch. Nonpareil and pica are the usual standard units by which the widths of columns, the lengths of furniture and rules, and other typographical measurements are indicated.

**Numbering.**—Printing figures in consecutive order upon tickets, blankbooks, etc., by an automatic device called a numbering or paging machine.

**Numerals.**—The letters or figures used to express number; as, the Arabic numerals, 1, 2, 3, 4, 5, etc., and the Roman numerals, i, v, x, l, c, d, m.

**Objectionable Matter.**—The heads, Italic, etc., in dead matter, which cause extra labor in distribution, and are sometimes set aside to be distributed by one called the "objectionable man."

**Octavo.**—A book or pamphlet in which the sheets are so folded as to make eight leaves, regardless of the size of the sheet. The most common size is *medium 8vo*, 6 in. × 9½ in.

**Odd Page, or Folio.**—The right-hand page in a book, having the uneven numbers.

**Off Its Feet.**—A term applied to type matter that is not standing perfectly upright.

**Offset.**—The impression of one printed sheet appearing on the back of another that touches it, because of insufficient drying.

**Old English.**—A style of type used in the earliest days of printing, somewhat like the German texts of today, but heavier, and also known as "black letter," or simply "black."

**Old Style.**—An early form of Roman-faced letter having as its distinguishing feature a short and angular ceriph and more white above and below the short lower-case letters than in the modern faces.

**On Time.**—A compositor paid by the hour or week is said to be "on time," or time-work.

**Open Matter.**—Matter widely leaded or spaced, or containing numerous break-lines.

**Out.**—One or more words omitted by the compositor.

**Out of Register.**—When the printed pages do not back each other accurately, the form is said to be *out of register*.

**Out of Sorts.**—When all of a certain letter has been set out of the case, the compositor is said to be *out of sorts*.

**Outer Form.**—The form that contains the first page of a



book, or the corresponding page of another sheet, or signature.

**Overlay.**—A piece of paper placed on the tympan of a press to make the impression heavier at the corresponding part of the form, or to compensate for a depression in the form.

**Overrunning.**—Carrying words backwards or forwards in correcting.

**Page.**—One side of a leaf; also that portion of type matter made up to be printed with a margin on all sides of it.

**Page Gauge.**—A piece of notched reglet used to make up pages to a uniform length.

**Pair of Cases.**—The upper and lower cases used together on the frame.

**Pale Color.**—Sheets printed with too little ink are said to have pale color.

**Pamphlet.**—Any unbound book, usually consisting of but few sheets.

**Paragon.**—A type next larger than great primer; by the point system called 20-point.

**Paragraph.**—A division of written or printed matter formed by beginning on a new line, which is indented the space of one em or more. The mark (¶) is used to indicate in copy or proof where a new paragraph should begin. When a paragraph is to be “run in,” a line is drawn from the end of one to the beginning of the next, or “No ¶” is written in the margin.

**Paragraph Mark.**—As a reference mark this symbol comes sixth in the series used for footnotes.

**Parentheses.**—The curves ( ) used in pairs to enclose an explanatory phrase or sentence in the midst of other matter.

**Passing the Galley.**—A piece-work compositor who has the first error in a galley corrects not only his own errors but also all those in the next and following takes that contain less than four errors. If any take contains four or more errors, the compositor setting it must make the corrections, and also those in the following takes containing less than four errors.

**Patent Space.**—A special space, of the thickness of two five-ems, used in a few offices to facilitate even spacing.

**Pearl.**—A type size between agate and diamond; now called 5-point. About  $14\frac{1}{2}$  lines make an inch.

**“Per” Mark.**—The character  $\text{P}^{\text{r}}$ , used in commercial matter for the word *per*; as, \$1  $\text{P}^{\text{r}}$  bushel.

**Perfecting.**—Printing the second form of a sheet.

**Perfecting Press.**—A newspaper or book press that prints both sides of the sheet at one operation, and usually delivering the sheets folded. A web perfecting press is a press that prints from a continuous web or roll of paper.

**Period.**—The full stop, or mark of punctuation denoting a completed sentence. Used also as a mark of abbreviation.

**Pica.**—A size of type between small pica and English; 12-point under the point system, and six lines making an inch. Leads and rules are made to fractional parts of pica, as 6 to pica, 8 to pica, etc., though recent usage tends to designate them by the number of points in thickness.

**Pick-Up.**—Standing matter that comes again into use and is counted as new matter.

**Piece Fractions.**—The same as split fractions.

**Plain Rule.**—Brass rule with only a single straight line upon its printing surface.

**Planer.**—A smooth wooden block used for leveling a form of type or for taking proofs. The face of the proof planer is usually covered with felt or other soft material.

**Planing Down.**—Leveling the type by means of a wooden planer.

**Plate.**—A stereotype or electrotype page, being a duplicate of the face of composed types or woodcuts.

**Platen.**—The flat part of a printing press which presses the paper against the form, to obtain an impression.

**Points.**—The marks of punctuation are by printers called points. “Pointing” is only another word for punctuating.

**Poster Type.**—Large, bold-face type, generally made of wood when larger than four-line pica.

**“Pound” Mark.**—The character £, used to denote English pounds in money values. The mark lb signifies pounds weight.

**Press Proof.**—The last proof examined before the form goes to press. Also, a careful proof taken on the press, as distinguished from an ordinary rough proof.

**Printing Office.**—The place where typographical printing is done, either composition or presswork. The workshop of no other trade seems to be called an “office.” This is the customary term in America.

**Process Printing.**—Printing from plates made by the aid of photography. See Halftone.

**Proof.**—A printed trial sheet showing the contents or condition of matter in type, or of an electrotype or the like, either with or without marked corrections.

**Proof Planer.**—A cloth-covered planer used for taking proofs from matter on the stone.

**Proofreader.**—One whose occupation is to read printers’ proofs for correction. The term *corrector of the press* is sometimes used to include those who read for criticism of literary form as well as for technical errors.

**Pull a Proof.**—To take a proof, by any process, is called *pulling a proof*, from the original way of taking it on a hand press.

**Punctuation.**—The art of inserting the various points in literary matter so as to bring out the sense most clearly. The points commonly used as marks of punctuation include the comma, semicolon, colon, period, dash, interrogation, exclamation, apostrophe, hyphen, marks of quotation, parenthesis, and brackets. Accents, diacritical marks, and marks of reference are also often classed under this head, although not strictly points.

**Put Up.**—To capitalize a word; “put down” is to begin with lower case.

**Quadrat.**—A square blank type used to fill up break-lines and other spaces. It is made in en, em, 2-em, and 3-em sizes for most fonts. By printers the word is always shortened to *quad*, plural *quads*.

**Quarto.**—A sheet folded into four leaves, or eight pages. Abbreviated *4to*.

**Query.**—A mark (?, Qy, or Q) made in a proof to call attention to a possible error or a suggested improvement.

**Quire.**—Twenty-four sheets of paper; the 20th of a ream.

**Quoins** (pronounced *kwoinz* or *koinz*).—Small wedges, of wood or iron, for locking up a form.

**Quotation.**—A statement or a passage repeated as the utterance of another writer or speaker. It is generally enclosed between *quotation marks* when run in, and when long is often set in smaller type in a separate paragraph.

**Quotation Marks.**—The marks (" ") used to denote the beginning and the end of a quotation. A quotation within a quotation takes a single inverted comma and a single apostrophe ( ' '). For brevity they are called "quotes."

**Quoted Matter.**—Passages enclosed by quotation marks.

**Rack.**—A framework with side cleats for holding cases, letterboards, etc.

**Reader.**—One who critically examines literary matter offered for publication. Also, one who reads for the correction of typographical errors; a proofreader.

**Ream.**—Twenty quires or 480 sheets of paper. Some book and bond papers are put up 500 sheets to the ream.

**"Recipe" Mark.**—A medical sign (R) meaning *take*, used in physicians' prescriptions.

**Recto.**—The right-hand page of an open book, in opposition to *verso*, or *verso*, the left-hand page.

**References.**—Letters, figures, or other characters used to direct the reader to the side- or footnotes.

**Register.**—The adjustment of pages so that those on one side of the leaf shall exactly back those on the other. Also, in color printing, the correct relation of the different impressions, so that no color overlaps another, or is out of its intended position.

**Register Sheet.**—The sheet used to test the accuracy of the register.

**Reprint.**—A new edition of any printed work. Also, printed copy, in distinction from manuscript or typewritten matter. Reprint much altered in editing is rated as manuscript, in the payment for piece-work.

**Revise.**—A new proof taken after the first proof has been corrected in the type.

**Revision.**—The comparing of a revise with a preceding proof to see that all changes have been properly made.

**Ring.**—Changes from original copy, when marked in a proof, are designated by a line drawn around them, indicating that their correction entitles piece-hands to extra payment.

**Rise.**—A form is said to rise when, on being lifted, no letters drop out. Also, when quadrats or furniture work up in printing, they are said to rise.

**Roller.**—A wooden or iron rod covered with a soft composition, for inking the type.

**Roller Composition.**—A compound of glue, molasses, glycerine, and sometimes other ingredients, of which ink rollers are made.

**Roller Stock.**—The core of a composition roller.

**Roman.**—The form of type face commonly used for books and newspapers in English-speaking countries and by the Latin races. It is of numerous varieties, as in the so-called job faces, but by printers the term Roman is chiefly used to distinguish these forms from Italic, Script, and Text, or Black Letter.

**Roman Numerals.**—The letters i, v, x, l, c, d, m, which in various combinations serve to indicate number, as on a clock face. The first part of a book, comprising the preface, table of contents, etc., is usually paged with Roman numerals.

**Routing.**—The cutting or drilling out of the blank parts of an electrotype plate, so that they will not touch the sheet or the rollers in printing.

**Rubrication.**—A letter, word, or line printed in red.

**Rule.**—A thin strip of brass, cut type-high, for the printing of straight, dotted, waved, or ornamental lines. Rule is made in a great variety of faces.

**Rule-Work.**—Composition in which rules are largely used, such as tables of figures.

**Ruling.**—The making of ruled lines on paper for blanks, account books, etc.

**Run In.**—A direction to reset displayed matter in the same type as the body matter. Also, where a sentence is not to begin a new paragraph.

**Running Title.**—A descriptive headline placed at the top

of each page. It may be the title of the book, or of a chapter or subject. Also called *running head*.

**Run on Sorts.**—When there is an unusual demand for any particular letter or letters in composing, the work is said to *run on sorts*.

**Run Out.**—To have a deficiency of sorts is to *run out*.

**Run Over.**—To carry words from the end of one line to the beginning of the next, and so on to the end of the paragraph, or until by closer spacing the matter is taken in.

**Run Up Color.**—To distribute ink on the rollers and prepare for printing.

**Sans-Ceriph.**—The English name for what in America is called Gothic type.

**Scabbard.**—Leads of four points or less in thickness, and of “labor-saving” lengths, in the government printing office are known as *scabbard*. The term is derived from *scaleboard*, the name formerly applied to strips of wood or cardboard that were used as leads are now.

**Scratch-Comma.**—A diagonal line (/) used as a comma by the early printers. It is now used to denote the English shilling, being derived from the old long *ſ*, standing for *solidus*, an ancient coin, the precursor of the shilling. So £ s. d. (from *librae, soldi, denarii*) stand for pounds, shillings, pence. Also used as a separatrix in fractions.

**Scratched Figures.**—The same as Canceled Figures, which see.

**Script.**—Type in imitation of handwriting. It is made in sizes ranging from 10-point to 96-point, and in many different styles.

**Second Mark.**—The character (") used in mathematics to indicate seconds of arc, the secondary accent in dictionaries, and in measurements to denote inches.

**Semicolon.**—A mark of punctuation (;) used to separate clauses of a sentence.

**Separatrix.**—A long diagonal stroke (/) used in proofreading to separate the corrections when there are several on a line, also to call attention to a mark otherwise obscure. See Scratch-Comma.

**Series.**—Types of different sizes that agree in shape and proportion are said to form a series.

**Serif.**—The fine cross-stroke at the top and bottom of letters. Also spelled *ceriph*.

**Set.**—As a noun, the width of a type, as determined by the typesetter. See *Body*. As a verb, to compose type; to pick up the separate letters and arrange them in lines for printing.

**Set Off.**—The defacing or soiling of the next sheet by contact with a newly printed sheet before the ink is dry. It is preventable by slip-sheeting and by other special devices.

**Set Out.**—To compose until one or more sorts are exhausted from the case, which is then said to be *set out*.

**Setting the Stick.**—To adjust a composing stick to the width of the matter to be set.

**Shank.**—The body of a type, or the part below the face and shoulder.

**Sheeted.**—When printed sheets that are heavily inked are laid alternately with clean sheets, to prevent offset, the work is said to be *sheeted*, or *slip-sheeted*.

**Sheet-Work.**—Printing one side of a sheet with one form, and the other side with another form, is called *sheet-work*, while *half-sheet work* is printed on both sides from the same form.

**Shell.**—In electrotyping, the thin film of copper that forms the face of an electrotype and is afterwards backed up with electrotype metal to the required thickness.

**"Shilling" Mark.**—See *Scratch-Comma*.

**Shooting Stick.**—An implement used with the mallet to tighten or loosen quoins in a chase.

**Short And.**—The character &. See *Ampersand*.

**Short Page.**—A page having one or more lines less than the regular number.

**Short Takes.**—To expedite work in composing rooms, the copy is given out in small portions, and these are called *short takes*.

**Shoulder.**—The flat top of the shank of a type beyond the face of the letter.

**Side-Heads.**—A head or subhead run in at the beginning of a paragraph, and usually followed by a period and a dash.

**Side-Notes.**—Marginal notes, as distinguished from foot-notes.

**Side-Sorts.**—The type in the side and upper boxes not frequently used.

**Side-Stick.**—A tapering strip of wood or metal laid by the side of a form, between which and the chase the quoins are driven in locking up.

**Side-Title.**—The title on the front cover of a bound book.

**Signature.**—A letter or figure placed at the bottom of the first page of a sheet, to indicate its order in binding.

**Signature Line.**—The line of quadrats at the bottom of a page in which the signature letter or figure is placed; also called the *foot-line*.

**Signs.**—Conventional marks used instead of the words which they are designed to represent in mathematical, medical, and other sciences. They are more fully explained elsewhere in this paper.

**Sinkage.**—The space between the top of a page and the chapter-head or subtitle.

**Sinking.**—Placing a chapter-head or subtitle some distance below the head of a page.

**Sixteenmo.**—A sheet folded into sixteen leaves, or thirty-two pages; also written *16mo*.

**Skeleton Form.**—A form made up so that blanks are left where lines are removed to be put into another skeleton form, so that each form may be printed in a different color.

**Slab.**—A marble or other surface on which ink is distributed.

**Slice.**—A flat, wide knife used for taking ink out of a can.

**Slide.**—The movable part of a composing stick.

**Slug.**—A term applied to all leads thicker than 4 to pica (3-point); they are most commonly made in nonpareil, pica, and their multiples. A slug made with a type-high number is placed at the top of each "take" on a galley to identify the compositor who set the matter following it.

**Slur.**—A blurred impression on a printed sheet, caused by a slipping of the paper while in contact with the type.

**Small Caps.**—Letters having the same form as capitals,



but smaller in size. In proofreading, abbreviated *sm. caps* or *s. c.*

**Small Pica.**—A size of type between long primer and pica; 11-point by the point system. Six and a half lines make an inch. It is a size largely used in law-work.

**Soft Tints.**—The lighter parts of an illustration.

**Solid Matter.**—Type composed without leads; also, matter containing no break-lines.

**Solidus.**—See Scratch-Comma.

**Sorts.**—Any particular characters in a font, considered with reference to the relative supply or lack. Copy is said to *run on sorts* when it requires an unusual number of certain characters. *Out of sorts* is to be short of one or more characters in type.

**Space Out.**—To widen the space between words or lines so as to fill a given length of line or page.

**Space Rules.**—Light brass rules cut to regular short lengths for tables and mathematical work.

**Spaces.**—Short blank types used to separate words from each other, and leaving no impression on the paper. They are made in hair, 5-em, 4-em, 3-em, and en-quad sizes.

**Spanish Ñ.**—The accent called the *tilde* is used in Spanish words over *n* to give it the *nya* sound, like *n* in *onion*, as in *señor*.

**Spell Out.**—A direction to the compositor to spell in full a word that has been abbreviated, or a number that has been expressed in figures.

**Split Fractions.**—Fractions made with the numerator on one piece, and the denominator, with the dividing bar over it, on another. Also called *piece fractions*.

**Squabbled.**—Type matter that, while still on its feet, has been broken or twisted out of its proper shape, so that it cannot be lifted, is called *squabbled*. If thrown into a confused mass it is *pi*.

**Stand.**—The frame designed to hold a pair of cases for the compositor's use.

**Standing Matter.**—Composed type held to be printed from again after one use.

**Stereotype.**—The duplicate in type metal of the face of a form of type that is ready for printing. It costs less than an electrotype, but is less durable, and is used only for newspapers and the more ordinary class of job-work.

**Stereotype Blocks.**—Blocks of wood or iron on which stereotype plates of books are fastened when they are printed.

**Stet** (Latin, "let it stand").—A proofreader's mark to cancel an alteration previously made. Dots are placed under what was crossed out, and *stet* written in the margin. Abbreviated *st.*

**Stick.**—Short for composing stick.

**Stickful.**—The quantity of type contained in a composing stick, or about two inches.

**Stipling.**—In engraving, dotted work instead of lines.

**Stone.**—A table, either of marble or iron, on which type is imposed.

**Stop-Cylinder.**—A style of printing machine in which, after an impression is made, the cylinder stops until the bed returns for the next impression.

**Stops.**—A little-used term for marks of punctuation.

**Style.**—The particular method, in matters of spelling, capitalizing, punctuation, and the like, in which one printing office differs from others. This is called the *style of the office*; it is sometimes formulated in a *style card* or book, for the guidance of the compositors.

**Subhead.**—A second title following the main one, or the title of a minor division of a subject.

**Substitute** (colloquially, "sub.").—A printer who takes for a short time the place of one regularly employed.

**Superiors.**—Small figures or letters at the top of the line (*abc* <sup>123</sup>) used for references and for various other purposes. These are indicated in proof by placing them above a <sup>2</sup> or a curve <sup>3</sup>.

**Swash Letters.**—Old-style Italic capitals having projecting flourishes.

**Syllable.**—The word or part of a word that can be spoken at one impulse of the voice. Dividing words "on the syllable" calls for a knowledge of correct pronunciation as recorded

in dictionaries, to which the intelligent compositor will find it advantageous to refer whenever he is in doubt.

**Synonyms.**—Words having the same meaning in the main, but with a shade of difference in some of their uses. A general acquaintance with synonymous words is of great service to the proofreader as well as to the compositor. Lists of synonyms are found in most dictionaries.

**Table.**—An arrangement of words, figures, or other characters in parallel columns with or without separating rules, forming a concise and orderly view of the details of any subject.

**Tabular Work.**—The setting of tables, or rule-and-figure work.

**Tacky.**—A roller that clings to the type or the distributing table is said to be *tacky*.

**Tailpiece.**—A decorative engraving at the end of a chapter or a book.

**Take.**—A portion of copy given to a compositor at one time.

**Take In.**—To close-space, so as to get more matter into a line or page.

**Take Slug.**—A thick metal slug with a type-high number in its center, placed at the top of each compositor's take on the galley.

**Thick Leads.**—Leads thicker than 2-point, or 6 to pica.

**Thick Spaces.**—Spaces cast three to an em of any body. This is the size most used in ordinary matter.

**Thin Spaces.**—The 4-em and 5-em are classed as thin spaces, though the 4-em is sometimes called the *middle space*.

**Title.**—The page of a book which describes the work; the title-page.

**Title-Page.**—The first page of a book or pamphlet, containing its full title, with names of author and publisher, place and date of publication, etc.

**Transpose.**—To change the order of words, lines, or spaces in a form. In proofs this is indicated by writing *tr.* in the margin, and drawing a line around and from the part to be transposed to the place where it is to be inserted.

**Triple Cases.**—Cases with three sets of compartments for capitals.

**Turned Commas.**—Commas reversed at the beginning of quoted matter.

**Turned Letter.**—A type placed with the nick the wrong way, so that the face of the letter is upside down. Also, type set wrong end up (■) as a temporary substitute when sorts run out.

**Twelvemo.**—A sheet folded into twelve leaves; generally written *12mo*; also called *duodecimo*.

**Two-Line.**—This term, as applied to the face of a letter, designates a Roman capital that is as high as two lines of the body letter after which it is named. Two-line letters are made in capitals only; but the term is sometimes loosely applied to those upper- and lower-case fonts to which founders give the more distinctive title of “double” a certain body, as double pearl (= long primer), double nonpareil (= pica), double pica, etc. The point system reckons all these bodies as so many points, and the old names have disappeared from recent specimen books.

**Two-Third Case.**—A case two-thirds the regular length, but with narrower boxes of the same number and arrangement as in the ordinary case.

**Tympan.**—The sheets of cloth or paper that are interposed between the platen and the sheet to be printed, for the purpose of softening and equalizing the impression, and upon which the making ready is done.

**Typo.**—A colloquialism for compositor; a typographer.

**Typography.**—The art of printing from movable types.

**Typothetae** (*ty-poth'-ē-tē*).—A society of employing printers.

**Underlay.**—Pieces of paper put under types or cuts that are slightly lower than other parts of the form, so as to secure proper inking and an even impression. See Overlay.

**Uneven Pages.**—The right-hand pages of a book, which have the odd-numbered folios, 1, 3, 5, 7, etc.

**Unfair Font.**—Type that is thinner than the standard width for any size is called *unfair* by compositors working by the piece. See Alphabet and Set.

**Unit Lines.**—Perpendicular lines ruled in blank-books for columns of figures, to facilitate adding.

**Unlead.**—To remove the leads from composed type matter.

**Unlock.**—To loosen the quoins in a form.

**Unsheet.**—To remove the interleaved sheets that have been placed to prevent set-off.

**Upper-Case Sorts.**—The capitals, small capitals, fractions, reference marks, and other characters usually kept in the upper case.

**Versicle.**—The sign  $\Psi$ , meaning a little verse, used in prayer books, etc.

**Verso.**—The left-hand or even-numbered pages of a book; the opposite of *recto*.

**Vignette.**—A small picture or ornament on a title-page or chapter-heading; so called from early French cuts, which were bordered with trailing vines.

**Waste Sheets.**—Spoiled sheets used for running up color on a press. Also, the surplus sheets of some forms beyond the number required for the book.

**Water Mark.**—A monogram, word, or design, impressed in the fabric of paper, as a designation of its maker, or as a trade-mark, and noticeable only when the sheet is held to the light.

**White Line.**—A line of quadrats between paragraphs.

**White Page.**—A page on which there is no printing, but which must be filled in with furniture, in a book form.

**White Paper.**—Until the second side of the sheet is printed the whole heap is called *white paper*.

**Whites.**—Blank spaces in a form.

**Whole Fractions.**—Those cast on one body, as  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , in distinction from split fractions, which are cast on half bodies,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , etc.

**Wide Spacing.**—In book-work, two thick spaces make the largest allowable separation between words, except in wide measures or double-ledged matter, when the spacing may be proportionately exceeded.

**Woodcut.**—An engraving on wood; also, a print made from such an engraving. Woodcuts have been almost entirely replaced by process work.

**Worked Off.**—When the printing of a form is completed, it is said to be worked off.

**Wrong Font.**—A type that belongs to some other font than that in which it is found. In proofreading, abbreviated *w. f.*

**Zincography.**—The art of drawing upon and printing from plates of zinc, similar to the process of lithography.

# TABULATING

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## ARRANGING AND SETTING UP TABLES

1. Tabular work may include any matter that is classified and arranged in columns, whether of words, names, or figures, and with or without separating rules and borders. When rules are used between the columns and for enclosing heads, the matter is called **rule-and-figure work**; when the matter is composed without rules, it is designated as **leader work**, or simply **figure work**.

2. **Casting off** a table is the process of reckoning and deciding on the width required for each column, by counting the figures, words, or other characters in the longest lines, and fixing upon the space needed for the rules and for the heads of columns.

3. **Leader Work**.—The simplest form of tabular arrangement is that of lists of names, or of names, occupations, and addresses, where these separate classes of data are each to occupy a column by itself, as in Table I.

**TABLE I**

| Name.                     | Occupation.        | Address.          |
|---------------------------|--------------------|-------------------|
| John D. Rockefeller . . . | Oil Dealer . . .   | 365 Fifth Avenue. |
| H. H. Rogers . . . . .    | Manager . . . . .  | 26 Broadway.      |
| H. M. Flagler . . . . .   | Engineer . . . . . | 175 Pearl Street. |

In the composition of such matter, the copy should first be looked over to find the longest name, or the longest item that appears in each column; from this, the width of the

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columns is determined. A rule or a slug the length of the remainder of the measure is then placed in the stick, and against it, each name or other matter of the first column is justified, and the rule removed. In its place is inserted a rule of the length determined for the last column, and against this are justified the words that belong in the second column. Then this rule is removed, and the last column is set to fill the remainder of the measure. These operations are repeated for each line of matter. If all the justifications are tight, the columns will be perfectly vertical. The work is more quickly done in this way than by setting each column in a separate measure and then combining them. But accurate justification is imperative.

A form of figure work that may be readily composed in broad measure with one justification is shown in Table II.

**TABLE II**  
**PRODUCTION OF COAL IN THE UNITED STATES**

| Year.          | Short Tons  |             | Total.      |
|----------------|-------------|-------------|-------------|
|                | Anthracite. | Bituminous. |             |
| 1898 . . . . . | 53,382,644  | 166,593,623 | 219,976,267 |
| 1899 . . . . . | 60,418,005  | 193,323,187 | 253,741,192 |
| 1900 . . . . . | 57,367,915  | 212,316,112 | 269,684,027 |
| 1901 . . . . . | 67,471,667  | 225,828,149 | 293,299,816 |
| 1902 . . . . . | 41,373,595  | 260,216,844 | 301,590,439 |

Such tables are often set without rules, as here, but in a work where a majority of the tables must have rules, it is better to preserve uniformity by inserting rules in all.

**4. Classifying by Indention.**—Table III shows a form of leader work used in a summary of a mass of statistics. This, from the typographic standpoint, exhibits the method of distinguishing heads and subheads by **hanging indention**, thereby classifying to the eye the different groups of data and bringing out clearly the relation of each subsidiary item to the various classes and subclasses; all items in the same class have similar indention.

**5. Flush Heads and Subheads.**—The two principal divisions of Table III are indicated by side heads set flush at



the left of the measure. Under one of these heads, indented four ems, come the two subheads Above Ground and Below Ground. Each of these has a second series of subheads with four ems greater indention, and these second subheads are once more divided into the two items, Average Number and Wages, with additional indention.

This example shows the method of treating, by a type arrangement without rules, a variety of data classified

TABLE III

|                                                                                  |               |
|----------------------------------------------------------------------------------|---------------|
| Salaried officials, clerks, etc.:                                                |               |
| Total number . . . . .                                                           | 38,128        |
| Total salaries . . . . .                                                         | \$39,020,552  |
| General officers—                                                                |               |
| Number . . . . .                                                                 | 4,591         |
| Salaries . . . . .                                                               | \$8,218,541   |
| Wage-earners:                                                                    |               |
| Aggregate average number . . . . .                                               | 581,728       |
| Aggregate wages . . . . .                                                        | \$369,959,960 |
| Above ground—                                                                    |               |
| Total average number . . . . .                                                   | 221,505       |
| Total wages . . . . .                                                            | \$125,086,530 |
| Engineers, firemen, machinists, blacksmiths, carpenters,<br>and other mechanics— |               |
| Average number . . . . .                                                         | 60,859        |
| Wages . . . . .                                                                  | \$44,478,246  |
| Miners, quarrymen, and stonecutters—                                             |               |
| Average number . . . . .                                                         | 67,129        |
| Wages . . . . .                                                                  | \$33,971,290  |
| Boys under 16 years—                                                             |               |
| Average number . . . . .                                                         | 6,219         |
| Wages . . . . .                                                                  | \$1,339,478   |
| All other wage-earners—                                                          |               |
| Average number . . . . .                                                         | 87,298        |
| Wages . . . . .                                                                  | \$45,297,516  |
| Below ground—                                                                    |               |
| Total average number . . . . .                                                   | 360,223       |
| Total wages . . . . .                                                            | \$244,873,430 |
| Miners—                                                                          |               |
| Average number . . . . .                                                         | 257,301       |
| Wages . . . . .                                                                  | \$184,674,193 |
| Miners' helpers—                                                                 |               |
| Average number . . . . .                                                         | 18,736        |
| Wages . . . . .                                                                  | \$11,496,910  |

under appropriate heads. The same matter could be arranged as a table with a series of box heads, but it would cover more space.

**6. Leader Work With Rules.**—Table IV is an example of simple leader work with rules. Such formal treatment of two plain columns of words is sometimes employed to preserve uniformity in pages that contain other tables requiring rules. This specimen also illustrates one method of expanding matter to fill the measure by the liberal use of leaders. Its proper composition calls for no special instruction here.

**TABLE IV**  
**POLITICAL DIVISIONS OF THE REPUBLIC OF PANAMA**

| Provinces.               | Capitals.       |
|--------------------------|-----------------|
| Panama . . . . .         | Panama.         |
| Colon . . . . .          | Colon.          |
| Bocas del Toro . . . . . | Bocas del Toro. |
| Chiriqui . . . . .       | David.          |
| Los Santos . . . . .     | Los Santos.     |
| Veragua . . . . .        | Santiago.       |
| Cocle . . . . .          | Penonome.       |

7. Table V shows a kind of leader work, with rules, where the table is reduced to half measure and doubled. If care is used in the justification, this table may be composed in the way explained under Table I, and the rules inserted afterwards.

**TABLE V**  
**INSURANCE COMPANIES AUTHORIZED TO TRANSACT BUSINESS IN OKLAHOMA FOR THE YEAR 1903**

| Name of company.           | Location.           | Name of company.             | Location.         |
|----------------------------|---------------------|------------------------------|-------------------|
| Ætna . . . . .             | Hartford, Conn.     | German . . . . .             | Freeport, Ill.    |
| Anchor . . . . .           | Cincinnati, Ohio.   | German Alliance . . . . .    | New York, N. Y.   |
| American Central . . . . . | St. Louis, Mo.      | National . . . . .           | Hartford, Conn.   |
| American Fire . . . . .    | Philadelphia, Pa.   | National Union . . . . .     | Pittsburg, Pa.    |
| Austin Fire . . . . .      | Austin, Tex.        | Niagara . . . . .            | New York, N. Y.   |
| Commercial Union . . . . . | London, England.    | Northern Assurance . . . . . | London, England.  |
| Connecticut . . . . .      | Hartford, Conn.     | Pennsylvania Fire . . . . .  | Philadelphia, Pa. |
| Continental . . . . .      | New York, N. Y.     | Phenix . . . . .             | Brooklyn, N. Y.   |
| Firemen's Fund . . . . .   | San Francisco, Cal. | Phoenix Assurance . . . . .  | London, England.  |

8. Table VI exhibits columns of words and dates set with rules and box heads, the date columns requiring separate justification for each line. This table also may be set as explained in Art. 3. Notice that the last column of the second half is an en narrower than that of the first half, because, being a marginal column, it takes no indention on that side.

9. **Rule-and-Figure Work.**—Where a table is composed of columns of both words and figures, the figure-columns do not require special justifying, except in lines containing the

dollar mark or other characters of odd size; two or more columns of figures may be set in the full measure and the vertical rules inserted afterwards, if desired.

**10. Casting Off a Table.**—In tables containing several columns of words and figures, the casting off must be done before composition begins. If the copy is already arranged in tabular form, the totals of the figure-columns can readily be measured. If it is not so arranged, the longest line of figures must be sought by carefully going over each item.

**TABLE VI**  
**KILLING FROSTS OF 1902-3**

| Stations.             | Last of spring, 1903. | First of autumn, 1902. | Stations.                    | Last of spring, 1903. | First of autumn, 1902. |
|-----------------------|-----------------------|------------------------|------------------------------|-----------------------|------------------------|
| Ames . . . . .        |                       | Oct. 5                 | Jenkins . . . . .            | Apr. 30               | Nov. 14                |
| Arapahoe . . . . .    | May 1                 |                        | Kenton . . . . .             | .do.                  |                        |
| Ardmore . . . . .     | .do.                  | Nov. 27                | Kingfisher . . . . .         | May 1                 | Nov. 17                |
| Beaver . . . . .      | Apr. 30               | Sept. 27               | Mangum . . . . .             | .do.                  | do                     |
| Blackburn . . . . .   | May 3                 |                        | Marlow . . . . .             | .do.                  | do                     |
| Burnett . . . . .     | May 1                 | Nov. 27                | Muskogee . . . . .           | .do.                  | Nov. 26                |
| Chandler . . . . .    | .do.                  | Nov. 25                | Newkirk . . . . .            | Apr. 30               | Nov. 17                |
| Chickasha . . . . .   | .do.                  | Nov. 17                | Norman . . . . .             | May 1                 | Nov. 16                |
| Cleo . . . . .        | May 3                 | Oct. 28                | Oklahoma . . . . .           | Apr. 30               | Nov. 17                |
| Clifton . . . . .     | May 1                 | Nov. 27                | Pauls Valley . . . . .       | May 2                 |                        |
| Cloud Chief . . . . . | Apr. 30               | Nov. 17                | Pawhuska . . . . .           | May 1                 | Nov. 26                |
| Durant . . . . .      | May 1                 | Nov. 27                | Perry . . . . .              | .do.                  | Nov. 17                |
| Fairland . . . . .    | May 3                 | Nov. 18                | Ravia . . . . .              | .do.                  |                        |
| Fort Reno . . . . .   | May 1                 | Sept. 24               | Sac and Fox Agency . . . . . | .do.                  | Nov. 27                |
| Fort Sill . . . . .   | .do.                  | Nov. 17                | Shawnee . . . . .            | .do.                  |                        |
| Goodwater . . . . .   | .do.                  | Nov. 27                | Stillwater . . . . .         | .do.                  | Nov. 27                |
| Guthrie . . . . .     | Mar. 28               | Nov. 26                | Tahlequah . . . . .          | .do.                  | Nov. 18                |
| Hartshorne . . . . .  | May 1                 | .do.                   | Taloga . . . . .             | Apr. 30               | Oct. 5                 |
| Healdton . . . . .    | .do.                  | Nov. 17                | Temple . . . . .             | May 1                 |                        |
| Hennessey . . . . .   | .do.                  | .do.                   | Ural . . . . .               | .do.                  | Nov. 14                |
| Hobart . . . . .      | Apr. 30               |                        | Wagoner . . . . .            |                       | Nov. 20                |
| Holdenville . . . . . | Apr. 15               | Nov. 27                | Waukomis . . . . .           | May 1                 | Nov. 17                |
| Jefferson . . . . .   | May 1                 | Oct. 28                | Weatherford . . . . .        | .do.                  |                        |

The largest item in a column of one class of data is the total; but sometimes a column may contain items of different classes that cannot be summed up together, in which case there is no line of totals, as in Table III. In other cases, the headings will determine the necessary widths of the columns.

**11.** First, the space to be occupied by the table must be ascertained, whether it is to fill the whole or a part of a page, and whether it will go in the regular measure or must read the long way of the page. Then the size of type to be

used and the thickness of the rules must be decided. Having ascertained the minimum width of the figure-columns, and added to the total of these the space that the rules will occupy, the remainder of the measure may be taken up by the column of words. Should it be found, however, that the heading of any column requires more space than is needed for the figures, the column may be widened to accommodate the heading and this space taken from the column of words. This proceeding is exemplified in Table VII, where all the figure-columns, and particularly the second, could have been narrower but for the headings.

TABLE VII

| STATES.                        | Capital. | Number<br>of wage-<br>earners. | Amount<br>of wages. | Cost of<br>ma-<br>terials. | Value<br>of<br>products. |
|--------------------------------|----------|--------------------------------|---------------------|----------------------------|--------------------------|
| United States . . . . .        | 14,763   | 10                             | \$4,497             | \$17,839                   | \$27,047                 |
| Alabama . . . . .              | 4,278    | 6                              | 1,620               | 8,225                      | 11,329                   |
| Alaska . . . . .               | 2,387    | 1                              | 559                 | 3,386                      | 5,789                    |
| Arizona . . . . .              | 20,557   | 5                              | 3,623               | 18,249                     | 29,506                   |
| Arkansas . . . . .             | 12,764   | 6                              | 4,898               | 27,452                     | 38,162                   |
| California . . . . .           | 19,539   | 11                             | 6,355               | 19,746                     | 33,946                   |
| Colorado . . . . .             | 14,046   | 8                              | 5,431               | 11,308                     | 20,538                   |
| Connecticut . . . . .          | 26,051   | 11                             | 5,558               | 21,182                     | 32,261                   |
| Delaware . . . . .             | 9,287    | 4                              | 1,655               | 5,254                      | 9,034                    |
| District of Columbia . . . . . | 25,240   | 23                             | 10,956              | 20,498                     | 49,874                   |
| Florida . . . . .              | 6,821    | 7                              | 2,471               | 10,744                     | 15,658                   |
| Georgia . . . . .              | 11,048   | 13                             | 3,769               | 15,381                     | 25,332                   |
| Idaho . . . . .                | 1,823    | 1                              | 372                 | 2,001                      | 3,072                    |
| Illinois . . . . .             | 25,485   | 20                             | 9,915               | 26,150                     | 46,131                   |
| Indiana . . . . .              | 9,846    | 6                              | 2,487               | 9,540                      | 15,709                   |
| Indian Territory . . . . .     | 33,385   | 31                             | 11,181              | 28,164                     | 53,597                   |
| Iowa . . . . .                 | 51,911   | 44                             | 17,641              | 74,230                     | 105,909                  |

12. Suppose that Table VIII, in typewritten form, is given as copy, and that it is to be cast off for composition in nonpareil, in a measure of forty-six ems. Rules of one and one-half points thickness, or four to nonpareil, are to be used, and commas are on en body. The style of the book for which the table is intended does not call for a border rule; therefore the last column is set without the en indention at the right, as required for other columns. On account of the full heading, five ems are allowed for this column, which gives four ems space on the left of the figures. To the next column nine ems are allowed, and six ems each to the other

two. The four rules take one em. Thus the space so far taken is  $6 + 6 + 9 + 5 + 1 = 27$  ems, leaving nineteen ems for the column of words, which may now be set in a stick

TABLE VIII

## PRODUCTION OF TOBACCO

Returns for 1902 to the Department of Agriculture

| <i>S t a t e s</i> | <i>Acreage</i> | <i>Yield<br/>per<br/>Acre</i> | <i>Production</i> | <i>Price<br/>per<br/>Pound</i> |
|--------------------|----------------|-------------------------------|-------------------|--------------------------------|
|                    | <i>Acres</i>   | <i>Pounds</i>                 | <i>Pounds</i>     | <i>Cents</i>                   |
| New Hampshire ...  | 131            | 1,650                         | 216,150           | 16                             |
| Vermont .....      | 191            | 1,800                         | 343,800           | 14                             |
| Massachusetts ...  | 4,755          | 1,560                         | 7,417,800         | 15                             |
| Connecticut .....  | 12,725         | 1,712                         | 21,785,200        | 16                             |
| New York .....     | 8,040          | 1,250                         | 10,050,000        | 8                              |
| Pennsylvania ....  | 17,269         | 1,275                         | 22,017,975        | 6                              |
| Maryland .....     | 34,081         | 625                           | 21,300,625        | 6                              |
| Virginia .....     | 182,359        | 750                           | 136,769,250       | 7                              |
| North Carolina ..  | 219,263        | 650                           | 142,520,950       | 7                              |
| South Carolina ..  | 34,912         | 734                           | 25,625,408        | 7                              |
| Georgia .....      | 2,050          | 670                           | 1,373,500         | 19                             |
| Florida .....      | 3,079          | 520                           | 1,601,080         | 30                             |
| Alabama .....      | 648            | 400                           | 289,200           | 24                             |
| Mississippi .....  | 175            | 500                           | 87,500            | 18                             |
| Louisiana .....    | 89             | 375                           | 33,375            | 20                             |
| Texas .....        | 269            | 650                           | 174,850           | 22                             |
| Arkansas .....     | 1,405          | 640                           | 899,200           | 12                             |
| Tennessee .....    | 59,830         | 650                           | 38,889,500        | 6                              |
| West Virginia ...  | 4,676          | 635                           | 2,869,267         | 6                              |
| Kentucky .....     | 322,194        | 800                           | 257,755,200       | 6                              |
| Ohio .....         | 62,949         | 885                           | 55,709,865        | 7                              |
| Michigan .....     | 302            | 765                           | 231,030           | 8                              |
| Indiana .....      | 7,469          | 835                           | 6,236,615         | 7                              |
| Illinois .....     | 1,311          | 650                           | 852,150           | 7                              |
| Wisconsin .....    | 48,422         | 1,340                         | 64,885,480        | 7                              |
| Missouri .....     | 2,140          | 850                           | 1,819,300         | 11                             |

of this measure. The words indicating units of quantity at the heads of columns are to be set in *Italic*, close to the figures, no rule underneath, and a blank line above them.

The box heads are set in lower case of the same type as the table (except the one over the column of words, which goes in small caps), and they are to have at least an en space between head and rule, both above and below; heads of one line to be centered. About one-half of the table as thus cast off and composed is shown herewith.

| STATES.                  | Acreage.      | Yield<br>per<br>acre. | Production.    | Price<br>per<br>pound. |
|--------------------------|---------------|-----------------------|----------------|------------------------|
|                          | <i>Acres.</i> | <i>Pounds.</i>        | <i>Pounds.</i> | <i>Cents.</i>          |
| New Hampshire . . . . .  | 131           | 1,650                 | 216,150        | 16                     |
| Vermont . . . . .        | 191           | 1,800                 | 343,800        | 14                     |
| Massachusetts . . . . .  | 4,755         | 1,560                 | 7,417,800      | 15                     |
| Connecticut . . . . .    | 12,725        | 1,712                 | 21,785,200     | 16                     |
| New York . . . . .       | 8,040         | 1,250                 | 10,060,000     | 8                      |
| Pennsylvania . . . . .   | 17,269        | 1,275                 | 22,017,975     | 6                      |
| Maryland . . . . .       | 34,081        | 625                   | 21,300,625     | 6                      |
| Virginia . . . . .       | 182,359       | 750                   | 136,769,250    | 7                      |
| North Carolina . . . . . | 219,263       | 650                   | 142,520,950    | 7                      |
| South Carolina . . . . . | 34,912        | 734                   | 25,625,408     | 7                      |
| Georgia . . . . .        | 2,050         | 670                   | 1,373,500      | 19                     |
| Florida . . . . .        | 3,079         | 520                   | 1,601,080      | 30                     |

13. Next, we will rearrange the data of Table IX so as to form a new table, having as box heads the items of the first column below, and placing in the first column of the proposed table the names of states, which here stand at the head of the several columns.

TABLE IX

|                                | United<br>States. | Alabama.    | Alaska.  | Arizona.  |
|--------------------------------|-------------------|-------------|----------|-----------|
| Number of Establishments . . . | 15,376            | 653         | 12       | 7         |
| Wage-earners—                  |                   |             |          |           |
| Number . . . . .               | 120,122           | 3,703       | 23       | 145       |
| Wages . . . . .                | \$44,439,100      | \$892,822   | \$19,443 | \$107,040 |
| Products—                      |                   |             |          |           |
| Total value . . . . .          | \$174,066,365     | \$3,603,065 | \$57,423 | \$299,813 |
| Saw logs—                      |                   |             |          |           |
| Quantity . . . . .             | 25,279,702        | 808,354     | 2,186    | 35,975    |
| Value . . . . .                | \$158,880,352     | \$3,474,565 | \$11,105 | \$269,813 |

The rearrangement of Table IX as indicated in Table X affords an illustration of a not uncommon kind of box heads.

**14. Box Heads.**—To determine the depth and width of box heads, first decide upon the needed width of each column, as in other tables; next, set the heads for the lowest boxes, and by the number of lines required for them determine the depth of their enclosure; then the next higher box, and the combined depths of these two, with the separating rule, will decide the depth of the boxes of the second order. Above and including these will come the topmost box, which, measured in connection with the two lower series and the separating rule, gives the depth of the larger boxes, or those of the third order. It will be noticed that the contents of the lower boxes are of even ems in depth,

TABLE X

| STATES.         | Number<br>of estab-<br>lish-<br>ments. | WAGE-EARNERS. |              | PRODUCTS.     |                           |               |
|-----------------|----------------------------------------|---------------|--------------|---------------|---------------------------|---------------|
|                 |                                        | Number.       | Wages.       | Total value.  | Saw logs.                 |               |
|                 |                                        |               |              |               | Quantity.<br>M. ft. B. M. | Value.        |
| United States.  | 15,376                                 | 120,122       | \$44,439,100 | \$174,066,365 | 25,279,702                | \$158,880,352 |
| Alabama . . . . | 653                                    | 3,703         | 892,822      | 3,603,065     | 808,354                   | 3,474,565     |
| Alaska . . . .  | 12                                     | 23            | 19,443       | 57,423        | 2,186                     | 11,105        |
| Arizona . . . . | 7                                      | 145           | 107,040      | 299,813       | 35,975                    | 269,813       |

while those of the second and third order are deeper by the thickness of the horizontal rules separating the other boxes. This difference must be made up by leads of the proper thickness; but the use of leads in any other way in tables is to be avoided, as their inequalities and liability to be bent produce a yielding effect in the locking up that may leave some columns loose and others tight. It is best to keep to even ems, if possible, in both the width and depth of box headings, and to fill all blank spaces with quadrats. When a single line is to be centered in a four-line box, a line of en quads flatwise is used on each side of it in preference to leads. Solidity and compactness should always be aimed at in the composition of tables.

**TABLE XI**  
**LUMBER AND TIMBER PRODUCTS-DETAILED STATISTICS BY STATES AND TERRITORIES**

### SUMMARY.

| Wage-earners, including pieceworkers. |                                  |           |                         |         |                         |         |                           |        |                          |        |                                                           |                                                        |         |
|---------------------------------------|----------------------------------|-----------|-------------------------|---------|-------------------------|---------|---------------------------|--------|--------------------------|--------|-----------------------------------------------------------|--------------------------------------------------------|---------|
| Proprietors.                          | Salaried officials, clerks, etc. |           | Men, 16 years and over. |         |                         |         | Women, 16 years and over. |        | Children under 16 years. |        | Greatest number employed at any one time during the year. | Least number employed at any one time during the year. |         |
|                                       | Num-ber.                         | Salaries. | Total.                  |         | Men, 16 years and over. |         | Women, 16 years and over. |        | Children under 16 years. |        |                                                           |                                                        |         |
|                                       |                                  |           | Average Number.         | Wages.  | Average Number.         | Wages.  | Average Number.           | Wages. | Average Number.          | Wages. |                                                           |                                                        |         |
| UNITED STATES AND TERRITORIES.        | 43,322                           | 14,333    | \$12,520,143            | 382,840 | \$140,327,924           | 377,480 | \$139,423,499             | 1,748  | \$333,283                | 3,612  | \$566,142                                                 | 650,601                                                | 350,818 |
| Alabama . . . . .                     | 1,516                            | 494       | 367,229                 | 12,638  | 3,091,821               | 12,216  | 3,033,800                 | 67     | 11,757                   | 355    | 46,364                                                    | 19,353                                                 | 12,830  |
| Alaska . . . . .                      | 35                               | 14        | 7,810                   | 93      | 85,252                  | 93      | 85,252                    | .....  | .....                    | .....  | .....                                                     | 218                                                    | 187     |
| Arizona . . . . .                     | 13                               | 22        | 33,560                  | 342     | 244,850                 | 330     | 240,850                   | .....  | .....                    | 12     | 4,000                                                     | 474                                                    | 312     |
| Arkansas . . . . .                    | 1,565                            | 873       | 682,545                 | 21,302  | 6,410,843               | 21,077  | 6,371,454                 | 9      | 1,485                    | 216    | 37,904                                                    | 32,273                                                 | 20,042  |
| California . . . . .                  | 335                              | 387       | 427,242                 | 9,322   | 4,620,912               | 9,222   | 4,596,982                 | 41     | 13,527                   | 59     | 10,403                                                    | 14,317                                                 | 6,866   |
| Colorado. . . . .                     | 201                              | 47        | 38,487                  | 970     | 441,135                 | 958     | 436,725                   | 11     | 4,230                    | 1      | 180                                                       | 1,802                                                  | 1,056   |
| Connecticut . . . . .                 | 249                              | 38        | 20,396                  | 1,074   | 416,290                 | 1,074   | 416,290                   | .....  | .....                    | .....  | .....                                                     | 1,770                                                  | 989     |
| Delaware . . . . .                    | 105                              | 2         | 900                     | 531     | 127,153                 | 496     | 122,385                   | 23     | 3,113                    | 12     | 1,655                                                     | 998                                                    | 560     |
| Florida. . . . .                      | 537                              | 416       | 337,405                 | 9,041   | 2,798,279               | 8,896   | 2,776,344                 | 38     | 6,999                    | 107    | 14,936                                                    | 13,240                                                 | 7,646   |
| Georgia . . . . .                     | 1,697                            | 463       | 297,402                 | 14,720  | 3,404,972               | 14,588  | 3,391,071                 | 11     | 1,800                    | 121    | 12,101                                                    | 23,362                                                 | 16,176  |
| Idaho. . . . .                        | 141                              | 23        | 14,240                  | 594     | 262,815                 | 586     | 261,415                   | 8      | 1,400                    | .....  | .....                                                     | 1,466                                                  | 647     |
| Illinois . . . . .                    | 1,106                            | 138       | 116,034                 | 4,173   | 1,570,472               | 4,012   | 1,541,625                 | 33     | 8,040                    | 128    | 20,807                                                    | 8,045                                                  | 4,325   |
| Indiana . . . . .                     | 2,471                            | 428       | 329,547                 | 11,808  | 4,465,113               | 11,708  | 4,448,153                 | 17     | 3,886                    | 83     | 13,074                                                    | 19,521                                                 | 12,248  |
| Indian Ter. . . . .                   | 65                               | 4         | 957                     | 209     | 55,643                  | 207     | 55,253                    | 1      | 120                      | 1      | 270                                                       | 368                                                    | 159     |
| Iowa . . . . .                        | 327                              | 147       | 175,768                 | 2,919   | 1,098,717               | 2,803   | 1,081,294                 | 5      | 1,229                    | 111    | 16,194                                                    | 5,115                                                  | 1,810   |



Following is given an example of box-head work, in which the spaces and quads are brought up even with the face of the type in order to show the manner of setting.

| Geographic position. |           | Standard port. for reference. |       | Tidal differences. |         |
|----------------------|-----------|-------------------------------|-------|--------------------|---------|
| Station.             |           | Longitude.                    |       | Time.              | Height. |
|                      | Latitude. |                               | Name. |                    |         |
|                      | Arc.      | Time.                         | Page. | HW.                | LW.     |
|                      |           |                               |       | HW.                | LW.     |

Three ems is usually the minimum depth of box heads, and all matter in them is set solid. At least an en space is allowed between matter and rule, above and below.

Table XI affords an illustration not only of an elaborate series of box heads, but of the more open and legible effect produced by leading, or separating the lines with en quads. The box heads may be constructed in this as in the preceding table. Only a portion of the original table is given here.

**15. Cross-Heads.**—The present practice in the government printing office favors making all headings read cross-wise, even with much matter in a narrow column, as illustrated in Table XII.

TABLE XII

| 1900                    | Number establishments reporting. | Capital invested. | Area, in acres, according to ownership. | Average quantity merchantable timber per acre, in feet. | Estimated total quantity merchantable timber, in millions of feet. |
|-------------------------|----------------------------------|-------------------|-----------------------------------------|---------------------------------------------------------|--------------------------------------------------------------------|
| United States . . .     | 8,888                            | \$214,989,366     | \$2,222,097                             | 6,700                                                   | 215,550.6                                                          |
| Eastern group . . . . . | 1,865                            | 40,700,556        | 4,498,812                               | 4,700                                                   | 20,987.3                                                           |
| Maine . . . . .         | 204                              | 4,427,513         | 2,107,606                               | 2,000                                                   | 4,317.5                                                            |
| New Hampshire . . . . . | 159                              | 4,200,128         | 663,879                                 | 5,800                                                   | 3,879.1                                                            |
| Vermont . . . . .       | 330                              | 2,064,800         | \$72,754                                | 7,300                                                   | 2,746.2                                                            |
| Massachusetts . . . . . | 162                              | 1,715,459         | 41,028                                  | 9,000                                                   | 375.5                                                              |
| Rhode Island . . . . .  | 13                               | 50,995            | 1,673                                   | 3,000                                                   | 6.3                                                                |
| Connecticut . . . . .   | 50                               | 355,102           | 9,195                                   | 9,200                                                   | 82.8                                                               |
| New York . . . . .      | 276                              | 8,097,840         | 648,131                                 | 5,600                                                   | 3,630.1                                                            |
| Pennsylvania . . . . .  | 614                              | 19,339,297        | 644,766                                 | 9,300                                                   | 5,910.5                                                            |
| New Jersey . . . . .    | 47                               | 390,677           | 7,576                                   | 3,600                                                   | 28.9                                                               |
| Delaware . . . . .      | 10                               | 58,745            | 2,204                                   | 5,000                                                   | 10.4                                                               |

It might be contended that in cases like this a read-up head would have a more symmetrical appearance, but the greater facility of reading cross-heads, without having to turn a heavy volume sideways, is thought to outweigh the artistic merit of the other form. The compositor should be prepared to set a neat and well-justified heading in either style that the office may prescribe. The important thing in such narrow measures is to have every line tight, and none tighter than the others. To accomplish this it may be necessary to make use of paper spaces, if the thin brass and copper spaces are not provided. Ledger paper is best for this purpose, if paper must be used, being firm and stiff, and it adheres less in distribution than other kinds.

TABLE XIII

## MOON'S TRANSITS, AND EQUATION OF TIME, 1902

*Greenwich Mean Civil Time of the Moon's Upper and Lower Transits, and the Equation of Time*

| Day of month. | January.                            |                                             |                           | February.                           |                                             |                           | March.                              |                                             |                           | April.                              |                                             |                           |
|---------------|-------------------------------------|---------------------------------------------|---------------------------|-------------------------------------|---------------------------------------------|---------------------------|-------------------------------------|---------------------------------------------|---------------------------|-------------------------------------|---------------------------------------------|---------------------------|
|               | Transit.                            |                                             | Equa-<br>tion of<br>time. | Transit.                            |                                             | Equa-<br>tion of<br>time. | Transit.                            |                                             | Equa-<br>tion of<br>time. | Transit.                            |                                             | Equa-<br>tion of<br>time. |
|               | Meri-<br>dian of<br>Green-<br>wich. | Diff.<br>for 1<br>hr. of<br>longi-<br>tude. |                           | Meri-<br>dian of<br>Green-<br>wich. | Diff.<br>for 1<br>hr. of<br>longi-<br>tude. |                           | Meri-<br>dian of<br>Green-<br>wich. | Diff.<br>for 1<br>hr. of<br>longi-<br>tude. |                           | Meri-<br>dian of<br>Green-<br>wich. | Diff.<br>for 1<br>hr. of<br>longi-<br>tude. |                           |
|               |                                     |                                             |                           |                                     |                                             |                           |                                     |                                             |                           |                                     |                                             |                           |
| 1             | <i>h. m.</i><br>5 34<br>(17 56)     | 1.8                                         | + 3.4                     | <i>h. m.</i><br>6 26<br>(18 49)     | 1.9                                         | + 13.7                    | <i>h. m.</i><br>5 06<br>(17 29)     | 2.0                                         | + 12.6                    | <i>h. m.</i><br>6 09<br>(18 33)     | 2.0                                         | + 4.2                     |
| 2             | 6 17<br>(18 39)                     | 1.8                                         | + 3.9                     | 7 13<br>(19 36)                     | 2.0                                         | + 13.8                    | 5 53<br>(18 17)                     | 2.0                                         | + 12.5                    | 6 57<br>(19 21)                     | 2.0                                         | + 3.9                     |
| 3             | 7 01<br>(19 24)                     | 1.9                                         | + 4.4                     | 8 00<br>(20 25)                     | 2.0                                         | + 13.9                    | 6 41<br>(19 05)                     | 2.0                                         | + 12.3                    | 7 45<br>(20 09)                     | 2.0                                         | + 3.6                     |
| 4             | 7 46<br>(20 09)                     | 1.9                                         | + 4.8                     | 8 49<br>(21 14)                     | 2.0                                         | + 14.0                    | 7 29<br>(19 54)                     | 2.0                                         | + 12.0                    | 8 33<br>(20 58)                     | 2.0                                         | + 3.3                     |
| 5             | 8 32<br>(20 55)                     | 1.9                                         | + 5.3                     | 9 38<br>(22 03)                     | 2.1                                         | + 14.1                    | 8 18<br>(20 42)                     | 2.0                                         | + 11.8                    | 9 22<br>(21 47)                     | 2.0                                         | + 2.9                     |
| 6             | 9 19<br>(21 43)                     | 2.0                                         | + 5.7                     | 10 28<br>(22 52)                    | 2.1                                         | + 14.2                    | 9 07<br>(21 31)                     | 2.0                                         | + 11.6                    | 10 12<br>(22 37)                    | 2.1                                         | + 2.7                     |
| 7             | 10 07<br>(22 32)                    | 2.0                                         | + 6.2                     | 11 17<br>(23 41)                    | 2.0                                         | + 14.3                    | 9 56<br>(22 20)                     | 2.0                                         | + 11.3                    | 11 02<br>(23 29)                    | 2.2                                         | + 2.4                     |
| 8             | 10 56<br>(23 21)                    | 2.1                                         | + 6.6                     | 12 06<br>(0 30)                     | 2.0                                         | + 14.4                    | 10 45<br>(23 09)                    | 2.1                                         | + 11.1                    | 11 56<br>(0 23)                     | 2.3                                         | + 2.1                     |
| 9             | 11 46<br>(0 10)                     | 2.1                                         | + 7.0                     | 12 54<br>(1 19)                     | 2.0                                         | + 14.4                    | 11 34<br>(23 59)                    | 2.1                                         | + 10.9                    | 12 51<br>(1 20)                     | 2.3                                         | + 1.8                     |
| 10            | (0 10)<br>12 35                     | 2.0                                         | + 7.4                     | (1 19)<br>13 43                     | 2.0                                         | + 14.4                    | 12 24                               | 2.1                                         | + 10.6                    | (1 20)<br>13 49                     | 2.4                                         | + 1.5                     |

16. Table XIII shows an example of cross-heads in very narrow columns, and of three sizes of box heads set in contracted space. Another distinctive feature is that the two lines of six-point figures are ranged opposite an eight-point figure in the first column, and each pair of lines is separated by en quads from the next pair. The columns being even ems in width, the justification is not difficult; but the headings are fair examples of particular work, in which correct justification is highly important.

17. **Run-Up Heads.**—Where the wording is too long to go crosswise in one line, the practice in some offices is to let column headings read upwards from the body of the table; and where one or two headings require this arrangement, the short ones also are made to read up, and all are set flush next to the cross-rule, whether the lines are long or short. Two or more lines are set with hanging indentation. Some good authorities would center all words or lines in the box

TABLE XIV

STATEMENT SHOWING NUMBER OF CARLOADS OF FREIGHT  
FORWARDED FROM STATIONS ON LINE  
IN OKLAHOMA TERRITORY

| Station.                 | Cattle. | Hogs. | Sheep. | Horses. | Wheat. | Corn. | Oats. | Cottonseed. | Hay. | Melons. | Flour. | Other mill stuff. |
|--------------------------|---------|-------|--------|---------|--------|-------|-------|-------------|------|---------|--------|-------------------|
| Middleton . . . .        | 6       |       |        |         | 58     | 39    | 30    |             |      |         |        |                   |
| Peckham . . . .          | 26      | 14    |        | 1       | 81     | 11    | 16    |             | 1    |         |        |                   |
| Blackwell . . . .        | 38      | 5     |        | 8       | 167    | 35    | 32    |             |      |         | 240    | 23                |
| Eddy . . . .             | 18      | 7     |        |         | 53     | 28    | 4     |             |      |         |        | 1                 |
| Lamont . . . .           | 39      | 52    |        | 2       | 113    | 14    | 9     |             |      |         | 1      |                   |
| Salt Fork . . . .        | 2       | 10    |        | 9       | 76     | 26    | 17    |             |      |         |        |                   |
| Hunter . . . .           | 28      | 23    |        | 1       | 131    | 2     | 17    |             | 1    |         |        |                   |
| Breckinridge . . . .     | 16      |       |        |         | 89     |       | 1     |             |      |         |        |                   |
| Enid . . . .             | 100     | 1     |        | 37      | 93     | 11    | 19    |             | 1    |         | 178    | 111               |
| Drummond . . . .         | 9       | 4     |        |         | 104    | 10    | 5     |             | 1    |         | 8      | 26                |
| Ames . . . .             | 19      | 9     |        |         | 46     | 56    |       | 2           |      | 1       |        |                   |
| Okeene . . . .           | 63      | 31    |        | 7       | 123    | 8     | 9     |             | 14   |         | 25     | 22                |
| Carleton . . . .         | 1       | 4     |        |         | 6      |       |       |             |      |         |        |                   |
| Eagle City . . . .       | 3       | 6     |        | 1       | 10     | 34    | 4     | 1           |      |         |        |                   |
| Ray . . . .              |         |       |        |         | 2      | 5     |       | 3           |      |         |        |                   |
| Custer . . . .           |         | 15    |        | 1       | 12     | 42    | 3     | 7           |      |         |        | 14                |
| Thomas . . . .           | 8       | 14    |        |         | 11     | 34    | 1     | 4           |      |         |        | 6                 |
| Arapahoe . . . .         | 21      | 17    |        | 1       | 3      | 47    | 1     |             |      |         |        |                   |
| Washita Junction . . . . |         |       |        |         | 6      | 19    |       | 120         |      |         | 13     | 10                |
| Total . . . .            | 397     | 212   | 0      | 68      | 1,184  | 421   | 168   | 137         | 18   | 1       | 466    | 213               |

heading, both lengthwise and bodywise. Either way, if neatly and consistently performed, should be acceptable workmanship. These are questions of individual taste, taking form as *office style*, and office style is law—in its own office.

Table XIV contains an illustration of run-up heads that may prove instructive. It would seem at first glance that these short headings could have been made to read across the columns if a little more space were spared from the first column; but it will be observed that the column of words is as narrow as it could have been made without abbreviating, and that at best but two and a half ems could have been gained in this way, which would not have sufficiently widened all the columns that required more space for the heads. More than half of these heads, being words of one syllable, are not susceptible of division, and they were too long to come in crosswise of the column; it was therefore necessary to let them run upwards. The different widths of the columns were apparently determined by the number of figures in the totals.

**18. Much Matter in Small Space.**—Where the space for a given table is limited and no smaller size of type is allowed,

TABLE XV

PRODUCTION OF PRECIOUS STONES IN THE UNITED STATES:  
1896 TO 1902

| STONE.                             | 1896     | 1897      | 1898      | 1899      | 1900      | 1901      | 1902      |
|------------------------------------|----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Total . . . . .                    | \$97,850 | \$130,675 | \$160,920 | \$185,770 | \$233,170 | \$289,050 | \$328,450 |
| Diamond . . . . .                  | None.    | None.     | None.     | 300       | 150       | 100       | None.     |
| Sapphire . . . . .                 | 10,000   | 25,000    | 55,000    | 68,000    | 75,000    | 90,000    | 115,000   |
| Ruby . . . . .                     | 1,000    | None.     | 2,000     | 3,000     | 3,000     | 500       | None.     |
| Topaz . . . . .                    | 200      | None.     | 100       | None.     | None.     | None.     | None.     |
| Beryl (aquamarine, etc.) . . . . . | 700      | 1,500     | 2,200     | 4,000     | 11,000    | 5,000     | 4,000     |
| Emerald . . . . .                  | None.    | 25        | 50        | 50        | 4,000     | 1,000     | 1,000     |
| Tourmaline . . . . .               | 3,000    | 9,125     | 4,000     | 2,000     | 2,500     | 15,000    | 30,000    |
| Peridot . . . . .                  | 500      | 500       | 500       | 500       | 500       | 500       | 500       |
| Quartz, crystal . . . . .          | 7,000    | 12,000    | 17,000    | 12,000    | 10,000    | 10,000    | 12,000    |
| Smoky quartz . . . . .             | 2,500    | 1,000     | 1,000     | None.     | 1,000     | 1,000     | 2,000     |
| Rose quartz . . . . .              | 500      | None.     | 100       | 100       | 100       | 150       | 200       |
| Amethyst . . . . .                 | 500      | 200       | 250       | 250       | 500       | 500       | 2,000     |
| Prase . . . . .                    | 100      | None.     | None.     | None.     | None.     | None.     | None.     |
| Gold quartz . . . . .              | 10,000   | 5,000     | 5,000     | 500       | 2,000     | 2,000     | 3,000     |
| Rutilated quartz . . . . .         | 500      | None.     | 100       | 50        | 50        | 50        | 100       |

it is evident that resort must be had to crowding. The figures must set close against the rules, and the relieving effect of white space must be sacrificed. This condition is shown in Tables XV and XVI.

In Table XV, the totals are crowded against the rules on their left, and thin commas are used to allow a thin space on the right. The other matter has the usual bearing-off of an en at the right.

In Table XVI, thin commas (three to the em) are used, and a three-em space on the right makes up the even ems

**TABLE XVI**  
**PRODUCTION OF BITUMINOUS AND ANTHRACITE COAL**  
**IN THE UNITED STATES, QUANTITY AND**  
**VALUE: 1889 TO 1902**

| YEAR.      | TOTAL.                       |               | BITUMINOUS.                  |              | ANTHRACITE.                  |              |
|------------|------------------------------|---------------|------------------------------|--------------|------------------------------|--------------|
|            | Quantity<br>(short<br>tons). | Value.        | Quantity<br>(short<br>tons). | Value.       | Quantity<br>(short<br>tons). | Value.       |
| 1889 . . . | 141,229,613                  | \$160,226,328 | 95,684,643                   | \$94,504,745 | 45,544,970                   | \$65,721,578 |
| 1890 . . . | 157,770,963                  | 176,804,573   | 111,302,322                  | 110,420,801  | 46,468,641                   | 66,383,772   |
| 1891 . . . | 168,566,668                  | 191,133,135   | 117,901,237                  | 117,188,400  | 50,665,431                   | 73,944,735   |
| 1892 . . . | 179,329,071                  | 207,566,381   | 126,856,567                  | 125,124,381  | 52,472,504                   | 82,442,000   |
| 1893 . . . | 182,352,774                  | 208,438,696   | 128,385,231                  | 122,751,618  | 53,967,543                   | 85,687,078   |
| 1894 . . . | 170,741,526                  | 186,141,564   | 118,820,405                  | 107,653,501  | 51,921,121                   | 78,488,063   |
| 1895 . . . | 193,117,530                  | 197,799,043   | 135,118,193                  | 115,779,771  | 57,999,337                   | 82,019,272   |
| 1896 . . . | 191,986,357                  | 196,640,166   | 137,640,276                  | 114,891,515  | 54,346,081                   | 81,748,651   |
| 1897 . . . | 200,229,199                  | 198,897,178   | 147,617,519                  | 119,595,224  | 52,611,680                   | 79,301,954   |
| 1898 . . . | 219,976,267                  | 208,023,250   | 166,593,623                  | 132,608,713  | 53,382,644                   | 75,414,537   |
| 1899 . . . | 253,741,192                  | 256,094,234   | 193,323,187                  | 167,952,104  | 60,418,005                   | 88,142,130   |
| 1900 . . . | 269,684,027                  | 306,688,164   | 212,316,112                  | 220,920,313  | 57,367,915                   | 85,757,851   |
| 1901 . . . | 293,299,816                  | 348,926,069   | 225,828,149                  | 236,422,049  | 67,471,667                   | 112,504,020  |
| 1902 . . . | 301,590,439                  | 367,032,069   | 260,216,844                  | 290,858,483  | 41,373,595                   | 76,173,586   |

assigned as the width of the columns. Had it been required, space for one more figure in each column could have been taken from the first column by the omission of leaders. Notice that in this close-spaced table the white line at the top and bottom of the columns is reduced to an en, instead of the full em usually allowed in such places.

**19. Saving Space by Doubling.**—Where the columns in a table are few, and where the leading column will admit of sufficient contraction, the table may be reduced to half measure and the headings repeated, as in Table XVII.

**TABLE XVII**  
**PRODUCTION OF IRON ORE: 1889 TO 1902**

| YEAR.          | Quantity<br>(long tons). | YEAR.          | Quantity<br>(long tons). |
|----------------|--------------------------|----------------|--------------------------|
| 1889 . . . . . | 14,518,041               | 1896 . . . . . | 16,005,449               |
| 1890 . . . . . | 16,036,043               | 1897 . . . . . | 17,518,046               |
| 1891 . . . . . | 14,591,178               | 1898 . . . . . | 19,433,716               |
| 1892 . . . . . | 16,296,666               | 1899 . . . . . | 24,683,173               |
| 1893 . . . . . | 11,587,629               | 1900 . . . . . | 27,553,161               |
| 1894 . . . . . | 11,879,679               | 1901 . . . . . | 28,887,479               |
| 1895 . . . . . | 15,957,614               | 1902 . . . . . | 35,554,135               |

Where still greater compression is desirable, the table may be narrowed to one-third of the measure, and a triple arrangement of the columns made, as in Table XVIII. In these tables it will be noticed that the last column is set flush at the end of the measure, while the inner columns have the en indention that is necessary in all such cases. In casting off this triple table, the thickness of the rules is first taken account of (here equal to one and three-fourths ems), and deducting this from forty-six ems, the full measure, we have forty-four and one-fourth ems to be divided among six columns. This would give seven ems to each, with two and one-fourth ems over. As the three Value columns

**TABLE XVIII**  
**PRODUCTION OF NATURAL GAS: 1889 TO 1902**

| YEAR.          | Value.       | YEAR.          | Value.       | YEAR.          | Value.       |
|----------------|--------------|----------------|--------------|----------------|--------------|
| 1889 . . . . . | \$21,107,099 | 1894 . . . . . | \$13,954,400 | 1899 . . . . . | \$20,074,873 |
| 1890 . . . . . | 18,792,725   | 1895 . . . . . | 13,006,650   | 1900 . . . . . | 23,698,674   |
| 1891 . . . . . | 15,500,084   | 1896 . . . . . | 13,002,512   | 1901 . . . . . | 27,066,077   |
| 1892 . . . . . | 14,800,714   | 1897 . . . . . | 13,826,422   | 1902 . . . . . | 30,867,668   |
| 1893 . . . . . | 14,346,250   | 1898 . . . . . | 15,296,813   |                |              |

need more space than the others, we can conveniently add an em to each of these, making eight ems for their width, and divide the remaining twenty and one-fourth ems among the three Year columns, or six and three-fourths ems to each.

**20. Small Tables in Large Space.**—There are various ways of expanding tabular matter when it is desired to have a

small amount of it fill a given space. Of course, the most obvious expedient would be to set it in larger type; but in book work it is considered in better taste to use but one size of type for tables, whether they contain much or little matter, and to use other methods to make them fill the desired space. In government work, this is the general rule, six-point being almost exclusively used, in all kinds of publications, for tables of every sort. Only in rare instances is eight-point or ten-point employed.

When a large page must be devoted to a single table, or when special legibility is desired, its lines are separated throughout by en quads, thus giving the appearance of leaded matter (see Table XI). Where greater width is to be filled than the table would naturally require, more space

**TABLE XIX**  
**HEADS GIVING HIGHEST EFFICIENCY FOR GIVEN RATES**  
**OF SPEED**

| Revolutions of pump per minute. | Lowest head. | Highest head. | Head giving highest efficiency. | Efficiency of pump |
|---------------------------------|--------------|---------------|---------------------------------|--------------------|
|                                 | <i>Feet.</i> | <i>Feet.</i>  | <i>Feet.</i>                    | <i>Per cent.</i>   |
| 550 . . . . .                   | 15.6         | 18.8          | 17                              | 63.2               |
| 696 . . . . .                   | 20.7         | 30.8          | 25.4                            | 67.6               |
| 800 . . . . .                   | 26.0         | 39.7          | 28.5                            | 69.2               |
| 893 . . . . .                   | 32.2         | 52.3          | 40.6                            | 70.9               |
| 1,004 . . . . .                 | 34.8         | 63.9          | 51.4                            | 69.4               |
| 1,102 . . . . .                 | 35.5         | 76.1          | 61.3                            | 68.9               |

is apportioned to the figure columns, and the first column, whether of figures or words, is expanded by the use of leaders. This method is exemplified in Table XIX, where the matter might easily have been included in a much narrower space. Here it will be seen that the headings and not the figures have been allowed to fix the widths of the columns, except in the case of the first column, to which is allowed unlimited scope for expansion.

Another method of filling space, sometimes adopted in book pages, is to place the table, of whatever width it may naturally have, in the center of the measure, enclosing it with rules, and disposing white space on either side. An

example of this is seen in Table XX, which is composed of matter very similar in kind and amount to that in Table XIX.

**TABLE XX**  
**RESULTS OF TESTS MADE TO DETERMINE EFFECT**  
**OF CHANGES IN SUCTION HEAD**

| Revolutions<br>of pump<br>per minute. | Discharge<br>head. | Suction<br>head. | Total head.  | Efficiency.      |
|---------------------------------------|--------------------|------------------|--------------|------------------|
|                                       | <i>Feet.</i>       | <i>Feet.</i>     | <i>Feet.</i> | <i>Per cent.</i> |
| 893                                   | 23.8               | 16.2             | 40           | 68.3             |
| 893                                   | 18.9               | 21.1             | 40           | 67.2             |
| 893                                   | 13.9               | 26.1             | 40           | 66.9             |
| 893                                   | 9.2                | 30.8             | 40           | 64.4             |

Attention is directed to the different treatment of both the heading and the figures of the first columns in these tables. In Table XX, the columns could all have been made narrower by dividing words in the headings and letting them occupy more lines.

**TABLE XXI**  
**MEAN LOCAL TIME OF SUN RISE AND SUN SET**

| North Latitude. |    |                       |                         |                      |                         |                      |                         |                          |                               |                          |                               |                          |                               |
|-----------------|----|-----------------------|-------------------------|----------------------|-------------------------|----------------------|-------------------------|--------------------------|-------------------------------|--------------------------|-------------------------------|--------------------------|-------------------------------|
| Date.           |    | 68°                   |                         | 69°                  |                         | 70°                  |                         | 71°                      |                               | 72°                      |                               | 73°                      |                               |
|                 |    | Rise.                 | Set.                    | Rise.                | Set.                    | Rise.                | Set.                    | Rise.                    | Set.                          | Rise.                    | Set.                          | Rise.                    | Set.                          |
| Jan.            | 1  | <i>h. m.</i><br>Rises | <i>h. m.</i><br>Jan. 3. | <i>h. m.</i><br>Sets | <i>h. m.</i><br>Dec. 1. | <i>h. m.</i><br>Sets | <i>h. m.</i><br>Nov. 25 | <i>h. m.</i><br>Sun does | <i>h. m.</i><br>not rise bet. | <i>h. m.</i><br>Sun does | <i>h. m.</i><br>not rise bet. | <i>h. m.</i><br>Sun does | <i>h. m.</i><br>not rise bet. |
|                 | 6  | 11 17                 | 0 57                    | Rises                | Jan. 11.                | Rises                | Jan. 16.                | Nov. 20 and              | Jan. 20.                      | Nov. 16 and              | Jan. 25, or                   | for 70 days.             | 29, or for 78                 |
|                 | 11 | 10 51                 | 1 27                    | 11 40                | 0 38                    | 11 52                | 0 35                    | 11 46                    | 0 43                          | 11 28                    | 1 00                          | 11 08                    | 1 23                          |
|                 | 16 | 10 25                 | 1 56                    | 10 54                | 1 28                    | 10 52                | 1 33                    | 11 46                    | 0 43                          | 11 28                    | 1 00                          | 11 08                    | 1 23                          |
|                 | 21 | 10 03                 | 2 22                    | 10 24                | 2 00                    | 10 52                | 1 33                    | 11 46                    | 0 43                          | 11 28                    | 1 00                          | 11 08                    | 1 23                          |
|                 | 26 | 9 41                  | 2 46                    | 9 57                 | 2 30                    | 10 17                | 2 10                    | 10 44                    | 1 43                          | 11 28                    | 1 00                          | 11 08                    | 1 23                          |
|                 | 31 | 9 19                  | 3 09                    | 9 32                 | 2 56                    | 9 48                 | 2 41                    | 10 07                    | 2 22                          | 10 31                    | 1 58                          | 11 08                    | 1 23                          |
| Feb.            | 5  | 8 58                  | 3 32                    | 9 09                 | 3 21                    | 9 21                 | 3 09                    | 9 36                     | 2 54                          | 9 53                     | 2 37                          | 10 15                    | 2 16                          |
|                 | 10 | 8 37                  | 3 53                    | 8 46                 | 3 44                    | 8 56                 | 3 34                    | 9 07                     | 3 23                          | 9 21                     | 3 10                          | 9 36                     | 2 54                          |
|                 | 15 | 8 16                  | 4 14                    | 8 23                 | 4 07                    | 8 31                 | 3 59                    | 8 41                     | 3 50                          | 8 51                     | 3 40                          | 9 03                     | 3 28                          |
|                 | 20 | 7 55                  | 4 34                    | 8 01                 | 4 28                    | 8 07                 | 4 22                    | 8 15                     | 4 15                          | 8 23                     | 4 07                          | 8 32                     | 3 58                          |
|                 | 25 | 7 34                  | 4 54                    | 7 39                 | 4 49                    | 7 44                 | 4 44                    | 7 50                     | 4 39                          | 7 56                     | 4 33                          | 8 02                     | 4 26                          |
| Mar.            | 2  | 7 14                  | 5 13                    | 7 17                 | 5 10                    | 7 21                 | 5 06                    | 7 25                     | 5 02                          | 7 29                     | 4 57                          | 7 34                     | 4 52                          |
|                 | 7  | 6 53                  | 5 31                    | 6 55                 | 5 29                    | 6 58                 | 5 27                    | 7 00                     | 5 24                          | 7 03                     | 5 21                          | 7 07                     | 5 18                          |
|                 | 12 | 6 32                  | 5 50                    | 6 33                 | 5 48                    | 6 34                 | 5 47                    | 6 36                     | 5 46                          | 6 37                     | 5 45                          | 6 39                     | 5 43                          |
|                 | 17 | 6 11                  | 6 08                    | 6 11                 | 6 08                    | 6 11                 | 6 08                    | 6 11                     | 6 08                          | 6 12                     | 6 08                          | 6 12                     | 6 08                          |
|                 | 22 | 5 50                  | 6 25                    | 5 49                 | 6 27                    | 5 48                 | 6 28                    | 5 47                     | 6 29                          | 5 46                     | 6 30                          | 5 44                     | 6 32                          |
|                 | 27 | 5 29                  | 6 44                    | 5 27                 | 6 46                    | 5 25                 | 6 48                    | 5 22                     | 6 51                          | 5 20                     | 6 53                          | 5 17                     | 6 56                          |



21. **Mixed Tables.**—Among the more troublesome kinds of tabular work may be classed such as Tables XXI, XXII, and XXIII. In Table XXI, the paragraph of explanatory matter that is inserted across each double column involves not only an interruption of rules, but a correct setting of the

**TABLE XXII**  
**CURRENTS**

| HIGH WATER.                                                                                                                |         |              |         |         | LOW WATER.    |         |              |         |         |
|----------------------------------------------------------------------------------------------------------------------------|---------|--------------|---------|---------|---------------|---------|--------------|---------|---------|
| Hours before.                                                                                                              |         | Hours after. |         |         | Hours before. |         | Hours after. |         |         |
| 2.                                                                                                                         | 1       | 0            | 1       | 2       | 2             | 1       | 0            | 1       | 2       |
| Current Stations in the Hudson River and New York Lower Bay, referred to time of tide at New York, N. Y.<br>See pp. 77-80. |         |              |         |         |               |         |              |         |         |
| Station (1) The Hudson River, New York, off Thirty-ninth street.                                                           |         |              |         |         |               |         |              |         |         |
| N 31° E                                                                                                                    | N 31° E | N 31° E      | N 31° E | N 31° E | S 26° W       | S 26° W | S 26° W      | S 26° W | S 26° W |
| 0.6                                                                                                                        | 1.6     | 2.1          | 1.9     | 1.1     | 1.5           | 2.5     | 3.0          | 2.7     | 1.8     |
| Station (2) The Narrows, New York Harbor.                                                                                  |         |              |         |         |               |         |              |         |         |
| N 30° W                                                                                                                    | N 30° W | N 30° W      | N 30° W | S 19° E | S 19° E       | S 19° E | S 19° E      | S 19° E | S 19° E |
| 1.1                                                                                                                        | 1.2     | 0.7          | 0.1     | 0.6     | 1.7           | 1.5     | 1.1          | 0.6     | 0.2     |
| Station (3) New York Lower Bay, near west side of East Bank.                                                               |         |              |         |         |               |         |              |         |         |
| N 35° W                                                                                                                    | N 28° W | N 21° W      | N 14° W | S 40° E | S 24° E       | S 17° E | S 10° E      | S 3° E  | N 50° W |
| 1.1                                                                                                                        | 1.2     | 0.8          | 0.2     | 0.4     | 1.9           | 2.2     | 1.9          | 1.1     | 0.2     |

stick and solid justification of each line. The remainder of the table offers no special difficulty in composition or in casting off.

Table XXII is one requiring many justifications to column widths and a correct ranging of the short rules in the separate sections of the table, which will be assured if all the justifications are tightly made in a stick of the proper measure.

Table XXIII presents a new condition, in the use of eight-point type for the lower portion of the table, in columns that must range with the six-point box heads above. Here a knowledge of the point system will be very useful in an exact adjustment of the multiples of six-point type body to those

**TABLE XXIII**  
**HEIGHT OF THE TIDE AT ANY TIME**

| For finding the height of the sea or tide at any intermediate hour<br>between High and Low Water. |                                        |       |                            |       |                             |       |                           |       |                      |
|---------------------------------------------------------------------------------------------------|----------------------------------------|-------|----------------------------|-------|-----------------------------|-------|---------------------------|-------|----------------------|
| Range<br>of<br>Tide.                                                                              | Subtract from height of<br>High Water. |       |                            |       | Add to height of Low Water. |       |                           |       | Range<br>of<br>Tide. |
|                                                                                                   | Hours before<br>High Water.            |       | Hours after<br>High Water. |       | Hours before<br>Low Water.  |       | Hours after<br>Low Water. |       |                      |
|                                                                                                   | 2                                      | 1     | 1                          | 2     | 2                           | 1     | 1                         | 2     |                      |
| Feet.                                                                                             | Feet.                                  | Feet. | Feet.                      | Feet. | Feet.                       | Feet. | Feet.                     | Feet. | Feet.                |
| New York, New York.                                                                               |                                        |       |                            |       |                             |       |                           |       |                      |
| 3                                                                                                 | 0.7                                    | 0.1   | 0.3                        | 0.8   | 0.8                         | 0.1   | 0.1                       | 0.6   | 3                    |
| 4                                                                                                 | 0.9                                    | 0.2   | 0.3                        | 1.0   | 0.9                         | 0.2   | 0.4                       | 1.3   | 4                    |
| 5                                                                                                 | 1.0                                    | 0.3   | 0.4                        | 1.1   | 1.0                         | 0.3   | 0.5                       | 1.9   | 5                    |
| 6                                                                                                 | 1.2                                    | 0.4   | 0.5                        | 1.3   | 1.0                         | 0.4   | 0.8                       | 2.6   | 6                    |
| Sandy Hook, New Jersey.                                                                           |                                        |       |                            |       |                             |       |                           |       |                      |
| 3                                                                                                 | 0.6                                    | 0.2   | 0.4                        | 1.0   | 0.7                         | 0.3   | 0.3                       | 0.8   | 3                    |
| 4                                                                                                 | 0.9                                    | 0.2   | 0.4                        | 1.2   | 0.9                         | 0.3   | 0.3                       | 1.2   | 4                    |
| 5                                                                                                 | 1.1                                    | 0.3   | 0.4                        | 1.4   | 1.1                         | 0.3   | 0.4                       | 1.5   | 5                    |
| 6                                                                                                 | 1.4                                    | 0.4   | 0.5                        | 1.6   | 1.2                         | 0.3   | 0.5                       | 1.9   | 6                    |
| 7                                                                                                 | 1.6                                    | 0.4   | 0.5                        | 1.8   | 1.3                         | 0.3   | 0.5                       | 2.2   | 7                    |
| Philadelphia, Pennsylvania.                                                                       |                                        |       |                            |       |                             |       |                           |       |                      |
| 5                                                                                                 | 1.5                                    | 0.5   | 0.7                        | 1.8   | 1.1                         | 0.5   | 1.9                       | 3.5   | 5                    |
| 6                                                                                                 | 1.5                                    | 0.5   | 0.7                        | 1.9   | 1.2                         | 0.6   | 2.1                       | 3.8   | 6                    |
| 7                                                                                                 | 1.6                                    | 0.5   | 0.7                        | 1.9   | 1.3                         | 0.6   | 2.3                       | 4.0   | 7                    |

of the larger body. Some of the columns have a width of five ems of six-point, while others are four and one-half ems wide. How many ems of eight-point are the exact equivalent of these two sizes? Reducing to points, it will be seen that five ems of six-point are equal to thirty points, or three and three-fourths ems of eight-point, while four and one-half ems

of six-point will cover three and three-eighths ems of eight-point. The fraction three-eighths em is not equivalent to any one space or combination of spaces, hence no exact correspondence in size of columns can be made without resort to paper or thin leads.

22. Another variety of table that demands painstaking work is represented by Table XXIV. In it, three sizes of figures are used—six-, eight-, and ten-point. It will be

TABLE XXIV

| APPARENT PLACES FOR THE UPPER TRANSIT AT WASHINGTON. |                     |                            |                     |                            |                     |                            |
|------------------------------------------------------|---------------------|----------------------------|---------------------|----------------------------|---------------------|----------------------------|
| Mean<br>Solar<br>Date.                               | 12 Year Cat. 1879.  |                            | $\lambda$ Octantis. |                            | $\nu$ Octantis.     |                            |
|                                                      | Right<br>Ascension. | Declina-<br>tion<br>North. | Right<br>Ascension. | Declina-<br>tion<br>South. | Right<br>Ascension. | Declina-<br>tion<br>South. |
|                                                      | h m                 | ° '                        | h m                 | ° '                        | h m                 | ° '                        |
|                                                      | 20 51               | +80 10                     | 21 35               | —83 09                     | 22 12               | —86 27                     |
|                                                      | s                   | "                          | s                   | "                          | s                   | "                          |
| Jan. 1.2                                             | 57.59 0.67          | 85.5 2.8                   | 46.35 0.80          | 77.0 3.0                   | 43.22 2.15          | 66.5 2.8                   |
| 11.1                                                 | 56.92 0.46          | 82.7 3.1                   | 45.55 0.49          | 74.0 3.3                   | 41.07 1.63          | 63.7 3.2                   |
| 21.1                                                 | 56.46 0.22          | 79.6 3.3                   | 45.06 0.19          | 70.7 3.5                   | 39.44 1.08          | 60.5 3.5                   |
| 31.1                                                 | 56.24 0.03          | 76.3 3.3                   | 44.87 0.12          | 67.2 3.6                   | 38.36 0.50          | 57.0 3.6                   |
| Feb. 10.0                                            | 56.27 0.27          | 73.0 3.2                   | 44.99 0.42          | 63.6 3.7                   | 37.86 0.09          | 53.4 3.8                   |
| 20.0                                                 | 56.54 0.51          | 69.8 3.1                   | 45.41 0.70          | 59.9 3.6                   | 37.95 0.65          | 49.6 3.8                   |
| Mar. 2.0                                             | 57.05 0.73          | 66.7 2.8                   | 46.11 0.97          | 56.3 3.4                   | 38.60 1.19          | 45.8 3.7                   |
| 12.0                                                 | 57.78 0.91          | 63.9 2.3                   | 47.08 1.21          | 52.9 3.2                   | 39.79 1.69          | 42.1 3.5                   |
| 21.9                                                 | 58.69 1.07          | 61.6 1.8                   | 48.29 1.42          | 49.7 3.0                   | 41.48 2.16          | 38.6 3.3                   |
| 31.9                                                 | 59.76 1.19          | 59.8 1.2                   | 49.71 1.61          | 46.7 2.6                   | 43.64 2.56          | 35.3 3.0                   |

noticed that the eight-point lines are separated by two-point leads or spaces, and that the six-point figures are arranged opposite these spaces. To accomplish this, the six-point figures must be separated by a four-point space, which in this case would be a pica three-em. At first sight, this table may look formidable, but with the proper material, the columns may be composed so as to be not more troublesome than a plain table. The chief problem in planning such

a table is in knowing what sizes of spaces may be used to lead out between the lines of figures so as to insure exact correspondence between the two bodies. Here, again, is emphasized the need of an intimate knowledge of the point system in its relations with the various type bodies and their regular sizes of spaces. The alert compositor will study this system both mathematically and experimentally until he is thoroughly familiar with it.

**23. Paragraphed Tabular Matter.**—We now come to a tabular arrangement of words alone, disposed in columns with rules, wherein the items in the several columns are to follow each other across the page, and to be read in connection with their respective headings. The example herewith (Table XXV) shows an assemblage of lines and paragraphs in which some columns contain much more matter than others, and therefore call for the insertion of blank lines between the shorter items in order to let each series begin on a corresponding line. It will readily be seen that the number of blanks required in any particular column cannot be determined until all the columns are in type, and that the items making the greatest number of lines are the ones that fix the amount of space (down the column) that must be given to each series. For example, in this table, on the line with Michigan, we find that in the following four columns each item makes two lines, but in the last column four lines are required. This, therefore, calls for three blank lines under Michigan in the first column, and two lines under each of the corresponding items of the other columns.

**24.** The chief problem in this kind of tables is the determination of the width that may be given to the various columns. It would naturally be observed at the outset that nearly all the items or paragraphs must make more than one line. The first column, containing only the names of the states, is perhaps the only one that could be made wide enough to keep the words in a single line. Putting in type the longest of these names, the number of even ems nearest to the length of the words New Hampshire is found

TABLE XXV

# INSTITUTIONS ESTABLISHED UNDER THE LAND-GRANT ACT OF JULY 2, 1862, AND THEIR COURSES OF STUDY

| State or Territory.  | Name of institution.                                                | Location.             | President.                  | Collegiate courses of study (undergraduate).                                                                                                                                                                                   |                                                                                                                                                                                                      |
|----------------------|---------------------------------------------------------------------|-----------------------|-----------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                      |                                                                     |                       |                             | Four-year courses and degrees.                                                                                                                                                                                                 | Short courses.                                                                                                                                                                                       |
| Massachusetts.       | Massachusetts Institute of Technology.                              | Boston. . . . .       | H. S. Pritchett . . .       | Civil engin., mech. engin., mining engin., and metal., archi., chem., elect. engin., biol., phys., general studies, chem. engin., sanitary engin., geol., naval archi. (B. S.); forestry, women's (B. S., each 4 and 5 years). | Cheesemaking (4 weeks), creamery management, live stock and general farming (8 weeks), fruit culture (8 weeks), beet-sugar production (20 weeks), Agr. (3 yrs.), agr. (8 weeks), dairying (4 weeks). |
| Michigan. . . . .    | Michigan State Agricultural College.                                | Agricultural College. | J. L. Snyder, M. A., Ph. D. | General (B. A.), civil engin. (C. E.), mech. engin. (M. E.), elect. engin. (E. E.), mining, metal. (E. M., Met. E.), chem. (A. C., O. C., T.), agr. (B. S.).                                                                   | Agr. mech., arts, elect. engin., textile (2 yrs.), agr. (10 weeks.)                                                                                                                                  |
| Minnesota. . . . .   | The University of Minnesota.                                        | Minneapolis. . .      | Cyrus Northrop, LL. D.      | General (B. A.), civil engin. (C. E.), mech. engin. (M. E.), elect. engin. (E. E.), mining, metal. (E. M., Met. E.), chem. (A. C., O. C., T.), agr. (B. S.).                                                                   | Business, carpentry, agr. shoemaking, blacksmithing, painting, domestic sci., millinery etc.                                                                                                         |
| Mississippi. . . . . | Mississippi Agricultural and Mechanical College.                    | Agricultural College. | J. C. Hardy, M. A., LL. D.  | Agr. (B. S.), civil engin. (B. S., C. E.), mech. engin., mining engin. (B. S., M. E.), elect. engin. (B. S., E. E.), sanitary engin., chem., metal., archi. (B. S.).                                                           | Plant production, animal husbandry (8 weeks), summer school for teachers (13 weeks).                                                                                                                 |
| Missouri. . . . .    | Alcorn Agricultural and Mechanical College, University of Missouri. | Westside. . . . .     | W. H. Lanier, B. A.         | Scientific (B. S.). . . . .                                                                                                                                                                                                    | College prep. (3 yrs.), normal prep. (2 yrs.), carpentry, blacksmithing, mach. work (3 yrs.), sewing, cooking, laundrying (3 yrs.).                                                                  |
|                      |                                                                     | Columbia. . . . .     | R. H. Jesse, LL. D.         | Agr. (B. S.), civil engin. (B. S., C. E.), mech. engin., mining engin. (B. S., M. E.), elect. engin. (B. S., E. E.), sanitary engin., chem., metal., archi. (B. S.).                                                           | Agr. domestic sci. (3 yrs.) business (1 yr.), domestic sci. (1 yr.), agr. engin. (2 winter terms, 13 weeks each).                                                                                    |
|                      |                                                                     | Jefferson City.       | B. F. Allen, M. A., LL. D.  | Collegiate (B. A.), normal. . . . .                                                                                                                                                                                            | Agr. (3 yrs.), agr. (1 yr.) mech. arts, domestic sci. (2 yrs.) dairying, agr. (9 weeks), summer session (6 weeks), indooring (1 week).                                                               |
| Montana. . . . .     | The Montana State College of Agriculture and Mechanic Arts.         | Bozeman. . . . .      | J. M. Hamilton . . .        | General sci., home sci. (B. S.), agr. (B. S., Agr.), home sci. (B. M. E.), elect. engin. (B. E. E.), civil engin. (B. C. E., bio. (B. S.), art. music. (B. A.).                                                                | Agr. dairying, bot., ent., bact., domestic sci., assaying (3 months).                                                                                                                                |
| Nebraska. . . . .    | The University of Nebraska.                                         | Lincoln. . . . .      | E. B. Andrews, LL. D.       | Class. lit. (B. A.), general sci. agr., civil engin., elect. engin., steam engin., municipal engin., mech. engin. (B. S.).                                                                                                     | Agr. (2 yrs.) agr. (winter, 10 weeks), dairying (10 weeks).                                                                                                                                          |
| Nevada. . . . .      | Nevada State University.                                            | Reno. . . . .         | J. E. Stubbs, M. A., D. D.  | Liberal arts (B. A.), mining and metal. engin., domestic sci., mech. engin., civil engin., general (B. S.).                                                                                                                    |                                                                                                                                                                                                      |
| New Hampshire        | The New Hampshire College of Agriculture and the Mechanic Arts.     | Durham. . . . .       | W. D. Gibbs, M. S.          |                                                                                                                                                                                                                                |                                                                                                                                                                                                      |

and assigned to the first column—nine ems. Taking the column having the next shortest lines, which in this case is the third, it is seen that but two or three will overrun a measure of nine ems, and, therefore, nine ems is the width assigned for this column. In the same manner, the copy for the fourth column is examined, and it is found that twelve ems are required to get in most of the names that appear in this column. The second column comes next in the length of its items, and it is found, on trial, that nearly all of these must overrun even a measure of thirteen ems; but as the amount of matter in the fifth and sixth columns is far in excess of that in the second, it is clear that these items will make the most lines of any, and thus provide space enough for the overruns in the second column. The apportionment now stands thus:

|                     |         |
|---------------------|---------|
| First column .....  | 9 ems   |
| Second column ..... | 13 ems  |
| Third column .....  | 9 ems   |
| Fourth column ..... | 12 ems  |
| Five rules .....    | 1½ ems  |
| Total .....         | 44½ ems |

The full measure is eighty-nine and three-fourths ems, and having used forty-four and one-fourth ems, there are forty-five and one-half ems left for the fifth and sixth columns, which, as they have a nearly equal amount of matter, are given twenty-three and twenty-two and one-half ems respectively, thus completing the cast.

25. The use of fractional parts of a nonpareil in rule-and-figure work may seem an unnecessary nicety in everyday measurements, but in the government printing office such a variety of conditions arises in the numerous kinds of work done, that it has been found useful to provide labor-saving rule in lengths advancing by one-fourth nonpareil, and when measures of fractional ems are prescribed there is sure to be a reason for it. One reason is that the standard measures used for certain documents were originally based upon type sizes that prevailed before the introduction of

the point system. For example, the measure for a 12mo book was fixed at forty-four nonpareils of a certain foundry's make, but under the point system this measure takes in forty-four and three-fourths ems. The measure for the census reports was eighty-four nonpareils, while, of the nonpareil made under the point system it takes in eighty-five and one-fourth ems.

In Table XXV, particular attention is called to the following points: That all lines are set off one en from the rules on either side, but that leaders are run up close to the rule; that the lines of the last column run out full at the margin of the page, not being indented at that end, as is the case with the fifth column; also, that the letters of some words in narrow columns are spaced in order to avoid wide spacing between words. Notice, also, the placing of the points in connection with abbreviations and parentheses.

It should be understood that the methods herein described are those peculiar to the government printing office, and that they differ in some particulars from the practice of other large establishments.

26. Table XXVI is another example of this kind of tabular arrangement, showing chiefly columns of items in paragraphs of the hanging-indentation variety, but of more widely varying sizes than in Table XXV, and with intermediate columns of figures. In composing such a table, the widths of the columns must be fixed somewhat arbitrarily, but having regard to the average number of lines that each item is likely to make. As these, even in manuscript copy, are easily seen to vary from one line to a dozen, it is clear at the start that much blank space will be needed in some of the columns. The full measure is seventy-eight nonpareils. Two of the columns are to contain not more than two figures each, but their headings contain several words, and in order to economize lateral space, these headings are made to read upwards, thus requiring but two ems in width. We thus use four ems, and, deducting also one and one-half ems for the six rules, we have seventy-two and

**TABLE XXVI**  
**LIGHTS, BUOYS, AND DAYMARKS**  
*Galveston Entrance, Channel to the City of Galveston*

| Name of station or locality of aid.   | No. or mark shown on aid. | Color of aid.                                                                                                        | Description of mark or aid.                                                                                                                            | Compass bearings and distances of prominent objects from the aid.                                                                                          | Depth at lowest tides, in ft. | GENERAL REMARKS.<br>(NOTE.—Bearings and courses are magnetic, and distances expressed in nautical miles.)                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|---------------------------------------|---------------------------|----------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Heald Bank Light-Vessel Station Buoy. | HEALD BANK 81             | Red . . . . .                                                                                                        | 2d-class can. . . .                                                                                                                                    | Heald Bank Light-Vessel, SW. by W. $\frac{1}{2}$ W., $\frac{1}{2}$ mile.                                                                                   | 41                            | Marks position of light-vessel in case of her going adrift.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Heald Bank Light-Vessel, No. 81.      | HEALD BANK 81             | Hull and daymarks, red; masts, smokestack, and whistle, black; boats, deck houses, and tops, masts, and tops, white. | Flush deck; two-mast, schooner rigged, no bowsprit; circular, hoopiron, cage-work daymark at each mast-head; smokestack and whistle between the masts. | Sabine Pass Light-House, N. by E. $\frac{1}{4}$ E., about 4 $\frac{1}{2}$ miles, Bolivar Point Light-House, WNW. $\frac{1}{4}$ W., 33 $\frac{1}{2}$ miles. | 42                            | Two fixed white lights; three lens-lanterns encircling each masthead, visible 12 $\frac{1}{2}$ miles. This light-vessel is moored about 1 $\frac{1}{2}$ miles SW. by S. from the 27-foot spot, the shoalest part of Heald Bank, about 28 miles easterly of the entrance to Galveston Harbor. During thick or foggy weather a 12-inch steam chime whistle will sound blasts of 2 seconds' duration separated by alternate silent intervals of 6 and 20 seconds.—<br>Thus: { Blast interval    Silent interval<br>2 sec.        6 sec.        2 sec.        20 sec. |
| Galveston Bar Whistling Buoy.         |                           | Black and white perpendicular stripes.                                                                               | Nun-shaped; surmounted by a whistle.                                                                                                                   | Tremont House, W. $\frac{1}{4}$ S. Bolivar Point Light-House, NW. by $\frac{1}{2}$ W., westerly. North Jetty Beacon, N. by W. $\frac{1}{2}$ W.             | 41                            | Off Galveston Bar. The whistle is sounded by the action of the sea, and gives from 20 to 30 blasts a minute. Vessels may pass on either side of the buoy, but preferably on the northerly side during flood tide and on the southerly side during ebb.                                                                                                                                                                                                                                                                                                            |
| ENTRANCE OUTER GAS BUOY.              |                           | Red . . . . .                                                                                                        | Conical buoy, surmounted by a pyramidal lattice-work supporting the lantern.                                                                           | . . . . .                                                                                                                                                  | 28                            | A fixed red lens-lantern light during periods of 10 seconds, separated by eclipses of 10 seconds duration. This buoy must be left on the star-board hand in entering the channel. Subject to change in location.                                                                                                                                                                                                                                                                                                                                                  |
| Buoy . . . . .                        | 2                         | Red . . . . .                                                                                                        | 2d-class nun. . . .                                                                                                                                    | Beacon on end of South Jetty, SW. $\frac{1}{4}$ W.                                                                                                         | 25                            | Marks a lump at entrance to this harbor.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |



one-half ems to be divided among the remaining five columns. This gives a fraction over fourteen ems to each, but, as the items of the last column plainly contain more matter than either of the others, a wider column is needed to contain it, and the others must therefore be narrower. By putting in type a few items of the first column, it is found that a suitable width for them is eleven ems. The column headed Color of aid has generally a smaller number of words in each item than any of the others; hence the smallest space is given to it, say nine ems. The next column is allowed eleven ems, and the next fourteen, by a similar averaging of relative quantities, thus leaving twenty-seven and one-half ems for the largest and last column. The matter is set solid, and the spaces between paragraphs are put in as needed in the make-up, so that corresponding items begin on the same line.

**27. Pedigree and Syllabus Composition.**—In this class of tabular work, the copy must be properly arranged before any attempt is made to put it in type. Unless the author has been very systematic in the original draft, it may be necessary to rewrite the whole of the copy more than once before the space needed by each column or group of words can be determined. One may begin by ascertaining the number of columns, or kinds of data, that are required, and then temporarily dividing the measure into so many equal parts. If, upon copying out the separate items, those that fall in any one column are found to be clearly shorter than those in other columns, that column may be narrowed so that it will just contain the longest of its items, as is exemplified in the second column of Table XXVII. Proceed thus with the next column, and fix upon its width in the same manner, particularly if one or more of its items are to be followed by a brace and the subdivision of the subject.

Having fixed upon the widths of the various columns, taking care to allow for the thickness of the braces that are to be used, the matter should be put in type, column by column, and arranged in groups on a galley. The length

of the first column and of the longest brace cannot be accurately determined until the other columns are put in place, but two leads should be selected of approximately the right length, and laid against the matter (mostly blank) of the first column, when the second series of items may be arranged at any convenient points, separated by blanks, and another pair of leads placed against them. When the third series is placed in a similar manner, the amount of separation

TABLE XXVII

## DAIRYING

|                       |   |                                                                                                                          |
|-----------------------|---|--------------------------------------------------------------------------------------------------------------------------|
| (1) THE DAIRY COW . . | { | Type . . . { A more detailed study of the dairy type than was given under animal production.                             |
|                       |   | Feeding, care, and management.                                                                                           |
|                       | { | Composition . { How determined.<br>Relation to price.                                                                    |
|                       |   | Handling . . . { Cleanliness . { Stables.<br>Cows.<br>Attendants.<br>Vessels. } Relation to souring or tainting of milk. |
|                       |   | { Straining.<br>Aerating.<br>Cooling.                                                                                    |
| (2) MILK . .          | { | For consumption as milk or cream { Putting up in cans or bottles.<br>Marketing.                                          |
|                       |   | For condensing . { Putting in cans and hauling.                                                                          |
|                       |   | For cheese making.                                                                                                       |
|                       | { | Uses . . . . . { Creaming . . { By setting in pans.<br>By use of separator.                                              |
|                       |   | For butter making { Churning . . { Temperature.<br>Kinds of churns.                                                      |
|                       |   | Salting.<br>Coloring.<br>Working.<br>Packing.<br>Marketing.                                                              |

demanding, by a count of the items ranged against any one line, will be seen, and thus, working back toward the first column, the proper spacing may be inserted, and lastly braces of appropriate lengths may be slipped in between the leads and the leads removed.

In fixing upon the widths of columns in this table, it is best to adjust all to even ems, so that a line of spaces or en quads laid flatwise may be used in centering lines, if need be.

It should be evident that in this sort of work all justifications must be equally firm, with no loose and no unduly tight lines. Sticks must be absolutely true, so that the last line shall be found equally tight if placed first in the stick. Only when these preliminary steps are correctly taken can good work be expected to result.

**28. Odd-Sized Types in Vertical Columns.**—The ranging of irregular widths of type so as to make a true perpendicular line has to be performed in various kinds of printers' work.

**NAMES OF THE  
SATELLITES.**

- I. Mimas.
- II. Enceladus.
- III. Tethys.
- IV. Dione.
- V. Rhea.
- VI. Titan.
- VII. Hyperion.
- VIII. Iapetus.

The accompanying little table will illustrate the case presented in a table of contents where the chapter titles are preceded by Roman numerals. It looks like a simple bit of composition, but it is of a sort that is often bungled. The unequal widths of the Roman numerals, and the lack of spaces or combinations of spaces of the exact thickness of these letters, are the causes of the difficulty. There are, of course, two justifications in each line, one at each end. The average compositor is apt to think that he can range the periods accurately by the eye; but the attempt generally results in failure, for a line intended to be straight should *be* straight, in printing.

The way to go about it is to select the numeral of greatest width (in this case VIII.), and let it be the measure of the first column or series of justifications. In a stick of the full measure, space tightly against the VIII. a slug or a line of quads; remove the letters, and in the new measure thus formed insert I. and space it accurately against the quad line; then lay aside the numeral and its spaces to make way for the next. Proceed in this manner with each combination of letters, and afterwards, replacing them in the stick at the beginning of each new line, set the other matter in the regular way. The application of this method to the composition of a table of contents will readily be understood, where the lines are simply extended by leaders and end with the Arabic figures that refer to pages. Only by thus

separately justifying these irregular bodies can a true ranging of the column be accomplished.

**29. Borders.**—In books with some pretension to fineness, it is the practice to surround all tables with a light-rule border, though in works of mere utility, such as the census reports, the custom is to omit the border. When a border is to be used, allowance must be made for it to come within the measure when the casting off of the table is made. Labor-saving rule is often used for this purpose, but the joinings generally advertise the cheapness of the device, and the best work demands either a single piece for each side, mitered specially for its place, or else the square joining of corners by the use of rule having the face flush at one side. Such joints, when locked up with care, are as acceptable as miters for single-faced rules. Parallel or double rules, of course, must be mitered.

**30. Dollar Marks.**—In most fonts of type, the dollar mark is thicker than the figures; often it is not exactly equal in size to any two spaces, so that special care must be observed in spacing lines containing it, as well as in casting off columns of dollars and cents so as to allow for the extra width of the \$ or £ mark. It is the rule to place these marks next to the figures, not to separate them to the width of the longest line of figures in a column, as is sometimes done. The dollar mark should be repeated under footing rules in continuous tables, and generally, in leader work, after a center head.

**31. Legibility.**—Where space will allow, a table is made more readable by leading, or separating the lines of figures with a line of en quads or three-em spaces laid flatwise. Such spaces are considered preferable to leads; but in this manner of leading out with spaces the width of the columns should be kept to even ems. The lines of figures are also to be separated from the vertical rules by the space of an en quad at the right, and by an em at the left, unless crowding is necessary, when both these spaces may be omitted. It is usual also to separate the first and the last line of figures from the head and foot rules by a line of quadrats, and any

cross-rules in the body of the table by an en on each side of them. Occasions arise, of course, when room for such open spacing cannot be afforded; but the legibility of figure work is much enhanced by the relief of white space. Tables that accompany leaded text should also be leaded if possible.

A common device in wide tables is to run a blank line across the columns after every five lines of matter, as a guide to the eye in tracing data across the page. An example of this is seen in Table XI.

**32. The Examination Exercise.**—In the Civil Service examination for compositors a problem on tabulating is given, similar to the following specimen set forth in the Manual:

TABULATING

Arrange and copy the matter in the paragraph below in a 5-column table, with appropriate general head and box heads. The table should be 30 ems nonpareil wide, the rules 4 to nonpareil, with en periods and commas. Each figure column must bear off from the rules an en quad on the right and an em on the left. Give the cast of each column in the table. [In marking this exercise form and cast, or layout, will be weighted equally.]

Below is given the population of certain states of the United States, as shown by the census reports of 1860, 1870, 1880, and 1890: The population of Alabama was 964,201 in 1860, 996,992 in 1870, 1,262,595 in 1880, and 1,513,017 in 1890; the population of Arkansas for the same four years, respectively, was 435,450, 484,471, 802,525, 1,128,179; California, 379,994, 560,247, 864,694, 1,208,130; Colorado, 34,277, 39,864, 194,327, 419,198; Connecticut, 460,147, 537,454, 622,700, 746,258; Delaware, 112,216, 125,015, 146,608, 168,493.

The first thing to do under this requirement is to copy in tabular form, in as neat a hand as possible, the specified matter, as shown on page 32.

Having copied out this table, it will be easy to find the number of ems required in the several columns. Next, draw

to the prescribed scale the lines representing the rules of the table, showing the actual width of columns as they will appear when the figures are put in type, and mark therein the width, in nonpareil ems, found by counting the figures and allowing for en commas and spaces, as directed.

The table is to be thirty ems nonpareil wide. There being twelve ems to an inch, this means a width of  $2\frac{1}{2}$  inches. With a rule mark off a horizontal line of exactly this length, and  $\frac{1}{2}$  inch below and parallel with it make another line of the same length. Intermediate between these draw a line to

*Population of Certain States  
in Specified Years.*

| <i>States</i>           | <i>Census Reports</i> |                |                  |                  |
|-------------------------|-----------------------|----------------|------------------|------------------|
|                         | <i>1860</i>           | <i>1870</i>    | <i>1880</i>      | <i>1890</i>      |
| <i>Alabama.....</i>     | <i>964,701</i>        | <i>996,992</i> | <i>1,262,595</i> | <i>1,513,017</i> |
| <i>Arkansas.....</i>    | <i>435,450</i>        | <i>484,471</i> | <i>802,525</i>   | <i>1,128,179</i> |
| <i>California.....</i>  | <i>379,994</i>        | <i>560,247</i> | <i>864,694</i>   | <i>1,208,130</i> |
| <i>Colorado.....</i>    | <i>34,277</i>         | <i>39,864</i>  | <i>194,327</i>   | <i>419,191</i>   |
| <i>Connecticut.....</i> | <i>460,147</i>        | <i>537,454</i> | <i>622,700</i>   | <i>746,258</i>   |
| <i>Delaware.....</i>    | <i>112,216</i>        | <i>125,015</i> | <i>146,608</i>   | <i>168,493</i>   |

separate the box heads as shown in the foregoing rough sketch. There are six lines in the body of the table, which with the top and bottom blanks make a depth of eight lines, or  $\frac{3}{4}$  inch. At this distance below the second line draw another parallel line, which will mark the bottom of the table. Now we find that each of the last two columns contains numbers of seven figures and two commas, which, with the en space at the right and the em at the left, make a width of twelve figures, or six ems; but the last column, being an outside one, takes no indention at the right, and its width is therefore reduced to five and one-half ems. As the other two figure-columns contain numbers having only six figures and one comma, five ems are allowed for the width

of each of these. There are four perpendicular rules, which are equal to one em. Thus, twenty-two and one-half ems have been used, leaving seven and one-half ems for the first column. Having determined these widths, we draw the vertical lines at the proper distances, insert the figures representing the cast, and the diagram is completed as below.

|               |              |              |              |               |
|---------------|--------------|--------------|--------------|---------------|
|               |              |              |              |               |
|               |              |              |              |               |
| <b>7½ ems</b> | <b>5 ems</b> | <b>5 ems</b> | <b>6 ems</b> | <b>5½ ems</b> |





# TITLE-PAGE COMPOSITION

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## INTRODUCTION

1. In the Government Printing Office, the wages of book compositors are \$4 per day, while printers in the job department receive \$4.25. This difference in wages is an indication either of the higher grade of the job compositor's labor, or of the comparative rarity of capable workmen in this branch of the printing trade. Job printing undoubtedly requires, in some particulars, a different order of the perceptive and critical faculties from that needed in plain composition; but the greater part of the work in the Government office is of a kind that no good book compositor should hesitate to attempt. While posters, circulars, and letter heads are a common product, much of the work consists of the printing of blank forms of every conceivable variety for use in the numerous Government offices, and often the copy is reprint in which changes or additions have been made, requiring only an intelligent observation of the way the job was put together in the first instance and the ability to duplicate it in type. Of ornamental or so-called fine work, there is very little. Still, the compositor is expected to take as it comes whatever kind of job may be required, and to turn it out within a reasonable time and in shipshape order. He must have a ready knowledge of ordinary job-type faces, and of thicknesses of leads, slugs, and rules according to the point system. The regularity of spacing between blank lines is particularly insisted on, and as this is one of the details of job composition in which the average man is often found deficient, it will not be amiss to give the matter careful attention.

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## PRINCIPLES OF COMPOSITION

**2. Scope of Treatment.**—One of the most important and difficult of the tasks assigned to the job printer is the composition of title pages. Perhaps no other work requires in an equal degree the exercise of taste and judgment. Not only are the sizes and lengths of lines and the harmony of type faces to be carefully considered, but the comparative importance of the various parts, and the relative prominence demanded thereby, must be well thought out before composition is begun.

It will not be attempted here to treat of all the many styles of title pages that have been in vogue at different periods. The kinds of book titles that will be chiefly considered are those plain yet effective forms that have kept their place during many years in spite of the changing fashions that are responsible for a bewildering variety of typographical effects. Abundant examples of the latter may be seen in advertising booklets and in the works of light literature put forth during the last few years. In these will be found apparently every possible freak of form and diversity of arrangement, most of which, in the composition of book titles at least, it is better to avoid than to follow.

While an examination of good model title pages is indispensable, some general principles may be mentioned that will assist the thoughtful printer in the acquirement of a correct taste in this department of the art.

**3.** The problem before us is the method of transforming a few lines of manuscript title into a symmetrical assemblage of type lines so proportioned to each other as to present the chief words in one or two bold lines, to which all the others shall be appropriately subordinate in size, and of such lengths as to form a pleasing outline for the entire page. As no two titles contain exactly the same wording, there must be some

diversity in their typographical treatment; with each new title there is always a new problem to solve.

**4. Requisites of a Title.**—The requirements that go to make up a good book title page may be thus stated:

1. It should tell at a glance the main subject of the book.
2. It should be easy and pleasant to read.
3. In style, it should bear some relation to the character of the book to which it belongs.
4. It should be symmetrical in form.
5. It should be composed of types of a single series, or at least of harmonizing faces.
6. Its lines should be proportioned in size to their importance in the title, and unequal in length and boldness.
7. Its blanks should be so adjusted as to give due prominence to the lines.

The propriety of at least a part of these requirements must be self evident; some of them may need explanation. Taking them up in order, let us consider their import.

5. *It should tell at a glance the main subject of the book.* This is only a business-like proposition. When a strange person or a new book appears before us, the thought is, Who are you, and what are you here for? A busy man said that he always gave a stranger two minutes of courteous attention in which to declare his business, and if then he could not come to the point of his visit he was promptly made to see that he was not wanted. A book title should be so constructed that the subject claiming our attention is made clear without circumlocution, and without needless effort on our part. Its salient points should be selected and given due prominence on the page.

6. *It should be easy and pleasant to read.* No argument should be needed to establish this. Easy to read implies that no fanciful or obscure types should be used; pleasant, that no puzzling arrangement of lines or intricate design of any sort should interfere with the quick perception of all that the page has to present.

7. *In style, it should bear some relation to the character of the book.* That is, books of serious purpose, of science, religion, or the arts, are more fittingly introduced by a title page of plain and simple design; while works of poetry, amusement, or light literature, or such as appeal particularly to women, may take some modest form of decoration, as in the use of light-face types, and of rubricated lines or initials. But even with these, it should be remembered that simplicity is the highest beauty, and any form of ornament should be used sparingly, appropriately, and with discretion.

8. *It should be symmetrical in form.* This requirement refers to the relative lengths of lines, so that a pleasing outline for the whole page is preserved, and that a proper balance is maintained between its parts.

9. *It should be composed of types of a single series, or at least of harmonizing faces.* The law of harmony is one of the highest in art, and it is chiefly by the use of types of the same form and of the same relative thickness of strokes in the varying sizes that harmony in a page is attained. Modern taste is offended by discordant and inharmonious type faces in the same page. This is one of the most important rules of all, and the printer should study this feature of display composition with attention to acknowledged models.

10. *Its lines should be proportioned in size to their importance in the title, and unequal in length and boldness.* The first part of this statement would seem to be axiomatic. That the lines should be unequal in length and boldness requires a word. It would, perhaps, be impossible to explain why a series of parallel lines of unequal length is more pleasing to the eye than two or more adjoining lines that are identical in length and boldness; but that it is a long-established law of the art of display is certain. That the eye is fond of variety, as well as of orderliness in variety, may be taken as another reason for the rule.

11. *Its blanks should be so adjusted as to give due prominence to the lines.* This is an important rule, and experience shows that it is one of the most difficult, or the least understood, of any of the aids to good effect in display composition.

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### TYPE FOR TITLE PAGES

12. Many printing offices are deficient in those plain types that are requisite to the proper display of a simple title. For this purpose, a complete series each of two or three widths of two-line Roman letters are needed, together with three or four sizes of Roman body type, of which only the capitals and small capitals are to be used. In composing a title, the main line should be the first one set, as all the other lines must be proportioned to it in size, style, and length. Where the choice of type is limited, the selection of a suitable key line may determine the style of letter for the whole page; for, above all, there must be harmony of faces throughout, and particularly should the use of a line of Old Style in a page of Modern Roman, or vice versa, be avoided. When possible, also, the title letter should be of the same style as that of the text pages.

As a critical writer has well said, "The basis of a good title page is no doubt in the selection of type and the adjustment of lines. The printer who has an eye for typographic display does not take refuge in fantastically cut type, or seek variety by the use of many kinds of letter, but depends for the effect he is to produce on the proportions of his page and the proper breaking up of his lines. He likes, moreover, to study the color of his page, and selects his type with reference to its harmony of tone and the gentle emphasis which may now and then be attained by a bolder face. Especially, he is glad if it warrants the use of a line of rich Caxton type, shining, so to speak, like a black diamond, lighting the page."

13. **Government Work.**—Many of the title pages composed in the Government Printing Office are those of departmental reports or of special bulletins issued by the various

scientific bureaus of the Government. For the sake of uniformity in a series of such publications, some of these titles have been annually reproduced almost without change for a quarter of a century—an evidence that the originator of this plain and readable style made a selection, both of type and form of display, that has well served its purpose, and that a mastery of its methods is worthy of whatever effort may be required. Modern Roman faces of condensed or of the standard widths have thus been chiefly employed in Government work until within a few years. In recent practice, titles are sometimes composed in Elzevir, and occasionally one is seen in which the Jenson series is used. These indicate a break in the time-honored custom of the office, at least in the matter of type faces, if not in style of display; but the change is of doubtful propriety.

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#### PLANNING A TITLE PAGE

14. In proceeding to lay out a title page from the manuscript, a selection should be made of the phrase that tells the subject of the book in the fewest words, the words by which the book is to be known. Let this form the principal line, and if possible let it be the second or third line of the page, and located one-fifth or one-fourth of the page length from the top. Whether the line be short or full, it should be bold enough to be read at a glance, and to contrast strongly with the rest of the page.

In order to determine what is really the subject of the book, we may ask, What is this book about? and if an answer to this question can be found in three or four consecutive words of the title, let these form the chief line. Unfortunately, some titles do not clearly tell, or at all events not in the few words that will go fittingly in a single line. Take the following for examples:

Origin of Certain Place Names in the United States.

History of Federal and State Aid to Higher Education.

Notes on the Employment of Convicts in Connection with Road-Building.

Effect of Severe and Prolonged Muscular Work on Food Consumption, Digestion, and Metabolism.

Report of Commissioners appointed to Revise the Statutes Relating to Patents, Trade and Other Marks, and Trade and Commercial Names.

Memorial Concerning Possibilities, Advantages, and Means of Opening a Canal in North America to Communicate between the Atlantic and Pacific Oceans.

In such cases as these, where there is no short phrase that fully expresses the subject, it will be necessary to let the main words, or perhaps the whole of the title, occupy two lines of the same type, one full and the other centered, whatever its length. The space between such closely related lines should not be more than the height of the letters composing them; but in a crowded title it may be a little less than this.

15. The subtitle, or short summary of contents, if there is one, should be in type several sizes smaller than the main title. The author's name, usually regarded as next in importance to the title, should have medium prominence, and be well relieved by blanks both above and below. The publisher's imprint, with date, at the bottom of the page, should be in smaller type than that used for the author's name.

16. **Position of Main Title Line.**—In an examination of fifty model titles, it was found that in forty-one specimens the chief line was located at or slightly above a point one-quarter of the page length from the top; in six, it was unavoidably at the top of the page, generally the first line; and in three, only, was it below the one-quarter division. This predominance indicates well enough the tendency of modern taste in this matter.

A method of locating the chief line in a title is this: Take a slip of paper the length of the type page, fold it in the middle, and this half also in the middle, thus dividing the page into four parts. The upper fold will show approximately the proper location of the principal line.

**17. Length of Lines.**—The main line of a title need not always fill the measure. Where the name of the book is comprised in one or two short words, it may be less than a full line, if given sufficient boldness to show its importance. It should be the strongest line in the page. Two examples of this kind are here given:

**THE DIALOGUES OF  
PLATO  
  
MILITARY MAXIMS  
OF  
NAPOLEON**

In the style of title page here discussed, only one line is usually allowed to be of the full width of the measure. No two *adjacent* lines must be of the same length, neither may any other lines, unless they are some distance apart, be of even length.

This irregularity of indention of lines that are less than the full width of the measure is subject to the following rules:

**Rule I.**—*If display lines are intended to differ in length, the amount of difference should be such as to be clearly discernible.*

**Rule II.**—*If the display lines are intended to be of equal length, they should be exactly equal.*

**18.** This law of proportion in the length of display lines is so important that a further explanation is given in the following paragraphs:

In a group of three display lines of unequal length, it is usually found that, in whatsoever order they are arranged, the most pleasing outlines are produced by having these lines increase in length by equal steps, or be related to each other in such proportions as 3-6-9, 2-6-10, or 4-8-12; in



other words, the ends of the lines of middle length should be equally distant from the ends of each of the other lines. This is better illustrated in Fig. 1, in which the point *B* is

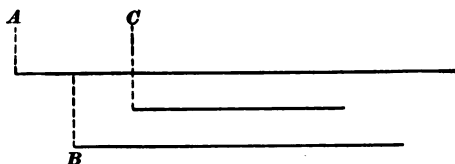


FIG. 1

equidistant between *A* and *C*. Should it be desired to add to the group another short display line, its length will best conform to the dimension as indicated in Fig. 2, at *D*, which

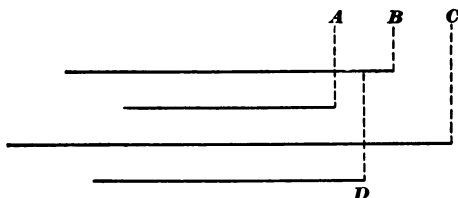


FIG. 2

is midway between *A* and *B*. Similar conditions arise as the number of lines increases, and the aim should be to have any addition to the group differ as much as possible

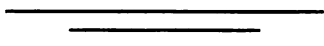


FIG. 3

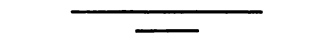


FIG. 6

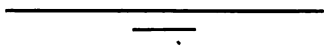


FIG. 4

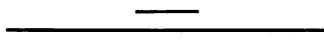


FIG. 7

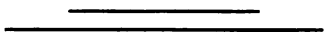


FIG. 5

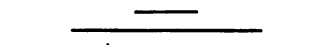


FIG. 8

in length from that of any other line that is near enough to be readily taken into comparison by the eye.

A group of three lines of different lengths may be arranged in six ways, in any one of which the same rule as to relative

lengths will apply. Examples of these forms, with three lines, of two, six, and ten ems length, respectively, are shown in Figs. 3, 4, 5, 6, 7, and 8.

19. With four lines the number of different outlines is increased to twenty-four, while with five lines of differing lengths the possible arrangements that may be made run up to one hundred and twenty, though not all of these will be equally pleasing forms, owing to a law of art that relates to balance and proportion of parts. But it will be seen that the variations of form that may be given to a title page of many lines are very numerous. When to these conditions are added those pertaining to the size and blackness of lines appropriate to their relative importance, the almost boundless possibilities in respect to form and color in a title page must be apparent.

While it is not always possible to adjust lines of type to such exact proportions as are here indicated, it will be found that the more closely they can be made to conform to these relative lengths, the more satisfactory will be the outline and the more gratifying to the sense of symmetry.

20. **Panels and Squares.**—A not uncommon feature of modern title pages is the formation of squares or oblong blocks with lines of even length. These are sometimes made of two bold lines of full length comprising the main title, often of three or more lines of the subtitle or other minor division of the page. The chief requirement of this style is that the lines, whether long or short, shall be of exactly equal length and shall avoid a ragged outline by the omission of points at the ends of lines. They are usually set in capitals or small capitals only. In the best examples, the wording is, either accidentally or intentionally, so arranged that no divisions are made and no unsightly spacing between words or letters may be necessary; but such conditions are not always possible, for the assent of the author to even a trifling change may be lacking, and resort must then be had to lengthening or shortening the lines, or slightly changing the size of type employed, until the desired arrangement can be accomplished.

# PRINTING

A PRACTICAL TREATISE ON THE ART OF  
TYPOGRAPHY AS APPLIED MORE PAR-  
TICULARLY TO THE PRINTING OF BOOKS

BY

CHARLES THOMAS JACOBI

MANAGING PARTNER OF THE CHISWICK PRESS

EXAMINER IN TYPOGRAPHY TO THE CITY AND

GUILDS OF LONDON INSTITUTE, 1892-7

THIRD EDITION

REVISED AND ENLARGED

LONDON: GEORGE BELL AND SONS

YORK HOUSE, PORTUGAL ST. LINCOLN'S INN

1904

It is noticeable that when squared groups of lines are formed in a title, they are so disposed as to alternate long and short panels, and to balance the masses of black and white, in the same way that single lines are treated in a well-displayed title. See Fig. 9.

**21. Paneled and squared effects**, when used with taste and moderation, frequently offer a pleasing variety to displayed matter, but the tendency sometimes has been to overdo this feature. In one class of work, the various divisions of a title are enclosed in a series of boxes or panels of rulework, and the lines are variously letter-spaced until they are all of full length, so that a square effect is produced to fit the space assigned to it. When, according to this method, some lines are widely spaced and others left solid, some words divided without the hyphen either on a syllable or elsewhere, and catchwords are set in *Italic lower case* in the midst of a line of capitals, the effect is grotesque, and would be rated as senseless if it were not the fashion of the hour. Unless prescribed by author or publisher, such composition should not be attempted by one who has regard for the proprieties of his art. It is, in fact, the imitation of a style produced by printers who had to work with meagre materials, and when quadrats for large lines were seldom sufficiently provided. It was then found easier to space between letters than to fill out lines in any other way. This makeshift method is thus seen to be the model for the latter-day practice of reputable printers. See Fig. 10.

**22. Diamond and Half-Diamond Display.**—Some of the early printers made frequent use in titles of the half-diamond form of display, and this device is still much in favor in the composition of the subtitle or other division of a page that contains many words. When attempted it should have regularity in the successive shortening of lines, and the interior spacing should not be abnormally wide or close. These requirements may call for more than one readjustment of the length of the first line and of the various steps, so as to avoid the breaking of words and wide gaps in the spacing.

A S E L E C T I O N  
F R O M . T H E B E S T  
E N G L I S H E S S A Y S

I L L U S T R A T I V E O F T H E H I S T O R Y  
O F E N G L I S H P R O S E S T Y L E

C H O S E N A N D A R R A N G E D W I T H  
H I S T O R I C A L & C R I T I C A L I N T R O D U C T I O N S

*By* S H E R W I N C O D Y

E D I T O R O F " T H E W O R L D ' S G R E A T E S T S H O R T S T O R I E S , " A N D A U T H O R  
O F " T H E A R T O F W R I T I N G A N D S P E A K I N G T H E E N G L I S H L A N G U A G E "



C H I C A G O . A . C . M c C L U R G  
& C O M P A N Y . M C M I I I

FIG. 10

The half diamond may consist of but three lines or a dozen, but sometimes, when more than four or five lines are required for the matter, it is arranged in a full diamond or lozenge shape, beginning and ending with very short lines of nearly equal length, the center line being full. This form is more difficult to compose than the half diamond. A good way is to set all the matter in regular measure, evenly spaced throughout, and arrange it in one long line on a galley; then from the middle of this line matter of the length of the intended center line is taken, and from each of the remaining parts enough is taken for the lines next in length, to precede and follow the center line; and so on, reducing by regular steps until all the matter is equally apportioned into as many lines as are desired.

Divided words and wide spacing are particularly undesirable in such work, and to avoid these blemishes one of the lines may be made slightly longer or shorter than its corresponding one above. Below is a specimen of diamond display that would not be considered well spaced:

*The books here  
listed are published  
under the rules of the  
American Publishers' Asso-  
ciation. The prices named are  
subject to change on publication. When  
ordering NET books sent by mail  
from the publishers, add 10 per  
cent. of price to cover cost of  
postage, where "postage  
extra" is advertised*

**23. Centered Lines.**—One of the greatest blemishes in a title page is the inexact centering of lines. This fault is particularly noticeable where one of two or more adjacent short lines is spaced even slightly to one side of the true center. Examples of such oversights are not infrequent in title pages that are in other respects models of good design and excellent typography. Not only should the number of ems of quadrats be counted at either end of the line, but the spaces, if any are needed, should also be equal. An en quadrat on one side and a three-em space on the other will make enough difference in most cases to throw the line out of balance with respect to a near-by line that is properly

centered, and the effect is particularly unpleasing to a trained eye. (See Fig. 17, in which the word *BY* is out of the center.) Occasionally, a sloping letter or a period at the end of a line will cause it to appear one-sided with reference to another line of nearly the same length, and in such cases the adjustment must be made with reference to the apparent rather than the actual end of the printed line.

---

#### SPACING

**24. Spacing Letters.**—It is not an uncommon practice to space the letters of displayed lines in a title, where a line of a certain length is desired, and the size of the type must be kept down to a proper limit so as not to overshadow lines of greater importance. While wide spacing is always to be avoided, it should be kept in mind that a spaced line does not match well with a near-by unspaced line (see first and fifth lines in Fig. 10), and that if one of a pair should require spacing, the other should have almost as much separation between the letters. Lines corresponding in size should be spaced alike.

Regard must also be had to the shapes of letters, so that those with angles or liberal shoulders between the ceriphs shall have less space than the others. Thus, *A*, *L*, *W*, and *Y* require less space than *C*, *E*, *O*, and *S*. In fact, there is seldom any assemblage of letters in a line of capitals that does not call for discretion in the matter of spacing. The appearance of evenness in the apportionment of whites between letters must be attained usually by quite unequal spacing.

**25. Spacing Lines.**—The legibility of a title page depends as much on the relief of white space as on the clearness or size of the type employed; in fact, the greatest distinction that can be given to a line of displayed matter is to place it in the middle of a generous field of white. But the most careful arrangement of lines with regard to size and length may be spoiled by an ill-judged disposal of space among

them. The various divisions of the title should be separated by blanks of different widths, according to the closeness of the relation between the parts or to the prominence that is desired to be given to certain lines. Regard is also to be had to the proper balancing of masses or groups. Thus, a

SHAKESPEARE'S  
TRAGEDIES, HISTORIES,  
AND  
COMEDIES

FIG. 11

SHAKESPEARE'S  
TRAGEDIES, HISTORIES,  
AND  
COMEDIES

FIG. 12

SHAKESPEARE'S  
TRAGEDIES  
HISTORIES  
AND  
COMEDIES

WITH EXPLANATORY NOTES

FIG. 13

study of the effect of blanks in a title page is just as essential as attention to the lengths of lines.

One of the common errors made in spacing between lines is illustrated in Fig. 11. Some compositors would put on each side of a catch-line the same space as between longer



lines, as in Fig. 11; but a better effect is produced by making this space but little more than half as much as between the long lines, as in Fig. 12. Something depends on the length of the several lines and the amount of white space enclosed by them. When it is desirable to group three prominent lines compactly as a single feature of the display, they are spaced so as to keep them at equal distances from each other, as in Fig. 13, regardless of the catch-line between two of the lines.

A specimen of a badly spaced page may be seen in Fig. 14, where the lines in the upper half of the page are too widely separated, and those in the lower half are too close. A better effect is produced by a slight change in the spacing, as shown in Fig. 15, where also a change in the length of one of the lines in the lower half will be seen to break up the monotonous effect of the three lines of equal length.

**26. Proportion.**—It has been shown that in a well-proportioned page, the main title line is best located well above the center, and that the bulk of the title matter should be grouped in the upper half. The author's name usually falls at or near the center, and even in a crowded title it should not be below the third quarter of the page. In this section is often placed a vignette or a publisher's monogram. A full line in the lower half of the page is generally avoided, because it is thought to destroy the symmetrical proportions that have been approved by competent critics and established by the practice of a century.

A good model in the matter of proportion and right adjustment of spacing is to be seen in the title to Wilson's *Treatise on English Punctuation*, as shown in Fig. 16. Although it is representative of the wordy style of 40 years ago, its good features can hardly be denied today. It answers to accepted rules regarding length of lines, spacing, relative prominence of parts, harmony of types, proper balance, and chasteness of general effect. It is worthy of study for these points.

Other excellent examples of proportion and harmony of type faces are to be found in Figs. 17, 18, and 19, showing

THE ESSAYS  
OF  
MICHEL DE MONTAIGNE.

TRANSLATED BY CHARLES COTTON.

EDITED, WITH SOME ACCOUNT OF THE LIFE OF THE AUTHOR, AND NOTES

By W. CAREW HAZLITT.

COMPLETE IN TWO VOLUMES.

VOLUME II.

NEW YORK:  
J. B. HART, PUBLISHER.

THE ESSAYS  
OF  
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By W. CAREW HAZLITT.

COMPLETE IN TWO VOLUMES.  
VOLUME II.

NEW YORK:  
J. B. HART, PUBLISHER.

A  
TREATISE  
ON  
ENGLISH PUNCTUATION;

DESIGNED FOR  
LETTER-WRITERS, AUTHORS, PRINTERS, AND  
CORRECTORS OF THE PRESS;  
AND FOR  
THE USE OF SCHOOLS AND ACADEMIES.

With an Appendix,  
CONTAINING RULES ON THE USE OF CAPITALS, A LIST OF ABBREVIATIONS,  
HINTS ON THE PREPARATION OF COPY AND ON PROOF-READING,  
SPECIMEN OF PROOF-SHEET, ETC.

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BY JOHN WILSON.

---

SIXTEENTH EDITION.

BOSTON:  
CROSBY AND AINSWORTH,  
117, WASHINGTON STREET.  
1866.

A HAND-BOOK  
OF  
ENGLISH LITERATURE.

INTENDED FOR THE  
USE OF HIGH SCHOOLS,  
AS WELL AS  
A COMPANION AND GUIDE FOR PRIVATE STUDENTS,  
AND FOR GENERAL READERS.

BY  
FRANCIS H. UNDERWOOD, A. M.

---

AMERICAN AUTHORS.

---

BOSTON:  
LEE AND SHEPARD.  
NEW YORK:  
CHARLES T. DILLINGHAM.  
1886.

Report  
of the  
Governor of Oklahoma  
to the  
Secretary of the Interior  
•  
1903.



Washington:  
Government Printing Office.  
1903.

U. S. DEPARTMENT OF AGRICULTURE,  
WEATHER BUREAU.

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INSTRUCTIONS  
TO THE  
MARINE METEOROLOGICAL OBSERVERS  
OF THE  
U. S. WEATHER BUREAU.

---

BY JAMES PAGE.

PREPARED UNDER THE DIRECTION OF  
WILLIS L. MOORE,  
CHIEF U. S. WEATHER BUREAU.



WASHINGTON:  
GOVERNMENT PRINTING OFFICE.  
1906.

DEPARTMENT OF COMMERCE AND LABOR  
BUREAU OF IMMIGRATION

---

TREATY, LAWS, AND REGULATIONS

RELATING TO

EXCLUSION OF CHINESE

---

MAY, 1905



WASHINGTON  
GOVERNMENT PRINTING OFFICE  
1905



Bulletin No. 35.—W. B. No. 322.

U. S. DEPARTMENT OF AGRICULTURE,  
WEATHER BUREAU.

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LONG-RANGE WEATHER FORECASTS.

---

Prepared under direction of WILLIS L. MOORE, Chief U. S. Weather Bureau,

BY

E. B. GARRIOTT,  
PROFESSOR OF METEOROLOGY.



WASHINGTON:  
GOVERNMENT PRINTING OFFICE.  
1904.

the titles to *A Hand-Book of English Literature*, the *Report of the Governor of Oklahoma*, and *Instructions to Marine Meteorological Observers*. The title to the *Report of the Governor of Oklahoma*, wholly in lower case of Ronaldson Old Style, illustrates a consistent handling of an unusual and not very appropriate letter for this work; but the ornaments are too black to go well with that type. Figs. 20 and 21 are examples of a style of pamphlet titles that are very common in Government work.

---

## PUNCTUATION OF TITLE PAGES

27. There are three ways of treating the punctuation of title pages, a matter that often has much to do with their appearance. The old method, and the one still practiced in many offices, is to punctuate fully, just as a common paragraph would be treated. This is the usual practice in the Government Printing Office, though exceptions are made in certain classes of Government publications, one such exception being shown in Fig. 20.

The second way is to omit points at the ends of lines, but to use them after abbreviations, wherever such occur, sometimes retaining commas in the middle of lines when needful for clearness, as shown in Figs. 9 and 20. In carrying out this plan, no rule seems to have been formulated that will cover all cases, and perfect consistency is impossible.

The third way, adopted in some high-class publications, is to omit all points whatever, even after initials and other abbreviations, as shown in Fig. 22. Those who favor this course claim that the only consistent rule should be, *all points in or all out*. The author or the publisher sometimes expresses a preference in this matter, in which case the compositor should be able to follow his instructions intelligently according to either plan.

28. **A Standard Style.**—Following is the text of a title that was displayed in the style most common in the

**ABDALLAH**  
OR  
**THE FOUR-LEAVED SHAMROCK**

BY  
**EDOUARD RENE LEFEBVRE-LABOULAYE**

TRANSLATED BY  
**MARY L BOOTH**



INDIANAPOLIS U S A  
**THE BOBBS-MERRILL COMPANY**  
PUBLISHERS

Government office; it is one that affords an extreme example of the use of catch-lines and shows how the words of subordinate importance are sometimes brought out in a title that really contains but two leading ideas. The Italicized words are the ones that were selected for display lines.

*"Cases Decided in the Court of Claims of the United States at the Term of 1903-4, with Abstracts of Decisions of the Supreme Court in Appealed Cases, from October, 1903, to May, 1904. Reported by Charles C. Nott and Archibald Hopkins. Vol. XXXIX. Washington: Government Printing Office. 1904."*

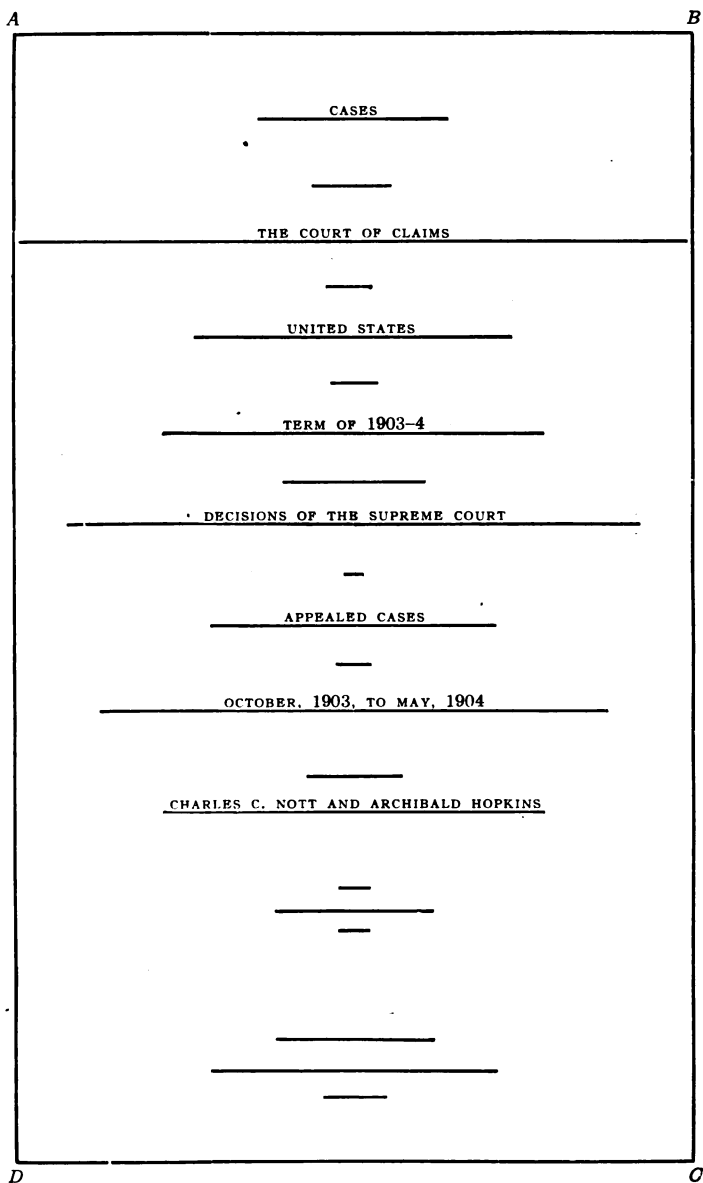
The planning of the display for this title will illustrate the method of procedure in other cases. Begin, as shown in Fig. 23, by marking off a space *A B C D* the size of the page of type, and therein sketch the proposed lengths of the various lines in accordance with the wording apportioned to them.

Such a sketch will greatly aid in the selection of type of the proper size for the various lines, as well as in fixing upon the right blanks to be placed between them.

29. The title shown in Fig. 24 is not presented as a model to be followed in every respect, but merely as exemplifying the rules relating to size and length of lines, blanking out, etc. It might be improved by curtailing the number of lines and allowing no more than two to have special prominence. Practice upon the rearrangement of this text, making sketches of new forms, in accordance with your own ideas of propriety.

30. The diagram, Fig. 25, may be made to comprise all the matter of the title shown in Fig. 24 without spoiling its best features.

It will be noticed that in this diagram no two lines are of the same length, and that those nearest together show the greatest difference. Number 3 is the only full line; numbers 1, 7, and 12 are of nearly the same length, but, as they are widely separated, this sameness is not objectionable.



C A S E S

DECIDED IN

THE COURT OF CLAIMS

OF THE

UNITED STATES,

AT THE

TERM OF 1903-4,

WITH ABSTRACTS OF

DECISIONS OF THE SUPREME COURT

IN

APPEALED CASES,

FROM.

OCTOBER, 1903, TO MAY, 1904,

REPORTED BY

CHARLES C. NOTT and ARCHIBALD HOPKINS.

---

VOL. XXXIX.

---

WASHINGTON:  
GOVERNMENT PRINTING OFFICE.  
1904.

It is not possible, of course, to conform all texts to any one ideal arrangement of lines, nor would it be desirable:

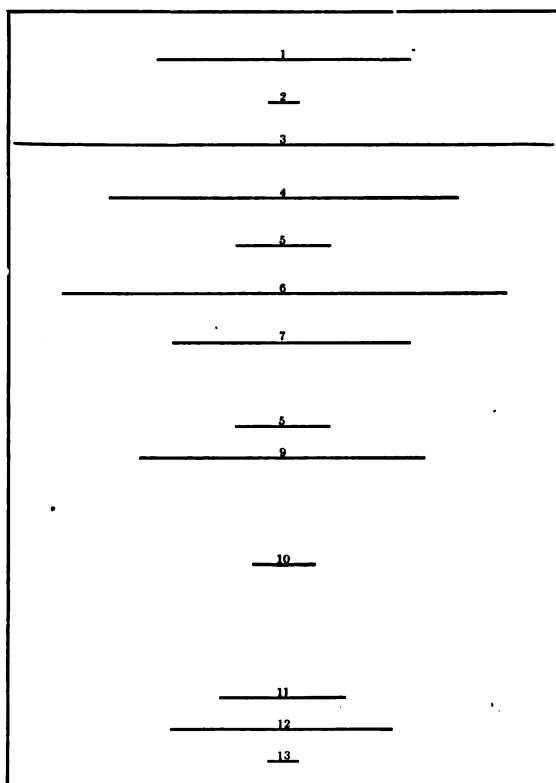


FIG. 25

but in general the outline and relative lengths of lines may be somewhat closely regarded.

**31. Government Examinations.**—An example of one of the exercises in the civil-service examination on this subject is given herewith.

The competitor is required to copy the paragraph given below, properly capitalizing and punctuating it for a title page. Then the matter is to be apportioned into lines by drawing a perpendicular line between the words, thus |, and numbering the words. A space 5 inches by  $7\frac{1}{2}$  inches, the size of the paper on which the title page is to be printed, is ruled off, and instead of giving the size and style of type to be used, a box is to be drawn, thus, , indicating size of type and length of line by width and length of box. In each box is then to be placed the numbers of the words designed to be inserted therein, but not the words themselves. No transposition of the matter is allowed.

## EXERCISE

united states civil service commission. rules for marking examination papers together with notes on the rules and regulations for the central board of examiners. approved by the commission october 17 1895. washington government printing office 1895.

Following the above instructions, the title would appear when divided off, something like this:

<sup>1</sup>United <sup>2</sup>States <sup>3</sup>Civil <sup>4</sup>Service <sup>5</sup>Commission. | <sup>6</sup>Rules <sup>7</sup>for <sup>8</sup>Marking |  
<sup>9</sup>Examination <sup>10</sup>Papers, | <sup>11</sup>together <sup>12</sup>with | <sup>13</sup>Notes <sup>14</sup>on <sup>15</sup>the <sup>16</sup>Rules <sup>17</sup>and <sup>18</sup>Regu-  
<sup>19</sup>lations | <sup>20</sup>for <sup>21</sup>the | <sup>22</sup>Central <sup>23</sup>Board <sup>24</sup>of <sup>25</sup>Examiners. | <sup>26</sup>Approved <sup>27</sup>by <sup>28</sup>the  
<sup>29</sup>Commission, | <sup>30</sup>October <sup>31</sup>17, <sup>32</sup>1895. | <sup>33</sup>Washington: | <sup>34</sup>Government Print-  
<sup>35</sup>ing Office. | <sup>36</sup>1895.

After marking off the dimensions of the paper, 5 inches by  $7\frac{1}{2}$  inches, calculation should be made for about  $\frac{3}{8}$ -inch margin on top and sides, and 1 inch at the bottom, within which limits the lines of the title must be kept. A light perpendicular line drawn through the middle of the page will aid in centering the shorter lines, which are to extend equally on either side of it. Then, arranging at proper intervals the boxes of such width as to indicate the size of type decided upon, and placing in them the numbers representing the words they are to contain, the completed work will appear as in the diagram (Fig. 26).



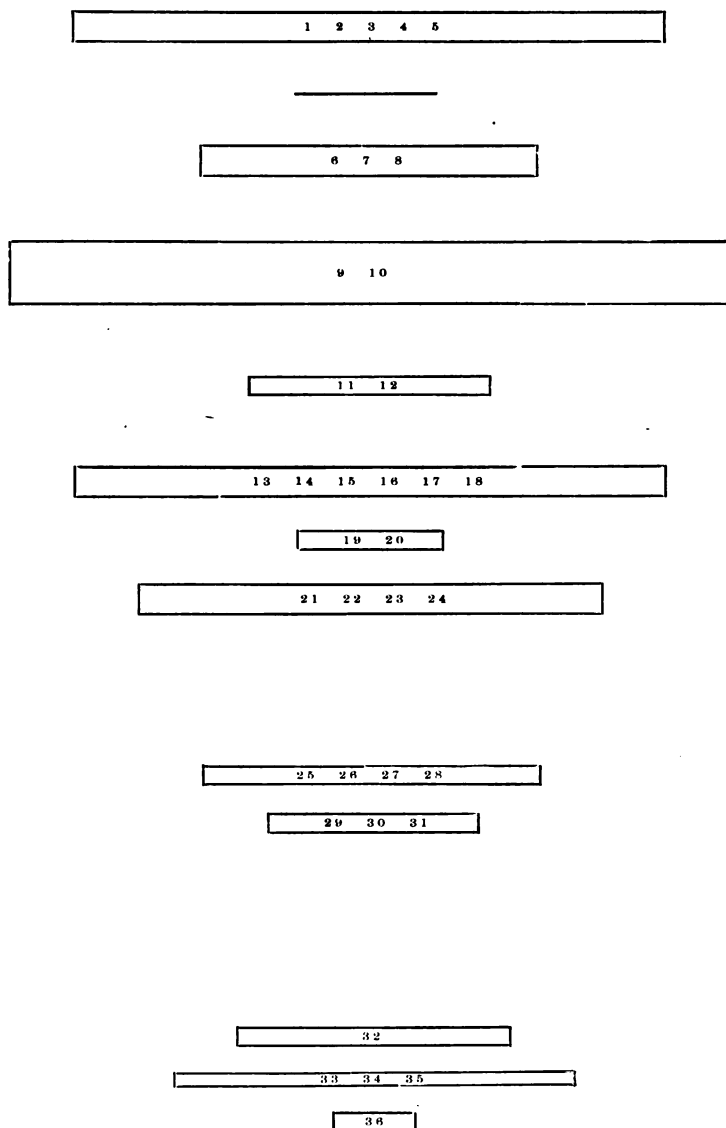


FIG. 26



## A SERIES OF QUESTIONS

RELATING TO THE SUBJECTS  
TREATED OF IN THIS VOLUME.

---

It will be noticed that the questions contained in the following pages are divided into sections corresponding to the sections of the text of the preceding pages, so that each section has a headline that is the same as the headline of the section to which the questions refer. No attempt should be made to answer any of the questions until the corresponding part of the text has been carefully studied.



# GRAMMAR

## (PART 1)

---

### EXAMINATION QUESTIONS

- (1) Give the substance of the first five articles.
- (2) (*a*) What is the unit of thought in grammar? (*b*) What is the domain of grammar? (*c*) What are the three uses made of sentences, and what classification follows from these uses?
- (3) Explain and illustrate what is meant by the following expressions: (*a*) subject of a sentence; (*b*) predicate of a sentence.
- (4) Show how the subject and predicate of questions, exclamations, and inverted sentences may be made easy to be picked out.
- (5) Explain what modifiers are and what they do in sentences. Give illustrations.
- (6) Explain and illustrate what the modified subject is and what the modified predicate is.
- (7) Discuss the subject of the noun, and pick out the nouns in (*e*) and (*f*), Art. 21.
- (8) Discuss the pronoun, and pick out the pronouns in (*g*) and (*h*), Art. 23.
- (9) Give the substance of the three articles in which the verb is discussed.

(10) What three functions do adverbs fill? Illustrate fully, and make a list of all the adverbs in the Examples for Practice following Art. 32.

(11) (a) Discuss the preposition and give illustrations. (b) Give all the prepositional phrases in the quotation from Tennyson in Art. 33.

(12) Mention the various uses of nouns and pronouns, with examples of each use.

(13) State the various uses of the adjective and give examples.

(14) Explain how sentences become clauses and give illustrations.

(15) (a) What is said on the subject of the rank of clauses? Illustrate. (b) Do what is required with respect to the first five of the Examples for Practice following Art. 44.

(16) Discuss the simple sentence, with examples, including the case of simple sentences with compound members.

(17) (a) Explain what a complex sentence is and give examples. (b) What is a compound sentence? Give examples.

(18) Explain, fully, the system of analysis employed in this work.

(19) Copy very carefully model analyses 1, 2, 3, and 4. (Use a ruler.)

(20) Analyze by diagram any three of the sentences in the Examples for Practice given on page 48.

# GRAMMAR

## (PART 2)

---

### EXAMINATION QUESTIONS

(1) Discuss the subdivisions of the noun as given in Arts. **1** to **7**, and give examples.

(2) Explain the meaning of inflection as used in grammar, and give examples.

(3) Give the substance of what is said on the subject of number in nouns (Arts. **11** to **13**), and give illustrations.

(4) In what manners is the gender of nouns shown in grammar? Give examples.

(5) Define the term case as used in grammar, and define and illustrate the nominative case.

(6) Discuss fully the subject of the possessive case, and give examples to illustrate.

(7) What are the functions of the nominative case? Illustrate each function.

(8) What are the uses of the objective case? Give illustrations.

(9) Make diagrams of the following sentences:

We waited at Boston an hour for the train.

An hour's sewing lesson will always cost you a dollar.

(10) Analyze any three of the sentences in the Examples for Practice at the end of Art. **28**.

(11) Discuss, with examples, the function and the place of the adjective.

(12) Make a list of the adjectives found in the Examples for Practice at the end of Art. **34**.

(13) Explain and define: (*a*) the positive degree of adjectives; (*b*) the comparative degree of adjectives; (*c*) the superlative degree of adjectives. Give examples of each degree.

(14) Give the general and the special rule for comparing adjectives, and illustrate each rule.

(15) Copy the Examples for Practice under Art. **46**, underscore the phrase adjectives, and doubly underscore the clause adjectives.

(16) Discuss fully the function of the pronoun, and give a definition of this part of speech.

(17) Write and memorize the declension of the personal pronouns.

(18) Give the substance of what is said in Arts. **53** and **54** on the subject of the relative pronouns.

(19) Explain and illustrate the distinction between the restrictive and the coordinating use of the relative pronouns.

(20) Give the classes of pronouns, with illustrations, and analyze by diagram any three sentences given in the Examples for Practice in Art. **61**.



# GRAMMAR

(PART 3)

---

## EXAMINATION QUESTIONS

- (1) Give, with illustrations, the substance of Arts. **1** to **4**.
- (2) By means of diagrams, analyze any three of the sentences given in the Examples for Practice following Art. **4**.
- (3) (*a*) Make a list of the transitive verbs in the Examples for Practice following Art. **5**. (*b*) Make also a list of the intransitive verbs.
- (4) Change the following sentences so that the verbs may be passive:  
A policeman saw a burglar on the street.  
Columbus discovered America in the year 1492.  
The teacher gave an example to the boy as a test.
- (5) Explain and illustrate fully what is meant by a false passive.
- (6) Explain what is meant by the mode of a verb, and define the indicative mode.
- (7) For what purposes is the subjunctive mode used? Give examples to illustrate each use.
- (8) What elements may be associated in sentences with the infinitive mode? Give examples.
- (9) Analyze, by diagram, any three sentences in the Examples for Practice following Art. **19**.

(10) Discuss, with examples, the subject of verbals, Arts. 20 to 23.

(11) Write a synopsis in the first person singular, active and passive, of the verb *find*.

(12) Define and illustrate the six tenses of the indicative mode.

(13) Explain the effect of certain tense elements (Art. 34.) Give examples.

(14) Give the principal parts of ten of the most frequently used irregular verbs.

(15) Give, with illustrations, the rules for forming the various tense forms when the principal parts of a verb are known.

(16) Write the complete conjugation of the verb *be*.

(17) Explain and illustrate the correct use of the verbs *shall* and *will*.

(18) What parts of speech may be used as adverbs? Give examples.

(19) Discuss and illustrate fully the subject of modal adverbs.

(20) Analyze, by diagram, any two sentences given in the Examples for Practice following Art. 71.

# PUNCTUATION AND CAPITALIZATION.

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## EXAMINATION QUESTIONS.

(1) Define *punctuation* and give the divisions of the subject.

(2) Explain what is meant by *etymological* punctuation, and give ten examples illustrating different cases of this kind of punctuation.

(3) Make a clear distinction between phrases and clauses, and construct a sentence containing two or more of each of these elements.

(4) Explain why it will always be impossible to reduce punctuation to an exact science, such that, if different persons understand it, they will punctuate the same matter in the same way.

(5) Give three important general principles that influence punctuation.

(6) What is the probable origin of the mark of interrogation? of the mark of exclamation?

(7) Upon what three general principles do most uses of the comma depend? Illustrate each.

(8) Arrange the following sentences so that no punctuation is required besides the mark at the end of each, and tell in which cases the sense is changed by the transposition:

(a) By all means, now, we should take advantage of our opportunity.

(b) Therefore, frankly, and without reservation, I shall tell you the story.

## 2 PUNCTUATION AND CAPITALIZATION. § 20

(c) Really, was I, on that occasion, in trusting him so fully, making another serious blunder?

(d) Smiled, then, well pleased, the aged man.

(e) Impatiently, then, vultures, circling overhead, awaited their prey.

(9) Rearrange the following sentences so that two commas will be needed to punctuate each properly :

(a) When differently used, parenthetical elements generally require to be punctuated differently.

(b) After all, it is mind that does the most important work of the world.

(c) An expression is restrictive when it modifies in the manner of an ordinary adjective or adverb.

(d) With all his train of attendant planets and their satellites, the sun is a mere speck or mote in the abyss of space.

(e) Last year, during the month of June, we went, for the benefit of our health, fishing in the Adirondacks.

(10) Rearrange, if necessary, and punctuate the following sentences in such way that the meaning shall not be uncertain :

(a) The president said the schoolmaster is the greatest power for good in the country.

(b) He was really wise however foolish notwithstanding he may often have seemed.

(c) The days were very dark however clear though the skies always were.

(d) All that long cold arctic winter day was scarcely more endurable than the equally long cheerless night.

(e) In speaking of good judges of the moral quality of action very often confuse real good with mere policy.

(11) Quote (not from the Instruction Paper) or construct two sentences illustrating each of the following rules: rule IV, Art. **31**; rule V, Art. **34**; and rule VI, Art. **38**.

(12) Transpose, if necessary, and properly punctuate the following, so that all ambiguity may be removed :

(a) The boy enlisted for the war influenced by a love for fighting which his father greatly disapproved.

(b) The boy influenced by an instinct for roving enlisted for the war that his father greatly disapproved.

(13) Punctuate the following correctly and refer to the rules governing, in each case, the punctuation:

- (a) Why this is all wrong no one can clearly explain.
- (b) Why this is all wrong he remarked speaking softly to himself.
- (c) Any man that expects all of his fellow men to be honest and just will be uniformly disappointed.
- (d) Wise in thought but always impulsive and foolish in action he never succeeded in his dealings with men.
- (e) Herodotus the father of history seems to have been a very credulous old gentleman for he retails in all seriousness and with manifest belief the most absurd stories and the merest myths.

(14) Illustrate by sentences properly punctuated each of the five cases under rule XIII, Art. 61.

(15) Punctuate the following in two ways, making it first an apology, and, again, a serious accusation:

I said that the gentleman was guilty of falsehood it is true and I am very sorry for it.

(16) Construct a sentence exemplifying rule XV, Art. 62; also a sentence exemplifying rule XV, Art. 64.

(17) Punctuate the following sentences and give the rules authorizing your punctuation:

(a) Magellan having passed through the strait now called by his name continued his voyage until he had accomplished what at that time was regarded as a remarkable feat that of sailing entirely around the world.

(b) Economy is no disgrace for it is better to live on a little than to outlive a great deal.

(c) For the position to which he had been chosen he was equipped in the following important particulars he was in every respect truthful he was absolutely scrupulously honest he was possessed of a fine education and by long training and much travel he had perfected a fine strain of social qualities.

(18) Insert suitable marks of punctuation instead of the carets, and refer to the rules that guide you in doing so:

Even under the most favorable circumstances ^ he that is carefully and thoroughly prepared ^ is often likely to find examinations very formidable ^ for ^ in every question ^ there is an element of surprise and

#### 4 PUNCTUATION AND CAPITALIZATION. § 20

suddenness that frequently unbalances ^ and often paralyzes ^ the mental faculties.

The most precious of all possessions is power over ourselves ^ power to withstand trial ^ to bear suffering ^ to front danger ^ power over pleasure and pain ^ power to follow our convictions ^ however resisted by menace and scorn ^ power of calm reliance in scenes of darkness and storm.

(19) Construct sentences that shall, by their punctuation, illustrate rule XXI and rule XXII, Arts. **73** and **75**.

(20) Punctuate the following :

(a) Macaulay in his celebrated essay on Lord Clive says Yet the victories of Cortez were gained over savages who had no letters who were ignorant of the use of metals who had not broken in a single animal to labor who wielded no better weapons than those which could be made out of sticks flints and fish-bones who regarded a horse-soldier as a monster half man and half beast who took a harquebusier for a sorcerer able to scatter the thunder and lightning of the skies.

(b) We find in the midst of a brilliant description by Macaulay the following striking passage A succession of revolutions a disorganized administration the natives pillaged yet the Company not enriched every fleet bringing back fortunate adventurers who were able to purchase manors and to build stately dwellings yet bringing back also alarming accounts of the financial prospects of the government war on the frontiers disaffection in the army the national character disgraced by excesses resembling those of Verres and Pizarro such was the spectacle that dismayed those who were conversant with Indian affairs.

(21) In accordance with Arts. **66** and **81**, write and punctuate a heading and salutation for a letter; that is, everything as far as the "body," or beginning.

(22) Give examples illustrating five different uses of the dash and say what rule applies to each case.

(23) Write and properly capitalize five titles of books, essays, or poems. Let each title consist of several words, as in the examples given in Arts. **158** and **159**.

(24) Copy the following, inserting appropriate capitals, marks of punctuation, and Italics:

(a) Sir Roger L'Estrangè during the reigns of Charles II and James VII enjoyed great notoriety as an occasional political writer he is known also as a translator having produced versions of Esops fables Senecas morals Ciceros offices Erasmus's colloquies Quevedos visions and the works of Josephus.

(b) Horologe hōra hour legein to speak is from two Greek words signifying together that which tells the hour a sun dial a clock a time-piece.

(c) Abraham Lincoln the great emancipator was shot at Fords theater Washington D C Friday night April 14 1865.

(25) Quote or construct sentences containing elements that exemplify the following punctuation:

—.....— ,—.....—. ,—.....?—





# LETTER WRITING

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## EXAMINATION QUESTIONS

(1) Give the substance of what is said on the subject of paper and envelopes suitable for letter writing.

(2) What are the essential parts of a letter?

(3) On a sheet of letter paper, construct, very neatly and carefully, a diagram showing the essential parts of a letter.

(4) Draw the outline of an envelope and address it to the mayor of New York City, George B. McClellan. Indicate the place for the stamp and put on the envelope a return notice to the postmaster.

(5) Write a letter and address an envelope to John Wiley & Sons, 53 East Tenth St., New York, ordering the following books: 6 Warren's "Projection Drawing," list price, \$1.50; 20 Dana's "Elementary Mechanics," list \$1.50; 8 MacCord's "Kinematics," list \$5; 24 Wood's "Trigonometry," list \$1. Request the usual discount of 20 per cent.

(6) (a) State the chief characteristics of a good sentence.

(b) In what ways may a sentence be made obscure or ambiguous?

(7) Write a letter to your friend Edward S. Bates, Atlantic City, N. J., introducing your friend John A. Atwood, who intends to make a visit to the resort.

(8) Write three sentences in the loose form and change them to the periodic form.

(9) In general, which kind of sentence is most suitable for letter writing: (a) the long or the short? (b) the loose or the periodic? Give reasons.

(10) (a) What rules must one observe to attain purity of diction? (b) Correct violations of purity in the following sentences:

- (a) He is in the swim with the rest of the élite.
- (b) The audience were enthused by his remarks.
- (c) The boy fired an apple at him.
- (d) Has any gent got on to his flim-flam game?
- (e) He is very likely to get rattled.

(11) Write the opening paragraph of a letter to a friend whose letter you have neglected to answer promptly. Make a reference to your neglect and apologize for it. Write the heading and introduction.

(12) In the following sentences, point out the cause of ambiguity or obscurity, and reconstruct the sentences so that they shall be clear:

- (a) Black ladies' silk waists, \$5 to \$7.50.
- (b) We only heard of two houses for rent.
- (c) The natives were nearly dressed alike.
- (d) He helped not only the needy poor but also gave liberally to the hospitals and other charitable institutions.
- (e) The farmer told his neighbor that his cattle were in his field.
- (f) Wanted, a tutor for a child, of religious disposition.
- (g) "The story concludes with the righting of a cruel wrong, the just destruction of its author, and the happiness of those who have temporarily suffered through the machinations of the wicked."

(13) (a) What do you understand by precision in the use of words? (b) Write three sentences containing words not used in their exact meaning and give the words that should be used instead.

(14) Write a letter to A. S. Clemons & Co., Chicago, Ill., applying for a place as salesman or bookkeeper. State your experience and give references as to character and ability.

(15) Write a letter applying for some position that you feel qualified to fill and that you would like to obtain.

(16) (a) What do you understand by propriety in the use of words? (b) Give three examples of the proper and improper use of words not referred to in the text.

(17) Write the following addresses and salutations in their proper form, and punctuate and capitalize correctly:

(a) Jermon & Brown 1134 Market St Phila Pa Gentlemen Your favor of the 15th inst, etc

(b) Seth M. Alvord esq president of the board of education San diego Cal dear sir permit me to, etc

(c) Mrs. Ellen E Franklin Logansport Ind Madam I beg to ask you, etc

(d) Mr. Alfred Bingham dear sir in reply to yours of recent date.

(18) (a) What rule is to be observed regarding the use of the suffixes *d*, *st*, *th* with the day of the month in the date of a letter? (b) State the general rules governing the punctuation and capitalization of the heading, introduction, conclusion, and superscription.

(19) Write a salutation and a complimentary close for a letter (a) to your father; (b) to an intimate friend; (c) to one with whom you are acquainted but slightly and to whom you address a letter of inquiry; (d) to a business firm; (e) to a Member of Congress; (f) to a Doctor of Divinity; (g) to a Governor of a State; (h) to a Colonel of an army.

(20) Write the following superscriptions, or envelope addresses:

(a) Mr. Orlando Cushman Clio Genesee co Mich

(b) E. H. Morris Esq 3431 Powelton Ave Philadelphia Pa

(c) Mrs. John N Wright Hagerstown Md P O box 73

(d) Prof S W Roberts Bangor Me General Delivery

(e) Ellis H Frost M E 1407 Monadnock building Chicago Ill

(f) A R Sadtler Esq care of Mr E N Pratt 113 Olive St Syracuse N Y

(g) The honorable Wm C Maybury M C Washington D C



# TYPESETTING AND PROOF-READING

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## EXAMINATION QUESTIONS

(1) What are the principal qualifications needful in a proofreader?

(2) Mention six particulars that should have special attention in correcting a proof.

(3) What is the proofreader's duty with regard to words spelled in two or more ways by different authorities?

(4) What is the rule as to uniformity of capitalization in book or job work?

(5) With regard to what kinds of errors would you feel warranted in making changes from copy?

(6) If you should find the word *traveling* in a proof, but spelled *travelling* in the copy, which would you follow, and why?

(7) Would you follow copy if it gave the year of the birth of Washington as 1832?

(8) Would you change anything in the following sentence if so found in copy?

"It must be remembered, however, that all work done in the office is not in accordance with the regular or office style."

(9) Mention cases in which you would depart from copy in the matter of punctuation, capitalization, or grammar.

(10) Indicate how you would divide the following words in accordance with their pronunciation:

|             |             |             |
|-------------|-------------|-------------|
| animal      | curiosity   | philosopher |
| apology     | cursory     | preface     |
| congenial   | detrimental | prelude     |
| constituent | memorable   | typographer |
| combination | mixture     |             |

(11) Give a foreign word (not found in this Section) in which the acute accent is properly used; also, a word requiring the grave accent, and one with the circumflex.

(12) Give an English word in which the dieresis may be appropriately used.

(13) In what sort of work should the marking of irregular spacing receive attention?

(14) What is meant by regulating the spacing between words according to shape of letters and points?

(15) Indicate (by numbers) which of the following words are spelled according to Websterian orthography:

|                                                            |                                                  |
|------------------------------------------------------------|--------------------------------------------------|
| asbestos <sup>1</sup> , asbestus <sup>2</sup>              | fulfil <sup>14</sup> , fulfill <sup>15</sup>     |
| apparelled <sup>3</sup> , appareled <sup>4</sup>           | gage <sup>16</sup> , gauge <sup>17</sup>         |
| clew <sup>5</sup> , clue <sup>6</sup>                      | niter <sup>18</sup> , nitre <sup>19</sup>        |
| cosy <sup>7</sup> , cosey <sup>8</sup> , cozy <sup>9</sup> | nozzle <sup>20</sup> , nozle <sup>21</sup>       |
| councilor <sup>10</sup> , councillor <sup>11</sup>         | unbiased <sup>22</sup> , unbiassed <sup>23</sup> |
| defense <sup>12</sup> , defence <sup>13</sup>              | wilful <sup>24</sup> , willful <sup>25</sup>     |

(16) Name such of the following words as are spelled according to British usage:

|                       |                         |
|-----------------------|-------------------------|
| favor, favourable     | offense, offence        |
| humour, humorous      | pedlar, pedler, peddler |
| jewelry, jewellery    | plough, plow            |
| marvelous, marvellous |                         |

(17) In this paragraph point out seven errors of the sort classed as *wrong letters*.

(18) Indicate<sup>1</sup> ten<sup>2</sup> wrong-font<sup>3</sup> letters<sup>4</sup> in<sup>5</sup> this<sup>6</sup> paragraph<sup>7</sup> by<sup>8</sup> giving<sup>9</sup> the<sup>10</sup> numbers<sup>11</sup> of<sup>12</sup> the<sup>13</sup> words<sup>14</sup> in<sup>15</sup> which<sup>16</sup> they<sup>17</sup> are<sup>18</sup> found<sup>19</sup>.

(19) Describe whatever difference you notice (a) between a Caslon and a Modern Old Style capital S; (b) between an Elzevir and a Modern Roman lower-case m; (c) between a Modern Old Style and an Elzevir capital E.

(20) Carefully read the corrected proof "Why Women Read Advertisements," and explain on back of proof sheet the meaning of proof-marks.

(21) Carefully read the accompanying proof, "Harmony and Moderation in Advertising Type," marking errors in accordance with the instructions and examples given in Arts. 41, 42, 43, and 44. Make all corrections in black ink

(22) What do the following terms mean when applied to a type: (a) stem? (b) ceriph? (c) hair-line? (d) face? (e) nick?

(23) (a) What do you understand by revising a proof?  
(b) What is an author's proof?

(24) What is the object of punctuation?

(25) What has "office style" to do with capitalization and orthography?

## Harmony and Moderation in advertising Type.

The typographical appearance of a newspaper has a great deal to do with its success, both as a newspaper and as an advertising medium. It lies within the power of any newspaper to be attractive and, in good taste, typographically. Type is an art in which is concentrated the best that the art of all previous generations has learned of form and effect. The type foundries are casting today faces of type that fulfill every requirement of artistic typography, and it lies with the newspaper to select complete and harmonious faces that will give the most attractive appearance to the paper; when used day after day, entirely varying combinations resulting from the differing tastes of advertisers.

The Star has made a number of purchases from year to year of new faces of type, so far as they are attractive, effective, and within the limits of its policy. The Star's policy in reference to type is to select only that which enters into the harmony of the paper. The typographical harmony of a newspaper is like harmony in music or architecture. It is a fundamental, attractive force, without which all the rest is ineffective. The note to which the harmony of the star is attuned is "moderation." It is only by the use of type of moderate size that all the pages of a newspaper can be made attractive to the reader. Type that is grotesquely large or illegibly small has the worst sort of effect on the general appearance of the newspaper.

When a newspaper's type is of moderate size and harmonious, the eye easily grasps the facts and figures set forth in the type and reading its advertising pages becomes a pleasure, and not a task. Newspapers that neglect harmony and moderation in the use of type are constantly driving the reader away from the advertising columns.

It is the constant purpose of The Star to attract the reader to all of its advertising columns.

It is the first purpose of type to be read. Therefore, in selecting its type The Star has sought always for type that is not only attractive and effective, but also legible. Type may be illegible from any one of a number of reasons—because it is too small, or because the letters are not cut in conformity with the rules of legibility, or because it is too large.

That type may not be easily read from being too large seems like a paradox, but it is not. The process of reading is largely photographic; the eye takes in at a glance that which lies within its focus, and of course the nearer the object the narrower the focus. The eye will take in a ten-foot type a block away or two blocks away. The eye takes in easily a type a foot long when it is across the street on a signboard or three feet long when it is a block away in an electric light but the eye does not easily read a type that is an inch long when the type is within a foot or a foot and a half of the point of vision, for the simple reason that the eye cannot physically focus itself to take in words composed of type of that size.



## ⑤ Why Women Read Advertisements

*a.c.* That women read advertising is everywhere acknowledged. The question why they do so brings us into interesting discussion of certain elements in modern life.

*tr*  
[insert rule]

The first reason that makes a woman read business announcements is, that they are so attractive to her eye. Illustrated with skill and art, they induce her to inquire into the nature of their contents, and, once a reader, their interesting discussion of why various articles are essential to comfort, health, or happiness, makes her a reader forever. The advertisement writer of to-day has secured, through practice, a skill in making business

*l/h.c.*

subjects attractive that is truly wonderful, it competes with literature in its power to attract and hold the attention. At the same time the cost of advertising space all made brevity so necessary a feature of has advertisements that every unessential word for matter must be eliminated.

*rom.*

① ② ③

*i/*

③

*tr*

*L*

Then, too, things are talked about in such a pleasing conversational style. The announcements of manmaker or saks, for instance, often remind the writer of certain features of the writings of Dr Holmes, the delightful "autocrat of the breakfast table." They actually "talk." In a word, woman reads advertisements first of all because they are so interesting to read.

*caps*

*women read /?*

The woman, having become a reader of advertisements, soon recognizes the benefit of the practice. It puts her in relation with the best at the lowest prices. This latter feature is one that almost every keeper of a household cannot afford to overlook. Confined, as she is, to limited incomes, and desirous, as every good woman is, to make every part of the home attractive, she is intelligent enough to immediately recognize that by doing her shopping with least expenditure she is enabled to purchase a host of articles that otherwise would be beyond the money at her disposal.

*stat*

*l/*

*l/*

disposal, Mahin's Magazine.

*ital.*



# TABULATING

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## EXAMINATION QUESTIONS

- (1) Describe the two general classes of tabular work.
- (2) What is meant by casting off a table?
- (3) Explain how you would begin to put in type a piece of rule-and-figure work.
- (4) (a) What is meant by box heads? (b) How would you determine their size in setting a table?
- (5) What would determine the use of cross-heads, and when are run-up heads to be preferred?
- (6) How do you determine the width of columns?
- (7) How can the legibility of a table be increased?
- (8) What precautions are to be observed in the spacing and justification of a table?
- (9) In what way will a knowledge of the point system aid in composing tabular work?
- (10) What is the thickness, in points, of a four-to-nonpareil rule?
- (11) What advantage is there in using rules in lengths that increase by one-fourth nonpareil?
- (12) Arrange the following in a table of three figure-columns:

The total illiterate population of the United States, 10 years of age or over, in 1900, was 6,246,857, of which number

4,882,497 were native born and 1,364,360 foreign born; native white, 1,916,434; foreign white, 1,293,171; colored (including Chinese, Japanese, and Indians), 3,037,252; of negro descent, 2,853,720.

(13) Make table of two figure-columns:

The conjugal condition of the aggregate population of the United States in 1900 was as follows: Total number of single persons—males, 23,666,836; females, 20,520,319. Married—males, 14,003,798; females, 13,845,963. Widowed—males, 1,182,293; females, 2,721,564. Divorced—males, 84,903; females, 114,965. Condition unknown—males, 121,412; females, 41,334.

(14) Make table of three figure-columns:

Total number of persons in the United States engaged in the printing, bookbinding, and allied occupations, in 1900. Number of journalists, 30,098, of whom 27,905 were male, and 2,193 female; literary and scientific persons, 18,907 (male, 12,918; female, 5,989); printers and pressmen, 103,855 (male, 98,050; female, 5,805); compositors, 36,849 (male, 27,232; female, 9,617); electrotypers and stereotypers, 3,172 (male, 3,145; female, 27); printers' apprentices, 3,501 (male, 3,414; female, 87); engravers, 11,156 (male, 10,703; female, 453); bookbinders, 30,286 (male, 14,651; female, 15,635).

(15) Make table with eight figure-columns and double box heads:

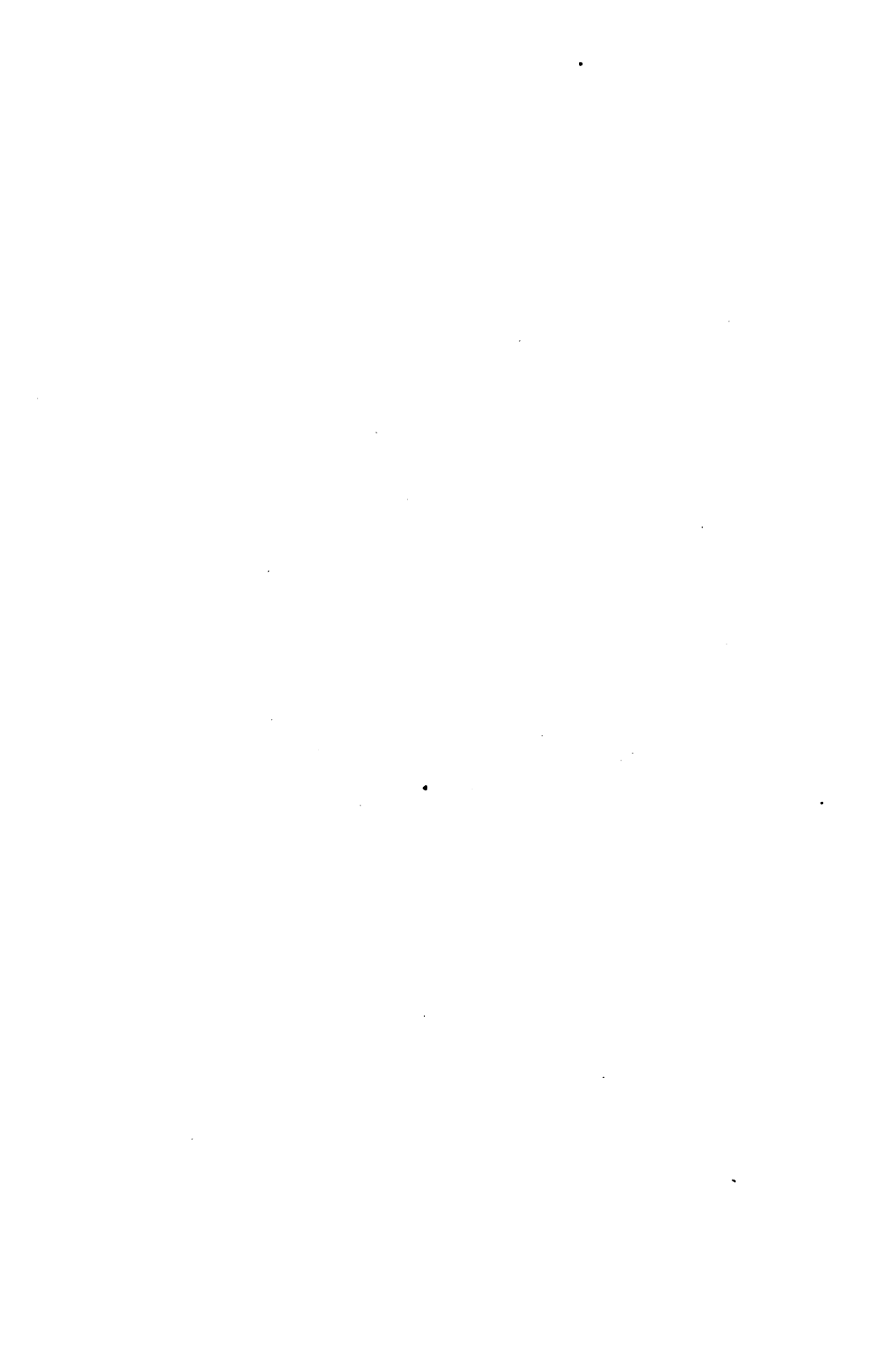
The total number of families and occupied dwellings in the United States in 1900 was as follows: Dwellings, 14,474,777; families, 16,239,797 (of whom 16,006,437 were private, and 233,360 were not private). Those classed as families not private were: hotel, 55,675; boarding, 68,482; school, 2,696; institution, 8,495; other, 98,012.

(16) Arrange and copy the matter in the paragraph below in a five-column table with appropriate general head and box heads. The table should be forty-six ems nonpareil wide, the rules four to nonpareil, with en periods and commas. Each figure-column must bear off from the rules

an en quad on the right and an em quad on the left. Give the cast of each column in the table.

The returns for 1902 to the Department of Agriculture show the production of tobacco in the states as follows:

New Hampshire. Acres cultivated, 131; yield per acre, 1,650 pounds; total production, 216,150 pounds; price per pound, 16 cents. Vermont. Acres cultivated, 191; yield per acre, 1,800 pounds; total production, 343,800 pounds; price per pound, 14 cents. Massachusetts. Acres cultivated, 4,755; yield per acre, 1,560 pounds; total production, 7,417,800 pounds; price per pound, 15 cents. Maryland. Acres cultivated, 34,081; yield per acre, 625 pounds; total production, 21,300,625; price per pound, 6 cents. Kentucky. Acres cultivated, 322,194; yield per acre, 800 pounds; total production, 257,755,200 pounds; price per pound, 6 cents. Florida. Acres cultivated, 3,079; yield per acre, 520 pounds; total production, 1,601,080 pounds; price per pound, 30 cents. Mississippi. Acres cultivated, 175; yield per acre, 500 pounds; total production, 87,500 pounds; price per pound, 18 cents. Texas. Acres cultivated, 269; yield per acre, 650 pounds; total production, 174,850 pounds; price per pound, 22 cents.



# TITLE-PAGE COMPOSITION

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## EXAMINATION QUESTIONS

Copy and arrange the following texts in the form of title pages in accordance with the instructions given in Art. 31.

(1) u. s. department of agriculture. experiment station report no. 8. a report on the culture of hemp and jute in the united states, with statements concerning the practice employed in foreign countries the preparation of the fiber for market and remarks on the machine question. by charles richards dodge special agent. washington: government printing office. 1895.

(2) the fiftieth anniversary of the founding of the century and the adoption of its constitution january 13 1897. new york: the century association. 1897.

(3) u. s. department of agriculture. bureau of chemistry bulletin no. 80. adulterated drugs and chemicals. I. inferior drugs and insidious methods of deception. II. rose geranium oil and its substitutes. III. phenacetin: method of analysis and commercial status. by lyman f. kebler chief of drug laboratory. washington: government printing office. 1904.

(4) how to get on in the world as displayed in the life and writings of william cobbett. a new and enlarged edition by robert waters principal of the west hoboken (n. j.) public school formerly teacher of language and literature in the hoboken academy. new york: r. worthington 770 broadway. 1885.

(5) u. s. department of agriculture. bureau of animal industry. significance of recent american cases of hook-worm disease in man. by ch. wardell stiles ph. d. washington: government printing office. 1903.

(6) u. s. department of agriculture. bureau of statistics. miscellaneous series report no. 6. rice: its cultivation production and distribution in the united states and foreign countries. by amory austin b. s., with a chapter on the rice soils of south carolina. by milton whitney, m. s. washington: government printing office. 1893.

(7) a history of greece from the earliest times to the roman conquest with supplementary chapters on the history of literature and art. by william smith ll. d, editor of the dictionaries of greek and roman antiquities biographies and mythology and geography revised, with an appendix by george w. greene a. m. illustrated by one hundred engravings on wood. new york: harper and brothers publishers franklin square.

(8) Apportion the matter of the title given in Art. 28 so that the lines will conform to the diagram shown in Fig. 25.



# INDEX

NOTE.—All items in this index refer first to the section and then to the page of the section. Thus, "Adjective and adverb, §14, p29," means that adjective and adverb will be found on page 29 of section 14.

## A

Abbreviations, List of, §21, p46.  
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