

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 it 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."