

L. MADARASZ

Louis Madarasz was born in San Antonio, Texas, January 20, 1859, on the outskirts of the city where, in the freedom of outdoor life, he developed a fine physique and a strong constitution. He rode horseback, hunted, fished, swam in the river, and led a life that develops elasticity as well as strength of muscle. Whether this early training had any influence in the freedom and grace of his pen manipulations in after years, can only be conjectured, but the fact remains, nevertheless, that Madarasz possessed the chief requisites for attaining unparalleled skill in penmanship—fine strong nerves, a delicate touch, and a peerless conception of form.

ANCESTRY

Madarasz was an American by accident of birth. On both sides of the house his family were Hungarians, and had it not been for the strenuous exertions of Louis Kossuth, the Revolutionary patriot, America would never have known him. The Hungarian Revolution of 1848, while of short duration, produced far-reaching results. One of these being the banishment of Kossuth, the leader of the Revolution, and many of his followers, among whom were the paternal and maternal grandfathers of Madarasz. His paternal grandfather, Ladislaus Madarasz, was Minister of War under Kossuth. He came to this country in 1848 and spent the remainder of his life here, passing away in 1907 at the age of 98 years. His maternal grandfather, Ladislaus Ujhazy, was Governor of Kamoron and the Count of Samoa. Hence both sides of the family belonged to the nobility. Madarasz's father, William, was born in Hungary in 1836. His title was the Baron of Udz. His mother was Ilona Ujhazy. She was one of a family of three daughters and nine sons. Her father lived in San Antonio, Texas. One of the conditions of her father's banishment from his native land was that none of his children could return during his life time. Feeling the unjustness of this condition, and desiring very much that his children might return, he took his own life. The family all returned with the exception of Madarasz's mother.

Three children were born to William Madarasz and Ilona Ujhazy, father and mother of Madarasz. The eldest son, William, was engaged in the banking business in Central America; he died in 1904. The second son, Bela, died in infancy. Louis was the youngest.

Madarasz's father died in 1873, while on a visit to Hungary. His mother died in 1898 in San Antonio.

The friendship of Kossuth for the grandparents of Madarasz was very strong. His grandfather on his mother's side received many favors at the hands of leading citizens. Two presidents of the United States, Zachary Taylor and Millard Fillmore, entertained them as the nation's guests. An active correspondence was maintained with such men as John Brown, the celebrated abolitionist; Win. H. Seward, Secretary of State

Hamilton Fish, Governor of New York; Richard Cobden, the great economist, and many others.

One of the most pleasant events in the later years of Madarasz's life occurred in 1907 when he paid a visit to the home of his ancestors in Hungary, and visited the estates that had been held by the family for more than eleven hundred years.

From these brief details of his illustrious ancestry, one can readily discern the source of Madarasz's patriotism. Love of home and country was an instinct with him, and America never had a truer or more loyal citizen.

EARLY EDUCATION

His early education was received at his birthplace in St. Mary's College. After his school days he worked for a time in a real estate office, and when fifteen or sixteen years old a copy of Gaskell's Compendium of Penmanship fell into his hands. This was sufficient to awaken within him an enthusiasm on the subject which lasted through his life. Nothing previous to this had crossed his path to incite a desire to become an

expert in penmanship. He worked hard and persistently, and soon discovered that he possessed the elements for reaching a high grade of skill. This little compendium of writing, with its bold, dashy, attractive copy Slips tied up with a pink ribbon in a beautifully engraved envelope, no doubt, caused the turning point in his life, for he soon after bade adieu to Texas, leaving on the first train that went out from San Antonio, and after a roundabout journey, reached Rochester, N. Y., where he enrolled as a pupil in the Rochester Business University and settled down to a course of business training. While pursuing his studies at this school he did not relax in his enthusiasm for his favorite hobby-penmanship. He continued to practice and practice until his skill in wielding the pen became something marvelous, and soon he was being heard of as "the wonderful boy penman" (still in his teens). After spending some months at the Rochester Business University he attended another school for a short time in Brockport. Being able to write his attractive style with wonderful grace and rapidity, young Madarasz began to investigate as to how he could turn his skill into dollars. Written cards at that time were a novelty. To write a name on a dozen cards in as many different ways was something that made people look and wonder, and nothing was more unique than the "Madarasz Style" on a card. When he located in the Arcade at Rochester, and the throngs of people gazed with admiration at this youth, writing names in various combinations of capitals and with a rapidity that was amazing, he found it a profitable occupation. Then it was he began to exercise his ingenuity in advertising his penmanship. He got out odd and attractive circulars which were circulated freely and sent by mail to everybody whom he thought might be interested in his favorite art. Black cards and white ink were to nearly everybody a great novelty. and when the skillful hand of Madarasz with its wonderful dexterity and freedom penned a name on a black card in white ink, sparkling with beautiful shades, delicate and graceful hair lines, it was certainly making penmanship an exceedingly attractive feature. These, and other novelties in pen work, the boy penman advertised in his peculiar way, which soon began to bring him in considerable money by mail. His mail orders increased with more advertising, and he was soon known to the fraternity throughout the country as a young wizard with the pen.

Although the skilled hand of this Knight of the Quill was bringing him in easy dollars at this time in Rochester with good prospects of an increase, his thirst for other scenes would not allow him to remain even -where prosperity was smiling upon him. He accordingly left what would have seemed to many of his age a lucrative business, wandered through the State of New York until finally the author of the little compendium that had started him out in the world, G. A. Gaskell, induced him to come to his headquarters at Manchester, NH. Gaskell's genius in advertising appealed to young Madarasz, and the result was he next found him-elf at work for the very man whose publications had launched him on his penmanship career. The autograph of Madarasz had been printed in nearly every leading magazine in the country just to show young people what Gaskell's Compendium had done for a boy in Texas.

Here in Manchester, Madarasz absorbed from Gaskell many ideas about advertising, and he lent himself more in particular to devising schemes for calling public attention to his work. His new methods of advertising brought him hundreds of orders by mail for his skillful penwork, and so rapid and expert he was in handling them that he was again reaping a good harvest. He continued with Gaskell until the latter moved to Jersey City, N. J., where Madarasz still remained in his employ, at the same time keeping up his card work which he proceeded to advertise in a somewhat larger scale.

After staying in Jersey City a year or two, the strenuous spirit of young Madarasz asserted itself and he migrated to Sterling, Ill., where he accepted a situation as a special teacher of writing in Aument's Business College, remaining about a year. The quiet town of Sterling could not hold him long. The din and glare of a large city had more attraction for him, and in another year he was back again to Jersey City, but before many months had passed he was heard from in Poughkeepsie, N. Y., where he was engaged by the Eastman Business College, the manager of which saw a good drawing card in elegantly-written letters by Madarasz which that institution sent out to attract students. No doubt these letters so artistically penned in the "Madarasz style" drew many a student to that famous institution of business education. After about a year at the Eastman school, Madarasz boarded a train and made quite an extensive tour through the southwest, visiting his native place in Texas, and finally drifting back again to New York City, where his skillful pen kept him busy until he was seized with a desire for stage life.

This versatile young man had always found a charm in the footlights. He was an enthusiastic theatre goer and rarely missed seeing any prom merit star in the profession. He was well posted in theatrical doings, and

an excellent judge of acting. He studied for a while under the instruction of a New York actor with the intention of abandoning the work in which he had been so successful. He directed his attention to the dramas of Shakespeare, and appeared in public in one of them. He did not continue this long, however, and once more began sending better penwork than ever to all parts of the country.

On March 26, 1889, Madarasz was married to Miss Clara Kalish, a New York City girl, with whom he had been acquainted for some years. In spite of the delight he took in travel, he was very domestic in his tastes, and his home life was one of the most beautiful features of this many-sided man. Like so many famous men, he left no children to continue his name.

Some years later Madarasz went to Cedar Rapids, IA., and engaged with the Cedar Rapids Business College as a special writing teacher. Here he remained two or three years, and then purchased an interest in the Lincoln, Neb., Business College. Subsequently selling his interest in this school, he lived for a short time at Little Rock, Ark., where he lost all his material belongings in the school which burned, finally returning to New York City.

MADARASZ AS A CHESS PLAYER

Games of chance and skill always appealed to Madarasz. Whether at cards, or at the billiard table, he possessed a talent which made him a most formidable adversary. It was his custom when away on vacation to issue a challenge to the public to cross swords with him in checkers, chess, or whatever game happened to be in vogue at the place. His summers for several years were spent at Ogunquit, Maine. The citizens of this little resort had frequent opportunity of seeing his challenges posted on the post office door. His favorite game, however was chess. His mother was his teacher, and at an early age he had won some fame as an adept at the pawn and queen game.

LIBERAL AND MANY-SIDED

An adequate account of the career of this genius cannot all be told in a brief sketch. He was a man of the world and saw much of it. Many in the same line of work have lived their entire days in the same place - with hardly a look beyond their narrow horizon, perhaps accumulating a few more dollars, but missing that which broadens one who learn,; what the world is by actual contact with it.

Madarasz was a broad-minded and a well-informed man, who by reading and traveling had gathered a liberal fund of information. He was peculiar in his tastes and habits, loyal to the few friends he cultivated, and in the opinion of those who knew him best, free from petty jealousy and malice. Although he sounded his trumpet loud in advertising, he was modest personally, and no one was more ready to acknowledge merit and give credit to others where it was due.

Possessed of a fine physique and a naturally strong constitution, Madarasz would have been singled out for a long-lived person, but a severe illness of pneumonia broke down his robust health while he was in Nevada a few years before his death. Diabetes followed and during the last two or three years of his life he was in delicate health. But in spite of all his illness, his wonderfully steady nerve and delicate touch never left him, and to his very last days the hand that had done such skillful work was as firm as ever.

He passed away quietly on December 23, 1910, having on the day he was stricken written a Christmas greeting in that beautiful clean-cut style of penmanship which has been copied by so many thousand aspirants during the past thirty Years. At his request his body was cremated. His ashes rest in the beautiful Columbarium at Fresh Pond, Long Island. His epitaph reads:

" In memory of a brave and gentle man whose love of Truth and Justice made him an Inspiration to all who knew him. He put his house in order; his work was done." W. E. D.

HOW MADARASZ WROTE.

While this work was being prepared a gentleman wrote for information regarding the word offhand " as applied to the penmanship executed by Madarasz. He also asked what movement or movements Madarasz used in making the capitals and small letters. He desired to know whether he used the muscular movement exclusively. We replied as follows:

" Yes, Madarasz has been referred to as an offhand writer. In fact, in his advertising he frequently used the word 'offhand' in referring to his penmanship. The word was used to convey the idea that the work was readily produced. In other words, he seemed ready at all times to produce his best work, and did not have to go into training for some time in order to reach his high standard of excellence. The word was used in a similar sense to that used in reference to an offhand speech.

There are some who can produce very fine work if they have plenty of time to prepare for executing it. His work was known as offhand work for the reason that it was done on the spur of the moment, so to speak, quickly and readily. Work that is slowly and laboriously executed is not referred to as offhand work. We think Madarasz himself is the one who popularized the word referred to in connection with his work, and we also think it is very appropriate.

While he could use the whole arm movement very skillfully, he usually executed the capitals with the arm resting on the table, which is known as arm or muscular movement. His small letters were executed with what is usually known as combined movement, which includes a slight expansion and contraction of the fingers in connection with the arm or muscular movement. We have never known him to claim that he executed all of his work with what is known as pure arm or muscular movement."

Mr. W. C. Brownfield, of Bowling Green, Ky., was one of the last pupils to take Instructions under Madarasz, and, on request, contributed the following on this subject:

In making reply to your inquiry concerning the movement Madarasz used, I will say at the outset that it is rather difficult to say just how much muscular or how much finger movement he did use; however, I will state as nearly as I can from observation of his hand, from what he told me, and from conclusions I have drawn since having studied his work.

"I saw him execute many ornate capitals, some quite large, with the arm touching desk at all times. Speed and muscular movement coupled with a conscious tenseness in his grip and full confidence in his pen seemed to make it possible for him to turn out letters which were marvels of beauty and form.

"I said to him, 'You have a very hard name to write,' but almost before I had finished speaking it was all on the paper. Thinking, perhaps, he had just thrown it off without any particular care, I arose to see, and to my surprise it was about as good as he usually wrote it.

"My first impression was that he was using almost all finger movement, his method being so much different from any I had ever seen used; but after watching him for several days, I discovered there was much more muscular in it than I had supposed. The hand did not seem to stop gliding anywhere except when a shaded down-stroke was used. On cards he often wrote all the small letters of a name without lifting his pen. A small running hand style seemed to be his favorite and this he could execute with almost pure muscular movement.

"He never allowed himself to turn out careless work, no matter what the recompense was going to be. He had a method for every stroke and always made it a point to know what and how he was going to execute any combination and how any piece of work should be done. In other words, he always used his head before he did the pen. He was truly a genius, and I don't believe anyone could duplicate his style successfully without having seen him write it. Madarasz did not say much about movement, but he would tell me when I was not using enough. He referred to 'Professional Movement' when asked how he did his fine work."

Mr. C. E. Doner, of Beverly, Mass., was closely associated with Madarasz in New York City some years ago, and has contributed the following:

"It was in New York City that I become a personal friend of the great penman. It was there that we worked side by side in an office. As I am writing this little sketch, I picture ourselves clearly, Mr. Madarasz in one small room and I in an adjoining one—he a past master of the art and I a mere student. As I sat at my desk I could see him writing at his desk, and I assure the reader of this article that I took every opportunity to study his position, movement, and in fact every act that he performed with the pen. Occasionally I would go to his desk, lean over close to his paper and watch him execute. Mr. Madarasz was not a rapid writer, but his every movement was sure and firm and strong and graceful. He had a wonderful command of the pen. It seemed that whenever his pen would touch the paper that it was so guided as to make a graceful form. By observing him closely I noticed that his arm would be raised slightly from the table in executing large free capitals and gently lowered to the table when writing the small letters. He used more or less finger action in writing small letters, but his movement was so fine and accurate that the form would be almost perfect. As I remembered him, he would, as a rule, remove his coat and have nothing on his arm but the shirt sleeve. These are a few personal glimpses of Mr. Madarasz as I observed him at work.

Now just a few more words about the skillful penman as I saw him at play. He was a man of few words and it took some time to become acquainted with him, yet once a friend a true friend. Underneath this reserved nature there was always a streak of fun and good humor. He always enjoyed a good meal and frequently we dined together. One of his favorite dishes was green turtle soup. During our friendship in New York we were members together of a small pen club and about once a week we would all gather at some French or Italian restaurant to partake of a table d'hôte dinner. On these occasions we would frequently talk shop and often times would discuss current events. It was during occasions like these that I had an opportunity to know him as a man.

"During my friendship with Mr. Madarasz I found him a true gentleman in, every sense of the word. After leaving New York I continued to keep in touch with him, and I have in my scrapbook a few personal letters and a fine collection of his exquisite penmanship. As time goes on we shall miss him and more, but his beautiful style of penmanship will continue to be an inspiration to the coming penmen.

Mr. T. Courtney, a student and friend of Madarasz, contributed the following:

Madarasz seemed always to be able to execute high-grade ornamental writing at a moment's notice, without any preliminary 'tuning up.' He used the muscular or forearm movement on large flourished capitals without ever raising his arm off the desk. Usually he wrote on his bare forearm when doing his best ornamental writing. He laid great stress on the starting and ending ovals, insisting on these being horizontal, and about equal when they occur in the same capital so that the letter would balance. For all his best work he used Korean stick ink which he ground as needed. This ink is capable of producing the finest hairline of any ink that I have ever used.

"During the holidays of 1902 I was asked to prepare a paper on Ornamental Writing to be read before the National Penmanship Association, and in preparing it I wrote to several leading penmen asking several questions in regard to accurate writing. The following from Madarasz gives very clearly his opinions on that subject, and I am quoting it in full:

New York Nov. 21, 1902.
My DEAR COURTNEY:

1. Accurate writing is writing so closely near to an accepted standard that the well-trained eye cannot detect the difference.
2. The muscular movement for capitals, crossings on t's, overthrow, underthrow and ending strokes requiring firm free curves. For small letters, minimum, the finger movement for upward throw on i's and d's, the muscular; for downward shades on these two, the finger; for loops, a fast finger movement.

Accurate writing is acquired only by the absolute knowledge of perfect form and so much practice that the hand will trace, unconsciously and easily, the ideal of letters in the executer's mind.

Flickinger in his prime used whole arm movement for capitals, and so did AD Taylor. Touch is a matter of temperament, and relies greatly upon the pulsations in the writer's hand and the quality of materials used.

My wife and I are in good health and happy-nothing more is desired. Yours truly,

L. Madarasz

After expressing our views, as given at the beginning of this article, and after the contributions from Messrs. Brownfield, Doner and Courtney had been received, fortunately we came into possession of a letter written by Madarasz in Knoxville, Tenn., on May 15, 1909, in which he clearly explains the movements he used in executing ornamental penmanship, as follows:

I use a purely forearm or muscular movement in the execution of all capitals, and a combined movement on all small letters, thus: to the height of a small u, a muscular movement, and from the upper portion of an), letter higher than a small u, I check the movement and shoot my finger up reaching above the height of small u and down again. Where an f occurs I use the muscular movement for the lower half. On small y, g, j p and q, I use a muscular movement. I omit using the bottom loops on y, g. z and j because the strain of crossing exactly on the base line is too great."

WHAT THE TEACHER OF PENMANSHIP TODAY NEEDS

By L. MADARASZ

This is a broad subject-for whatever are the needs of a teacher of penmanship are also the needs of teachers of all other themes. No one can do justice to himself as a teacher, or to his pupils, who does not bring to the work, knowledge, sincerity, enduring patience, coupled with fact, good manners, cleanliness and health. Go as far as your knowledge extends, stop there, even if you are forced to tell your pupil, "I can carry you no further." Be honest in your work, put forth your strongest efforts-rise to concert pitch become en rapport. Persevere, persevere with all your will behind; if your pupil lacks understanding of one method of explanation, be expedient, try another, there are more ways than one to prove that twice two are four. Cultivate an even disposition; don't allow your temper to rise; you will find it difficult at times to do so, but take plenty of time in answering-you'll be paid for the investment. If your pupil is a confirmed candidate for a reform school, in justice to your other charges, get rid of him in short order. Absorb this: Kind, cheery, and encouraging words find in the young mind fertile soil and soon become bulwarks untakeable. Be clean, out of respect to yourself and your fellows; don't carry around with you any real estate except on the soles of your shoes. Cleanliness is, what I consider, the first mark of a gentleman-besides, it is a strong insurance for health, the cost is wafer, and soap if you can get it. The smell of a clean person is pleasing to the eye, more so to the olfactory nerves; neglect cleanliness and you'll be shunned. Unfortunately, through environment, improper living, or hereditary laws, all of us are not endowed with health-yet the science of becoming healthy is such an open book that it seems almost a crime to continue unhealthy-your physician, if of the right sort, can help you in the rebuilding. Teaching as a means to make money is a failure-, always has been, and, possibly always will be. Still, the consciousness of the work, when well done, is such a big reward that once undertaken, it is well nigh impossible to give if up.

The above article was contributed to THE EDUCATOR in 1901 upon special request of the publishers, and therefore expressed his views at that time. However, they are of as much value to the teacher of penmanship today as they were then, and should therefore be studied and assimilated.

MADARASZ AS A TEACHER

Many opinions have been expressed regarding Madarasz as a teacher. Most seem to agree, however, that when he attempted to explain his methods by words before a class, he was not the greatest success. His

forte lay in individual instruction. When seated beside a pupil, few there are, if any, who have excelled him in imparting skill with the pen. Measured by the results he secured from his pupils, he was one of the greatest teachers of penmanship that has ever lived.

As one of his pupils expressed it, "just to watch him work was worth a trip across the continent, and was good instruction."

His greatest work was accomplished through his penmanship. Thousands have been moved to improve their writing by merely seeing specimens of his work. His influence on those who admire fine penmanship was equal to that exerted by great musicians whose skill commands both inspiration and admiration.

THE INK MADARASZ USED

The greater part of his life Madarasz used Arnold's Black Ink. For some years before he died, however, he used mainly India Ink, or Korean Ink, as he termed it. His instructions for using Arnold's Ink, written in New York. July 11, 1900 are as follows: "In mixing my ink I use Arnold's Black Ink and Arnold's Writing Fluid in proportions of about 4/7 Ink and 3/7 Fluid. A broad bottomed glass ink well is used with metallic lid that drops down. The mouth of the well is large enough to admit an Oblique holder. The well holds one-half pint of ink or more. After first stirring I never stir or shake it, and as I use it, say after using one-fourth of it I pour in enough Fluid to fill the bottle and keep on repeating this for about nine months, when I carefully drain out the remaining ink, wash the well, pour back ink and continue the process for six months more. Then I throw away all the ink and begin anew. The old ink can be used for other purposes, of course. The ink well I use measures four inches on the bottom, and is two and one half inches in height."

His instructions for using Stick India Ink, written in Knoxville, Tenn., May 23, 1909, follows: "Provide yourself with a good ink well made from slate with glass top. See that it has a very smooth grinding surface. Put in at first about half the quantity of water that is desired so as not to spill it, and grind with a firm even pressure back and forth until air bubbles form. Then pour in enough water to thin to required density and stir well with butt of holder. Always use a clean pen and keep it clean by wiping on a cloth, which is best. Stir every fifteen or twenty minutes and keep well partially covered -always cover when not in use. If too thick, add more water. Wipe stick of ink carefully immediately when you cease grinding to prevent chipping."

APPRECIATION BY A FEW OF HIS MANY PROFESSIONAL AND PERSONAL FRIENDS.

By G. A. Rockwood.

His hand seemed to sweep the whole range of movement with unfaltering mastery and the confidence, or indifference, which accompanied his execution inspired the onlooker with awe and admiration. His personality was no less striking than his command of the pen, and his manner of dress which he considered in keeping with the advertising feature of his profession made him a conspicuous figure wherever he appeared.

By E. A. Cast.

Madarasz was not a dreamer, but a man who could see ahead in business. I think his only mistake was it, attempting to carry out everything himself. Naturally he should have been the leader with others to (to the work under orders. His excess of vitality and his unusual independence probably kept him from calling in others to work under him. He wanted to take all of the chances and have others risk nothing. He was just a big, generous boy whose ability was so great that he could achieve wonders without apparent effort. The whole thing amounts to this: Madarasz was large.

By F. B. Davis.

I have more than two hundred of his letters and I must have lost or destroyed many more. How he ever found the time and optimism necessary to write such bright, breezy letters I never could understand. He always looked on the bright side not by a special effort but because it was the only side he saw. His letters, after he had lost a small fortune by the Nebraska drought and the Little Rock fire, or the collapse of the Nevada mining stocks, had the same breezy snap to them that they had when he was hoping to make a fortune. He belonged to an indomitable race that only death can defeat.

His domestic life was ideal and his next greatest pleasure was to see and hear of his students not only becoming fine penmen and good teachers but becoming fine liberal-minded gentlemen.

By H. W. Flickinger.

I have met him a number of times and always found him the same genial, generous, big-hearted fellow. In his later years he exhibited a mental power with which he had not previously been credited. His contributions of a literary character showed an endowment which was far above the average.

And what shall I say of his marvelous skill as a penman that has not already been said a thousand times? He was the great Madarasz, originator of a style unique and distinctly his own. A style which has been the model for most of our best penmen. Who has not tried and tried again and again to catch the grace and beauty of his wonderful curves and shades? With such a magnificent physique it seems as if he should have remained yet many years. We shall all miss him.

By C. T. Cragin.

Madarasz married a charming New York City girl and their wedded life was ideal. The last letter I had from him said

"Very much battered but still in the ring. I have been nigh the border several times since the spring of '07. I owe everything to the watchful care of the little woman, my oasis in life."

He was devoted to her: she stuck to him through all kinds of weather, and there is a void in her loyal heart that will never be filled.

There was much of boyishness in his nature. He was not one to sit down and whine over a tumble, but always got up again and went bravely on and now, "after life's fitful fever," I am sure he sleeps well.

By Lyman P. Spencer.

Surely the Muse of Calligraphy will drop a tear that he has passed so soon away, and the bright record of his achievements is closed.

Let us wreath with the flowers of appreciation and regard the exquisite work and the memory of Madarasz.

By A. S. Weaver.

Personally I learned to love the man while he was with us. He was a man of intelligence, a big man, a man who could not stoop to do little things. With him a thing was right or wrong, there was no half way. He was loyal to his friends. He was a strong man, a man of steel, a man who had traveled much, read much, and who thought for himself, who had the strongest possible views on all subjects.

By L. Faretra.

Madarasz, the man of wondrous skill, the very fountain of inspiration, is with us no longer; Yet we know that his memory still lives, and that name, L. Madarasz, shall always be the synonym for the most

marvelous Offhand penmanship ever executed by human hand and the everlasting monument to a great achievement.

By T. Courtney.

Madarasz was a man of commanding personality; a big man mentally and physically; a man who inspired respect and confidence, a reserved man who made few intimate friends but retained those whom he made. He was certainly one of nature's noblemen.

There is a charm of grace and beauty about his writing that in my opinion has never been equaled by any other penman. The magic hand of Madarasz is stilled forever, but his charming personality will live in the memory of his thousands of students and friends for many years to come; and the good he has done in the Penmanship world will persist, let us hope, for generations.