

GEMS
OF
PENMANSHIP
BY

Williams & Gackard



WILLIAMS & PACKARD'S
ORIGINAL
GEMS OF PERMANENTSHIP
RESPECTFULLY DEDICATED
TO
BRYANT STRATTON & CO'S
INTERNATIONAL
Chain of Business Colleges.
BY JOHN D. WILLIAMS & S. S. PACKARD.

D. APPLETON & CO, PUBLISHERS, NEW YORK.

Engraved and Printed by the MAJOR & KNAPP, Eng. Manuf'g & Lith. Co. 440 Broadway, New York.

Entered according to Act of Congress in the year 1866 by Williams & Packard, in the Clerk's Office of the District Court of the Southern District of New York.

P R E F A C E .

IN preparing for publication a new work on Penmanship, the authors have been impelled by a desire to meet a demand hitherto unmet. And if any doubt had existed as to the activeness of this demand, it would have been many times removed by the gratifying interest which has been manifested by teachers and aspirants in all parts of the country since the public announcement of the forthcoming of the "Gems."

In our earnest endeavor to meet the reasonable expectations thus excited, we have covered a wider field than has before been attempted within the measure of one volume; and if we have not treated each part of the subject with a fulness due to its individual importance, we honestly feel that nothing has been omitted necessary to a fair presentment of the best claims of the whole subject.

Writing, as an art, and more especially as a department of education, is rapidly attaining an important position in this country. The advantages possessed by those who *write*

well in securing good positions and rapid advancement are so palpable that very few of our young men undervalue this acquirement.

Much has been done by authors, and much more through the efforts of faithful teachers, to render this valuable accomplishment easy and sure of acquisition. Good and true men have devoted themselves exclusively to the profession of teaching the art, and qualifying others to do so; and the appreciation of the public has been so prompt and remunerative that the profession has grown in extent and importance beyond all reasonable anticipation. One chief good which has grown out of the healthful competition thus engendered is the progress which has been made in the methods of instruction. The old system of teaching by submitting models for imitation has given place to scientific analyses of form, and the enforcement of the natural laws of movement, as the basis of execution, so that the student, though relying

mainly for his proficiency on *practice*, is given ample employment for his mind in the mastery of the scientific principles which underlie his efforts.

The modern writing-master, if he is worthy of the name, brings to his task a mind well stored, not only with the imagery of beautiful forms, but with lessons of encouragement for the faltering, and incitements to renewed diligence for the ardent and hopeful. Standing before his blackboard with crayon in hand, with a few apt and well-timed remarks, he fastens the attention of his class upon the subject specially under consideration, and with the rare facility which practice has given him, places before their eyes the graceful lines and curves of the copy. Each letter, as it seems to drop from his crayon, stands out upon the board a perfect embodiment of grace and beauty, awakening a sense of refined enjoyment and a spirit of emulation promotive of the most satisfactory achievements. And then, with the shrewd forecast which experience has given him, he points out in advance the pitfalls of error which await the student, and the path by which they may be avoided. Thus, having suitable employment for mind and muscle, the student's writing-hour passes rapidly away, leaving the little seeds of knowledge to spring up day by day into the final harvest of successful endeavor.

During the past ten years the art of engraving has been constantly and increasingly in requisition to supply the growing demand for correct models, and under the inspiration

P R E F A C E.

and suggestions of practical teachers, the graver has so faithfully followed in the wake of the pen that the former valid objections to engraved copies is daily losing its hold on popular prejudice. Formerly, to "write equal to copper plate" was deemed the very acme of human effort; now, to engrave equal to good writing is the laudable ambition of every engraver. Not that it is impossible or difficult to produce as fine, smooth, and graceful lines with the graver as with the pen, but that very few engravers are found who can reproduce the freedom and spirit characteristic of the rapidly-written line of a master penman.

Hitherto the efforts of authors on this subject have been confined almost exclusively to primary and graded copies, to be used in the class exercises of public and private schools, leaving the higher application of the art to teachers and adepts. While this, as a preliminary step, seems to be necessary, we believe that stopping at this point has been not only a mistake with authors, but a great injustice to the art itself.

The special claim which authors have made to favorable recognition has almost uniformly been the mathematical exactness of their copies, each letter having its positive space, slope, height, form, and shade; all being the result of established rules. While these regulations are admirable and essential in primary copies, and while it is, in a certain sense, true that writing after *exact* models secures system and regularity of style, the fact will not be lost sight of that *written*

copies are almost universally preferred, because they are *not exact*, and for that reason they are more readily within the ability to emulate.

In the practical portion of the facts in view. The first seventy-four pages, and devoted to the brief practical penmanship, partake of in slope, spacing, form, etc. In the following, containing business forms, principles is made with all the labor of pen execution. The engraver has of the writing as it came from the pen, without the "patching" and "tinkering" subject before going into the engraving. That what is lost in geometrical exactness is covered in the greater freedom and grace of the writing. In the two pages, Letter Superscriptions, etc., and Account Current, etc., we have the writing in its every-day garb, and just as it appears in the merchant's books, and in his bills and receipts, and in the capitals nor the extended and condensed forms, which have not been measured, and they would pass for "scale of proportions." The drawings have been guided by parallel lines, running from the base, and may vary from any

copies are almost universally preferred to engraved, because they are *not exact*, and for that reason possess more freedom, and come more readily within the scope of the learner's ability to emulate.

In the practical portion of the work we have kept these facts in view. The first seventy-two lines, comprising nine pages, and devoted to the brief unfolding of a system of practical penmanship, partake of this character of exactness in slope, spacing, form, etc. In the pages which immediately follow, containing business forms, the application of these principles is made with all the latitude admissible in rapid pen execution. The engraver has produced a *fac-simile* copy of the writing as it came from the pen, without the accustomed "patching" and "tinkering" to which copy lines are subject before going into the engraver's hands. We believe that what is lost in geometrical exactness is more than recovered in the greater freedom and business characteristics of the writing. In the two pages containing Face of Ledger, Letter Superscriptions, etc., and Invoice of Dry Goods, Account Current, etc., we have presented Business Writing in its every-day garb, and just as it appears upon the merchant's books, and in his bills and documents. Neither the capitals nor the extended and contracted small letters have been measured, and they would probably not conform to any "scale of proportions." The downward strokes have not been guided by parallel lines, running at an exact angle from the base, and may vary from any established rule in this re-

gard. The limited space admits of no labored flourishing, or "grace-lines;" and yet, with all its drawbacks, the majority of people will pronounce it "good writing," and its general appearance of smoothness, uniformity, and legibility will save it from severe criticism, even from professors of the art. In fact, these two pages are submitted at the suggestion of quite a respectable number of "live teachers," who have ventured to suggest that, in preparing a work for *use*, at least so much space should be given to the purely practical.

In addition to the regular graded copies and practical forms, a very large and *useful* variety of "movement exercises" is given on the margins of these pages, affording sufficient practice in whole-arm, muscular, and finger movements to secure all the attainable results in this direction. The use of the metronome in connection with these exercises will be found of incalculable benefit, and especially in large classes, where perfect uniformity of movement can be secured.

In short, although we are aware that the peculiar charm of the book will centre in the more finished artistic portions, embracing Off-hand Flourishing, Lettering, and Pen Drawing, we have no thought nor desire to use these attractive pages as a blind to any short-comings in this the most useful part of the work. Our aim has been to make each department complete within itself, and we prefer to place our labor thus upon its merits.

In the department of Off-hand Flourishing we shall be liable to less severe criticism than elsewhere, owing to the fact that there is before the public no other work of this character. And, whatever may be said, or *dreamt*, in reference to other portions of the book, the marked peculiarities of these intertwining and harmonious curves, cropping out in the form of birds, beasts, and plants, will at once establish their authorship. This portion of the book is full and exhaustive, and enables the author to put the seal of paternity on a number of little devices that, for a few years past, have been floating upon the wave of popular appreciation, without an acknowledged haven. We would not have it inferred, however, that, because we have furnished this beautiful cage for our birds and beasts, they are not as free to fly and roam as before. We only desire by this public acknowledgment to remove all doubts as to the authenticity and respectability of their lineage.

In the department of Lettering and Pen-Drawing we feel that we have answered all reasonable expectations. Although in this direction the paths are not so new and untrod, we do not hesitate to present our claims to honorable recognition.

If there is any published treatise on lettering that can be used with so much advantage by penmen, engravers, sign-painters, and whoever desires to excel in this branch of art,

we have not seen it. The plan of presenting the subject is original with us, as are many of the most attractive and useful features; and we do not fear that a careful examination of this portion of the book will work our condemnation.

In the department of Pen-Drawing proper, we have submitted but two models prepared expressly as such, viz., the "Bird's Nest," and the "Hand and Pen." But the student will find some of the most elaborate and satisfactory work of this kind in the filling-up and ornamentation of nearly all the fancy letters. Let him, for instance, reproduce the fine effects of the "Ribbon Alphabet," or the "Rustic." Had these letters been prepared expressly as studies in pen-drawing and fine shading, they could not more fully have answered the requirements.

But with all this confidence, so frankly expressed in a kindly reception by our friends and the public, we enter on our "trial trip" with many misgivings. Although we have earnestly striven toward perfection, we have not hoped to reach it. And we look for no brighter reward than the acceptance of our labor as a faithful and conscientious effort to raise the standard of the noble art we have espoused, and to advance the prosperity and happiness of all earnest workers in its ranks.

THE AUTHORS.

NEW YORK, *January 1, 1867.*

*To the Friends of Education
Whoever and Wherever*

*not as a perfect embodiment
of the subject, but rather
taste, and in some degree
and execution.*

*honest desire to supply
wants of the public
be.— Neither will the
be truly thankful for
avoid the errors and imp*

New York November 1, 1866.

To the Friends of Education.

Whoever and Wherever.

This Compendium of Pen Art is most respectfully submitted, not as a perfect embodiment of Writing nor as an exhaustive Treatise on any branch of the subject, but rather as an earnest of faithful endeavor to administer to correct taste, and in some degree, to aid in the development of higher powers of conception and execution.

The Authors of this Work claim to have been actuated by an honest desire to supply a legitimate demand; and without assuming success in advance of the public verdict, they are content to abide that verdict, whatever it may be. — Neither will they deprecate honest criticism from whatever source, but will be truly thankful for such suggestions as will enable them in future editions to avoid the errors and imperfections of this

Very Respectfully,

Jno. D. Williams
S. S. Packard

THE AUTHORS.

Handwritten wavy lines and vertical strokes on the left margin, consisting of three columns of rhythmic patterns.

1 *at idu fg h i j k l m n o p q r s t u v w x y z*

2 *ll ll ll nppp / mmmu munn numm*

3 *mine mine mine mane main*

4 *wave wave warm warm warm*

5 *ooooooo omen amen omen amen*

6 *issues issues sinner sinner venues*

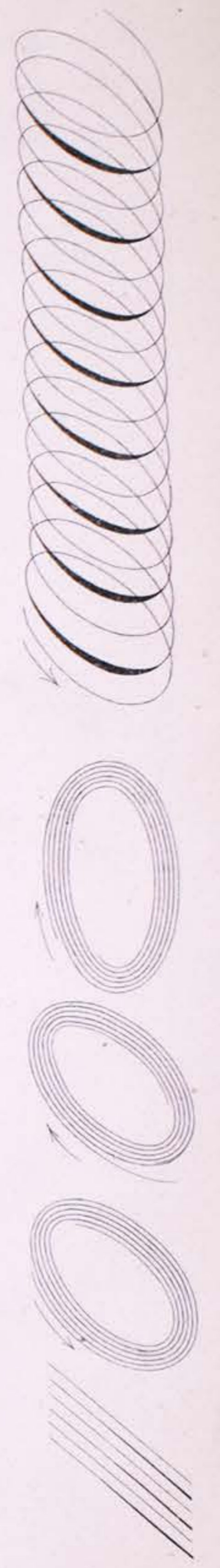
7 *errors errors roams rooms ruins*

8 *ttttt tututu tututu tootoot itat et*

Handwritten wavy lines and vertical strokes on the right margin, consisting of three columns of rhythmic patterns.



9 d
 10 F l l l l l i l u l o o a l l o i l a l l o i l i l l a l l
 11 b b b b b b b b b b b u b b l e h u b b l e t r o u b l e
 12 h h h h h h h h h h i h o o h o o h a s a h h u r r a h
 13 m e l l o w w i l l o w m e l l o w t h r i l l t h r i l l
 14 t h a n k t h i n k k i n k l e
 15 t o o t o t o b a l l o o n b a l l o o n b a l k e d k i c k e d
 16 j o i n t s j o i n e d i n j u r e o b j e c t s



Handwritten cursive flourishes on the left margin, including a large 'S' and various loops.

17. g/g/go gogogo grand glitter glitter

18. y/y/y young youths yes you youths

19. z/z/z/z zoo zoo zealous zealous zealous

20. f/f/f/f mfufm, assure assure issued

21. f/f/fa forms farm filled filled

22. p/p/p/p palm pillow palm public

23. l/l/l/l/l lllll lllll sootoot lllthe

24. all for that is if you by the asking

Handwritten cursive flourishes on the right margin, consisting of a vertical column of loops.

t t t t t
m m m m m

1 llll moon llll moon llll moon llll

2 ttt minus ttt minus ttt minus ttt

3 dt tuition tot attend ott tuition ott

4 td added sit added too added tlt

5 lot willow let wilted llt drilled lot

6 lb blooms bit blooms blt blotted ble

7 ht habits ht habits th habits th

8 kt kinks tk think kt thinks ktk

r r r r r
a a a a a

llll
llll
llll
llll

llll
llll
llll
llll

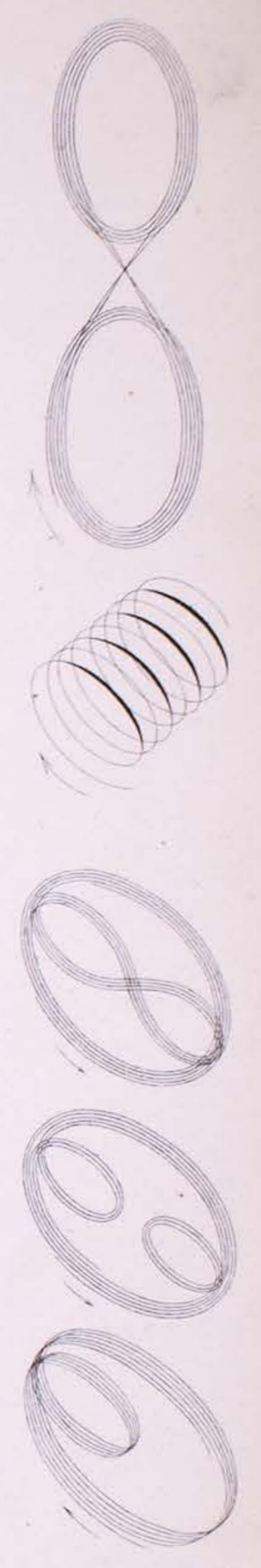
9 dj unjust by adjust dj unjust jt
 10 gt gloom lg glitter gj gloom lts
 11 ifi young yt youth yo young yt
 12 tz hazel ize amaze tiz hazel zl
 13 qt quarts qt quills loq clique aq
 14 tf thrift lft faults if faith of
 15 tp pupils pr people pt proper pr
 16 Ut plume Ut proofs U profits U

66666
 11111

11111
 66666

Handwritten cursive flourishes and patterns on the left margin, including vertical lines and decorative scrolls.

17 O gentle O gentle O gentle O
18 O by thy O of that O if they O
19 Ooo thirty Ooo thirty Ooo thirty O
20 Oo trifled Oo proofs O hollow O
21 Oo goings Oo quoted O mizzle O
22 Oo assure Oo assign O bounty O
23 O nation O rations O take it O
24 O grand O



Bought Keyport St. Louis Milwaukee

1 A Aa Athens Accounts Albany Aa Aa
2 B Bt Ballard Ballast Bought Bt B
3 Co. Ccc Charges Chicago Collegis Cr. C
4 D Dd Drilling Dollars Drifted D. D
5 Ee Esq. Extract Orleans Employ Qde O!
6 Ff Ffs Folsom Florida Fishing For F
7 G Geo. Georgia Gallop Galena G G
8 H Ht. Harbor Harper Huling Ho. H

Chicago Cleveland Detroit Utica

10 *11* *12* *13* *14* *15* *16*
I Sa. Intent James Jobber Jr. I

" K Ky. Kindle Kellog Kidder K. K

" L St. London Lowell Lopping Sa. L

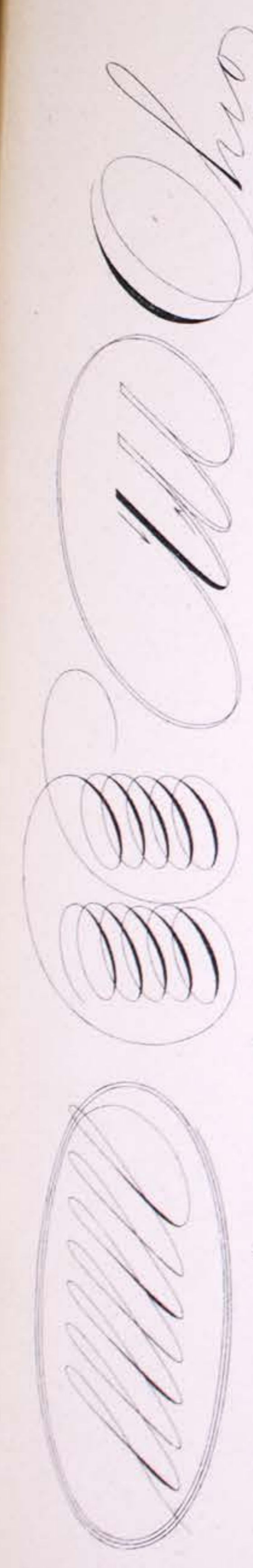
" M Mr. Miller Maine Mills M. M

" N No. Ninth North Notice N. N

" P. Pa. Profits Proper Penna P. P

" Q Qr. Quails Quake Quills Q. Q

" R. R. Rapid Review Robert R. R.



¹⁷ S S Study Stated Saxton Sr St
¹⁸ T T Timid Tatter Tutors To T
¹⁹ U U Ultra Until Upset U U
²⁰ V V Vapor Valid Vessel Va V
²¹ W W Willis Walks Winks Ww W
²² X X Xenia Zechin Zodiac Zz Z
²³ Y Y Yours Yacht Yours Y Y
²⁴ \$10. \$2.30 \$456789.00 \$23.²⁰/100 @ 1/2 2/3 3/4 \$4 5/6 6/7 8/9 10/11

Off Hand Capitals

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

Baltimore Boston Cincinnati Ohio

\$110000
St. Louis, Oct. 25th 1867.
Four months after date, we or either of us promise
to pay T. G. Williams or order, One Hundred and ten
thousand Dollars value received.
S. Randall, (Endorser) New York.
Henry Kiddle,
Victor M. Rice.

New Orleans, Aug. 3^d 1867.
Exchange for £1000.
Ten days after sight, of this First of
Exchange, (second and third unpaid) pay to the order of
Jas. Gillott & Sons, One Thousand pounds Sterling
value received, and charge to account of
To Baring Brothers, London.
Duncan Sherman & Co.

Albany Brooklyn Bridgeport

Lucy Rochester Springfield Ill.

\$1700

New York Oct. 3. 1866.
Six months from date I promise to
pay Wm M King Jr. or order Seventeen Hund-
red Dollars value received.

Thomas Hunter.

\$4298.

New York Nov. 15. 1866.
At Sight, pay to James H. Campbell, or
order. Forty two Hundred and Ninety eight
Dollars. value received.

Williams & Packard.

C. T. Bainbridge & Co.
445 Broadway New York.

Philadelphia & Paul Providence.

Dr. Stock Cr. Merchandise Cr.
Loss & Gain Commission Cash Dr.
Bills Receivable ^{and} Bills Payable
Interest Discount Exchange Expense Ac.
Bot. of D. Appleton & Co. New York.

Italian Capitals

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

Full many a gem of purest ray serene,
The dark unfathomed Caves of Ocean bear.
Full many a Flower is born to blush unseen,
And waste its fragrance on the Desert air.

A.M. 1810



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

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

Mrs. Southworth's regards to
Miss Wadleigh, soliciting the pleasure
of her company to dinner Tuesday
next at six o'clock.
89 Fourteenth St. Friday Morn.

Miss Wadleigh's compliments
to Mrs. Southworth, and accepts her
kind invitation with pleasure.
Friday Noon.
70 West Ninth St.



Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr

| Dr. James Hamilton | | | | Cr. | | | |
|--------------------|-------|------------------|--------|------|--------|--------------|-----|
| 1866 | May 1 | 25 yds Bristolth | 29 125 | 1866 | June 1 | Cash | 100 |
| | 10 | 70 do. In Prints | 33 35 | | 15 | Note @ 30 ds | 140 |
| | 15 | 200 do Shooting | 57 80 | | | | |
| | | | 240 | | | | 240 |

Messrs Appleton & Co.
 443 & 445 Broadway.
 New York.

Bryant, Stratton & Packard,
 93 1/2 Broadway.
 City.

Received January 19, 1866, of J. D. Harrison Five Hundred
 Dollars in full of all demands.

A. Wakeman & Co.

\$1700 — Cleveland, March 12, 1866.
 Due James Simpson on demand. Seventeen
 Hundred Dollars, is value received

Thomas Mantius & Co.

Ss Tt Uu Vv Ww Xx Yy Zz &c... Packard's Rapid Text... 1867...

Montreal Ashburnham Pittsborough 1867

New York, July 31, 1866.

A. D. Stratton

In Agreement with State Woodman

| | | |
|----------|---------------------------|-----------|
| Apr. 15. | 1 Blank Book as per Bill | \$117.21 |
| May 10. | Books and Stationery | 219.17 |
| June 16. | Memorandum Books | 512.75 |
| | Due by Equitation June 3. | \$849.13. |

New York, Nov. 1, 1866.

D. Appleton & Co.

Bought of Cha. H. Walpin of New

3 Cases Merrimack Prints

| | | | | |
|------|------|--------------|-------|-----------|
| 1147 | 1512 | 1162 1/2 Yds | @ 42¢ | \$1748.25 |
| 1233 | | | | |

14 Do. Brown Sheetting

| | | | | |
|------|------|--------------|-------|---------|
| 1147 | 1042 | 1560 1/2 Yds | @ 31¢ | 1413.69 |
| 1219 | 1151 | | | |

3161.94

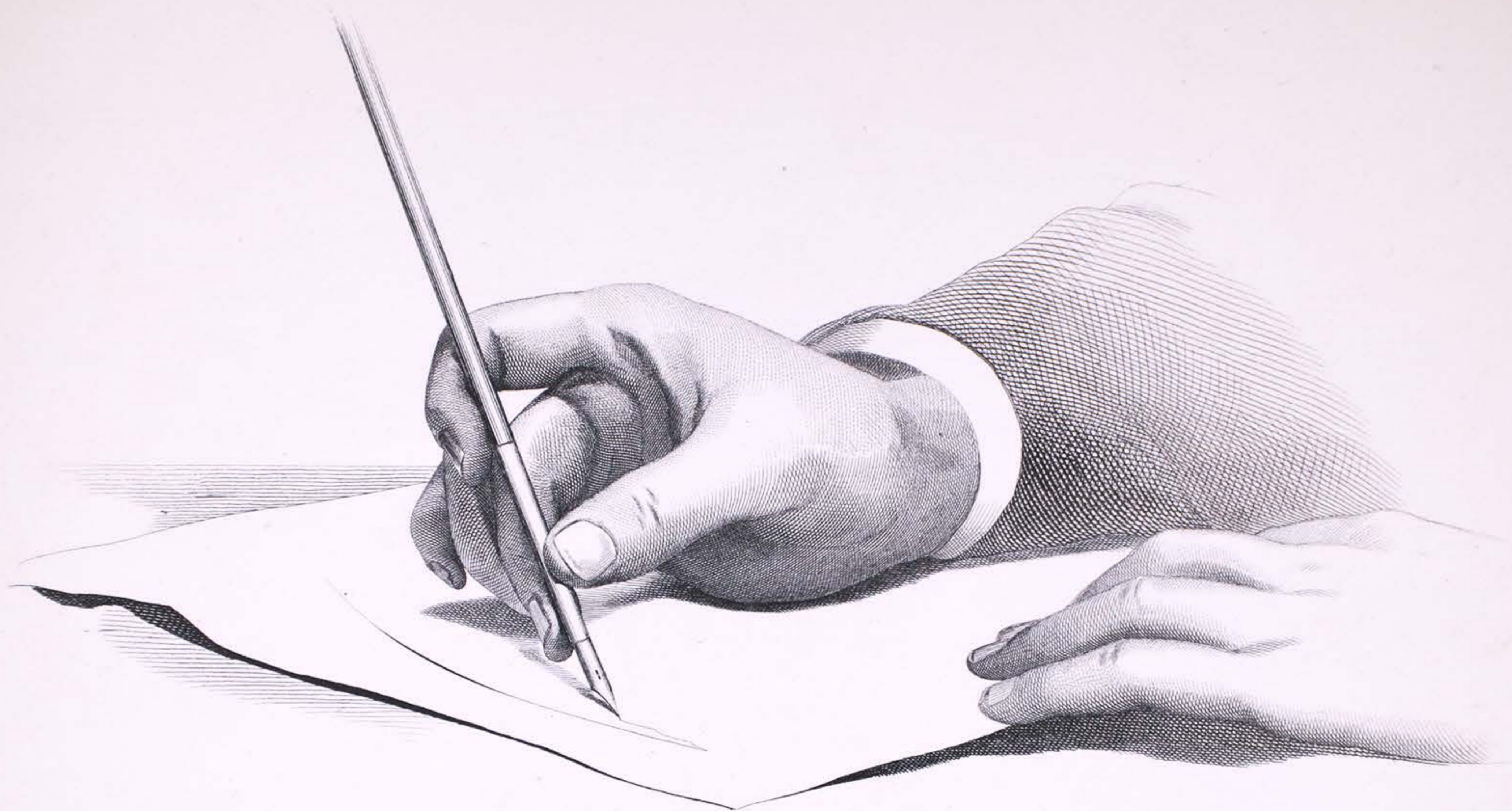
Discount off 5%

158.10

\$3003.84

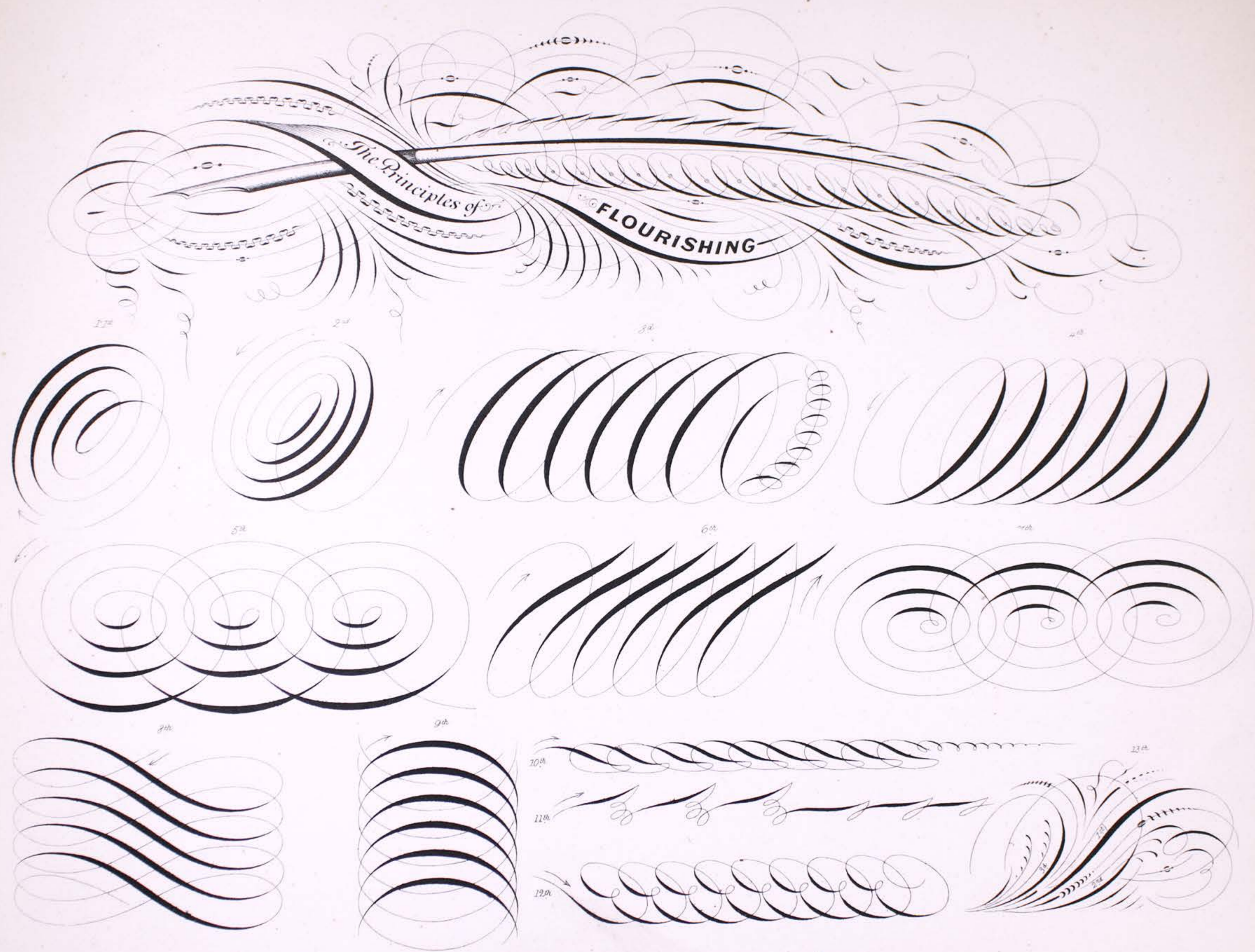
Please remit and oblige.

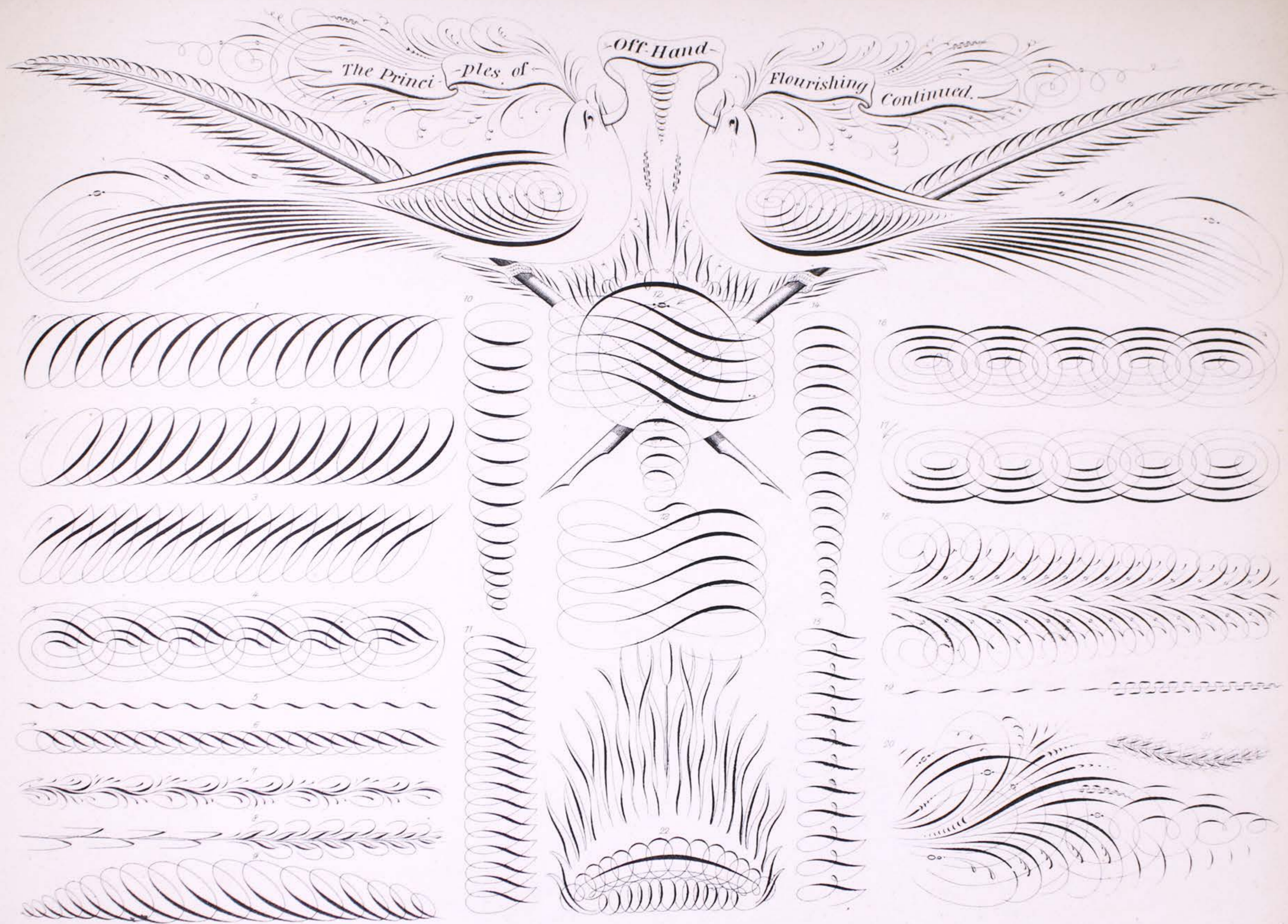
Harrisburg Louisville Indianapolis



CORRECT POSITION
for holding the Pen
IS
FLOURISHING

Entered, according to Act of Congress in the year 1861 by William A. DeLano, in the Clerk's Office of the District Court of the Southern District of New York.



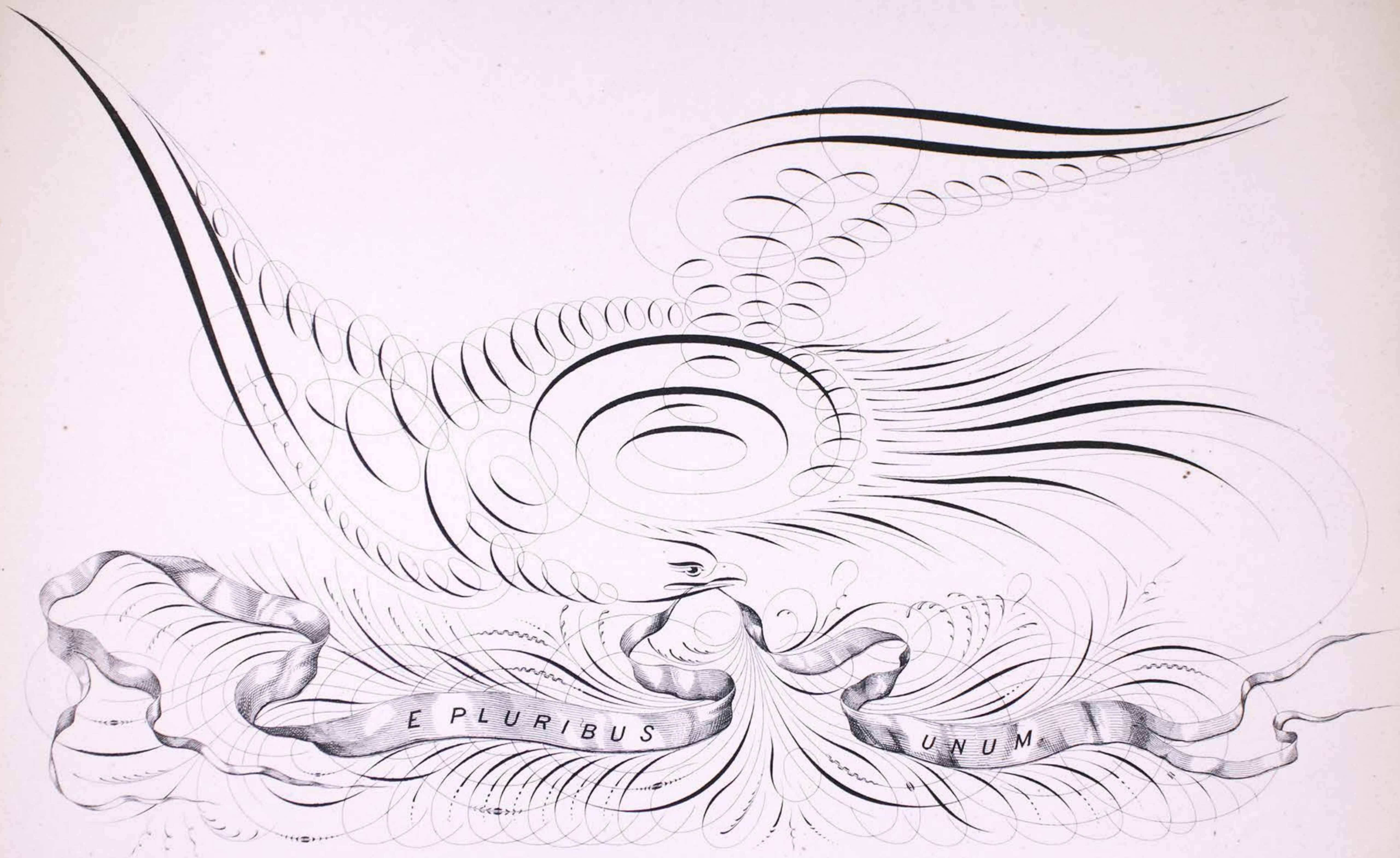




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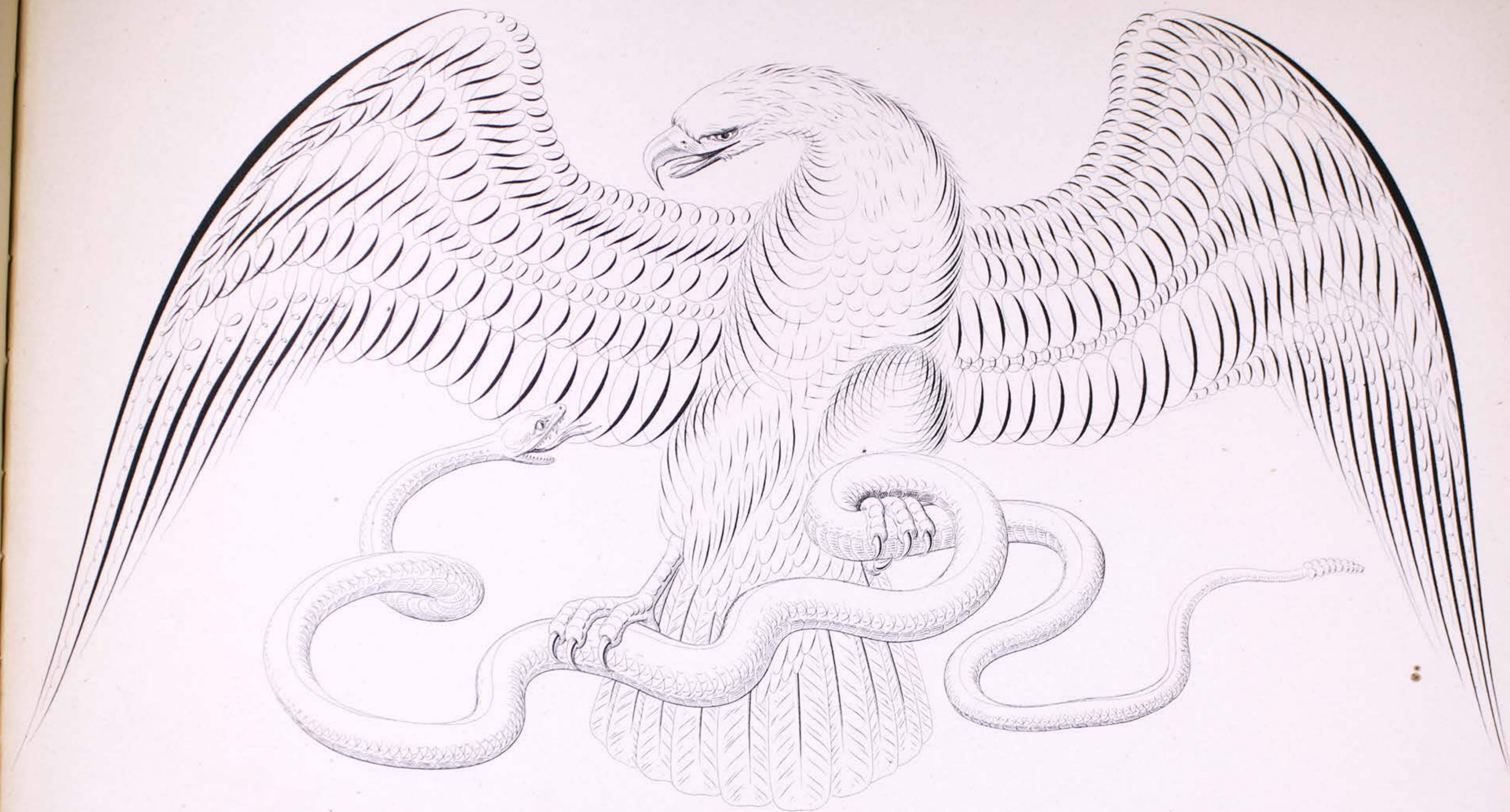
Were half the power that fills the world with terror,
Were half the wealth, bestowed on camps and courts,
Given to redeem the human mind from error,
There were no need of arsenals nor forts.



Peace! and no longer from its brazen portals
The blast of War's great organ shakes the skies!
But beautiful as songs of the immortals,
The holy melodies of love arise.



An exile from home splendor dazzles in vain,
Oh give me my lowly thatched cottage again,
The birds singing gaily that came at my call,
Give me them with that peace of mind dearer than all



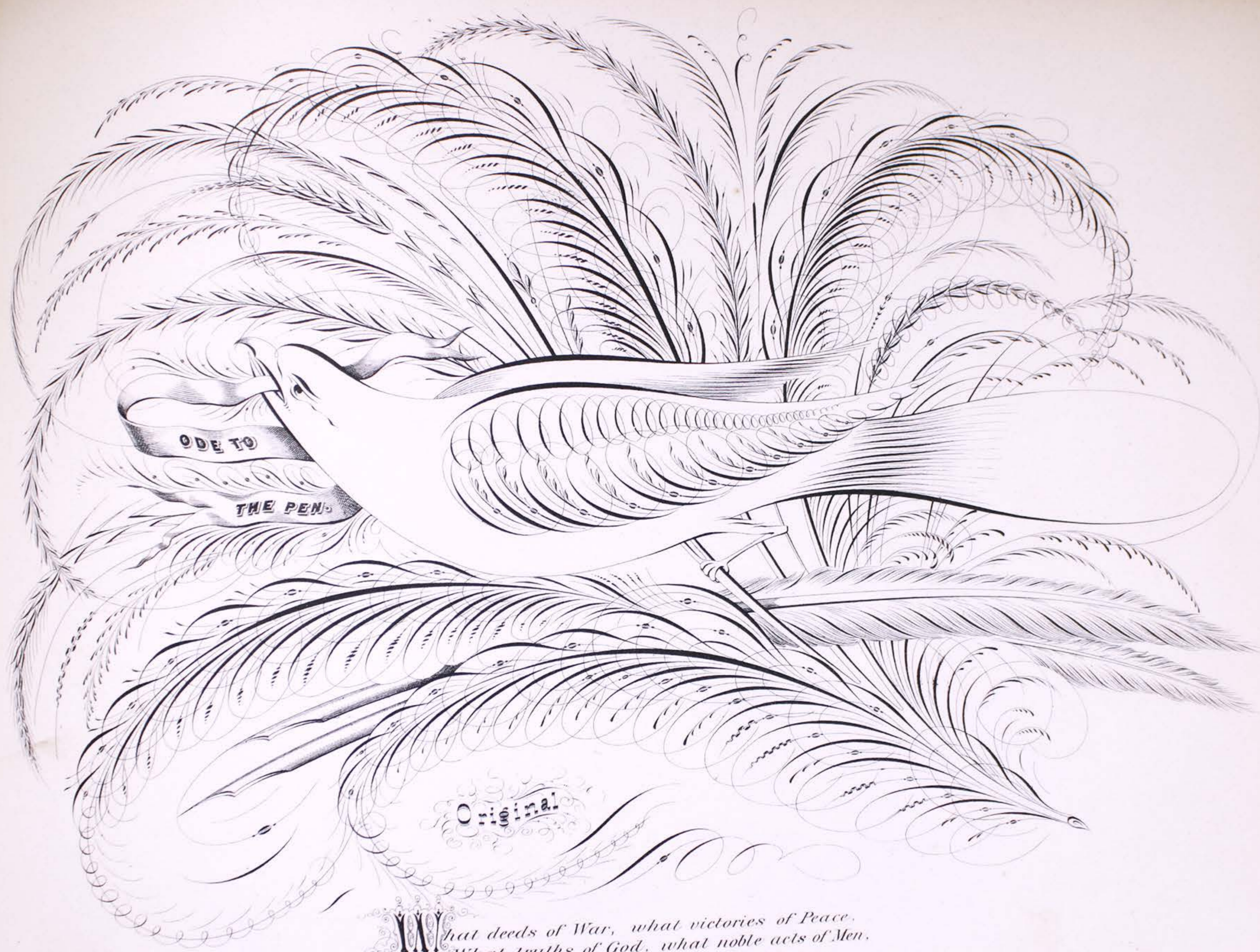
Entered, according to Act of Congress in the year 1860 by William S. Hoiland, in the Clerk's Office of the District Court of the Southern District of New York.



Entered, according to Act of Congress in the year 1862 by William S. Packard, in the Clerk's Office of the District Court of the Southern District of New York.



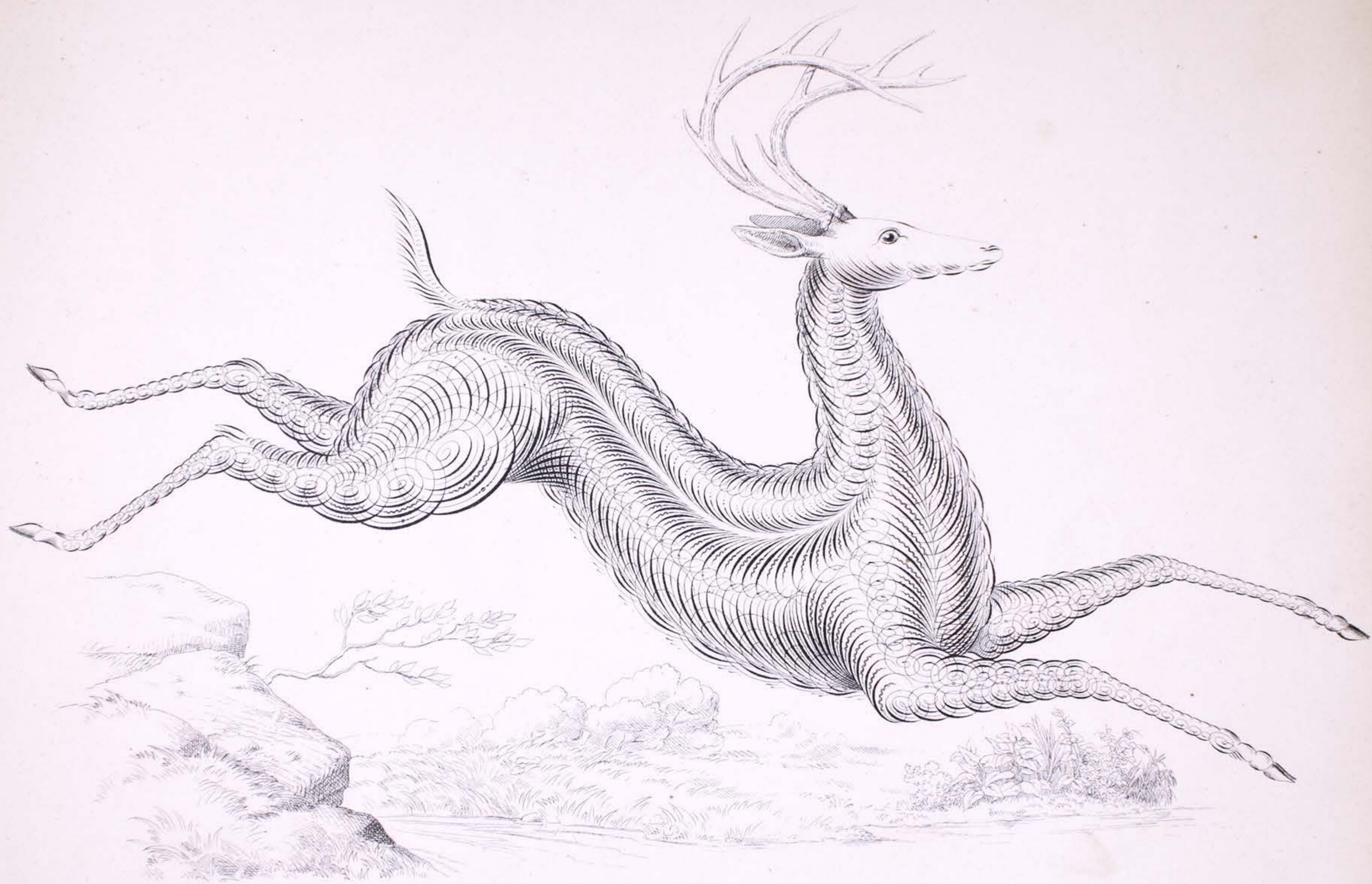
Engraved according to Act of Congress in the year 1866 by William A. Woodard, in the Clerk's Office of the District Court of the Southern District of New York.



ODE TO
THE PEN

Original

What deeds of War, what victories of Peace,
What truths of God, what noble acts of Men,
Would live to bless and glorify our race
Save through the silent language of the Pen?



Entered, according to Act of Congress in the year 1866 by Williams & Pickard, in the Clerk's Office of the District Court of the Southern District of New York.

ROMAN CAPITALS.

A B C D E F G H I

A B C D E F G H I

J K L M N O P Q R

J K L M N O P Q R

S T U V W X Y Z &

S T U V W X Y Z &

Entered according to Act of Congress in the year 1846 by William A. Parford, in the Clerk's Office of the District Court of the Southern District of New York.

Italian, Open & Roman Lower-Case.

**A B C D E G I J K M Q R S Y &
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**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

*a a b b c c d d e e f f g g h h i i
j j k k l l m m n n o o p p q q
r r s s t t u u v v w w x x y y z z*

1 2 3 4 5 6 7 8 9 0.

HALF BLOK, PLAIN & ORNAMENTED.

A B C D E F G H I

A B C D E F G H I

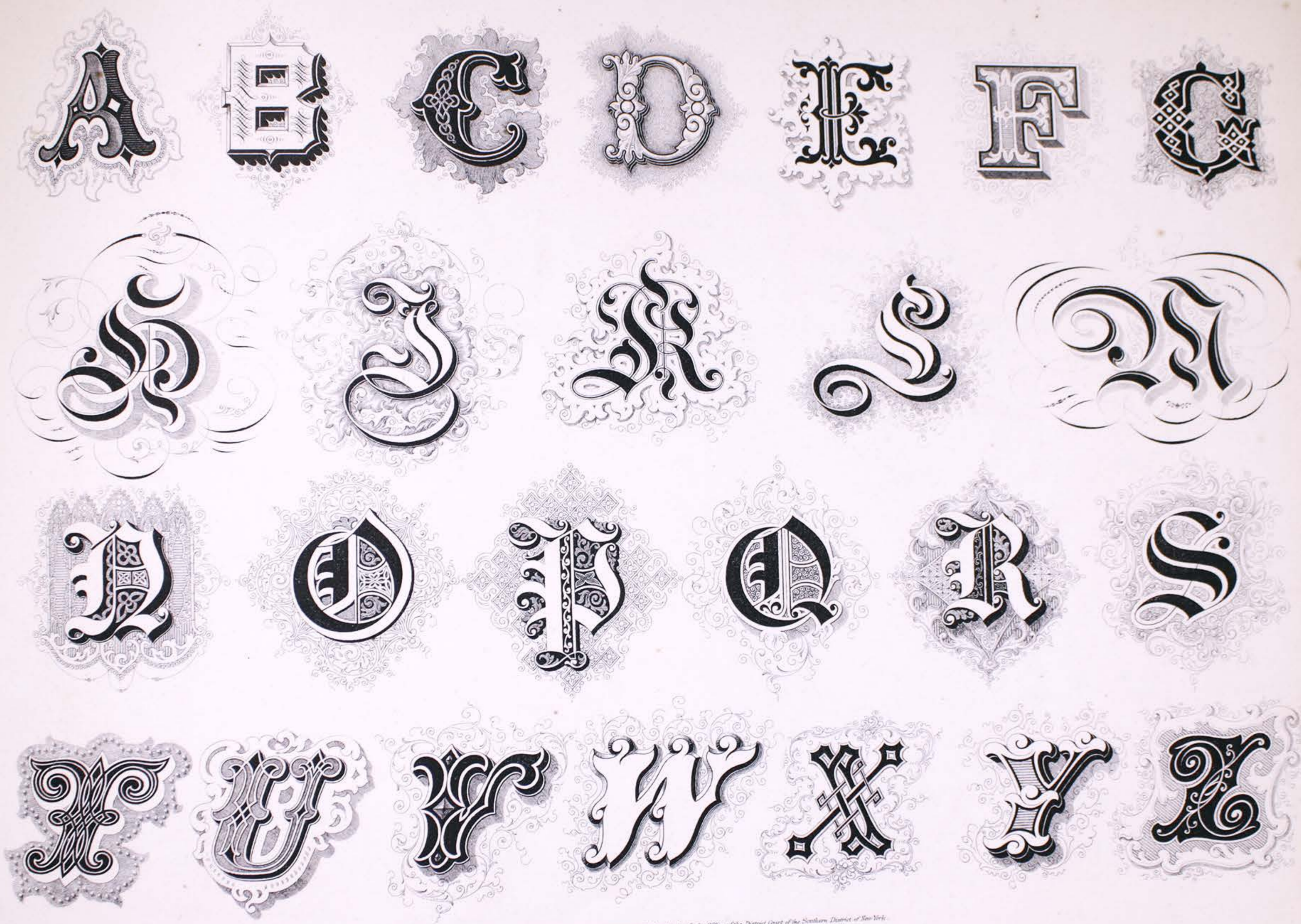
J K L M N O P Q R

J K L M N O P Q R

S T U V W X Y Z &

S T U V W X Y Z &

Entered according to Act of Congress in the year 1861 by William A. Hildner, in the Office of the District Clerk of the Southern District of New York.



Entered according to Act of Congress in the year 1866 by William S. Packard, in the Clerk's Office of the District Court of the Southern District of New York.

WILLIAMS' STYLE OF GERMAN TEXT

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

Entered according to Act of Congress in the year 1866 by Williams & Schickel, in the Clerk's Office of the District Court of the Southern District of New York.

A B C D E F G H

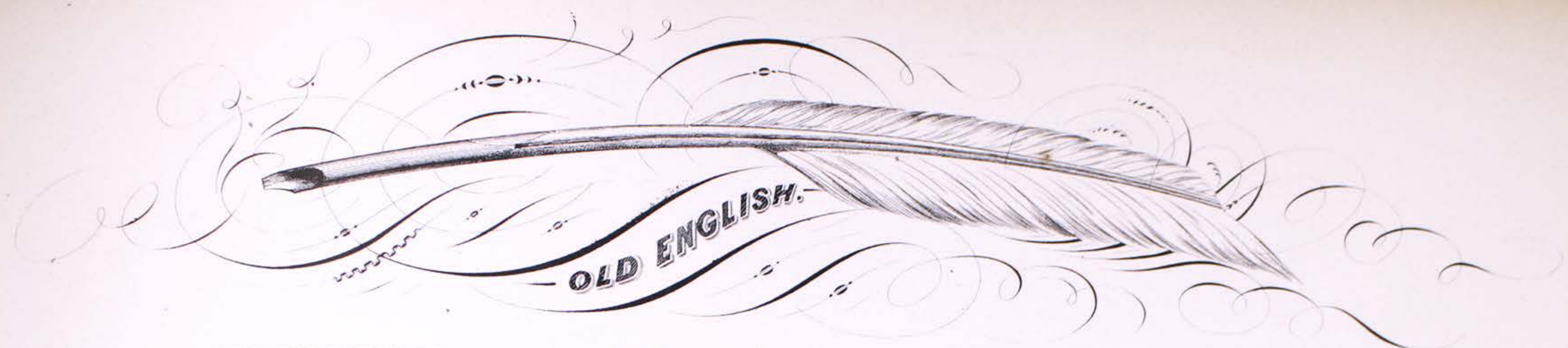
Williams & Packard's Steel Pen

I K L M N O P Q

German Text.

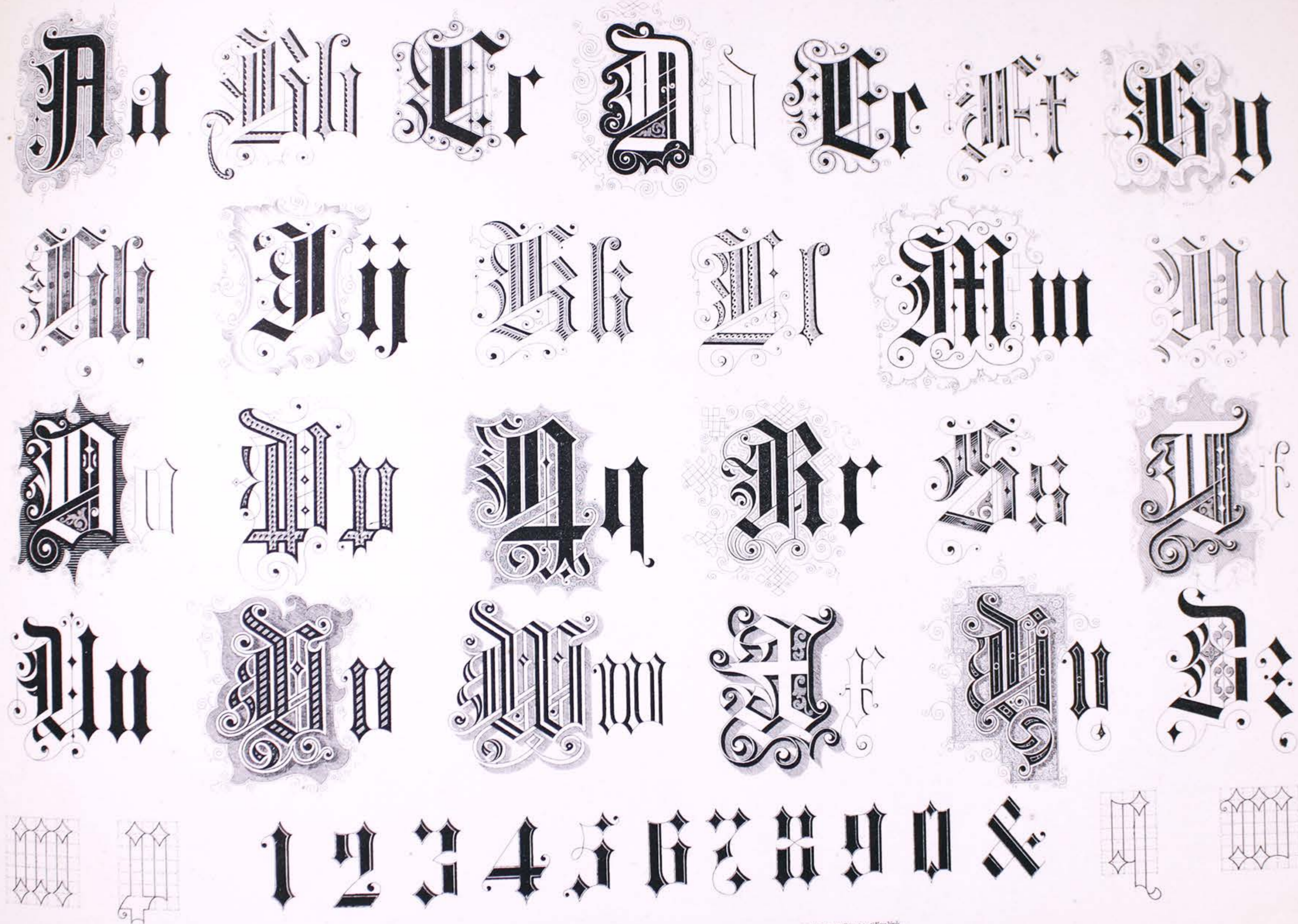
R S T U V W Y Z

abcdefghijklmnopqrstuvwxyz



irelme, I I R O A
Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz £ &

Williams & Packard's Church Text.



Entered, according to Act of Congress in the year 1860 by Williams & Packard, in the Clerk's Office of the District Court of the Southern District of New York.

I L 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

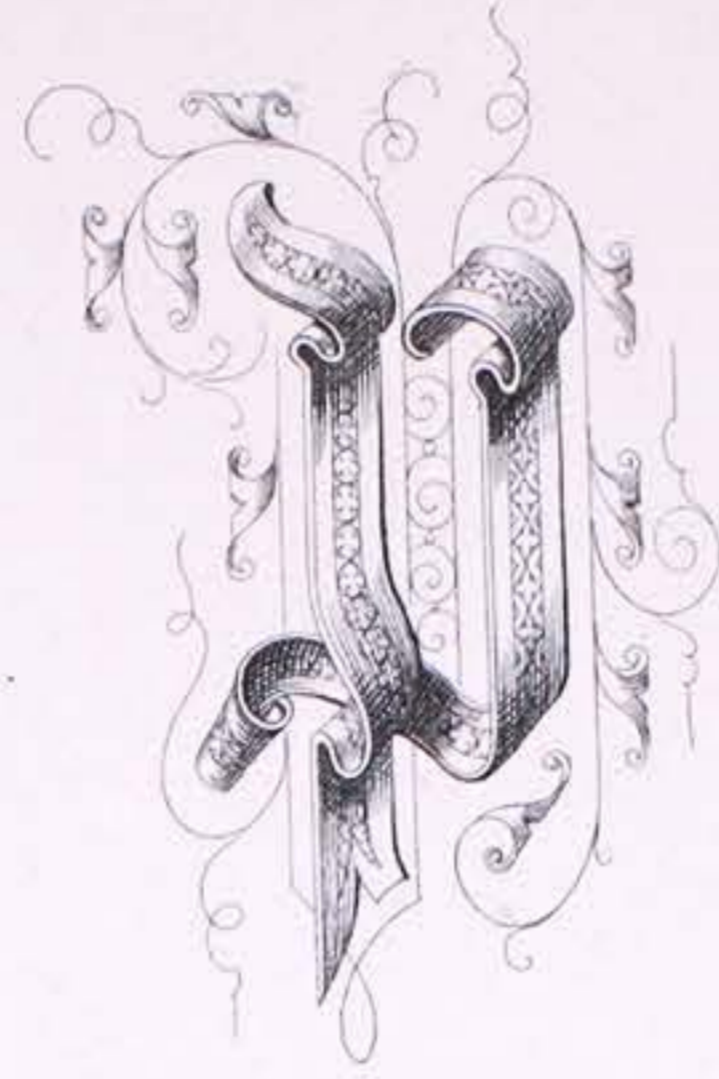
Entered according to Act of Congress in the year 1906 by William S. Howard, in the Clerk's Office of the District Court of the Southern District of New York.

Ribbon Alphabet.



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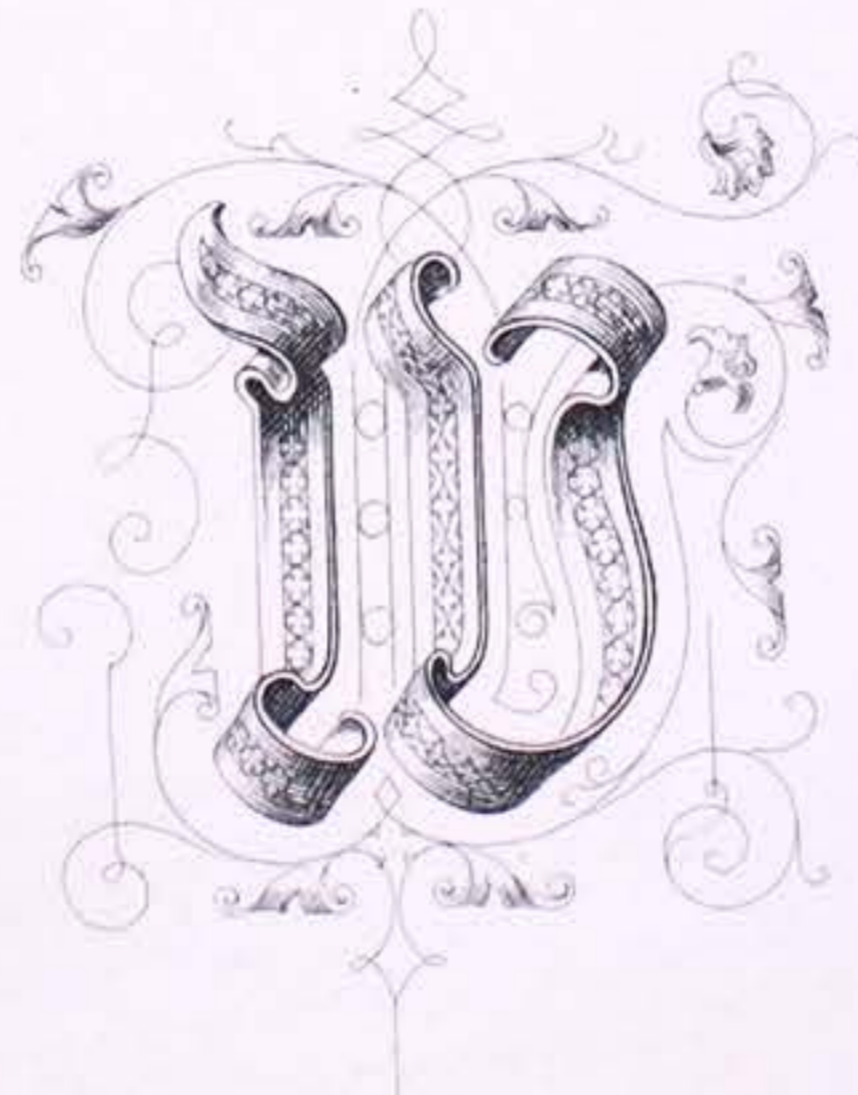
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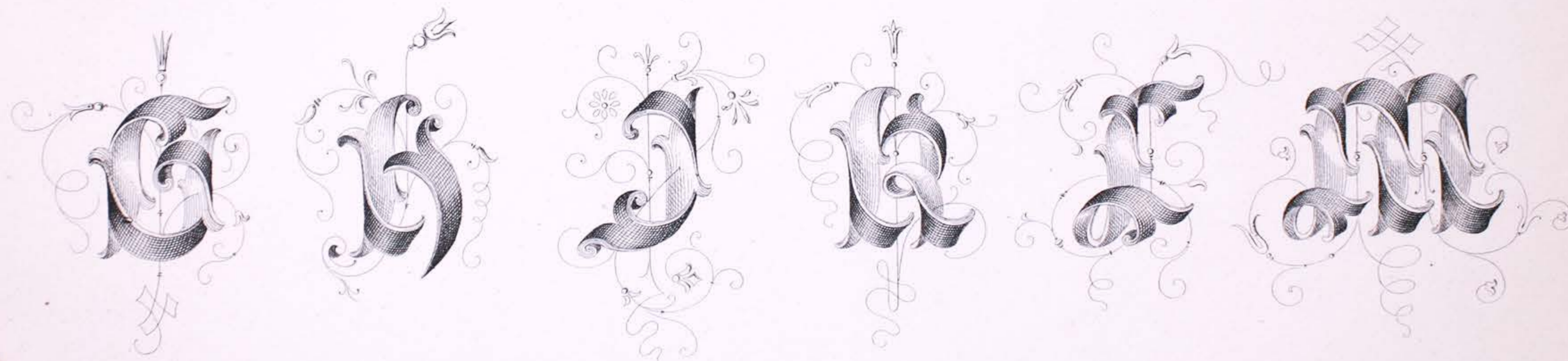
n o p q r s t



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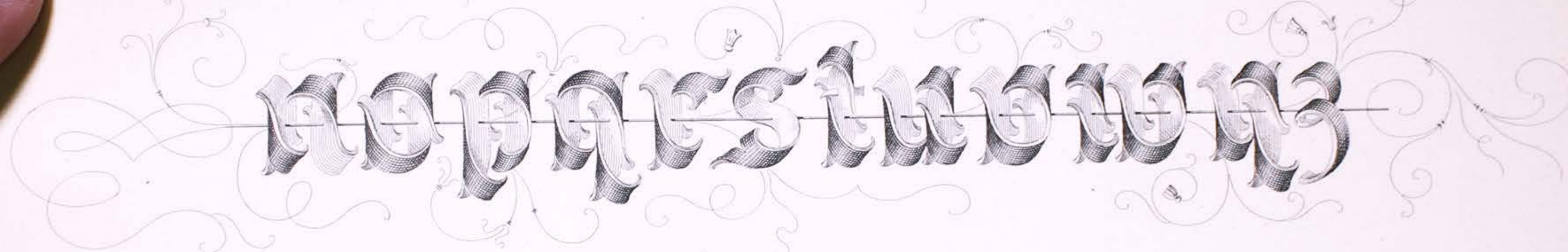
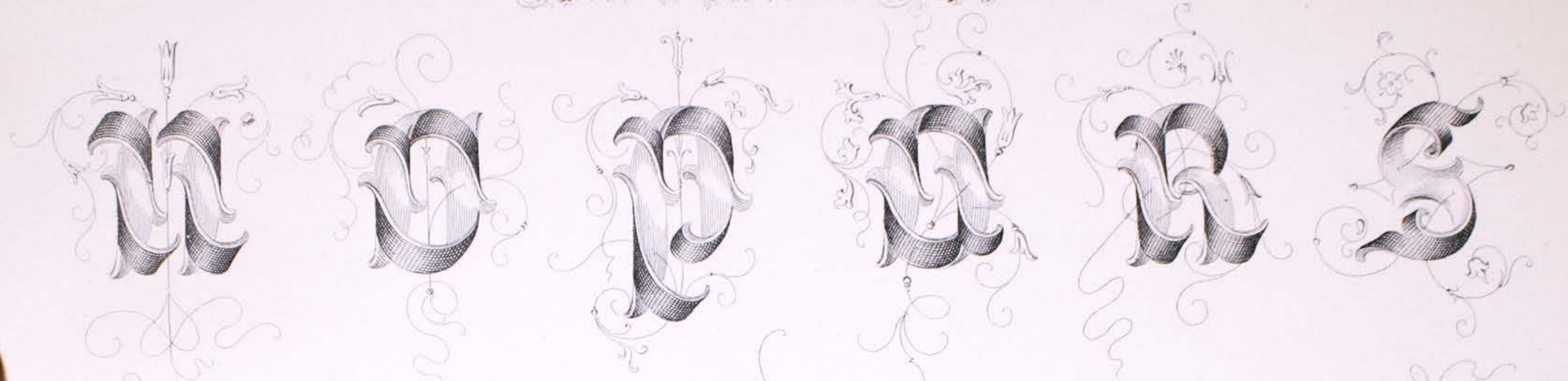
Split & Twisted Alphabet.



abcdefghijklmnopqrstuvwxyz

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Split & Twisted Alphabet.



abcdefghijklmnopqrstuvwxyz

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RUSTIC ALPHABET.



Printed according to an Act of Parliament in the year 1850 by William A. Hildner, in the City of New York, at the Stationers' Court of the Southern District of New York.

RUSTIC ALPHABET.



The President of the United States

AND THE

1 2 3 4 5 6 7 8 9 0.

Officers of the Government

GENERAL

WASHINGTON.

