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Title: The Style Book of The Detroit News

Author: Detroit news

Editor: A. L. Weeks

Release Date: June 27, 2010 [EBook #32997]

Language: English

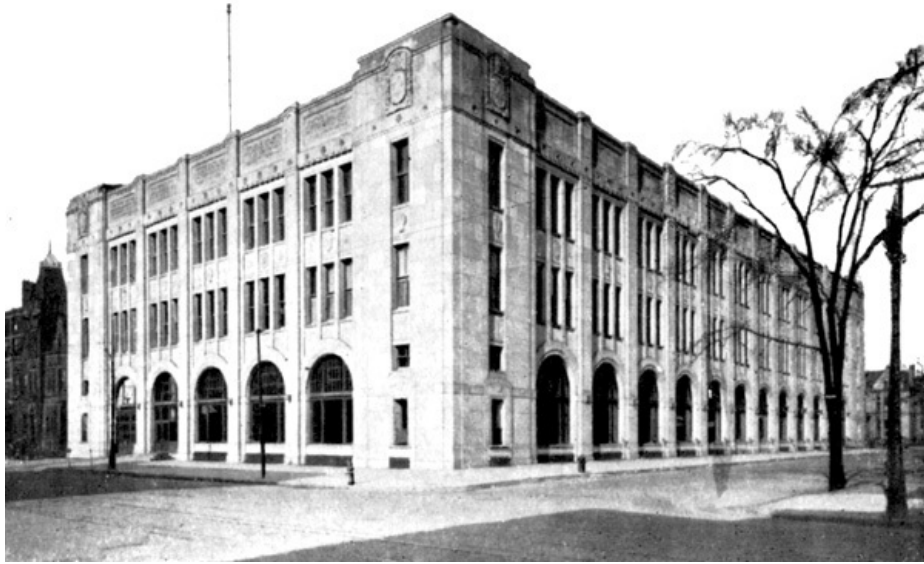
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*** START OF THE PROJECT GUTENBERG EBOOK THE STYLE BOOK OF THE DETROIT NEWS

The Style Book of the Detroit News

For helpful suggestions the editor is beholden to the style books of the United States Government Printing Office, the Universities of Missouri, Iowa and Montana, the Indianapolis News, the Chicago Herald, and the New York Evening Post; to "Newspaper Writing and Editing," by Willard G. Bleyer; "Newspaper Editing," by Grant M. Hyde; "The Writing of News," by Charles G. Ross; and to the New York Tribune for permission to make applicable to Michigan its digest of the libel laws of New York.

The inscriptions on the building of The News, reprinted in this book in boxes, were written by Prof. Fred N. Scott, of the University of Michigan.



THE HOME OF THE DETROIT NEWS
Fort Street, Second Avenue and Lafayette Boulevard

Founded by James Edmund Scripps	August 23, 1873
Absorbed the subscription lists of the Detroit Daily Union	July 27, 1876
Established a Sunday edition	Nov. 30, 1884
Sunday News and Sunday Tribune combined as Sunday News-Tribune	October 15, 1893
Daily Tribune merged with The News and discontinued	February 1, 1915
Ground broken for present building	November, 1915
Sunday News-Tribune became The Sunday News	October 14, 1917
The News entered new building	October 15, 1917

The
STYLE BOOK
OF
The Detroit News

Edited by
A. L. WEEKS

Published and Copyrighted 1918 by

The Evening News Association

Detroit

This edition consists
of 1,000 copies, of
which this is No. 625

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THE AIM OF THE DETROIT NEWS

Formation of a newspaper's ideals comes through a process of years. The best traditions of the past, blending with hopes of the future, should be the writer's guide for the day. Nov. 1, 1916, the editor-in-chief of The Detroit News, in a letter to the managing editor, wrote his interpretation of the principles under which the staff should work, in striving toward those

journalistic ideals to which this paper feels itself dedicated. His summary of the best practices of the profession follows:

The Detroit News should be:

Vigorous, but not vicious.

Interesting, but not sensational.

Fearless, but fair.

Accurate as far as human effort can obtain accuracy.

Striving ever to gain and impart information.

As bright as possible, but never sacrificing solid information for brilliancy.

Looking for the uplifting rather than the depraved things of life.

We should work to have the word RELIABLE stamped on every page of the paper.

The place to commence this is with the staff members: First, getting men and women of character to do the writing and editing; and then training them in our way of thinking and handling news and other reading matter.

If you make an error you have two duties to perform—one to the person misrepresented and one to your reading public. Never leave the reader of The News misinformed on any subject. If you wrongfully write that a man has done something that he did not do, or has said something that he did not say, you do him an injustice—that's one. But you also do thousands of readers an injustice, leaving them misinformed as to the character of the man dealt with. Corrections should never be made grudgingly. Always make them cheerfully, fully, and in larger type than the error, if there is any difference.

The American people want to know, to learn, to get information. To quote a writer: "Your opinion is worth no more than your information." Give them your information and let them draw their own conclusions. Comment should enlighten by well marshaled facts, and by telling the readers what relation an act of today has to an act of yesterday. Let them come to their own conclusions as far as possible.

No issue is worth advocating that is not strong enough to withstand all the facts that the opposition to it can throw against it. Our readers should be well informed on both sides of every issue.

Kindly, helpful suggestions will often direct officials in the right, when nagging will make them stay stubbornly on the wrong side. That does not mean that there should be any lack of diligence in watching for, and opposing, intentional criminals.

A staff can be good and strong only by having every part of it strong. The moment it becomes evident that a man, either by force of circumstance or because of his own character, does not fit into our organization, you do him a kindness and do justice to the paper by letting him know, so he can go to a calling in which he can succeed, and will not be in the way of filling the place with a competent man.

No one on the staff should be asked to do anything that will make him think less of himself or the paper.

MAKE THE PAPER GOOD ALL THE WAY THROUGH, so there will not be disappointment on the part of a reporter if his story is not found on the first page, but so he will feel that it must have merit to get into the paper at all. Avoid making it a "front-page paper."

Stories should be brief, but not meager. Tell the story, all of it, in as few words as possible.

Nature makes facts more interesting than any reporter can imagine them. There is an interesting feature in every story, if you will dig it out. If you don't get it, it is because you don't dig deep enough.

The most valuable asset of any paper is its reputation for telling the truth; the only way to have that reputation is to tell the truth. Untruth due to carelessness or excessive imagination injures the paper as much as though intentional.

Everyone with a grievance should be given a respectful and kindly hearing; especial consideration should be given the poor and lowly, who may be less capable of presenting their claims than those more favored in life. A man of prominence and education knows how to get into the office and present his complaint. A washerwoman may come to the door, timidly, haltingly, scarcely knowing what to do, and all the while her complaint may be as just as that of the other complainant, perhaps more so. She should be received kindly and helped to present what she has to say.

Simple, plain language is strongest and best. A man of little education can understand it, while the man of higher education, usually reading a paper in the evening after a day's work, will read it with relish. There is never any need of using big words to show off one's learning. The object of a story or an editorial is to inform or convince; but it is hard to do either if the reader has to study over a big word or an involved sentence. Use plain English all the time. A few readers may understand and appreciate a Latin or French quotation, or one from some other foreign language, but the big mass of our readers are the plain people, and such a quotation would be

lost on the majority.

Be fair. Don't let the libel laws be your measure in printing of a story, but let fairness be your measure. If you are fair, you need not worry about libel laws.

Always give the other fellow a hearing. He may be in the wrong, but even that may be a matter of degree. It wouldn't be fair to picture him as all black when there may be mitigating circumstances.

It is not necessary to tell the people that we are honest, or bright, or alert, or that a story appeared exclusively in our paper. If true, the public will find it out. An honest man does not need to advertise his honesty.

Time heals all things but a woman's damaged reputation. Be careful and cautious and fair and decent in dealing with any man's reputation, but be doubly so—and then some—when a woman's name is at stake. Do not by direct statement, jest or careless reference raise a question mark after any woman's name if it can be avoided—and it usually can be. Even if a woman slips, be generous; it may be a crisis in her life. Printing the story may drive her to despair; kindly treatment may leave her with hope. No story is worth ruining a woman's life—or a man's, either.

Keep the paper clean in language and thought. Profane or suggestive words are not necessary. When in doubt, think of a 13-year-old girl reading what you are writing.

Do not look on newspaper work as a "game," of pitilessly printing that on which you are only half informed, for the mere sake of beating some other paper; but take it rather as a serious, constructive work in which you are to use all your energy and diligence to get all the worth-while information for your readers at the earliest possible moment.

INSTRUCTIONS TO REPORTERS

When you go after a story, make sure that you get all of it.

Drill yourself into searching for facts; almost anybody can write a story—it takes real brains and resourcefulness to get one.

You are urged to call the city editor for instructions whenever in doubt, and it is a good idea to call as often as possible to keep the office informed and also to get any information on your story that may have come in from other sources.

Before you write or telephone your story, make sure that you have all your facts marshaled in your own mind. A good reporter usually plans his story, lead and details in his head on his way to the office.

NEVER GUESS.

KNOW WHAT YOU ARE WRITING ABOUT.

When you turn in a story KNOW that everything in that story is true—and if you feel there is a statement you can not prove, call your city editor's attention to it.

To color or fake a story is not newspaper work—it is prostitution of the profession of journalism.

Be sure of your sources of information. Never take anything for granted—find out for yourself. You will discover that many persons talk convincingly about things although they have no actual knowledge of the subject under discussion.

Remember always that a newspaper has to prove what it says—and any decent newspaper is eager to.

If you don't know, tell the city editor you don't know. To guess is criminal because nobody can guess with any consistent degree of accuracy. And accuracy should be your guide.

Reporters should study their stories after they are printed, with the realization that any changes made in them were made to better them. Ask why your stories have been changed so your next story will be better through avoidance of the same mistake.

Never be afraid to ask anybody anything.

The mainspring of a good newspaper man is a wholesome curiosity.

The essentials of newspaper writing are accuracy and simplicity. The newspaper is no place for fine writing. Simplicity means directness and conciseness in telling the story as well as an avoidance of hifalutin phrases, obsolete words and involved sentences.

Walt Whitman wrote: "The art of arts, the glory of expression, and the sunshine of the light of

letters, is simplicity. Nothing is better than simplicity—nothing can make up for excess or the lack of definiteness."

Every worker on a newspaper knows the value of accuracy. Accuracy is the god before whom all newspaper men bow. If one could analyze the effort put forth in one day in this office, one might discover that perhaps a third of that effort was in an attempt to obtain accuracy. The city directory is the newspaper man's Bible because accuracy is his deity.

The hardest lesson the journalist must learn is the development of the impersonal viewpoint. He must learn to write what he sees and hears, clearly and accurately, with never a tinge of bias. His own views, his personal feelings and his friendships should have nothing to do with what he writes in a story.

The ideal reporter would be a man who could give the public facts about his bitterest enemy even though such facts would make the man he personally hated a hero before the public.

In journalism more than in any other profession does the advice hold good: "Beware of your friends; your enemies will take care of themselves." By this is meant: Learn well the code of ethics which governs your profession, and when any man in the guise of friendship asks you to violate that code, you may say to him, "If you were truly my friend, you would not ask me to do this any more than you would ask a physician as a matter of friendship to perform an illegal operation, or a lawyer to stoop to sly practices."

Supplying his editors with the truth, the whole truth and nothing but the truth, is the only mission of the reporter, and any man who asks the reporter to deviate from that principle asks that which is dishonest.

BE TRUE

Thomas Carlyle: To every writer we might say: Be true, if you would be believed. Let a man but speak forth with genuine earnestness the thought, the emotion, the actual condition of his own heart; and other men, so strangely are we all knit together by the tie of sympathy, must and will give heed to him. In culture, in extent of view, we may stand above the speaker, or below him; but in either case, his words, if they are earnest and sincere, will find some response within us; for in spite of all casual varieties in outward rank or inward, as face answers to face, so does the heart of man to man.

. . . VOICE OF THE LOWLY AND OPPRESSED . . . ADVOCATE OF THE FRIENDLESS . . . RIGHTER OF PUBLIC AND PRIVATE WRONGS.

INSTRUCTIONS TO COPY READERS

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The copy reader's position carries with it larger responsibilities than the position of any other member of the staff. He can mar or ruin a good story; he can redeem the poor story; he can save the reporter from errors of commission or omission in the matter of his story or in the manner of its writing. No matter how accomplished a writer a reporter may be, the copy reader who handles his story can destroy his product. Then, too, it is the function of the copy reader, if he believes that a better story can be written with the same facts as a basis, to suggest to the city editor that the story be rewritten by the reporter, by another reporter or by the copy reader himself. Because a man is reading copy, he should not imagine that he is not to write a story or rewrite one when occasion demands.

Charles G. Ross writes: "His [the copy reader's] work is critical rather than creative. It is destructive so far as errors of grammar, violations of news style and libel are concerned. But if his sense of news is keen, as that of every copy reader should be, he will find abundant opportunity for something more than mechanical deletion and interlineation. He may insert a terse bit of explanation to clear away obscurity, or may add a piquant touch that will redeem a story from dullness. To the degree that he edits news with sympathy and understanding, with a clear perception of news values, his work may be regarded as creative. If, on the other hand, he conceives it his duty to reduce all writing to a dead level of mediocrity * * * he richly deserves the epithet that is certain to be hurled at the copy reader by the reporter whose fine phrases have been cut out—he is in truth a 'butcher' of copy."

Dr. Willard G. Bleyer writes: "The reading and editing of copy consists of (1) correcting all errors whether in expression or in fact; (2) making the story conform to the style of the newspaper; (3) improving the story in any respect; (4) eliminating libelous matter; (5) marking

copy for the printer; (6) writing headlines and subheads."

LEARNING THE METIER

Said Robert Louis Stevenson to a painter friend: "You painter chaps make lots of studies, don't you? And you don't frame them all and send them to the Salon, do you? You just stick them up on the studio wall for a bit, and presently you tear them up and make more. And you copy Velasquez and Rembrandt and Vandyke and Corot; and from each you learn some little trick of the brush, some obscure little point of technic. And you know damn well that it is the knowledge thus acquired that will enable you later on to deliver your own message with a fine and confident bravado. You are simply learning your metier; and believe me, mon cher, an artist in any line without the metier is just a blind man with a stick. Now, in the literary line I am simply doing what you painter men are doing in the pictorial line—learning the metier."

PREPARING COPY

[7]

Use the typewriter. See that the keys are clean. Use triple space. Write on one side of the paper. Do not paste sheets together. Leave wide margins on both sides and at the top. Write your name and a brief description of the story in two or three words at top of first sheet. Number sheets. Never write perpendicularly in the margin. Never divide a word from one page to another, and if possible do not divide a word from one line to the next. Try to make each page end with a completed paragraph to aid the composing room in setting the story in "takes." When necessary to write in long hand, underscore *u* and overscore *n*, and print proper names and unusual words. Ring periods or write *x* to stand for them. When there is a chance that a word intentionally misspelled will be changed by the printer, write *Follow Copy* in the margin. Indent deeply for paragraphs. Use an end-mark to indicate your story is completed. Avoid interlining by crossing out the sentence you desire to correct and writing it again.

Save time for your office by care in writing and editing. A little thought before setting down a sentence will save you the trouble of rewriting and the copy reader the annoyance of reading untidy copy.

LEADS

There is generally a better way to begin a story than with *A, An, The, It is, There is, There are.*

Avoid beginning a story with figures, but when this must be done, then spell out, as: *Ten thousand men marched away today.*

The comprehensive A. P. lead is generally preferable, but in writing some stories, particularly feature stories, a reporter may find a more effective lead than the sentence or sentences that summarize the story.

Remember that your reader's time may be limited and that if your story begins with a striking sentence, arresting either because of what it says or the manner in which it says it, your story will be read.

THE CUTTLEFISH

He that uses many words for the explaining of any subject doth, like the cuttlefish, hide himself in his own ink.—Anon.

BEARER OF INTELLIGENCE . . . DISPELLER OF IGNORANCE AND PREJUDICE . . . A LIGHT SHINING INTO ALL DARK PLACES.

HEADS

"The head," says Ross, "is an advertisement, and like all good advertisements it should be honest, holding out no promise that the story does not fulfill. It should be based on the facts as set forth in the story and nothing else."

The head should be a bulletin or summary of the important facts, not a mere label.

It is usually best to base the head on the lead of the story. The first deck should tell the most important feature. Every succeeding deck should contribute new information, not merely explain previous statements or repeat them in different language.

The function of the head is to tell the facts, not to give the writer's comment on the facts.

The head for the feature story, the special department, the editorial or the illustration may properly be a title that suggests the material it advertises instead of summarizing it. Indeed, the success of a feature story often depends on its having a head that directs the reader to the story and arouses his curiosity in it without disclosing the most interesting content. Head writers should beware of revealing in the head the surprise of a story, if it has one.

Never turn in a head that you *guess* will fit. Make sure. Heads that are too long cause delay and confusion.

As a general rule write heads in the present tense.

Principal words should not be repeated. Do not, however, use impossible synonyms, as *canine* for *dog* or *inn* for *hotel*.

Make every deck complete in itself.

Use articles sparingly. Occasionally they are needed. Observe the difference in meaning between *King George Takes Little Liquor* and *King George Takes a Little Liquor*.

Avoid such overworked and awkward words as *probe*, *rap*, *quiz*, *Russ*.

Never abbreviate *President* to *Pres*.

Avoid ending a line with a preposition, an article or a conjunction, as,

**TO MAKE PLANS FOR
AMERICAN DEFENSE**

Do not divide phrases, as,

**CUT IN SCHEDULE
"K" IS PROBABLE**

**CAMP PICKS ALL-
AMERICAN TEAM**

Try to make each line of the first deck a unit, as,

**POSTOFFICE ROBBED
BY BAND OF TRAMPS**

**TARIFF BOARD REPORTS
ON ALL WOOL SCHEDULES**

**STORY OF DYING MAN
REOPENS GRAFT CASE**

Observe that in reading these heads there is a natural pause that comes at the end of the line. The same principle may govern the writing of three-line heads, as,

**ONE GIRL'S ACT
PREVENTS 60,000
FROM WORKING**

**WAYNE MEN WANT
CANAL TO CONNECT
CITY WITH DETROIT**

In the head just written observe that the first line has fewer letters because it contains two W's and an M. Either an M or a W is equal to a letter and a half, and an I and a space are each equal to half a letter. The first line contains 14½ units; the second line contains 15 units; the third line contains 15 units. And yet the first line contains 14 letters and spaces, the second 16, and the third 17.

Every deck should contain a verb, expressed or implied. In this head,

**THIEVES BUSY
IN NORTH END**

the verb *are* is understood.

If the subject of the verb in the first deck is not written, it should be the first word of the second deck, as,

**INVESTIGATE
WET VICTORY**

**Texas Senators All Agreed
to Inquire Into Late
Election.**

Omit all forms of the verb *to be* whenever possible. This head,

**ASKED HOW HE GOT
STOLEN AUTOMOBILE**

is more effective than this,

**IS ASKED HOW HE GOT
THE STOLEN AUTOMOBILE**

Avoid expressions that are awkward because of omission of some form of the verb *to be* such as this:

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**U. S. WEATHER MAN
SAYS SUMMER HERE**

Negatives should be avoided. The head should as a rule tell what happened, not what did not happen.

Avoid the word *may*. The head should as a rule tell what happened, not what is going to take place, perhaps.

Beware of heads that contain words of double meaning, as,

**NURSES HOPE
TO WIN GAME**

The word *nurses* may be taken as a noun or a verb.

In this head the first word might be read as a noun or as a verb:

**SCOUTS CLAIM KAISER
IS TO BLAME FOR WAR**

Use as little punctuation as possible in the first deck.

Avoid alliteration.

Use few abbreviations.

Use figures sparingly.

Insert subheads in long stories at intervals of 150 to 200 words. Use at least two subheads or none.

When there is a paragraph ending, *The President spoke as follows.*, place the subhead before this paragraph and not between it and the quoted matter.

Avoid such makeshift constructions as

**M A Y O R WILL
RESIGN, SAID
WILSON WON'T
REPLY, RUMOR**

Avoid beginning a head with quotation marks because the white space destroys the balance of the head. When it is unavoidable, use single quotation marks.

Avoid heads in which a dash takes the place of *says*, as,

**SHIPPING BOARD
MUST GO—WILSON**

When this style is necessary, use quotation marks.

It is permissible to make the first deck of a head a quotation without quotation marks, writing the name of the person quoted in full-face caps immediately below the deck. One need seldom resort to this expedient.

Be careful of the present tense in writing of historical events. The head on a story about the legality of Christ's trial should not read,

**JESUS CHRIST IS
ILLEGALLY SLAIN**

nor should it read

**JESUS CHRIST WAS
ILLEGALLY SLAIN**

but it should read

**SAYS CHRIST WAS
ILLEGALLY SLAIN**

Remember always in writing heads that although a newspaper man seldom reads more than the first deck, deciding by that whether to read the story, many readers of the paper read no more than the head, and for them it should summarize the story, embodying all its salient features.

GRAMMAR

The most common errors in grammar to be found in copy are in:

The agreement of a verb with its subject.

The relation of pronouns to their antecedents.

The position of participles in relation to the words they modify.

The use of co-ordinate conjunctions to connect elements of the same kind.

The position of correlative conjunctions with relation to the elements they connect.

To gain grace in writing one must either be born with a natural aptitude in the use of words—and such men: Stevenson, Poe, Walter Pater and others, are geniuses—or one must study the writings of these masters of prose and attempt to discover the secret of their success. It is not necessary that a good writer should know rules of grammar, but he must know enough to observe them. A writer may be unable to tell why a dangling participle is faulty English by testing it with a rule, but he may nevertheless avoid such a construction because his ear tells him it is not the best style.

Copies of the best grammars may be found in the office library and should be consulted when reporters and copy readers are in doubt.

SIMPLICITY

In character, in manners, in style and in all things the supreme excellence is simplicity.—Longfellow.

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NOTES

[13]

DICTION

[14]

The newspaper writer must beware of two pitfalls in writing: Fine writing and dialect. Stilted English, pompous and high-sounding, is in just as bad taste as garish clothing or pungent perfume. Reporters often give to their stories a wordy and turgid flavor by their refusal to repeat a word, preferring a synonym. One often sees such sentences as this: "The policeman took his pistol away as he was about to shoot at the bluecoat's partner, another officer of the law." This is a quite unnecessary avoidance of the repetition of the word policeman.

Fine writing is quite out of place at all times in a newspaper and is particularly obnoxious when a reporter quotes a person of inferior mentality in polished—or what the reporter thinks are polished—phrases. Things like this shouldn't get into the paper: *"It is with poignant grief that I*

gaze on the torn frame of my dear spouse," said Mrs. Sowicki, as she stood beside a slab in the morgue.

On the other hand reporters should not try to be funny at the expense of someone inexperienced in the use of the language. If a person interviewed uses bad grammar, correct him when you write the story. To make a person say *Hadn't ought to of* or *Hain't got no* is not only insulting to that person and to your readers, but is poor comedy.

Dialect must be absolutely accurate if it is used. Finley Peter Dunne can write Irish dialect and not many other persons in America can write as good. Probably no reporter on The News can write it. Dialect that might hurt the feelings of others who speak the same way should not be used. In fact as a general rule: DON'T WRITE DIALECT. The greatest masters of humor, such as Moliere, Cervantes, Shakespeare, Mark Twain, have obtained their best effects by writing their language straightforwardly.

THE GRIT OF COMPACT, CLEAR TRUTH

I began to compose by imitating other authors. I admired, and I worked hard to get, a smooth, rich, classic style. The passion I afterwards formed for Heine's prose forced me from this slavery, and taught me to aim at naturalness. I seek now to get back to the utmost simplicity of expression, to disuse the verbosity I tried so hard to acquire, to get the grit of compact, clear truth, if possible, informal and direct. It is very difficult. I should advise any beginner to study the raciest, strongest, best spoken speech and let the printed speech alone; that is to say, to write straight from the thought without bothering about the manner, except to conform to the spirit or genius of the language. I once thought Latinized diction was to be invited; I now think Latinized expression is to be guarded against.—W. D. Howells.

A. P. STYLE

[15]

What M. E. Stone says to his correspondents on story writing may be read with profit by any newspaper man. The following is clipped from the monthly bulletin issued by the Associated Press to its correspondents:

A plain statement of fact is the best introduction to a news story. A simple, direct style—which does not mean a wooden style—is always desirable. In the opening sentence it is of particular value.

The news which a story contains is the one thing which entitles it to place in the Associated Press report. It is the news, not the manner of telling the news, on which the story must stand. It is therefore essential to present the vital point at the outset, in such form as will enable the reader to grasp it quickly, clearly and easily. For this purpose there is no acceptable substitute for plain English.

In an effort to make the most vivid and emphatic impression at the opening, objectionable forms of construction often are employed. A highly-colored or strained introduction almost always fails of its purpose of enlisting interest at once, since it tends to divert the attention of the reader from the subject-matter of the story to the writer's manner of telling it. This renders the introduction cloudy and lessens interest instead of stimulating it. Once the main point is established, the well known rules of news writing should be observed.

To say that "'William Brown may obtain a fair trial in Greene County,' Judge Smith so ruled today," is to misstate the facts. It places the Associated Press on record as making a statement made by the court. Use of this and similar introductory sentences which require subsequent qualification is objectionable.

Opening sentences frequently lose directness and clearness because of the effort to crowd too much into them. All that is essential is to cover the vital point, leaving details for subsequent narration.

Introductions must be impartial. It is possible to take almost any given set of statements and present them in such a way as to convey any one of several shades of meaning. This may depend merely on the order of presentation. Associated Press stories must be accurate and accuracy involves not only the truthfulness of individual statements but the co-relation of these statements in such a way as to convey to the reader a fair and unbiased impression of the story as a whole. An account of a court proceeding, a political debate, or any other event which involves conflicting claims or interests, should not be introduced by singling out a particular phase of the story which is limited to one side of the controversy, simply because that is the most striking feature. Such a form of introduction tends to place the emphasis on one side of the case, giving bias to the entire story.

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Stereotyped introductions should be avoided. One of the most common is the "When"

introduction, as: "Two men were killed when a train struck . . ." etc. "If" and "After" often are used similarly. Inverted sentences are also frequent; as "That the prisoner was guilty was the opinion expressed by . . ." etc. Constant employment of these fixed styles becomes monotonous. Moreover, it is possible to state the facts more simply, directly and effectively without them.

BROADEN THE VOCABULARY

Edward Harlan Webster gives this excellent advice on how to broaden the vocabulary:

Practice is the first aid. Actually get hold of new words and then use them. You will perceive that you will not startle others so much as yourself. Gradually the words will begin to assume a standing in your vocabulary, and before long, they will seem like old friends.

To obtain these words, various practical methods are possible. Here are a few:

1. Find synonyms for words which you have a tendency to overuse.
2. Record words with which you are familiar but you never use—and then "work" them.
3. Make a list of important, unfamiliar words which you hear, or discover in your reading.
4. Listen carefully to the conversations or addresses of educated people.
5. If possible, try to translate from a foreign language. In this way a fine perception of shades of meaning, almost unattainable by any other method, is acquired.
6. Get interested in the dictionary, where you can trace the life history of words.

THE PICTORIAL POWER OF WORDS

"Words have a considerable share in exciting ideas of beauty—they affect the mind by raising in it ideas of those things for which custom has appointed them to stand. Words, by their original and pictorial power have great influence over the passions; if we combine them properly, we may give new life and beauty to the simplest object. In painting, we may represent any fine figure we please, but we never can give it those enlivening touches which it may receive from words. For example, we can represent an angel in a picture by drawing a young man winged: but what painting can furnish out anything so grand as the addition of one word—"the angel of the Lord"? Is there any painting more grand and beautiful?"—Edmund Burke.

CAPITALIZATION

[17]

Capitalize titles preceding names, as, Chief of Detectives Fox, Gen. Bell. Lower-case titles following names, as John Downey, superintendent of police, except these which are capitalized always:

President	}	
Vice-President	}	
Cabinet	}	of the United States.
Government	}	
Administration	}	
Supreme Court	}	
Governor (of Michigan).		
Lieutenant-Governor (of Michigan).		
Mayor (of Detroit).		
Supreme Court (of Michigan).		
Judges and Justices of all courts of record.		
The names of all courts of record.		
King, Emperor, Czar, Kaiser, Sultan, Viceroy, etc.		
The Crown Prince.		
The Duke of Blank.		
The Prince of Dash.		

Do not capitalize *former* preceding a title, as *former Senator Wilson*. *Former* is preferred to *ex-*.

Capitalize the full names of associations, clubs, societies, companies, etc., as Michigan Equal Suffrage Association, Detroit Club, Society for the Prevention of Cruelty to Animals, Star Publishing Company. *The* preceding such a name is not to be capitalized. Do not capitalize *association, club, etc.*, when not attached to a specific name.

Capitalize *university, college, academy, etc.*, when part of a title, as University of Detroit, Olivet College. But do not capitalize when the plural is used, as the state universities of Michigan,

Kansas and Ohio.

Capitalize the first word after a colon in giving a list, as, *The following were elected: President, William Jones; vice-president, Sam Smith, etc. Try this menu: Rice, milk and fruit.* When the colon is used merely to indicate a longer pause than a semicolon, it is not followed by a capital, as, *A tire blew out: the car skidded: we were in the ditch.*

Capitalize *building, hall, house, hotel, theater, hospital, etc.*, when used with a distinguishing name, as Book Building, Hull House, Cadillac Hotel, Garrick Theater, Harper Hospital.

Capitalize the names of federal and state departments and bureaus, as Department of Agriculture, State Insurance Department, Bureau of Vital Statistics. But lower-case municipal departments, as fire department, water and light department, street department.

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Capitalize the names of national legislative bodies, as Congress, House of Representatives or House, Senate, Parliament, Reichstag, Duma, Chamber (France).

Capitalize *state legislature* and synonymous terms (*legislature, assembly, general assembly*) only when the Michigan Legislature is meant.

Capitalize the names of all political parties, in this and other countries, as Democratic, Republican, Progressive, Socialist, Liberal, Tory, Union. But do not capitalize these or similar words, or their derivatives, when used in a general sense, as republican form of government, democratic tendencies, socialistic views.

Capitalize *pole, island, isthmus, cape, ocean, bay, river*, and in general all such geographical terms when used in specific names, as North Pole, South Sea Islands, Cape Hatteras, Hudson Bay, Pacific Ocean, Mississippi River, Isthmus of Panama.

Capitalize *county* when used in a specific name, as Wayne County.

Capitalize the *East, the West, the Middle West, the Orient* and other terms used for definite regions; but do not capitalize *east, west, etc.*, when used merely to designate direction or point of compass, as "west of here." Do not capitalize *westerner, southerner, western states* and other such derivatives.

Capitalize sections of a state, as Upper Peninsula, Western Michigan, etc., but not the *northern part of Michigan, etc.*

Capitalize, when used with a distinguishing name, *ward, precinct, square, garden, park, etc.*, as First Ward, Eighth Precinct, Cadillac Square, Madison Square Garden, Palmer Park.

Capitalize *Jr.* and *Sr.* after a name.

Capitalize *room, etc.*, when followed by a number or letter, as Room 18, Dime Bank Building; Parlor C, Normandie Hotel.

Capitalize distinctive names of localities in cities, as North End, Nob Hill, Back Bay, Happy Hollow.

Capitalize the names of holidays and days observed as holidays by churches, as Fourth of July, Dominion Day, Good Friday, Yom Kippur, Columbus Day, Washington's Birthday.

Capitalize the names of notable events and things, as the Declaration of Independence, the War of 1812, the Revolution, the Reformation, the Civil War, the Battle of the Marne.

Capitalize *church* when used as a specific name, as North Woodward Methodist Church, First Christian Church. But write: a Methodist church, a Christian church.

Capitalize the names of all religious denominations, as Baptist, Quaker, Mormon, Methodist.

Capitalize names for the Bible, as the Holy Scriptures, the Book of Books. But do not capitalize adjectives derived from such names, as biblical, scriptural.

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Capitalize all names and pronouns used for the Deity.

Capitalize the Last Supper, Lord's Prayer, Ten Commandments, Book of Ruth, etc.

Capitalize the names of races and nationalities, as Italian, American, Indian, Gypsy, Caucasian and Negro.

Capitalize titles of specific treaties, laws, bills, etc., as Treaty of Ghent, Eleventh Amendment, Workmen's Compensation Act, Good Roads Bill. But when the reference is general use lower-case, as the good roads legislation of the last congress.

Capitalize such terms as Stars and Stripes, Old Glory, Union Jack, Stars and Bars, etc.

Capitalize U. S. Army and Navy.

Capitalize names of military organizations, as First Regiment, B Company (do not quote letter), National Guard, Grand Army of the Republic, Michigan State Militia, University Cadet Corps (but University cadets).

Capitalize such names as Triple Alliance, Triple Entente, Quadruple Entente, Allies (in the European war).

Capitalize the fanciful titles of cities and states, as the City of the Straits, the Buckeye State.

Capitalize the nicknames of base ball, foot ball and other athletic teams, as Chicago Cubs, Boston Braves, Tigers.

Capitalize epithets affixed to or standing for proper names, as Alexander the Great, the Pretender.

Capitalize the names of stocks in money markets, as Federal Steel, City Railway.

Capitalize college degrees, whether written in full or abbreviated, as Bachelor of Arts, Doctor of Laws, Bachelor of Science in Education: A.B., LL.D., B.S. in Ed.

Capitalize *high school* when used thus: Central High School (but the high school at Port Huron).

Capitalize, but do not quote, the titles of newspapers and other periodicals, the New York World, the Outlook, the Saturday Evening Post. Do not capitalize *the*, except The Detroit News.

Capitalize and quote the titles of books, plays, poems, songs, speeches, etc., as "The Scarlet Letter," "Within the Law," "The Man With the Hoe." *The* beginning a title must be capitalized and included in the quotation. All the principal words—that is, nouns, pronouns, verbs, adjectives, adverbs and interjections—are to be capitalized, no matter how short; thus: "The Man Who Would Be King." Other parts of speech—that is, prepositions, conjunctions and articles—are to be capitalized only when they contain four or more letters; thus: at, in, a, for, Between, Through, Into. The same rules apply to capitalization in headlines.

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Capitalize adjectives derived from proper nouns, as English, Elizabethan, Germanic, Teutonic. But do not capitalize proper names and derivatives whose original significance has been obscured by long and common usage. Under this head fall such words as india rubber, oriental colors, street arab, pasteurize, macadam, axminster, gatling, paris green, plaster of paris, philippic, socratic, herculean, guillotine, utopia, bohemian, philistine, platonic. When, however, a name is comparatively recent, use capitals, as in Alice blue, Taft roses, Burbank cactus.

Capitalize the particles in French names, as *le, la, de, du*, when used without a Christian name or title preceding, as Du Maurier. But lower-case when preceded by a name or title, as George du Maurier. The same rule applies to the German *von*: Field Marshal von Mackensen, but, without Christian name or title, Von Mackensen. Always capitalize *Van* in Dutch names unless personal preference dictates an exception, as Henry van Dyke.

Capitalize the names of French streets and places, as Rue de la Paix, Place de la Concorde.

Do not capitalize *street, avenue, boulevard, place, lane, terrace, way, road, highway, etc.*, as Ninth street, Boston boulevard, Maryland place, Rosemary lane, Seven Mile road.

Do not capitalize *addition, depot, elevator, mine, station, stockyards, etc.*, as Wabash freight depot, Yellow Dog mine, Union station, Chicago stockyards.

Do not capitalize *postoffice, courthouse, poorhouse, council chamber, armory, cadets, police court, women's parlors*.

White House, referring to President's residence, should be capitalized.

Capitalize only the distinguishing words if two or more names are connected, as the Wabash and Missouri Pacific railroad companies. (In singular form, Wabash Railroad Co.)

Do not capitalize the seasons of the year unless they are personified.

Do not capitalize *a. m.* and *p. m.* except in headlines.

Capitalize O. K., write it with periods, and form present tense, O. K.'s and past tense, O. K.'d.

Capitalize *Boy Scouts* (referring to organization). Make *Campfire* (referring to the girls' organization) one word, capitalized.

Capitalize *Constitution* referring to that of the United States. But state constitution (lower-case).

NOTES

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PUNCTUATION

A series of three or more words takes commas except before conjunctions, as: *There were boxes of guns, bayonets, cartridges and bandages*. Separate members of the series with semicolons if there are commas within the phrase, as: *There were boxes of guns, bayonets and cartridges; casks of powder, high explosives and chemicals; and many other prohibited articles*.

Use asterisks to indicate that part of quoted matter has been omitted, as, *He said: "I favor all measures that *** will help the people."*

Use leaders to indicate a pause in the thought.

He said he would never return

When the news reached his mother, she fainted.

Commas set off an explanatory phrase but not a restrictive phrase of inclusive qualification. One writes: Poe, a poet of America, wrote "The Raven." But one writes: Poe the poet is a finer craftsman than Poe the fiction writer.

Use commas before conjunctions in a sentence made up of separate clauses, each with its own subject nominative, as, *The horse is old, but it is still willing*. If the same subject, write it: *The horse is old but willing*.

Use no period after letters used in place of numbers, as, **B Company**. (Companies of soldiers are designated as *B Company*, not *Company B*.)

Use hyphen and no apostrophe when dates are joined, as, *1861-65*.

Write the *caliber* of a revolver or rifle with a period, as *.22*.

Use no commas in years and street numbers, as, *1904*, not *1,904*; and *2452 High street*. But write: *2,156 persons* and *\$1,560*.

Follow this style in date lines: CHICAGO, May 10.—
BROWNSVILLE, Mich., May 10.—

Avoid this form as hackneyed: *His wealth (?) has disappeared*.

Place a comma or a colon after *said*, *remarked* and similar words when quoted matter follows.

THREE RULES

Writes the Duke of Argyll: I have always held that clear thinking will find its own expression in clear writing. As to mere technical rules, there are very few that occur to me, except such as these—first, to aim at short sentences, without involution or parenthetical matter; second, to follow a logical order in construction of sentences, and in the sequence of them; third, to avoid absolutely such phrases as "the former" and "the latter," always preferring repetition to the use of such tiresome references. The last rule, and in some measure the other, I learned from Macaulay, and have found it of immense use. There is some mannerism in his style, but it is always clear as crystal, and this rule of repetition contributed much to this.

QUOTATIONS

Quotation marks are not needed when matter is indented, thus: *The speaker said in part:*

I do not believe that, etc.

Sometimes marks of punctuation belong inside quotation marks and sometimes outside, as: "*Did you hear him say, 'I am here'?*" But in this case: "*I heard him say, 'Are you here?'*" Continental usage permits this form: "*Are you shot!?*" but it is not in good use on this side.

Use no quotation marks with slang of your own writing.

Use no quotes in writing testimony with question and answer. This is the style:

Q.—What is your name?
A.—John Jones.

Observe the style on quotes within quotes: *The witness said: "I asked him, 'Where is my copy of "Paradise Lost"?"*"

OBSERVATION

Writes Arnold Bennett: One is curious about one's fellow-creatures: therefore one watches them. And generally the more intelligent one is, the more curious one is, and the more one observes. The mere satisfaction of this curiosity is in itself a worthy end, and would alone justify the business of systemized observation. But the aim of observation may, and should, be expressed in terms more grandiose. Human curiosity counts among the highest social virtues (as indifference counts among the basest defects), because it leads to a disclosure of the causes of character and temperament and thereby to a better understanding of the springs of human conduct. Observation is not practiced directly with this high end in view (save by prigs and other futile souls); nevertheless it is a moral act and must inevitably promote kindness—whether we like it or not. It also sharpens the sense of beauty. An ugly deed—such as a deed of cruelty—takes on artistic beauty when its origin and hence its fitness in the general scheme begin to be comprehended. In the perspective of history we can derive esthetic pleasure from the tranquil scrutiny of all kinds of conduct—as well, for example, of a Renaissance Pope as of a Savonarola. Observation endows our day and our street with the romantic charm of history, and stimulates charity—not the charity which signs cheques, but the more precious charity which puts itself to the trouble of understanding. The condition is that the observer must never lose sight of the fact that what he is to see is life, is the woman next door, is the man in the train—and not a concourse of abstractions. To appreciate all this is the first inspiring preliminary to sound observation.

NOUNS

[24]

Watch for nouns ending in *-ics*. Many of them are singular, such as *politics, mathematics, ethics*.

Make sums of money singular: *Five dollars was spent*, unless individual pieces of money are meant, as: *Five silver dollars were placed on the table*. Write *moneys*, not *monies*.

Remember that *data, memoranda, phenomena, paraphernalia, bacteria* and *strata* are plural.

Distinguish between *majority* and *plurality*. *Majority* means the lead of a candidate over *all other* candidates. *Plurality* means the lead of a candidate over *one other* candidate.

Event, incident, affair, occurrence, happening, circumstance do not mean the same things. Look them up.

Use *preventive*, not *preventative*.

Distinguish between *ambassador, minister, consul, envoy*.

Avoid feminine forms of such words as *author, artist, dancer, violinist, pianist, poet*. It may be necessary occasionally to change more than the spelling. For example, *the world's greatest pianiste* may not mean *the world's greatest pianist*.

Prefer *motorist* to *automobilist* and *autoist*.

Sewer is a drain. *Sewage* is what goes through it. *Sewerage* is a system of drains.

Don't use *divine* as a noun.

Don't write *couple* unless you mean two things joined and not merely two.

Don't write *party* for *person*, nor *people* for *persons*.

Don't use *citizens* when you mean simply *persons*.

Don't write *a large per cent of* when speaking of persons when you mean *a large proportion*.

When nouns are attended by participles, two constructions are possible. One may say either *I know of John's being there*, or *I know of John being there*; *The fact of the battle's having been lost*, or *The fact of the battle having been lost*. The possessive is to be preferred with proper names and in most simple constructions; it is *altogether to be preferred with pronouns* when the principal idea is in the participle. One says: *I saw him going, I heard them singing*; but *I heard of his going; I urged his going; I advised their attending; I objected to his staying; I opposed their going; the fact of his being there made a difference; On his saying this the people shouted; With their consenting the thing was settled; He spoke of my setting out as already agreed to; He found fault with our accepting the place*, etc.

Collective nouns are usually singular, as, *The club has increased its membership*. However, a collective noun, when it is used to refer more particularly to individuals than to the mass, is plural, as *The crowd was orderly*, but, *The crowd threw up their hats*. In using collective nouns beware of mixing the number. Do not write, *The audience was in their seats*, but *The audience was seated*, or *The audience were in their seats*.

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PREFER	<i>Telephone to phone</i>
<i>Station to depot</i>	<i>Automobile to auto</i>
<i>House or home to residence</i>	<i>Motor car to motor</i>
<i>Woman to lady</i>	<i>Bridegroom to groom</i>
<i>Man to gentleman</i>	<i>Rest to balance</i>

THE JOURNALIST'S CREED

By **WALTER WILLIAMS**

I believe in the profession of journalism.

I believe that the public journal is a public trust; that all connected with it are, to the full measure of their responsibility, trustees for the public; that acceptance of lesser service than the public service is betrayal of this trust.

I believe that clear thinking and clear statement, accuracy and fairness are fundamental to good journalism.

I believe that a journalist should write only what he holds in his heart to be true.

I believe that suppression of the news for any consideration other than the welfare of society is indefensible.

I believe that no one should write as a journalist what he would not say as a gentleman; that bribery by one's own pocketbook is as much to be avoided as bribery by the pocketbook of another; that individual responsibility may not be escaped by pleading another's instruction or another's dividends.

I believe that advertising, news and editorial columns should alike serve the best interests of the readers; that a single standard of helpful truth and clearness should prevail for all; that the supreme test of good journalism is the measure of its public service.

I believe that the journalism which succeeds best—and best deserves success—fears God and honors man; is stoutly independent, unmoved by pride of opinion or greed of power; constructive, tolerant, but never careless; self controlled, patient; always respectful of its readers, but always unafraid; is quickly indignant at injustice; is unswayed by the appeal of privilege or the clamor of the mob; seeks to give every man a chance and, as far as law and honest wages and recognition of human brotherhood can make it so, an equal chance; is profoundly patriotic, while sincerely promoting international good will and cementing world comradeship; is a journalism of humanity, of and for today's world.

NOTES

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PRONOUNS

[27]

Never use *I* in referring to yourself except in a signed article.

Avoid the use of *he or she* and *his or her*. The use of either phrase is seldom required for clearness' sake. When a noun is used which may refer indifferently to both sexes, the accepted practice is to use the masculine pronoun. For example, say: *Let the teacher do his duty and he need not fear criticism*, not *Let the teacher do his or her duty and he or she need not fear criticism*.

Similarly after indefinite singulars like *each, every, somebody, anybody*, use the masculine singular pronoun. Thus, *Everyone should do his duty and he should do it every day*. Here one is not only to avoid the use of *he or she* and *his or her*, but also particularly and constantly to be on guard against *they* and *their*. Sentences like *Nobody knows what they can do till they try; Everyone is urged to come and bring their pocketbooks with them*, are frequently heard and often get into print.

Do not use *the same* for a third personal or a demonstrative pronoun. *The farmer brought a load of wheat to town and sold it (not the same) at the mill*.

Do not make *such* a pronoun, except in the phrase *such as*. *He has fruits of all sorts and his prices for such are unreasonable*, is the sort of use to be avoided.

Distinguish between *its*, possessive pronoun, and *it's*, contraction of *it is*.

Use *either* or *neither* only of two, *any one* or *none* of more than two, as: *In one group are Russia, Germany and Austria, in another France and England. Any one of the first group acting with either of the second could determine the question.* (As conjunctions, *either* and *neither* may introduce the first of a series of particulars consisting of three or more. It is correct to say *Neither this nor that nor the other thing*; but when used as pronouns, *either* and *neither* should be rigidly confined to use with reference to two only.)

Prefer always *no one* and *nobody* to *not any one* or *not anybody*, as *It is no one's* (or *nobody's*) *business*, not, *It is not any one's* (or *not anybody's*) *business*.

Do not use *apiece* for *each* of persons. Say: *The men each took an apple* or *took an apple each*, not *The men took an apple apiece*. But they might have bought the apples at so much *apiece*.

Be careful not to say *these sort of things*, *these kind of men*, for *this sort of things* or *this kind of men*.

In questions direct or indirect be careful to use *whom* when the objective case is required. Do not say, *Who did you see there?* or, *I do not know who he meant*.

[28]

The relative *who* should be used only of persons (or of beasts or things personified). Do not say: *The dog whom you saw* or *He drove the horse who made the best record*. The relative *which* should be used only of beasts and inanimate objects. Do not say: *The women and children which were numerous then came trooping in*.

The relative *that* may be used regardless of gender and the antecedent.

That should be used after a compound antecedent mentioning both persons and animals or things, as, *The soldiers, the ambulances and the pack mules that were recaptured, were sent to the rear*.

Be careful of the case of *who* if a parenthetical sentence intervenes between it and its verb. *He said that Gen. Harrison, whom everybody well knew, had long been interested in the case, would make the closing argument*. Such faulty objective is often heard in daily speech and not infrequently gets into the papers. Of course *who* should be used. But *whom* should be used when the infinitive follows: *He said that Gen. Harrison, whom everybody admitted to be profoundly versed in the law, would discuss the point*.

It is proper to omit the relative pronoun on occasion when it is the object of the following verb, as *He was among the men (whom) I saw*.

CONJUNCTIONS

Never use *like* as a conjunction. John may look *like* James or act *like* James or speak *like* James, but he never looks, acts or speaks *like* James looks, acts or speaks; he never looks *like* he wanted to do something, nor conducts himself *like* he thought he owned the earth, or *like* he was crazy. *Like* (as in the first example) may be followed by an objective case of a substantive, with which the construction is completed: *You are like me in this; You, like me, believe this; He conducted himself like a crazy man*. When a clause is demanded, *as if* should be used: *He looks as if he wanted something; he acts as if he were crazy*.

Do not use *if* for *whether* in introducing indirect questions: *I doubt whether* (not *if*) *this is true; I asked whether* (not *if*) *he would go*.

Do not use *as* for *that*. Not *I do not know as this is so*, but *I do not know that this is so*.

Do not use *without* for *unless*. *We cannot go unless* (not *without*) *he comes*.

Do not use *but what* for *but that* or *that*. *I do not doubt that* (or *but that*) *he will come*, not *but what he will come; They did not know but that* (not *but what*) *they might accept it*.

Do not use *while* for *although*, as, *while it is probable*. *While* refers to time.

VERBS

[29]

The verb should agree with its subject in person and number. It ought not to be necessary to give this obvious rule, but hardly a day passes without violation of it in almost every paper. Its violation is especially common in the inverted sentence, introduced with *there*. *There is likely to be some changes; There is, at the present writing, some hopes of peace; There seems to be, in view of all the conditions, many objections to this plan*, are examples of the faulty usage.

The *to* should not be separated from the infinitive by word or phrase. The modifier should precede the *to* or follow the verb. Do not say *to promptly act*, but *to act promptly* or *promptly to act*. Such use as in the example just given is bad enough, but it is not so offensive as the intrusion of time adverbs and negatives as, for example, *He decided to now go*, or *He expected to not only go but to stay*, or *He preferred to not stay*.

Do not end a sentence with the *to* of an omitted infinitive; as: *He could not speak but tried to*; but *He refused to go but he ought to go*, or *He ought to go but he refuses*.

Subordinate infinitives and participles take their time from the verb in the principal clause. They should therefore be the simple so-called present forms. Do not say: *I intended to have gone*, or *I intended having gone*, but *I intended to go*, *I intended going*; not *He had expected to have been present*, but *He had expected to be present*; not *He would have liked to have seen you*; but *He would have liked to see you*; not *I was desirous to have gone*, but *I was desirous to go*.

With the verbs *appear* (in the sense of *seem to be*) and *feel, look, smell* and *sound* (used intransitively) use an adjective and not an adverb, i. e., *The rose smells sweet; Miss Coghlan as Lady Teazle looked charming; She appeared happy*. But *appear* in the same sense of *behave* is followed by an adverb, as *He appears well*; and the other verbs used transitively of course take an adverb, as *He looked sharply at the man*.

When one wishes to imply doubt or denial in a condition of present or indefinite time, the imperfect subjunctive should be used, as *If the book were here, I should show you*—but the book is not here; *If it were true, you would long ago have heard it*—but it is not true. But if one is referring to past time, the imperfect indicative must be used, as, *If he was here yesterday, I did not know it*.

Be careful to distinguish between *lay* and *lie, raise* and *rise, set* and *sit*. The first of each pair is transitive, and always requires an object; the second is intransitive and never takes an object. (The only exception is *sit* used of a rider, as, *He sits his horse well*.) One *lays* or *sets* a thing down and *raises* it up. One *lies* or *sits* down and *rises* from one's place. Land *lies* this way or that. (But we speak of the *lay* of the land.)

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Especially pains must be taken to keep straight the past tenses and past participles of *lay* and *lie*. Of *lay* past tense and participle are alike *laid*. *He laid* or *he has laid the case before the authorities*. The past tense of *lie* is *lay* (the same as the present tense of the transitive verb), the past participle is *lain*. These forms are seldom if ever used for parts of *lay*; but for them *laid* is very often used, as, *He laid* or *he has laid down to take a nap*, where the correct usage is *He lay* or *he has lain down*, etc.

Prices *rise*, wages *rise*, bread *rises*, bread is *set to rise*; men *raise* prices or wages; *He rose and raised his hand*. Clothing of every sort *sits* well or ill, it does not *set*. The corresponding noun, however, is *set*; *He admired the set of the garment*. You *set* a hen, but the hen *sits* and is a *sitting* hen. The heavenly bodies *set*, but that is another word, which means to *sink* or to *settle*.

Inanimate objects are not *injured* but *damaged*.

Use *wish* to mean simple desire, as, *I wish to see him*. Use *want* to mean acute need, as, *I want food*.

Only moving objects *collide*. Two automobiles may *collide*, but an automobile does not *collide* with a fence.

PREFER:

<i>lend</i> to <i>loan</i>	<i>turn over</i> to <i>turn turtle</i>
<i>lives</i> to <i>resides</i>	<i>bought</i> to <i>purchased</i>
<i>leaves</i> to <i>departs</i>	<i>live at hotel</i> to <i>stop at hotel</i>
<i>obtain</i> or <i>procure</i> to <i>secure</i>	<i>robbed of</i> to <i>relieved of</i>

Things of a general class are compared *with* each other to bring out points of similarity or dissimilarity. One thing is compared *to* another of a different class. He compared Detroit *with* Cleveland. He compared Detroit *to* a busy hive of bees.

Things *occur* or *happen* by chance and *take place* by design. An accident *happens* or *occurs*; a pre-arranged act *takes place*.

Except in legal papers use *proved* instead of *proven*.

Transpire does not mean to take place but to leak out, as, *They tried to keep their deliberations secret, but it transpired that * * **

Enthuse is not a good word. Say *become enthusiastic*.

Medicine, laws and oaths are *administered*; blows and punishment are *dealt*.

Allege is used only in referring to formal charges and not as a synonym for *say* or *assert*.

The past tense and past participle of *dive* are *dived*. Don't use *dove*.

The past tense and past participle of *forecast* are *forecast*. Don't use *forecasted*.

The past tense and past participle of *hang* are *hung*, except in reference to an execution; then write, *He was hanged*.

The past tense and past participle of *plead* are *pleaded* and not *plead* or *pled*. Don't write, *He plead guilty*, but *He pleaded guilty*.

The past tense of *swim* is *swam*, and the past participle is *swum*.

[31]

BARRED BY THE SUN

Newspaper men can read with profit this list of words and phrases to be avoided, compiled by Charles A. Dana for his associates on the New York Sun:

<i>above</i> or <i>over</i> for <i>more than</i>	<i>indorse</i> for <i>approve</i>
<i>aggregate</i> for <i>total</i>	<i>inaugurate</i> for <i>establish</i> ,
<i>balance</i> for <i>remainder</i>	<i>institute</i>
<i>call attention</i> for <i>direct attention</i>	<i>individual</i> for <i>person</i>
<i>claim</i> for <i>assert</i>	<i>infinite</i> for <i>great</i> , <i>vast</i>
<i>commence</i> for <i>begin</i>	<i>last</i> for <i>latest</i>
<i>comprise</i> for <i>compose</i>	<i>less</i> for <i>fewer</i>
<i>conscious</i> for <i>aware</i>	<i>materially</i> for <i>largely</i>
<i>couple</i> for <i>two</i>	<i>named after</i> for <i>named for</i>
<i>cultured</i> for <i>cultivated</i>	<i>notice</i> for <i>observe</i>
<i>date back to</i> for <i>date from</i>	<i>onto</i> for <i>on</i> or <i>upon</i>
<i>donate</i> for <i>give</i>	<i>partially</i> for <i>partly</i>
<i>fall</i> for <i>autumn</i>	<i>past two years</i> for <i>last two</i>
<i>from whence</i> for <i>whence</i>	<i>years</i>
	<i>practically</i> for <i>virtually</i>
	<i>party</i> for <i>person</i>

DOUBLING UP HAVE'S

Mark Twain in "A Tramp Abroad" wrote: "Harris said that if the best writer in the world once got the slovenly habit of 'doubling up his have's,' he could never get rid of it; that is to say, if a man gets the habit of saying 'I should have liked to have known more about it' instead of saying 'I should have liked to know more about it,' his disease is incurable."

. . . REFLECTOR OF EVERY HUMAN INTEREST . . . FRIEND OF EVERY RIGHTEOUS CAUSE . . . ENCOURAGER OF EVERY GENEROUS ACT.

NOTES

[32]

ADVERBS

[33]

Great liberty may be exercised in placing the adverb according to the emphasis desired. In general it should be placed near the word or phrase it modifies to express the thought most clearly. One should not say, *Not only he spoke forcefully but eloquently*; nor *He was rather forceful than eloquent*, but *He was forceful rather than eloquent*.

Note particularly that when the adverb is placed within the verb, it should regularly follow the first auxiliary. For example: *This can truthfully be said*, not *This can be truthfully said*; *He will probably have set out by noon*, not *He will have probably*, etc.; *It has long been expected*, not *It has been long expected*.

If the adverb is intended to modify the whole sentence, it very properly stands first, as, *Decidedly, this is not true*; *Assuredly, he does not mean that*. In such sentences the adverb really modifies some verb understood, as, *I say decidedly this is not true*.

Do not use *this*, *that* and *some* as adverbs. Never say *this high*, *this long*, *that broad*, *that good*, *this much*, *that much*, *some better*, *some earlier*. Say *thus* or *so* whenever tempted to use *this* or *that* in such connections, and use *somewhat* instead of *some*.

Do not say a man is *dangerously ill*; say *alarmingly* or *critically*. Never use *illy*; you might as well say *welly*.

After a negative use *so* in a comparison. *This is as good as that*, but *This is not so good as that*.

Say *as far as*, *as long as*, etc.; not *so far as*, *so long as*. Thus, *As far as I know, this is true*; *As long as I stay here, you may use my book*.

Use *previously to*, *agreeably to*, *consistently with*, etc., instead of the adjective forms, in such expressions as *Previously to my arrival, he had been informed*; *We acted agreeably to the instructions*.

Beware of *only*. Better not use it unless you are sure it is correctly placed. Observe the difference in the meaning here: I have *only* spoken to him. I have spoken *only* to him.

Don't use *liable* when you mean *likely*. A man is *likely* to park his automobile so he will be *liable* to arrest.

Don't use *painfully cut* and similar expressions. One is not *pleasantly cut*.

Occasionally means *on occasion*. So don't write *very occasionally*, but *very seldom* or *infrequently*.

Farther is used to denote distance; *further* in other senses, as, *I told him further that I walked farther than he*.

ADJECTIVES

[34]

Be sparing in the use of epithets and of adjectives and adverbs generally. Especially avoid the use of superlatives. Superlatives are seldom true. Rarely is a man the most remarkable man in the country in any particular; rarely is an accident the worst in the history of the city. Better understate than overstate; better err on the side of moderation than excess. William Cobbett says: "Some writers deal in expletives to a degree that tires the ear and offends the understanding. With them everything is excessively, or immensely, or extremely, or vastly, or surprisingly, or wonderfully, or abundantly, or the like. The notion of such writers is that these words give strength to what they are saying. This is a great error. Strength must be found in the thought or it will never be found in the words. Big sounding words, without thoughts corresponding, are effort without effect."

Be sure to remember that *nee* means born. It is of course impossible then to speak of *Mrs. Doe, nee Mary Roe*, as one is never born with a Christian name, but *Mrs. Doe, nee Roe*. And, of all things when a widow has remarried, do not write *Mrs. Richard Roe, nee Mrs. John Doe*.

Adjectives, if wisely used, give desirable color to a story. A thesaurus will brighten up a reporter's adjectival vocabulary. These are suggestions for possible substitutions of fresh words for more or less hackneyed words:

<i>fast—fleet, swift</i>	<i>distressing—piteous, pitiable, rueful</i>
<i>good—meritorious, laudable</i>	<i>witty—jocose, nimble-witted</i>
<i>repentant—penitent, contrite</i>	<i>fearful—timid, apprehensive,</i>
<i>temperate—abstemious</i>	<i>tremulous</i>
<i>intemperate—penitent, contrite</i>	<i>crafty—cunning, artful</i>
<i>modest—decorous</i>	<i>frank—ingenuous, guileless</i>

Prefer *agreeable* to *nice*, which means accurate; and *long* to *lengthy*.

Words like *perfect* and *unique* cannot be compared. Never write, *more perfect*, *most perfect*, *most unique*.

Eschew the word *very*. It seldom strengthens a sentence.

It is better to use such words as *feline, bovine, canine, human* as adjectives only.

Prefer *several* or *many* to *a number of*.

Healthy means possessing health, as, *a healthy man*. *Healthful* means conducive to health, as, *healthful climate, surroundings, employment*. Do not use *healthful* in speaking of food, but *wholesome*. [35]

Parlous is archaic. Don't use the phrase *in these parlous times*. The word in good usage is *perilous*.

Nobody has explained the difference between *actual photographs* and *photographs*.

Awful means inspiring *awe*, *fearful* inspiring *fear*, and *terrible* inspiring *terror*.

Anxious implies *anxiety*. Say *eager* if you mean it.

The first meaning of *hectic* is habitual. The second meaning is *fevered*. It connotes *heat* more particularly than *red*.

Great care is needed in using these three words: *livid, lurid* and *weird*. *Livid* means primarily black and blue. It also means a grayish blue or lead color, as flesh by contusion. It doesn't mean anything else. *Lurid* means a pale yellow, ghastly pale, wan; figuratively it means gloomy or dismal, grimly terrible or sensational. When used in its first sense it is properly applicable to the yellow flames seen through smoke. It does not mean fiery red. In its figurative sense it can be used to describe a series of incidents calculated to shock or to stun by the enormity of them. *Weird* means primarily pertaining to witchcraft and is used in reference to the witches in "Macbeth." It also means unearthly, uncanny, eerie. A green light might be called *weird*. It must not be used to mean peculiar, as, *She wore a weird hat*.

YOUR AUDIENCE

Says Irvin S. Cobb: I'd rather have my work read by thousands of people throughout the country than be the author of the greatest classic that ever mouldered on a shelf.

In my opinion, the masses are worth our art. If we believe in a democratic form of government we should believe in a democratic attitude toward the art of the short story, and I, for one, frankly admit that I write for the shop girl and business man rather than for the high-brow critic. That does not mean you must necessarily choose between them, but if I had to choose I would let the critic go.

DEFENDER OF CIVIL LIBERTY STRENGTHENER OF LOYALTY . . . PILLAR AND STAY OF DEMOCRATIC GOVERNMENT.

NOTES

[36]

PREPOSITIONS

[37]

Be careful to use the proper prepositions in all connections.

Say *different from*, not *different to*.

We say a man lives *on*, not *in*, a street, an avenue, etc. Children play *in* the street, but *on* the pavement.

One writes *under*, not *over*, a signature. The preposition has no reference to the place of the signature.

Do not overwork *on the part of*. This phrase is often used where *by* or *among* is to be preferred, as, *Much patriotism is displayed on the part of the Greeks*.

Say *off*, not *off from* or *off of*. *He fell off his horse*, or *He fell from his horse*.

Discriminate carefully between *beside* and *besides*. The first is always a preposition and means either *by the side of*, as, *He stood beside me*, or *aside from*, or *out of*, as, *This is beside our present purpose*; *He was beside himself for joy*. *Besides* is either preposition or adverb: as the former it means *in addition to*, as *Several others were present besides those you saw*; as adverb it means *moreover* or *more than that*, as *There were, besides, many pompous volumes*.

Be careful with *between* and *among*; *between* is used with reference to two persons, parties or things; *among* with reference to many: *In this city Democrats and Republicans divide the offices between them*; *in some cities they are distributed among all the parties*.

Distinguish between *in* and *into*. *Into* implies action. A man goes *into* his house and then he is *in* the house.

A person dies *of* typhoid fever rather than *from* typhoid fever.

Distinguish between *consist in* and *consist of*. Virtue consists *in* right living. The family consists *of* seven persons.

A book is illustrated *with* sketches and it is illustrated *by* the artist who made the sketches.

Omit *from* from the phrases *from hence*, *from thence*, *from whence*.

MIRROR OF THE PUBLIC MIND . . . INTERPRETER OF THE PUBLIC INTENT . . . TROUBLER OF THE PUBLIC CONSCIENCE.

ARTICLES

[38]

Use an article with every noun of a series unless the nouns are so closely related that one concept is implied. Say, *The bread and jam was good*, but *The bread and the jam were good*. Say, *A horse and buggy*, but *A man and a woman*.

Do not repeat an article before each adjective of a series when all modify the same noun. Say, *A red, white and blue flag*. If you mean three flags, say, *A red, a white, and a blue flag*.

Do not write *a* or *an* after *sort of* and *kind of*. Make it: *He is the right sort of man for mayor*.

The definite article is used too often when it might better be omitted, as in this sentence: *The study of the dictionary is helpful*. Write it: *Study of the dictionary*.

NUMBERS

The general rule on *The News* is that all numbers above nine shall be written in figures, and that all numbers below 10 shall be spelled out. There are, of course, many exceptions to this rule. Figures are always used for degrees of latitude and longitude, degrees of temperature, per cent, prices, racing time, scores, definite sums of money, time, votes, dates (as Sept. 27), ages, street numbers and tabulated statistics.

Spell out indefinite figures, as *about a dollar's worth*.

Use Roman numerals in writing of kings, as *George V*, and then without a period. Do not use Roman numerals in designating centuries. Write it *fourteenth century*, not *XIVth century*.

Write *Monday at 8 a. m.*, not *at 8 o'clock on Monday morning*.

Spell out such expressions as *the early seventies*.

Use figures in dimensions when written thus: *a lot 4×6 feet*.

All ages shall be written thus: *John Smith, 8 years old*. Do not write it: *John Smith, aged 8*, or *aged eight*. It will be easy to remember the rule if you observe that in writing it thus: *John Smith, aged 18, 48 Jones street*, you are opening an opportunity for an error easily made. It may appear: *John Smith, aged 184, 8 Jones street*.

All ordinals are spelled out. Write it *thirtieth*, not *30th*. Write a date: *Feb. 6*, not *February 6th*, or *February sixth*.

Do not use both numerals and figures spelled out in one phrase. Write it: *Eight feet eleven inches*. If in a phrase a number over 10 precedes a number under 10, express both in figures, thus *18 hours 4 minutes*. If vice versa, express it thus: *two hours eighteen minutes*.

ROMAN NUMERALS

[39]

I	1	XIX	19	CL	150
II	2	XX	20	CC	200
III	3	XXX	30	CCC	300
IV	4	XL	40	CCCC	400
V	5	L	50	D	500
VI	6	LX	60	DC	600
VII	7	LXX	70	DCC	700
VIII	8	LXXX	80	DCCC	800
IX	9	XC	90	DCCCC	900
X	10	C	100	M	1,000

WEIGHTS AND MEASURES

[40]

- 7.92 inches make 1 link.
- 25 links make 1 rod.
- 16.50 feet make 1 rod.
- 4 rods make 1 chain.
- 10 chains make 1 furlong.
- 8 furlongs make 1 mile.
- 320 rods make 1 mile.
- 5,280 feet make 1 mile.
- 10 square chains make 1 acre.
- 160 square rods make 1 acre.
- 640 acres make 1 square mile.
- 43,560 square feet make 1 acre.
- 69 geographical miles make 1 degree of latitude.
- 1,728 cubic inches make 1 cubic foot.
- 27 cubic feet make 1 cubic yard.
- Gunter's chain, 22 yards of 100 links.
- A section is 640 acres.
- A township is 36 sections, each 1 square mile.
- A span is 9 inches.
- A hand—horse measurement—is 4 inches.
- A knot—nautical—is 6,086 feet.
- A fathom—nautical—is 6 feet.
- A stone is 14 pounds.
- A square acre is 208 7-10 feet on each side.

The metric system is the system of measurement of which the meter is the fundamental unit. It was first adopted in France and is now in general use in most civilized countries except the English-speaking countries. The system is now used throughout the world for scientific measurements. Its use was legalized in the United States in 1866.

The meter, the unit of length, was intended to be one ten-millionth part of the earth's meridian quadrant and is nearly so. Its length is 39.370 inches. The unit of surface is the are, which is 100 square meters. The theoretical unit of volume is the stere, which is a cubic meter. The unit of volume for the purposes of the market is the liter, which is the volume of one kilogram of distilled water at its maximum density and is intended to be one cubic decimeter. For 10 times, 100 times, 1,000 times and 10,000 times one of these units, the prefixes, deca-, hecto-, kilo- and myria- are

[41]

used. For 1-10, 1-100 and 1-1,000 of the units, the prefixes deci-, centi- and milli- are used.

In this table the equivalents are measures common in the United States and are not to be confused with British measures, which in some cases vary slightly.

1 myriameter	5.4 nautical miles or 6.21 statute miles.
1 kilometer	0.621 statute mile or nearly 5/8 mile.
1 hectometer	109.4 yards.
1 decameter	1.988 rods.
1 meter	39.37 inches or about 1 yard 3 inches.
1 decimeter	3.937 inches.
1 centimeter	0.3937 inch.
1 millimeter	0.03937 inch.
1 hectare	2.471 acres.
1 are	119.6 square yards.
1 centiare (square meter)	10.764 square feet.
1 decastere	13 cubic yards or about 2¾ cords.
1 stere (cubic meter)	1.308 cubic yards or 35.3 cubic feet.
1 decistere	3½ cubic feet.
1 hectoliter	26.4 gallons.
1 decaliter	Little more than 2 gallons 5 pints.
1 liter	1 quart 1/2 gill.
1 deciliter	0.845 gill.
1 millier	2,204.6 pounds avoirdupois.
1 kilogram	Little more than 2 pounds 3 ounces.
1 hectogram	Little more than 3 ounces 8 drams.
1 decagram	154.32 grains troy.
1 gram	15.43234 grains.
1 decigram	1.543234 grains.
1 centigram	0.154323 grains.
1 milligram	0.015432 grains.

... CHRONICLER OF FACTS . . . SIFTER OF
RUMORS AND OPINIONS . . . MINISTER OF THE
TRUTH THAT MAKES MEN FREE.

ABBREVIATION

[42]

This is the style of The News on abbreviating the names of states and territories:

Ala.	N. D.
Alaska	Neb.
Ariz.	Nev.
Ark.	N. H.
Calif.	N. J.
Colo.	N. M.
Conn.	N. Y.
D. C.	O.
Ga.	Okla.
Fla.	Ore.
Ida.	Pa.
Ill.	P. I. (Philippine Islands)
Ind.	P. R. (Porto Rico)
Ia.	R. I.
Kan.	S. C.
Ky.	S. D.
La.	Tenn.
Me.	Tex.
Mass.	T. H. (Territory of Hawaii)
Md.	Utah

Mich.	Va.
Minn.	Vt.
Miss.	Wash.
Mo.	Wis.
Mont.	W. Va.
N. C.	Wyo.

Do not abbreviate *Port* to *Pt.*

Abbreviate *Fort* to *Ft.*, whether a city or a post.

Abbreviate *Mount* to *Mt.* in names like Mt. Vernon.

Do not abbreviate names of cities, as Kazoo, Frisco, St. Joe.

Do not use state with names of well-known cities, such as Chicago, Cleveland, Denver, etc.

Follow a firm name as the firm writes it, except in the capitalization of *the*, as *the Ford Motor Co.* Later in the story the name may appear as *the Ford company*. It is *the J. L. Hudson Company*. However, one may say, after writing the firm name, that *the Hudson company will, etc.*

Use *Mich.* after the names of all places in the state except:

Adrian	Kalamazoo
Ann Arbor	Lansing
Alpena	Muskegon
Battle Creek	Mt. Clemens
Bay City	Marquette
Calumet	Port Huron
Flint	Saginaw
Grand Rapids	Ypsilanti
Jackson	and places so near Detroit that they are generally known.

[43]

Beware of the names of cities in other states identical with those in Michigan. Also watch for the names of cities identical with those in other states, as Portland, Me., and Portland, Ore. A few cities that should carry a state designation because there are places of the same name in Michigan are:

Akron, O.	Lincoln, Neb.
Atlanta, Ga.	Lowell, Mass.
Augusta, Me., or Ga.	Manchester, N. H.
Bangor, Me.	Memphis, Tenn.
Birmingham, Ala.	Nashville, Tenn.
Brooklyn, N. Y.	Phoenix, Ariz.
Canton, O.	Plymouth, Mass.
Caro, Ill.	Pontiac, Ill.
Chatham, Ont.	Portland, Me., or Ore.
Concord, N. H.	Quincy, Ill., or Mass.
Erie, Pa., or N. Y.	Rochester, N. Y., or Minn.
Fargo, N. D.	Richmond, Va.
Frankfort, Ky.	Sandusky, O.
Grand Rapids, Wis., or Minn.	St. Louis, Mo.
Hanover, N. H.	Sault Ste. Marie, Ont.
Helena, Mont.	Trenton, N. J.
Jackson, Miss.	Vicksburg, Miss.

Do not abbreviate *Attorney* to *Atty.* before a name.

Do not abbreviate first names except in reproducing signatures, as *Wm. H. Taft*, if Mr. Taft wrote it that way.

Abbreviate *senior* and *junior* with commas on each side, as *John Jones, Jr., spoke*.

Do not make *Tom, Dan, Ben, Joe, etc.*, abbreviations unless you are sure they are. *Alex Dow* is written without the period.

Write *S O S* and similar telegraphic abbreviations, and *I O U* without periods.

Use *Bros.* only when firm name is so written.

Use ampersand (&) in firm name only when the firm uses it.

Abbreviate *number* when followed by numerals, as *No. 10*.

Spell out United States except in addresses or in army and navy phrases. Military and naval titles should be written thus:

[44]

Adjt.	Maj.
Adjt.-Gen.	Maj.-Gen.
Brig.-Gen.	Private
Capt.	Q. M.-Gen.
Col.	Q. M.-Sergt.
Corp.	Second Lieut.
First Lieut.	Second Sergt.
Gen.	Sergt.
Lieut.	Sergt.-Maj.
Lieut.-Col.	Surg.-Gen.
Lieut.-Gen.	Surg.-Maj.

Class of '08 may be used for *Class of 1908*.

Abbreviate *degrees* after a name.

Book sizes, *4to*, *8vo*, *12mo*, should be written without periods.

Use only abbreviations that will surely be understood, such as *Y. M. C. A.*, *W. C. T. U.*, etc., in referring to organizations.

Never write *Xmas*.

These abbreviations should be used:

Ald.	Gov.	Sen.	Cong.
Atty.-Gen.	Lieut.-Gov.	Rep.	Supt.

Abbreviate *saint* and *saints* in proper names, as *St. Louis*, *Sault Ste. Marie*, *Ste. Anne's*, *SS. Peter and Paul's church*.

Write scriptural texts *Gen. xiv, 24*; *II Kings viii, 11-15*.

Abbreviate names of political parties only thus, *Smith (Rep.) defeated Jones (Dem.) for alderman*.

Do not abbreviate street, avenue, boulevard, place or other designation of a thoroughfare.

Abbreviate clock time when immediately connected with figures to *a. m.* and *p. m.*

Prefer *for example* to *e. g.*

Prefer *namely* to *viz.*

Prefer *that is* to *i. e.*

Write English money *£5 4s 6d*, without commas.

Abbreviate the months thus:

Jan.	April	July	Oct..
Feb.	May	Aug.	Nov.
March.	June-Gen.	Sept.	Dec.

Use *don't* only when you may substitute do not. Perhaps you have seen the advertisement which reads: "Hand Made Tobacco Don't Bite the Tongue."

NAMES AND TITLES

[45]

The one infallible way to insult a man is to misspell his name; that is an old newspaper maxim. More care should be taken with the spelling of the names in a story than with any other mechanical detail. Often a name is misspelled because a typewriter is not clean and an *e* or an *a* is mistaken for an *o* or a *u*. It is wise for the reporter to make sure these letters particularly print clearly or he may be held to account for an error. An even better way is to write a proper name in CAPS if it is at all uncommon. When the reporter writes a name such as Willson or Jonnes or Georg, a name which deviates slightly from a familiar name, it is wise to write it thus ". . . and Georg (*Correct*) Brandes who . . ." then the copy reader knows that the reporter has not left off a

letter and the printer and proof reader also know that the word must stand as written.

All proper names should be looked up in the directory, dictionary or encyclopedia unless the reporter or copy reader is sure of the spelling. To misspell a man's name shakes that man's faith in the newspaper; leads him to believe that if the newspaper can't write his name correctly, it is likely to make other mistakes.

Never use *Mr.* before a man's Christian name. Give his full name and then speak of him thereafter as Mr. Blank. Do not write: Mr. John J. Blank.

Do not quote familiar nicknames, such as Billy Sunday, Ty Cobb, Sam Crawford, Jim Corbett.

Do not write: Superintendent of Police Marquardt, but Supt. Marquardt, or Ernst Marquardt, superintendent of police.

Never refer to a woman, no matter how lowly her social position, as "the Smith woman." Call her Mrs. Smith or Miss Smith.

Do not use the title *professor* unless the person spoken of is or was a member of a college or university faculty. Because a man is a principal of a high school, a mesmerist or the trainer of sea lions, he is not for that reason entitled to call himself Prof. Blank.

Do not use name handles, such as *Butcher Smith, Grocer Jones.*

Do not use *master* in referring to a boy.

Write *Mr. and Mrs. James Smith*, not *James Smith and wife.*

Do not write Mrs. Judge Smith, or Mrs. Dr. Jones.

Use the indefinite article, as *Frank Smith, a plumber; William Jones, a barber.* Use the definite article in naming persons of distinction, as *William Dean Howells, the writer; Sarah Bernhardt, the actress.*

The surname is written first among the Chinese. *Sun Yat Sen* is *Dr. Sun.* *Li Hung Chang* is *Mr. Li.* Chinese is a monosyllabic language and all names should be written with each syllable capitalized, but hyphens are used with geographical names, as, *Yang-Tse-Kiang, Ho-Hang-Ho,* except *Pekin, Nankin, Shanghai, Hankow* and *Canton.* Drop unnecessary letters in Chinese names whenever possible, as *Pekin(g), Yuan Shi(h) Kai, Ho(w)-Hang-Ho.*

[46]

Write a man's name as he writes it. It is not *A. H. Frazer*; it is not *Allan Frazer*; but *Allan H. Frazer.* It is not *F. H. Croul* or *Frank Croul*, but *Frank H. Croul.*

It is the King of the Belgians, not the King of Belgium.

Writing of a knight, be sure that you use his first name with the title *Sir.* He is *Sir Arthur Conan Doyle*, not *Sir Conan Doyle.* Never write *Sir Doyle.* The wife of a knight, however, is addressed as *Lady Blank*, not necessarily *Lady Mary Blank.*

JEW AND HEBREW

The proper use of the words "Hebrew" and "Jew" has been explained by the American Jewish Committee, as follows: "Although no hard and fast rules can be laid down, the word 'Hebrew' has come to have a purely racial connotation. It refers to a race and to the language of that race. Thus we hear of a 'Hebrew Christian,' meaning a person of Hebrew descent who has been raised in or adopted the Christian religion. The word 'Jew,' although often used for denoting a member of the Hebrew race without reference to religion or nationality, has come, in the best usage, to have two restricted meanings—a national and a religious meaning. It used to mean a person who was a subject of the Kingdom of Judah, in the southern part of Palestine, and later it was also applied to those who were subjects of the northern Kingdom of Israel. Under Roman domination Palestine was called 'Judea' and its inhabitants 'Jews.' The word Jew has the same sense now among those who believe that the dispersion of the Jewish people and the fact that they possess no territory of their own has not deprived them of their character as a nation or nationality. The other meaning of 'Jew' is any one who professes the religious principles laid down in the Old Testament as interpreted in the Talmud. Thus, a Gentile who adopts the Jewish faith may be called a Jew, but may not be called a Hebrew, because he does not descend from that sub-class of the Semitic race from which the Hebrews are reputed to come. Up to the last quarter of the nineteenth century the Jews rarely applied the term 'Jew' to themselves, as it was used as a term of opprobrium and as a contemptuous epithet. The Jews preferred to call themselves 'Hebrews' or 'Israelites.' Since about 1880, however, the Jewish people have come to adopt this name more and more generally, and it has begun to lose its derogatory meaning. The word 'Jew' is always a noun, and its use as an adjective in such cases as 'Jew boy' and 'Jew peddler,' etc., is as ungrammatical as it is vulgar."

NOTES

CHURCH TITLES

Writing of clergymen, follow this style: *the Rev. Dr. John J. Blank, Dr. Blank, the Rev. Mr. Blank.* Never *Rev. Blank* or *the Rev. Blank.*

Bishops of the Catholic, Anglican or Episcopal communions use the prefix *Right Reverend*, abbreviated *Rt. Rev.*

Bishops of the Methodist church NEVER use the prefix *Rt. Rev.* They make no claim to apostolic succession. The usage of Methodism is to write, for example, "Bishop Theodore Somers Henderson, of the Methodist Episcopal area of Detroit."

In the Methodist church an episcopal division is denominated, Area; in the Catholic and Anglican communions, Diocese.

Deans of the Catholic and Anglican churches use the prefix *Very Rev.*

Under no circumstances call priests of the Roman Catholic church *ministers*. Call them either priests or pastors.

The denominational usage in the Methodist church is to call clergymen *preachers*. In the Congregational and Presbyterian churches it is in accord with denominational usage to call clergymen *ministers*.

Archbishops of the Catholic church carry the prefix *Most Rev.*; cardinals, *His Eminence*; as, *His Eminence, James, Cardinal Gibbons.*

Invariably the word *Rabbi* should be placed before the name of a Jewish pastor. It should be written, *Rabbi Leo M. Franklin, of the Temple Beth El*; never *Dr. Leo M. Franklin, rabbi of the Temple Beth El.*

Never use indiscriminately the prefix *Dr.* in the case of a clergyman. Clergymen of any denomination are not entitled to the prefix *Dr.* unless the degree of Doctor of Divinity has been conferred on them by some recognized college or university.

Write a priest's name, *the Rev. Fr. Blank*, or *Fr. Blank.*

COMPOUNDS

Webster's New International Dictionary is the standard of the office on compounding words, on hyphenation and on spelling, except as the style of The News noted in this book is different.

REPORTER OF THE NEW . . . REMEMBRANCER OF THE OLD AND TRIED . . . HERALD OF WHAT IS TO COME.
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SUPERFLUOUS WORDS

Avoid awkward phrases as *a man of the name of*. *A man named* is not only better style but shorter. Do not write *at the corner of State and Griswold streets*, but simply *at State and Griswold streets*. In place of *so that* use either *so* or *that*. In the phrases that follow, observe that the italicized words are not needed.

throughout the <i>whole of the</i> state	he addressed the <i>different</i>
throughout the <i>entire</i> state	schools
<i>in order to</i>	<i>As yet</i> no clue has been found
a hill resembling <i>in its form</i> a hat	he works <i>equally</i> as hard
the problem is <i>a difficult one</i>	most are <i>of a large size</i>
	<i>the color of</i> the hat was green

Don't say *invited guest*. It is supposed that a guest is invited.

Don't say *They both went*. Omit *they*.

Write *equally well*, or *as well*, not *equally as well*.

Don't write *new beginner* or *new recruit*.

Don't write *general consensus of opinion*. Omit the *general*. Consensus means *a general agreement*.

Don't say *entirely completed*. *Completed* means finished in entirety.

Don't say *partly completed*; that phrase involves a contradiction.

Don't write that he has *a brilliant future before him*. Futures do not lie in the past.

Don't say *present incumbent*. *Incumbent* means at present in office.

Don't say *old adage*. If it's an adage, it's old.

Don't write *widow woman, true facts, old veterans, the la grippe, the hoi polloi*.

Don't say *possibly may* or *possibly might*. The verb conveys the idea of possibility.

Two words may be discarded generally in the phrase *whether or not*. Write it: *He doesn't know whether he will go*.

Omit the italicized phrase in He was thrown *a distance of* 50 feet.

Don't write *regular monthly meeting*. If it's monthly, it's *regular*.

If a man is *well known*, it is not necessary to say so.

Omit the adverb in the phrase *totally destroyed*.

Don't write *still persists*. *Still* is superfluous.

Make it *noon*, not *high noon*.

VITAL STATISTICS

[50]

In writing obituaries the reporter must use the greatest care, for it is very easy to offend the family of the subject of the obituary. Avoid the conventional euphemisms.

Prefer:	<i>funeral to obsequies</i>
<i>body to remains</i>	<i>widow to wife</i>
<i>send body to ship body</i>	<i>burial to interment</i>
<i>coffin to casket</i>	<i>the dead man to deceased or</i>
<i>flowers to floral offerings</i>	<i>defunct</i>

Avoid:	<i>solemn black</i>
<i>the late</i>	<i>sable hearse</i>
<i>late residence</i>	<i>last sad rites</i>

Marriage is a state. The ceremony is a *wedding*. Don't marry the man *to* the woman. The woman is always married to the man.

Don't say a marriage was *consummated*.

Funeral means *interment*. Write: *Funeral services were held at the church and burial was in Evergreen Cemetery.*

Do not use *heart failure* for *heart disease*. All persons die because the heart fails to beat.

Write simply, *he died*, and not *passed away*, *shuffled off this mortal coil*, *gave up the ghost*, or any similarly amateurish phrase. There is no occasion for clothing the incident of death in a panoply of words, nor should birth be written of except simply. Do not say, *a little stranger was ushered into a cold world*, but *a child was born*. In writing of vital statistics—death, birth, marriage—be content to state the facts without unnecessary embellishment. Forget about the stork, the grim reaper, Hymen and Cupid.

A DICTIONARY

Wrote Sir Clifford Allbutt: "A dictionary 'sanctions' nothing of its contents, but it enables us by consultation of its stores to compare and choose for ourselves. In using this liberty we shall neither be subservient to the prescriptions of age, nor scornful of modern freedom; in every use we shall be guided by historical growth, the example of the best authors, and our present necessities."

SCOURGE OF EVIL DOERS . . . EXPOSER OF SECRET
INIQUITIES . . . UNRELENTING FOE OF PRIVILEGE
AND CORRUPTION.

SPELLING

[51]

LOOK IT UP IF YOU ARE NOT SURE.

BETTER LOOK IT UP ANYWAY.

If two spellings are given in the dictionary, the first cited is preferable.

Follow these spellings:

<i>airplane</i>	<i>Hayti</i>
<i>ayes and noes</i>	<i>Hindu</i>
<i>ax</i>	<i>Khartum</i>
<i>base ball</i>	<i>kidnaped</i>
<i>basket ball</i>	<i>Korea</i>
<i>bazar</i>	<i>Leipzig</i>
<i>birdseye</i>	<i>Macaulay's History</i>
<i>blond</i> (both noun and adjective)	<i>Mohammed</i>
<i>Budapest</i>	<i>nearby</i>
<i>can not</i>	<i>plow</i>
<i>Chile</i> (South America)	<i>Porto Rico</i>
<i>Chili</i> (Africa)	<i>repertory</i>
<i>clue</i>	<i>Shakespeare</i>
<i>decollete</i>	<i>Shakespearean</i>
<i>dispatch</i>	<i>skilful</i>
<i>draft</i>	<i>technic</i>
<i>drouth</i>	<i>Tibet</i>
<i>Duma</i>	<i>today</i>
<i>employe</i>	<i>Tolstoy</i>
<i>Eskimo</i>	<i>tomorrow</i>
<i>facsimile</i>	<i>Turgenieff</i>
<i>Filipino</i>	<i>tying</i>
<i>foot ball</i>	<i>vilify</i>
<i>gaily</i>	<i>vying</i>
<i>gaiety</i>	<i>whisky</i>
<i>goodby</i>	<i>Wilkes-Barre</i>

guarantee (verb)
guaranty (noun)

woolly
world series

Write: *Parcel post*, not *parcels post*.

Be sure that proper names are spelled uniformly throughout a story.

Use the form *in* instead of *en* in such words as *indorse*, *inclose*.

Write it: *Trade unions*, not *trades unions*.

Use no diphthongs when they can be avoided. Write: *anesthetic*, *esthetic*, *medieval*, *maneuver*, *subpena*, *homeopathic*.

Follow the American spelling on *checks*, *tires*, *curb*, *pajamas*, disregarding the British *cheques*, *tyres*, *kerb*, *pyjamas*.

Make the plural of *Knight Templar*, *Knights Templar*.

Don't add *s* to: *afterward*, *backward*, *forward*, *toward*.

As a general rule change *-re* to *-er* when it is the last syllable, as in *theater*, *caliber*, *timber*.

Beware of *effect* and *affect*, and use them carefully.

A long *way*, not a long *ways*.

Distinguish between: *depository* and *depository*; between *insanitary* and *unsanitary*; between *immoral* and *unmoral*; between *councilor*, *consular* and *counselor*; between *council* and *counsel* and *consul*; between *capitol* and *capital*; between *clamant* and *claimant*; between *sear* and *seer* and *sere*; between *emigrant* and *immigrant*; between *faker* and *fakir*; between *breech* and *breach*; between *auger* and *augur*; between *hoard* and *horde*; between *lessen* and *lesson*; between *principle* and *principal*; between *prophecy* and *prophesy*; between *advice* and *advise*; between *maize* and *maze*; between *site* and *sight*.

The people of Panama are Panamans, not Panamanians, just as we are Americans, not Americanians.

Two cities in the United States take final *gh*. They are *Pittsburgh, Pa.*, and *Newburgh, N. Y.* Also write it *Edinburgh*.

Drop the unsounded final letters in such words as *program*, *catalog*, *suffraget*, *dialog*, *cigaret*, *decalog*. Similarly, write *armor*, *favor*, *color*, and *Savior*.

Some words have lost prefix or suffix, and if they are in good use in their curtailed form, they should be written without apostrophes, as, *cello* and *varsity*.

POPULAR NAMES OF RAILROADS

Big Four	Cincinnati, Chicago & St. Louis.
Burlington	Chicago, Burlington & Quincy.
Clover Leaf	Toledo, St. Louis & Western.
Cotton Belt	St. Louis Southwestern.
Katy	Missouri, Kansas & Texas.
Lackawanna	Delaware, Lackawanna & Western.
Lake Shore	Lake Shore & Michigan Southern.
Lookout Mountain	Nashville, Chattanooga & St. Louis.
Monon	Chicago, Indiana & Louisville.
Nickel Plate	New York, Chicago & St. Louis.
Pan Handle	Pittsburgh, Cleveland, Chicago & St. Louis.
Queen & Crescent	Cincinnati, New Orleans & Texas.
Rock Island	Chicago, Rock Island & Pacific.
Soo	Milwaukee & Sault Ste. Marie.
St. Paul, or Milwaukee	Chicago, Milwaukee & St. Paul.

NOTES

DO AND DON'T

Don't use the words *suicide* and *murder* in heads on stories recounting the details of specific crimes or their prosecution. However, should a story of the sociological type appear, dealing with, for example, the increase in the number of suicides or the attempts of the police to reduce the number of murders, the use of either word in the headline is allowed. In the body of the story the most natural expression and good taste must guide the writer, and the use of these words is permissible if they most clearly and effectively express the information in hand.

Names of girls or women who are the victims of actual or attempted indecent attack are not to be published under ordinary circumstances. Authority for exceptions will be granted by the editor when there is sufficient reason.

Use the names of POISONS only when essential to the story.

Never call a *policeman* a *cop*.

Keep the reporter or a representative of The News out of the story. It is understood that a reporter and a reporter for The News writes a story that appears in The News.

Write the English language. For *sine qua non*, write *essentials*; for *de riguer*, *coup d'etat*, *coup de grace*, *Sturm und Drang*, *au fait* and similar phrases use English equivalents. Some exceptions are *decollete*, *fiancee* and *fiance*, and other words which have been taken over into the language. Don't mix languages. Write *a day*, not *per day*. As a general rule use *per* only in the phrase *per cent*.

Comatose means in a state of *profound insensibility*, not merely dazed as some writers believe.

Et al. stands for the Latin *et alii*, *et aliae*, or *et alia*, meaning *and others*. Of course it should never be written *et als.* to form a fancied plural.

Prone means lying flat and face downward. One can not lie prone on the back. *Supine* means lying on the back.

Use *pseudonym*, a good English word, or *pen name*, and not *nom de plume*, which isn't even good French. Says L'Intermediaire, a French journal: "We do not know in our language the expression *nom de plume*. We have the phrase *nom de guerre*."

Don't use *most* for *almost*, as, *I am most as tall as you*.

Never write *kiddies* or *tots*. Write *kids* when referring to young goats or to children in stories written in a spirit of levity, as, *This is the big day for the kids on Belle Isle*. Don't try to arouse sympathy for children in unfortunate circumstances by calling them *poor little tots*, or *poor kiddies*.

Avoid words borrowed from the yellow-backs, such as, *The bullet crashed through his brain*, *She tripped down the steps*. Try such sentences as this on your hisser: "*I will not go*," he hissed.

[55]

In news stories don't use thieves' slang, as, *dick*, *frisk*, *dip*, *gat*.

Don't use the editorial *we*. It is old-fashioned. Say *The Detroit News*.

Don't refer to the Darwinian theory or to Dr. Osler's theory without knowing what they mean.

Don't call a *revolver* a *gun* or a *pistol* a *revolver*. It is *automatic pistol*.

Reporters frequently quote Kipling to the effect that west is west, east is east, and never the twain shall meet. But if they knew the poem, they would be aware of the fact that the next line qualifies the quoted lines and vitiates the observation.

The exception proves the rule is a phrase that arises from ignorance, though common to good writers. The original word was *preuves*, which did not mean *proves* but *tests*.

Say in bad *condition*, not in bad *shape*.

A toga was a garment worn by a Roman citizen. The word is persistently misused to refer to senatorial honors.

Avoid newspaper slang. To all but a few of our readers the word *story* means not *an item of news* in the paper but a *piece of fiction*. To speak of a *story* meaning a piece for the paper is to confuse them. Say *article* or *item*.

Don't write *alright*. There is no such word in the language.

Avoid poetic forms. Do not use *amongst* for *among*. *Thither* and *whither* have a bookish sound. Prefer the simple *while* to the fancy *whilst*.

There are no degrees of *certainty*. Don't write a thing seems *more certain*.

Amateur means *non-professional*, not necessarily *unskilled*. *Novice* implies lack of skill.

Spectators see; an *audience* is a collection of *auditors*. *Spectators* go to ball games and motion picture theaters.

Use *render* in speaking of lard and not of songs.

Don't use *complected* for *complexioned*.

Don't write *better half* for *wife*.

Do not write that a thing *grows smaller*.

We write *wages are*. The biblical phrase is, *The wages of sin is death*.

Don't write *the three first*. You mean *the first three*.

A *justice* presides in police court, in justice court and in the supreme court. A *judge* presides in other courts except the recorder's court, which is presided over by the *recorder* and his associate. Justices of the supreme court of the states and the nation are referred to as *Mr. Justice Jones* or *Chief Justice White*.

[56]

Avoid the hackneyed phrase, *a miraculous escape*.

It is almost an unbreakable rule that reporters and copy readers shall verify all quotations. Many of the most familiar phrases are popularly misquoted.

Don't write *the above statement* or *the statement given above*. It may not be *above* when it gets into the paper. Write *the foregoing statement*.

Don't use *about* meaning *approximately* except with round numbers. Do not write *about 27 cents* or *about 12 minutes after 8 o'clock*, but write *about \$10* or *about 10,000 persons*.

Don't confuse *O* and *Oh*. The former is the formal spelling of the interjection and is used usually in poetry, as, *Sail on, O Ship of State!* It is used in supplication, as, *O God, hear our prayer!* The *Oh* spelling is that commonly used, as, *Oh, dear; Oh, what shall I do?* It is usually written with a comma.

DANA'S EIGHT RULES

Charles A. Dana's eight rules for the guidance of a newspaper man are:

1. Get the news, all the news, and nothing but the news.
2. Copy nothing from another publication without giving perfect credit.
3. Never print an interview without the knowledge and consent of the party interviewed.
4. Never print a paid advertisement as news matter. Let every advertisement appear as an advertisement; no sailing under false colors.
5. Never attack the weak and defenseless, either by argument, by invective, or by ridicule, unless there is some absolute public necessity for so doing.
6. Fight for your opinions, but do not believe that they contain the whole truth or the only truth.
7. Support your party, if you have one; but do not think that all the good men are in it or all the bad ones outside.
8. Above all, believe that humanity is advancing, that there is progress in human affairs, and that as sure as God lives the future will be better than the past or present.

. . . PROMOTER OF CIVIC WELFARE AND CIVIC PRIDE . . . BOND OF CIVIC UNITY . . .
 PROTECTOR OF CIVIC RIGHTS.

THE CANNERY

[57]

Dean Alford says: "Be simple, be unaffected, be honest in your speaking and writing. Call a spade a spade, not a well known oblong instrument of manual husbandry. Elegance of language may not be in the power of all of us, but simplicity and straightforwardness are."

Many pages would be required to list all the so-called bromides that have been worn threadbare by constant use and abuse in newspapers. Often these phrases are used to avoid what the writer believes to be annoying repetition. It is better to use the word *fire* many times in a

paragraph than to use the word *conflagration* once.

So many phrases have become hackneyed in newspapers that the comic magazines make jokes about them. This is from Puck:

A NEWSPAPER DICTIONARY

Appropriate Exercises.—What the celebration opened with.

Good-Natured Crowd.—People out on election night.

Firm, Clear Tones.—What the bride uttered the responses in.

Heart of the Business Section.—District threatened by fire. (See **under control**.)

Land Office Business.—What the charity bazaar did. (See **pretty girls**.)

Luscious Bivalve.—What the pearl was found in. (See **poor shoemaker**.)

Musical Circles.—What the hostess is prominent in. (See **artistic interpretation**.)

Pool of Blood.—What the body was lying in.

Sensational Failure.—A Wall street bankruptcy.

Trojans.—What the men were working like.

Undercurrent of Excitement.—Something that ran through the audience. (See **tense moment**.)

Well-Known Southern Family.—What the bridegroom is a member of.

Avoid such phrases as:

burly Negro	bolt from a clear sky
smoking revolver	facile pen
cheered to the echo	breathless silence
in durance vile	crisp bill
herculean efforts	grim reaper
it goes without saying	dusky damsel
limps into port	tonsonial parlor
daring robber	vale of tears
denizens of the deep	immaculate linen
finny tribe	minions of the law
knights of the grip	rash act
like rats in a trap	never in the history of
speculation is rife	sad rites
for 10 long years	tidy sum
severed his connection (say <i>he quit</i>)	light collation
solon	pale as death
probe	totally destroyed
city father	news leaked out
leave no stone unturned	rooted to the spot
whipped out a gun	war to the knife
old Sol	fair sex
fair Luna	white as a sheet
Dan Cupid	to the bitter end
Dame Fashion	well-known clubman
milady	pillar of the church
Jupiter Pluvius	large and enthusiastic
affixed his signature	audience
vast concourse	natty suit
edifice was consumed	giant pachyderm
infuriated animal	swathed in bandages
summoned a physician	tiny tots
busy marts of trade	checkered career
breakneck speed	angry mob
high dudgeon	dull, sickening thud
fragrant Havana	foeman worthy of his steel

divine passion
city bastile

great beyond
downy couch
toothsome viands

Study of a thesaurus—there is one in the library—will enlarge the vocabulary and help the writer to rid himself of these trite phrases. How fresh words may give life to a piece of writing is shown in the chapter in this book on the use of adjectives.

CLARITY, FORCE, GRACE

"Of the three generally recognized qualities of good style—clarity, force and grace—it is the last and the last alone in which critics of newspaper English find their material," reads an editorial in the *New York Evening Post*. "Beauty, grace, suggestion of that final touch which confers on its object the immortality of perfect art, are nearly always conspicuously absent."

MICHIGAN INSTITUTIONS

[59]

There are no convicts in Michigan except men who have escaped or who have been discharged from institutions in other states. The Michigan State Prison at Jackson houses inmates. The same is true of the Michigan Reformatory at Ionia and the State House of Correction at Marquette. Industrial schools, homes, hospitals and a state public school have succeeded reform schools in Michigan. The humanizing movement has led the state to declare that persons detained in such institutions shall be designated pupils, patients or inmates. There are no prisoners in Michigan juvenile institutions.

The practice of printing the prison record of a man arrested in connection with the commission of a crime but not convicted of that crime is discouraged on *The News*. Often, former inmates of prisons, striving to lead decent lives, are brought in by the police on suspicion. To print their names may be to injure them needlessly without imparting valuable information to our readers.

The correct names of state institutions as given in the Michigan Official Directory and Legislative Manual (the red book) are:

University of Michigan, Ann Arbor.
Michigan Agricultural College, East Lansing.
State Normal College, Ypsilanti.
Central Michigan Normal School, Mt. Pleasant.
Northern State Normal School, Marquette.
Western State Normal School, Kalamazoo.
Michigan College of Mines, Houghton.
Michigan School for the Deaf, Flint.
Michigan School for the Blind, Lansing.
Michigan Employment Institution for the Blind, Saginaw.
State Public School, Coldwater.
Industrial School for Boys, Lansing.
Industrial Home for Girls, Adrian.
Michigan Soldiers' Home, Grand Rapids.
State Psychopathic Hospital, Ann Arbor.
Kalamazoo State Hospital.
Pontiac State Hospital.
Traverse City State Hospital.
Newberry State Hospital.
Michigan Home and Training School, Lapeer.
Michigan Farm Colony for Epileptics, Wahjamega.
Ionia State Hospital.
Michigan State Prison, Jackson.
State House of Correction, Marquette.
Michigan Reformatory, Ionia.
Detroit House of Correction.
State Sanitorium, Howell.

ARMY AND NAVY ORGANIZATION

The United States Army consists of officers, non-commissioned officers and privates. Officers hold commissions. Non-commissioned officers hold warrants. Officers in the regular army engage to serve the United States for life and may leave the service only on the acceptance of their resignations, on retirement or on dismissal imposed by sentence of a general court martial. Enlisted men in time of peace engage to serve for a definite term of years and at the expiration of this term, return to civil life or re-enlist as they may elect. Non-commissioned officers are enlisted men and the duration of their service is governed by the same rules that apply to privates.

The grades of commissioned officers, given in accordance with their relative rank are: General, lieutenant-general, major-general, brigadier-general, colonel, lieutenant-colonel, major, captain, first lieutenant, second lieutenant. The grades of enlisted men are sergeant, corporal and private. There are numerous special grades in each of these general classes. Master sergeants, master electricians, etc., are the highest paid enlisted men and rank all others. Every commissioned officer ranks every enlisted man regardless of the length of their respective services. All officers are of equal social rank. Officers and enlisted men are forbidden to associate socially.

Cadets at the United States Military Academy are neither enlisted nor commissioned but have a status of their own. Socially they rank with officers. They are required to salute all officers but are not entitled to the salutes of enlisted men. Flying cadets in the Signal Corps, who are candidates for commissions as aviators or aeronauts, also have a status of their own. They are required to salute officers but do not receive the salutes of enlisted men. Officers salute one another, the juniors saluting the seniors, who acknowledge the courtesy.

The infantry organization is based on the company. Under war conditions, the company consists of 250 men. Four companies form a battalion, and three battalions a regiment. A headquarters company, a supply company and a machine gun company also are attached to each regiment. These three are smaller than the other companies. The band is part of the headquarters company.

The cavalry organization includes the troop, squadron of four troops, and regiment of three squadrons, with headquarters, machine gun and supply organizations. The field artillery regiment is made up of six batteries, divided into two battalions. It also has headquarters and supply companies.

The infantry company is divided into platoons and the platoons into squads of eight men each. The field artillery battery is divided into platoons and sections. The coast artillery until the war had no regimental organization but consisted of several separate companies. All the companies stationed in a coast defense district were under the command of the ranking officer in that district. For service abroad with heavy mobile artillery, several coast artillery regiments were organized on the infantry model.

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The United States Navy consists of commissioned officers, warrant officers, petty officers and enlisted men without ratings. The officers' grades are: Admiral of the Navy, vice-admiral, rear-admiral, captain, commander, lieutenant-commander, lieutenant, lieutenant junior grade, ensign. The warrant officers rank below commissioned officers and above enlisted men. Gunners, boatswains, machinists, etc., are warrant officers. They wear a uniform similar to that of commissioned officers but with different insignia. Chief petty officers and petty officers are enlisted men. Chief petty officers wear a double-breasted blouse and a cap similar to that worn by officers but with a different ornament. Petty officers and unrated enlisted men wear the sailor shirt and either the flat hat or the watch cap. Petty officers are rated first, second and third class, the first the highest. Men aboard ship are organized in divisions. The commander of a ship is called captain by courtesy regardless of his real grade.

The marine corps is under the control of the Navy Department but has an organization separate from the Navy proper. It has the same grades of officers and non-commissioned officers (with some exceptions among the latter) as the army. The corps is commanded by a major-general, which is the highest grade to which marine corps officers are eligible.

THE WAY TO BECOME ORIGINAL

Here is a classic bit of advice given by Flaubert to de Maupassant:

"Whatever one wishes to say, there is only one noun to express it, only one verb to give it life, only one adjective to qualify it. Search, then, till that noun, that verb, that adjective are discovered; never be content with 'very nearly,' never have recourse to tricks, however happy; or to buffooneries of language; to avoid a difficulty. This is the way to become original."

UPBUILDER OF THE HOME . . . NOURISHER OF THE

DATES OFTEN CALLED FOR

- Battleship Maine blown up in Havana harbor, Feb. 15, 1898.
- Baltimore fire, Feb. 7, 1904.
- Black Friday, Sept. 24, 1869.
- Columbus discovered America, Oct. 12, 1492.
- Chicago destroyed by fire, Oct. 8-11, 1871.
- Dayton flood, March 24, 1913.
- Emancipation Proclamation by Lincoln, Jan. 1, 1863.
- Equitable Building fire, New York, Jan. 9, 1912.
- Ft. Sumter fired on, April 12, 1861.
- Francis Ferdinand, Austrian archduke, assassinated at Sarajevo, Bosnia, June 28, 1914, by Gavrio Prinzip, a Bosnian.
- Galveston flood, Sept. 8, 1900; hurricane blew 18 hours and attained velocity of 135 miles an hour; 5,000 lives lost; \$17,000,000 damage.
- Garfield assassinated, July 2, 1881.
- Halifax explosion and fire, December 6, 1917, 150 killed, 2,000 injured, property loss, \$40,000,000.
- Iroquois Theater fire, Chicago, Dec. 30, 1903.
- Johnstown flood, May 31, 1889; 2,235 lives lost; \$10,000,000 damage.
- Lincoln born near Hodgenville, Larue County, Ky., Feb. 12, 1809.
- Lincoln assassinated, April 14, 1865.
- Mayflower Pilgrims landed at Plymouth, Dec. 11, 1620, O. S., or Dec. 21, N. S., but landing is celebrated Dec. 22.
- Mount Pelee eruption and destruction of Martinique, May 8, 1902.
- McKinley assassinated, Sept. 6, 1901.
- North Pole discovered by Peary, April 6, 1909.
- New York great fire, Dec. 16, 1835.
- Republic sunk in collision with Florida off Nantucket, Jan. 23, 1909; six lives lost.
- South Pole discovered by Amundsen, Dec. 14, 1911.
- San Francisco earthquake, April 18-19, 1906.
- Steamship Eastland capsized in Chicago River, July 24, 1915; more than 800 lives lost.
- Steamship Lusitania sunk by German submarine, May 7, 1915; 1,149 lives lost.
- Steamship Titanic wrecked, April 14, 1912, 1,503 lives lost.
- Steamboat Gen. Slocum burned in East River New York, June 15, 1904; more than 1,000 lives lost.
- Steamer Larchmont sunk in Long Island Sound, Feb. 12, 1907; 131 lives lost.
- Volturno burned at sea, Oct. 9, 1913.
- Washington died, Dec. 14, 1799.
- Woodrow Wilson born, Dec. 28, 1856.

THE LAW OF LIBEL

The following general statement of some of the fundamental principles governing the law of libel is intended to enable the newspaper writer to guard against the publication of indefensible libelous matter.

The intention is to state the rules and principles, as far as possible, without legal technicalities, and to include only such portions of the law on the subject as may be necessary or essential for the accomplishment of the double object desired.

For the purposes of the newspaper writer, libel may be defined as malicious defamation, either written or printed, charging on or imputing to another that which renders him liable to imprisonment, or tends to injure his reputation in the common estimation of mankind, or to hold him up as an object of hatred, scorn, ridicule or contempt.

Slander is malicious defamation by speech or oral language; hence the newspaper writer has no especial concern for the law relating to it, further than to remember one general principle—that the law of libel is much stricter than the law of slander. Thus, one may apply to another *orally* words of personal vituperation and abuse that would not render him liable in a suit for slander, but which if published of another in a newspaper would be libelous and actionable.

The definition of libel here given is broad enough to cover all the experiences of the newspaper office. But the character of defamatory publication that is brought within its scope is best shown by the language of the courts in individual instances.

ACTIONABLE LANGUAGE

Language in writing has been held to be actionable *per se* which "denies to a man the possession of some such worthy quality as every man is *a priori* to be taken to possess"; "which *tends* to bring a party into public hatred or disgrace"; which "tends to degrade him in society"; which "tends to expose him to hatred, contempt or ridicule"; which "reflects on his character"; which "imputes something disgraceful to him"; which "throws contumely and odium on him"; which "tends to vilify him"; which "tends to injure his character or diminish his reputation"; which is "injurious to his social character"; which "shows him to be immoral or ridiculous"; which "induces an ill opinion of him"; which "detracts from his character as a man of good morals"; which "imputes to him a bad reputation" or "degradation of character" or "ingratitude," and "*all defamatory words injurious in their nature.*"

Each of the following terms charged on one personally in writing or in print has been adjudged in one or more reported cases to be libelous and actionable, namely:

That he was a "villain"; "liar"; "rogue"; "rascal"; "swindler"; "drunkard"; "informer"; that he was the author or the publisher of a libel or slander; that he was a "libelous journalist"; "a hypocrite, and using the cloak of religion for unworthy purposes"; "an imp of the devil"; "a miserable fellow it is impossible for a newspaper article to injure to the extent of six cents"; and "that the community can hardly despise him worse than they do now"; that he had paid money to procure an appointment to an office; that he had received money for offices; that he had been "deprived of the ordinances of the church"; that he was "thought no more of than a horsethief and a counterfeiter"; that he had infringed a patent; that he had been guilty of falsehood; of "dishonesty"; or "moral obliquity"; of "smuggling"; of "blasphemy"; of "false swearing"; that he was "insane"; that he was "fit for a lunatic asylum and unsafe to go at large"; that he had been guilty of gross misconduct in insulting females, etc. Where quotation marks are used, they indicate the exact language used in the respective publications complained of on which the suit was brought.

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OBJECTIONABLE PUBLISHED CHARGES

The following published charges have been held to be objectionable, namely:

Want of chastity (as applied to women, at all events) or adultery (charged on either man or woman); the publication of the obituary of a person known to the writer to be living; a charge that a member of Congress was a "misrepresentative" and a groveling office-seeker; that a juror agreed with another juror to rest the determination of the damages in a case upon a game of checkers; characterizing a verdict of a jury as "infamous" and charging the jurors with having done injustice to their oaths; stating in the criticism of a book that the motives of the author are dishonorable or disreputable.

The illustrations of this character might be multiplied indefinitely, but these cover the general range of libelous expressions when personally applied to an individual.

Imputations on character in allegory or irony may amount to a libel.

Imputing to a person the qualities of a frozen snake in the fable; *heading* an article in regard to a lawyer's sharp practices, "An Honest Lawyer."

The general rule is that it is libelous *per se* to impute to a person in his official capacity, profession, trade or business any kind of fraud, dishonesty, misconduct, incapacity or unfitness—any imputation, in fact, which would *tend* to prevent him deriving that pecuniary reward from a *legitimate* business which otherwise he would have obtained.

It has been held actionable to publish of a *butcher* that he used false weights; of a *jeweler* that he was a "cozening knave" who sold a sapphire for a diamond; of a *brewer* that he makes and sells unwholesome beer or uses filthy water in the malting of grain for brewing; of a *tradesman* that he adulterates the article he sells; of a *schoolmaster* that he is an "ignoramus" on the subject he pretends to teach; of a *clergyman* that he is immoral, or "preaches lies" or is a "drunkard" or "perjurer"; of an *attorney* that he offered himself as a witness in order to divulge the secrets of his client, or that he "betrayed his client," or "would take a fee from both sides," or that he "deserves to be struck off the roll"; of a *physician* that he is an "empiric," or "mountebank," or "quack," or "vends quack medicines"; of a *mechanic* that he is ignorant of his trade; of a *judge* that he lacks capacity and has abandoned the common principles of truth; and of anyone *in public office* of a charge of malfeasance or want of capacity to fulfill its duties.

So also personal criticism of an *author* might go so far as to injure him in his business as an author and come within the rule. And so of any other occupation from which the injured person derives pecuniary benefit.

CHARGING WITH A CRIME

It is hardly necessary, except for completeness, to add that to charge a person with *any crime* brings the publication within the definition of libel.

If matter libelous *per se* is published falsely concerning a person he is *presumed* to have suffered loss without proving the specific amount or the manner of loss, the amount of damages being found by the jury in accordance with the circumstances of the case and various legal rules.

If the language complained of does not come within the foregoing definitions and limitations, and is not therefore libelous *per se*, still, if untrue, it may furnish the basis for a libel suit *where it has resulted in pecuniary loss or the loss of other material advantage*.

"Any false words are actionable," say the courts, "by which the party has sustained *special damage*."

But special damages have to be proved. That is to say, in such case, excluding general damages arising from a *per se* libel, the character and manner of the loss and the amount in dollars and cents must be proved, and the verdict should not exceed such amount.

A single illustration will be sufficient for this class.

A newspaper *falsely* publishes that a man has died of the smallpox at a certain hotel. The proprietor brings a libel suit, claiming loss of custom by way of special damage. His recovery would be limited to such special damages as he could fairly show.

Libel has been defined above as "*malicious* defamation," etc. But it is not generally necessary that the injured complainant should prove actual malice. If the defamatory matter complained of is *false*, the law *presumes* that the publication was malicious, unless it can be shown either that it was "privileged" by statute or otherwise, or the presumption of malice is overcome by actual proof. That is to say, if the publisher claims that, although false and not privileged, the defamatory publication was not malicious, he must prove it.

Of course, if it was not false, it would not be legally malicious.

THE THREE DEFENSES

The defense to libel suits, therefore, are three, namely:

(1) To prove the published charge is true. This is called a "justification."

(2) To show that the publication was "privileged."

(3) To prove circumstances connected with the publication tending to show that it was not malicious, or was provoked and excused by the conduct of the complainant. This is called a defense "in mitigation of damages."

To prove that the defamatory publication complained of is *true* is an absolute and complete defense.

The old maxim of the English criminal law, "The greater the truth the greater the libel," frequently quoted erroneously in this connection, has no application to actions in the civil courts, and at the present time would scarcely be invoked even in any of the criminal courts of this country, except under the most extraordinary circumstances.

But it is not enough that the writer of defamatory articles himself knows that they are true, unless he is able to produce, when required, *competent legal proof of their truth*. What he himself has witnessed is, of course, competent evidence as far as it goes; when such proof can be strengthened by official records or other documentary proof, and by the evidence of other

persons who can testify of their personal knowledge to the truth of the publications, a defense of the strongest character is presented.

But one distinction should be observed carefully, a misconception in regard to which has given rise to many libel suits that have been difficult to defend. When it is said that "the truth is a complete defense," the literal truth of the published statement is not meant; *but the truth of the defamatory charge*.

To illustrate: A prominent official, say a judge, during the progress of a political campaign, either in the course of an interview or of a public speech, makes the charge against a candidate for an important office that he (the candidate) obtained his naturalization papers either through perjury or subornation of perjury. A newspaper publishes the interview or the speech, giving the speaker's name and the exact language he used. If the candidate referred to should sue the newspaper for libel because of this publication, it would be no defense for the publishers to show that it was *true* that the speaker had said just exactly what the newspaper represented him to have said. To justify they would have to show that the defamatory charge was true, that the candidate had been guilty of perjury or subornation of perjury in obtaining his naturalization papers.

In other words, no publishers or writers can escape responsibility for defaming a man's character by showing that it was on the authority of some other individual.

The same principle applies to defamatory accusations republished from another newspaper, whether the name of the newspaper from which they are copied is given or not.

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PRIVILEGED PUBLICATIONS

There is a certain class of publications concerning official proceedings which, although they be defamatory in character, public policy demands that publishers should be protected in making, entirely regardless of the question whether the defamatory matter be true or false. These are termed "privileged publications" and are defined by law.

The mere fact that a paper is *entitled* as being in a certain suit or that *its contents are sworn to* does not necessarily make it a part of any "judicial, legislative or other public and official proceedings." Such proceedings must actually and legally have been instituted before it becomes entitled to the privilege.

An instance would be the publication of libelous statements taken from a complaint or affidavit that had been sworn to in a suit but before *the paper had been actually introduced in the trial of the case*. Here there would be no privilege.

The same would be true of an affidavit charging crime on a person which had not before the publication of it been presented to and judicially recognized by the committing or police magistrate.

Criticism is also privileged in a limited degree. Nowhere else in the world, not even in England, is so great freedom of legitimate criticism allowed and protected by law as in the United States.

The Constitution of the United States provides: "Congress shall make no law abridging the freedom of speech or of the press."

The Constitution of Michigan provides: "Every citizen may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of that right; and no law shall be passed to restrain or abridge the liberty of speech or of the press. In all prosecutions for libel the truth may be given in evidence to the jury; and if it shall appear to the jury that the matter charged as libelous is true and was published with good motives and for justifiable ends, accused shall be acquitted."

But the right to criticise is general, and belongs quite as much to any other individual as to the newspaper writer, editor or publisher.

The *actions* of individuals are always legitimate subjects of discussion and criticism.

"In this country," says Judge Smith, of the New Hampshire Supreme Court, "every citizen has the right to call the attention of his fellow-citizens to the maladministration of public affairs or the misconduct of public servants, if his real motive in so doing is to bring about a reform of abuses or to defeat the re-election or reappointment of an incompetent officer."

"No one can doubt the importance," is the language of Judge Story, "in a free government of the right to canvass the *acts* of public men and the tendency of public measures—to censure boldly the conduct of rulers and to scrutinize the policy and plans of government."

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The language of the English courts is nearly as broad.

"God forbid that you should not be allowed to comment on the *conduct* of all mankind, providing you do it justly and honorably," says Baron Alderson.

Chief Justice Cockburn said: "It is of vast importance that criticism, so long as it is fair, reasonable and just, should be allowed the utmost latitude, and that the most unsparing censure of works which are fairly subject to it should not be held libelous."

CRITICISM DOES NOT EXTEND TO PERSON

But the privilege of criticism extends only to the *actions* or *works* of an individual; it does not extend to the *person*. In the case of an author, his *works* may be criticised as severely as the occasion demands. "Every man who publishes a book commits himself to the judgment of the public," says an eminent English judge; but this can not be made the excuse for personal abuse of the author himself.

The author, the artist, the architect, who produces a book, a painting or a building, is in this respect in the same position as the maker or producer of a watch, a piano or a carving-knife.

The thing produced in either case may be "criticised." But if the *person* who produces it is defamed, this must be defended, if at all, upon some other ground than that it is *criticism*.

Moreover, to justify such comment on men's actions or on the products of their hands or brains as *criticism*, it is essential that the acts or things so criticised should have actual existence.

For instance, a newspaper comments with great severity on certain occurrences which it publishes as the official acts of a mayor of its city. Before these strictures can be defended as *criticism*, it must appear that such official acts really occurred.

Again, newspaper proprietors might well be held liable for publishing a ridiculing criticism of language pretended to be quoted from the book which the critic is reviewing, but which language the author of the book had not actually used.

If the publishers who are defendants in a libel suit are unable to show that the defamatory publication is *true* or that it is *privileged*, then the injured plaintiff is entitled to a verdict *in some amount*. How small this sum shall be will depend upon how good a case the defendants can make out *in mitigation of damages*. The range of defenses that may be interposed for this purpose is very broad. The following may be enumerated as the most important:

(1) That the general conduct of the plaintiff gave the defendant "probable cause" for believing the charges to be true.

(2) That the complainant's general character is bad.

(3) That the publication was made in heat and passion, provoked by the acts of the plaintiff.

(4) That the charge published had been made orally in the presence of the plaintiff before publication, and he had not denied it.

(5) That the publication was made of a political antagonist in the heat of a political campaign.

(6) That as soon as the defendant discovered that he was in error he published a retraction, correction or apology.

(7) That the defamatory publication had reference not to the plaintiff, but to another person of a similar name, concerning whom the charges were true, and that readers understood this other individual to be meant.

ABSENCE OF ACTUAL MALICE

The principle underlying all the above defenses is that they tend to show an absence of *actual malice*. Many other circumstances, too numerous and varied to be classified, and which properly could be used in the same manner and for the same reason to reduce damages, will readily suggest themselves to every one.

The successful defense of libel suits depends largely on having clear and trustworthy proof of the facts sought to be sustained promptly at hand as soon as the suit is brought.

Any metropolitan newspaper that deserves the name finds itself compelled every day to publish matter that is defamatory in character. Otherwise there would be no journalistic records of crimes or of a large portion of the other occurrences in which the public is interested. The publisher's concern in that particular is a double one—that whatever of that nature is published in his newspaper should be *true* or *privileged* and that there should be clear *proof* of the truth or privilege.

Every newspaper writer frequently finds himself called upon to deal with such matter. If it is the report of a trial in court, he need have regard, so far as his report is concerned, to four points: (1) that the judicial or official proceedings have been already begun in open court; (2) that his report of the testimony, etc., or synopsis of the sworn papers is fair and impartial; (3) that he knows where he can put his hands on the official records to sustain the privilege at any time; and (4) that both sides are similarly published.

If the matter is defamatory and not privileged in any way, then the utmost care before publication with regard to the proof of its truth will be the only safeguard against libel suits.

The publication of such matter on the authority of any person's mere word, however truthful, trustworthy and careful that person may be believed to be, will always be attended with danger. The statements may be entirely true, and yet the giver of the information when called upon may not be able to furnish the proof. If he is, probably he could furnish it as well before as after

publication.

The only absolutely certain way for any newspaper writer to avoid all risk of this sort is for him to furnish for publication such defamatory matter only as he can sustain by his own testimony as an eye-witness, or such as he has seen the proofs of before writing the article.

The almost certain result will be to prevent the bringing of a libel suit—the first consideration in this connection. If, on the other hand, a libel suit should be brought, the writer would be able to furnish the publishers with the best means of defense, namely, proof of the truth of the publication—which is of next importance.

PRECISION, SIMPLICITY, EUPHONY

Adams Sherman Hill, professor of rhetoric at Harvard University for nearly 30 years, gives these three rules for good writing:

Precision: Of two forms of expression which may be used in the same sense, that one should be chosen which is susceptible of only one interpretation. Observance of this rule tends to give each word a meaning of its own.

Simplicity: Of two forms of expression which may be used in the same sense, the simpler should be chosen. The simpler a word or phrase, the more likely it is to be understood, and simplicity in language, like simplicity in dress or manners, belongs to the best society.

Euphony: Of two forms of expression which may be used in the same sense, that one should be chosen which is the more agreeable to the ear. It is of course wrong to give undue weight to considerations of euphony, but when no sacrifice is involved it is desirable to avoid an expression that is unusually difficult to pronounce or to substitute for an extremely disagreeable word one that is agreeable to the ear.

FIRST THREE YEARS OF THE WAR

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June 28, 1914—Archduke Francis Ferdinand, heir to throne of Austria-Hungary, and wife shot by Gavrio Prinzip, a Bosnian, at Sarajevo, Bosnia.

July 28—Austria declares war on Serbia.

Aug. 1—Germany declares war on Serbia.

Aug. 4—Great Britain declares war on Germany.

Germany proclaims state of war between Germany and Belgium.

Wilson proclaims U. S. neutrality.

Aug. 6—Austria-Hungary declares war on Russia.

Aug. 7—Montenegro declares war on Austria.

Aug. 8—British troops land in France.

Aug. 12—Great Britain declares state of war with Austria-Hungary.

Aug. 19—Germans occupy Louvain.

Aug. 20—Germans occupy Brussels.

Aug. 23—Japan declares war on Germany.

Aug. 31—St. Petersburg becomes Petrograd.

Sept. 1—After seven days' battle Russians take Lemberg.

Sept. 3—French capital transferred to Bordeaux.

Sept. 4—Germans occupy Rheims.

Sept. 10—Joffre reports five-day battle at the Marne a victory.

Sept. 28—Japanese invest Tsing-Tau.

Oct. 9—Antwerp surrenders.

Oct. 13—Seat of Belgian capital moved from Ostend to Havre.

Oct. 21-31—First battle of Ypres.

Nov. 5—Great Britain and France declare war on Turkey.

Nov. 10-12—Second battle of Ypres.

Dec. 2—Austrians capture Belgrade.

Dec. 8—British sink German fleet off Falkland islands.

Dec. 14—Serbians force evacuation of Belgrade.

Dec. 20—Germans evacuate Dixmude.

Jan. 24, 1915—Naval battle in North Sea.

Feb. 4—Germany declares war zone about England and Ireland after Feb. 18.

Feb. 25—Allied fleet reduces four forts at Dardanelles entrance.

March 22—Austrian fortress of Przemysl surrenders to Russians.

April 22—Gas first used in war by Germans at Ypres.

May 1—American steamer Gulflight sunk.

May 7—Lusitania sunk by German submarine off Ireland; 1,149 lost, 707 rescued.

May 23—Italy declares war on Austria-Hungary.

June 3—Teutons recapture Przemysl.

June 8—Bryan resigns.

June 22—Russians driven out of Lemberg.

Aug. 6—Germans occupy Warsaw.

Sept. 9—U. S. asks recall by Austria-Hungary of Ambassador Dumba.

Sept. 18—Germans capture Wilna.

Oct. 5—King Constantine of Greece won't support Allies and Premier Venizelos resigns.
Allies land at Saloniki.

Oct. 11—Bulgaria enters war by sending army into Serbia.

Dec. 4—Ford peace party sails.

Dec. 19—Allies evacuate Gallipoli.

Jan. 17, 1916—Montenegro surrenders to Austria-Hungary, first belligerent to withdraw.

Jan. 26—Compulsory service measure passes final reading in British House of Lords.

Feb. 23—Germans open Verdun offensive.

March 8—Germany declares war on Portugal.

March 15—Von Tirpitz resigns as German minister of marine; succeeded by Admiral von Capelle.

April 24—Sinn Feiners' revolution breaks out in Dublin.

April 28—British besieged in Kut-el-Amara, Mesopotamia, surrender.

May 25—King George signs compulsory bill, applicable to all men from 18 to 41.

May 30—Battle of Jutland.

June 5—Lord Kitchener drowned.

July 9—German submarine Deutschland arrives at Baltimore.

Aug. 27—Rumania enters the war on side of Allies.

Nov. 10—First great air battle; 67 airplanes brought down.

Nov. 21—Francis Joseph, Emperor of Austria and King of Hungary, dies; 86.

Dec. 6—Germans occupy Bucharest.

Feb. 3, 1917—U.S. severs diplomatic relations with Germany.

Feb. 26—Cunard liner Laconia sunk.

Feb. 27—Wilson asks authority to arm merchantmen; declares sinking of Laconia is overt act.

March 11—British take Bagdad.

March 15—Czar Nicholas II abdicates in favor of his brother, Grand Duke Michael

Alexandrovitch.

April 2—American steamer Aztec sunk.

April 6—U. S. declares state of war with Germany. April 7—Cuba declares war on Germany. [74]

April 11—Brazil severs diplomatic relations with Germany.

May 18—Wilson signs selective conscription bill for army of 500,000.

June 5—Americans register for draft.

June 8—Gen. Pershing in England.

June 12—King Constantine abdicates.

June 15—American mission reaches Russia.

June 26—First U. S. troops arrive in France.

June 29—Greece severs relations with Germany and her allies.

July 2—Chinese empire re-established for three days.

July 14—Chancellor von Bethmann-Hollweg resigns, Dr. George Michaelis succeeding.

July 22—Kerensky made dictator in Russia.

Aug. 28—U. S. rejects pope's peace proposal.

Sept. 3—Germans capture Riga.

Sept. 16—Kerensky proclaims Russia a republic.

Oct. 6—Peru severs diplomatic relations with Germany.

Oct. 7—Uruguay severs diplomatic relations with Germany.

Oct. 19—U. S. transport Antilles torpedoed.

Oct. 23—First of U. S. troops enter French trenches.

Oct. 26—Brazil declares war on Germany.

Nov. 2—Three-cent postage in effect.

Nov. 8—Bolsheviki in control of Russian government.

Nov. 10—Lenine made Russian premier.

Nov. 18—British capture Jaffa.

Dec. 4—Wilson asks congress to declare war on Austria-Hungary.

Dec. 6—Part of Halifax wrecked by explosion and fire.

Dec. 7—Congress declares war on Austria-Hungary.

Dec. 10—British capture Jerusalem.

Dec. 26—U. S. takes over the railroads. [75]

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Transcriber's Note:

Spelling, grammar and punctuation have been preserved as they appear in the original publication except as follows:

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cartridges and bandages, changed to *cartridges and [bandages](#)*.

Page 34

they are saying *changed to [they](#)* are saying

Page 35

care is needed is using *changed to*
 care is needed [in](#) using

anything else. Lurid means a *changed to*
 anything else. [Lurid](#) means a

Page 49

general concensus of opinion *changed to*
 general [consensus](#) of opinion

Page 52

Pittsburg, Cleveland, Chicago *changed to*
[Pittsburgh](#), Cleveland, Chicago

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de rigueur *changed to*
de [riquer](#)

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call a *revolver* a *gun* *changed to*
 call [a revolver](#) a *gun*

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one adjective to quality it *changed to*
 one adjective to [qualify](#) it

Page 78

avoid euphuisms regarding *changed to*
 avoid [euphemisms](#) regarding

Page 80

lines, punctuatuon and capitalization *changed to*
 lines, [punctuation](#) and capitalization

democrat, -ic., capitalization *changed to*
democrat, -ic, capitalization

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[repertory](#), spelling of, 51 In the original this entry appeared
 between "room" and Ross. For this ebook it has been placed
 in alphabetical order between render and reporters

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