



S. P. Jewett

SPENCERIAN KEY

TO

PRACTICAL PENMANSHIP.

PREPARED FOR THE "SPENCERIAN AUTHORS"

BY

H. C. SPENCER.

~~~~~  
"One ink-drop on a solitary thought  
Hath moved the mind of millions."  
~~~~~

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P R E F A C E .

PARENTS, teachers, and lovers of the art of writing, we submit this little volume to you and to the public generally, asking indulgence for its errors, and a generous consideration of its merits.

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Penmanship Book

Concord, June 17, 1854

1854

Twenty days after date for value received I promise to pay
Jas. Thompson or Bear. Ten Dollars & when (Haw),
with Interest from date

John Thompson

INTRODUCTION.

THE LATE PLATT R. SPENCER.

NEARLY fifty years ago, in the wilds of the Great West, “a youth to fortune and to fame unknown,” but who was conscious of his powers, made the sublime resolution to rescue from its undeserved obscurity the practical Art of Writing. He seems to have been expressly created for the high commission which he was called upon to execute; for his organization was almost femininely fine and subtle, his temperament was strongly poetic, his love for the beautiful, whether in Nature or Art, amounted to an ecstatic passion, and his whole nature was emotional and sympathetic.

There existed in the magnetic brain of this unassuming but enthusiastic youth, an idea of graceful lines, and curves, and characters, which, combined with a proper regard to symmetry, utility, and general beauty, would at once embody his darling idea, and glorify the art which he so devoutly desired to serve. And so he wrought, patiently and persistently, until at length the representations of his hand were as pure and chaste and beautiful as the peerless conceptions of his mind. Not one of all the multitudes who were astonished at his earlier triumphs, knew that what they so admired were, in their most attractive features, the faithful type of his sweet and gentle spirit whose master hand had wrought them out; nor could the most sanguine of them have formed any adequate conception of his future fame among the thousands and tens of thousands who have since been charmed by the pictures of his pen.

The young man whose early history is thus briefly told was Platt R. Spencer, the originator and author of the Spencerian

System of Practical Penmanship—a system whose superiority is universally recognized, and whose benefits are universally sought.

Within the last year, Mr. Spencer has been called to his rest,

“Mourned by more hearts than when a monarch dies.”

We now present his invaluable “System” to the public, enriched by all the various improvements suggested by himself, previous to his death.

The following tribute to the memory of Mr. Spencer was written by J. W. Eddy, one of his old pupils :

* * * * *

But *one* star has set, its night is all past,
 And its glory has paled in the morning at last!
 Its ray was the full, serene splendor of light,
 And the morning stars wept when it fled from the night.
 A tribute of justice demands that my song
 Should linger in cadences loving and long,
 To tell of the deeds a high genius has done;
 To honor the conquest a hero has won;
 To name o'er the actions that cluster and shine,
 A sacred Shekinah o'er memory's shrine.

With loftiest endeavor and purposes high,
 With soul full of courage, he dared to defy
 The scorn of the servile, the slight of the proud,
 Contented to read, like a cross on the cloud,
 The sign that is set in the heavens for those
 Who valiantly, fearlessly, grapple their foes,
 When Ignorance, Error, and Folly oppose.

When Merit, at last, shall to utterance be driven,
 And honors befitting his deeds shall be given,
 The people shall fill up the nation's great censer,
 And burn a sweet incense to the memory of SPENCER.

We cannot forbear mentioning here, another warm-hearted friend of education—The Honorable Victor M. Rice, Superintendent of Public Instruction of the State of New York, who was associated with Mr. Spencer in the maiden publication of the Spencerian System, in the year 1848. It is with a feeling of reverence and affection for both that we thus unite their honored names.

Nor should we omit to recognize, in this connection, the late James W. Lusk, the faithful friend of Mr. Spencer, and his energetic and devoted co-worker. In the later years of the "System," Mr. Lusk materially aided in its revision and publication. Both author and pupil lived sufficiently long to receive a just but flattering reward for their labors in a well-nigh universal recognition of the value of their services.

The success of the "System" furnishes the true criterion of its merits; yet the circumstances in which we present it to the public render it proper that we should briefly allude to some of the features which mark it as peculiarly "Spencerian."

These are:

FIRST.—*In its Movements.* The teachers of the system have always inculcated a free motion of the hand and arm, as the only sure method of acquiring ease, legibility, and rapidity of execution.

SECOND.—*In the Small Number and in the Arrangement of its Principles.* These are limited to eight, forming, in various combinations, all written letters.

THIRD.—*In the Slant.* This is at an angle of fifty-two degrees. Long experience and observation have proven, that this slant is the best adapted to rapid and elegant penmanship.

FOURTH.—*In the Curves of the Small Letters.* These are gentle and flowing, forming the most easy and legible combinations in letters and words.

FIFTH.—*In the Ovals of the Capitals.* These are bold, free, and beautiful, giving to the letters firmness and symmetry.

SIXTH.—*In the great variety of practical and beautiful capital letters.*

This has ever been deemed one of the most attractive features in the Spencerian System.

The diverse tastes existing in different minds here find abundant material from which to select that which they approve. Thus, from this variety is derived a style, which, though essentially the Spencerian, is stamped with the individuality of the writer.

SEVENTH.—*In the shading.* The natural, as well as artistic distribution of light and shade upon the letters in the Spencerian writing is, indeed, one of its most prominent claims to originality.

The classification of letters, rules for spacing, scales for proportionate length, and various other points, also belong to our general plan, and will receive a due share of attention in their appropriate places.

The system marked by these characteristic features is not only highly practical in its workings, but it also furnishes material for an almost inexhaustible variety of beautiful forms and combinations, rendering its study attractive to both young and old, and inspiring a love for its practice which results in accomplished chirography.

CHAPTER I.

THEORY OF PENMANSHIP.

THE theory which explains and limits the practice of Penmanship, and at the same time serves as a suitable measure of attainment in the art, is exceedingly simple. Its primary feature is that with the penman, as with the painter and the sculptor, there must ever be as the indispensable condition of any eminent success, a clear and vivid perception of those forms and combinations which he undertakes to reproduce in the exercise of his art. In other words, he must have a definite ideal.

This, indeed, is what takes Penmanship quite out of the circle of arts merely mechanical. This gives it dignity as an intellectual pursuit. This imparts to its prosecution something of that generous impulse that inspires the votaries of the other arts. It matters not, indeed, for all ordinary purposes, whether the penman's ideal or model be an original conception or something generated in the brain of another. Whatever its origin, however, it must be as clear to his own mind as if a creature of his own imagination. This is an essential preliminary; for every defect of conception will show a corresponding defect of execution. Penmanship, thus regarded, immediately takes rank among the finest of educational agencies. It puts into full requisition all the higher powers of the mind. Under this impulse the faculty of perception is called into vigorous exercise, memory is made more tenacious of its treasures, judgment is at work in determining relations, proportions, and distance; while taste, ever alive to the forms of beauty, whether in nature or in art, is busy with all those nicer discriminations of shade, color, outline, and finish which awaken so powerfully the sense of pleasure.

No education, therefore, we venture to affirm, can be consid-

ered complete which does not include a knowledge of this art, both theoretical and practical. Theoretical, we say, as well as practical; for any course or system of instruction in the art that barely furnishes copies for imitation, without revealing the principles that enter into their composition, fails utterly to meet the mental requirements of more than about five in a hundred of those for whose use or benefit it is professedly intended.

How could this be otherwise? The vast majority of persons, it is well known, are naturally so deficient in the power of imitation, that any attempt to make them skillful penmen without resort to minute description and close analysis, must, from the nature of the case, terminate in failure. This fact is instructive. It suggests the kind of teaching which alone promises success. Accordingly, the theory which we are here considering recognizes these original differences of mental constitution. It proceeds upon the assumption that in teaching this art analysis is necessary as well as synthesis.

The methods indicated by these two words, though precisely opposite in process, both presuppose in the things to which they are applied some particular law or principle of combination in the parts of which it is composed.

It is, therefore, not any breaking up or separation of a thing into its parts or constituent elements, that constitutes what we call its analysis. The separation must proceed upon some principle, or, at least, in such way as to reveal in the process the nature of the several constituents engaged in the combination. Analysis so conducted is a luminous teacher. It takes things apart, not out of mere childish curiosity, but in order to show how they are held together. It is, indeed, the very key to synthesis. This is the process which takes away from complexity all its forbidding aspect, and invites even the most timid aspirant in art to the free and fearless exercise of his powers.

If in Penmanship, as in other arts that engage the understanding and appeal to the decision of taste, the student is desirous to go beyond the models furnished to his hand, and seek the origin of those forms and combinations which he is called upon to analyze and reproduce in his practice, he will be led immediately to the study of Nature. There they may be seen in infinite diver-

sity of combination. There all the elements of all the letters, in ways without number, enter into the composition of countless objects fitted to delight the eyes of the beholder. The broad and beautiful landscape, that loveliest picture in the gallery of nature, is full of them. Rock, valley, hill, lake, mountain, and river, waving fields and majestic woods, with all the endless intermingled variety of life and motion that serve so vividly to awaken the sense of beauty, and throw over the spirit the spell of enchantment, all and each abound in originals to him that has the eye to discern them. Would you copy these originals? It is not enough for that purpose merely to take synthetic views—to regard objects or any grouping of objects as a whole. They must be dealt with analytically. Their several features must be examined in detail. The lines that bound them, curved or straight, their points of contact and intersection, with all their close and mutual relations, must engage your attention and fix themselves firmly in the mind.

But there is another feature in the theory here under view which is essential to complete success in the practice of the art. The muscles of the arm, hand, and fingers, that is, those muscles which are chiefly concerned in the production of written forms, are well known to be under the direction of the will. They are capable, therefore, of being trained. They may be made, through the medium of the nerves, those mysterious channels of motion and sensation, to work, in such a matter as penmanship, with the utmost precision. How to train the muscles, therefore, and make them habitually efficient in the business of writing, is manifestly among the things indispensable to all worthy proficiency in the art.

The fair inference from the observations which we have submitted on the theory of Penmanship, and the only one, in fact, which deserves attention, is that no system of writing which ignores the scientific basis of the art, and therefore fails, in teaching it, to supply the means of study and practice which alone are suitable to the dignity of an intellectual pursuit, is worthy of the slightest consideration.

Assuming this to be the correct view of the subject, we offer in the following pages a course of instruction founded distinctly

upon it. We offer it, however, as no mere *experiment*, but as a thing already *experienced*. If the student, whatever his capacity, whatever the original bent of his mind—for we admit that

“ With wise intent
The hand of Nature on peculiar minds
Imprints a different bias”—

if the student will but be careful to secure suitable models for imitation, subject them rigidly to the test of analysis, and make them his own by careful reconstruction, training the muscles chiefly engaged in the work to the ready and accurate performance of their office, and doing all under the inspiration or impulse that belongs to a liberal art, he can not fail of the highest measure of attainment of which his natural powers are capable.

CHAPTER II.

MATERIALS AND IMPLEMENTS.

BEFORE entering upon any pursuit, one must provide himself with suitable materials and implements; since the success of a work often depends as much upon the instruments employed in its execution, as upon the skill of the workman that uses them.

So true is this, indeed, that it has come to be a maxim, that the workman is known by his tools. And, if the practiced workman is so largely indebted for the success of his practice to the character of the means he employs, how much more necessary is it that he who is a mere *beginner*, should be supplied with appropriate materials.

The best materials are always the cheapest. The actual outlay may be greater at first; but since good materials are always more durable, they will always be found less expensive in the end.

Nor is this all. Poor materials waste time, exhaust patience, and hinder progress. It is often said, that this or that is good enough for a *child*; and yet it is expected of the child to do as well as if furnished with the same materials as the older and more experienced. Thus, instead of encouraging the youthful pupil, obstacles are thrown in his way at the very outset, from which older persons would immediately shrink.

Were it not for the native enterprise and sanguine spirit which children, unacquainted with failure, usually possess, they would never attempt such seeming impossibilities.

With these remarks, we proceed at once to a description of the materials and implements necessary to good penmanship.

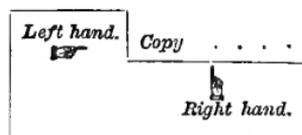
PAPER.—Whether it be in the form of writing-books or not, the paper should be decidedly *good*. It is difficult for the most skillful penman to execute creditably upon poor paper. How, then, can the child, or beginner, produce any thing satisfactory, either to himself or his teacher, upon that which a proficient in the art finds it impossible to use with advantage?

The essential qualities of good paper are weight and firmness. It should be clearly ruled and slightly glazed, and of such firmness of texture that the writing on one side will not be visible on the other. Thickness is not always a certain criterion; for some very thick paper is of poor quality. Heavy glazing is sometimes put on paper for the purpose of covering defects. Pure white, also, is preferable to colors.

In accordance with the above suggestions, the publishers of the Spencerian copy-books have made them of paper of the very best quality.

Blank books, which are sometimes used in schools, are made of an inferior and much cheaper paper. This accounts for many failures in writing.

Blotting Paper—This is used not so much for absorbing ink as for keeping the book neat. The hand, in passing over the surface of the paper, is very likely to soil it. The blotting paper should be of sufficient size to admit of both hands being placed upon it. If shaped as represented in the accompanying diagram,



this point is easily gained. The *same side* should always be placed next to the paper.

Book Covers.—For the purpose of keeping the books neat and protecting them from being torn or folded, it is desirable that they should be covered.

That all may be covered *uniformly*, it is advised that a sufficient quantity of suitable paper be procured, by contribution or otherwise, and that some of the older scholars be appointed to cut and fit the covers to all the books, the teacher furnishing a model. The names of the pupils should be written upon both covers in a neat plain hand, to prevent the books from being lost.

Ruled Lines.—To aid the youthful pupil in securing the right slant, it is well that he should be provided with ruled lines, very black, and on the proper angle, which, being placed under the paper on which he is to write, serve the important purpose of guiding him till he is fully established in the habit of making the right slant or inclination. This being done, the ruled lines should be dispensed with.

PENS.—Of all the instruments or implements of his art, that which claims the greatest attention of the penman is, doubtless, the pen. What kind of pen we shall use, therefore, in learning how to write, is a question of no small importance.

Steel pens, from their cheapness and abundance, have long since superseded, in great measure, that time-honored article—the quill.

“ In days of yore, the poet’s pen
 From wing of bird was plunder’d ;
 Perhaps of goose, but now and then,
 From Jove’s own eagle sunder’d.
 But now metallic pens disclose
 Alone the poet’s numbers ;
 In iron inspiration glows,
 Or with the poet slumbers.”

The quill, however, as before intimated, has not entirely gone out of use. It is still employed in some kinds of ornamental penmanship.

But the best pen for learners is a steel one. The irregular flow of ink, and its frequent thickening upon gold pens, is a serious objection to their use by those who are just commencing to write ; but for business purposes, the gold pen, on account of its great durability and smoothness of point, is preferable to any other.

Steel pens produce the most perfect lines. In the selection of a steel pen, the shape, point, flexibility, and quality of metal are to be considered. It should be of the finest metal, well finished, of medium size, with smooth and moderately fine points, and of a good degree of flexibility.

Those pens having the left point a trifle shorter than the other are the most durable, and the best adapted to ordinary writing.

PENHOLDERS.—The best penholders are plain wooden ones, having a simple clasp for securing the pen. All ornamental penholders should be discarded. They are unwieldy, easily broken, and generally inconvenient.

INK.—Good ink is one of the things essential to good penmanship.

We do not here intend to recommend any particular manufacture, but to point out the properties and characteristics of good ink, together with the means for its preservation. Black ink is the best for use in the school-room.

The properties that should distinguish ink are: *first*, that it should flow easily; *second*, that it should penetrate the surface of the paper; *third*, that it should not be glossy; *fourth*, that it should not corrode the paper or pen more than water; *fifth*, that it should become a deep black, and not change to a brown, or fade out altogether.

Ink, although made to possess these qualities, will thicken upon exposure to the air, on account of the evaporation of the water contained in it. When this happens, it may be diluted with a weak decoction of tea or coffee. Water makes the ink pale, nor does it mix well, except when raised to a boiling temperature.

It is commonly supposed that mold is injurious to ink; but this is an erroneous impression. Mold is generated only when the temperature of the room or place in which it is kept rises above 70° Fahrenheit, and when the ink is kept unused. The formation of mold can be prevented by adding a few drops of cologne, or tincture of myrrh to a quart of ink. This, also, improves the fluidity. A greater quantity is apt to precipitate the gum, which holds the coloring matter in solution.

The dark color which comes by exposure to the air is owing to the oxydization of the iron contained in the ink. The same dark color is obtained in the manufacture of ink, by peroxydizing the iron salt; but this makes an ink which is easily effaced, as it is unable to form a combination with the paper.

Glossy ink cannot be used in letters or books, as it has so much body that it does not penetrate the paper. In damp weather it is apt to smear, and, if rubbed, the words written with it are easily rendered indistinct or illegible. This ink is

of great utility in draughts and ornamental penmanship. The common copying ink is a good sample of this kind.

Most of the green, or bluish-green writing fluids used at the present time, have a proportion of sulphate of indigo in them, and, when used without this substance being neutralized, are very corrosive. Wherever this ink is used, it will eat into the paper, and cause the writing to look rough or ragged; and, in time, the paper will be altogether destroyed, and the writing obliterated.

If ink becomes faded, on account of excess of iron, it may be restored by going over it with a light infusion of nutgalls, or some similar preparation.

The best ink for general purposes with which we are acquainted, is composed of nutgalls, salt of iron, sufficient gum to hold the color in solution, and a little logwood to improve the hue, when first used. Other ingredients are sometimes used in the manufacture of ink, for the purpose of modifying the shade and lessening the expense; but as such ink generally contains but little or no gallic acid, it is of a much inferior quality, and is commonly transitory.

There is a vile dye, made of bichromate of potash and logwood, which is used quite extensively throughout our schools, that is not indeed an ink proper. No one who writes with it can make a manuscript look well, since it assumes many shades, from a pale blue to a deep black, is full of specks, and gives a rough appearance to the writing. The only reason why it meets with any favor, is the small expense of manufacture. The consumer only, loses by it; since it is sold at the same price as the best writing fluids.

Of fancy inks there are great numbers. The one easiest to write with, and most durable, is the Royal Tyrian Purple. This ink is made without an alkali, flows easily, while age only gives it a richer hue.

There is, also, a great variety of red inks in use; though the only one suitable for the purpose is carmine. Red ink is employed mostly in ruling.

India ink is an imported article, and generally comes in cakes or rolls. It is much used by artists, and in pen-drawing. It is

prepared by pouring a very little soft water upon a plate, and then rubbing the end of the cake or roll on the plate in the water, until the desired shade is produced. Sometimes a few drops of ammonia are added, and the plate heated, in order to cause the ammonia to combine more thoroughly with the ink.

Very good ink is sometimes made by mixing different kinds containing opposite qualities. The green writing fluids, mixed with Japan ink in the proportion of two parts of Japan to one of fluid, form a very excellent compound. Professional penmen often add a few drops of ammonia and a small piece of gum arabic to a quart of black ink. This increases the shade, and gives brilliancy to the color, but is not durable.

PENWIPERS.—The best thing for this purpose is a piece of chamois skin; but very pretty and serviceable penwipers may be made by taking a piece of black woolen cloth, cutting it into round pieces of different sizes, and stitching them together. No school is prepared to enter upon lessons in penmanship without these articles. They should be distributed as other writing materials. There is no objection, however, to a pupil having an extra one for his private use.

TABLES, OR DESKS AND CHAIRS.—These should be of high suitable for the persons occupying them.

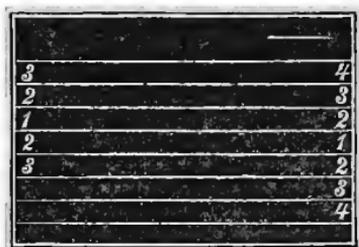
The following graduated scale may be useful to teachers in seating their pupils :

Chairs, in height,	16 in.	Hight of desk side next to scholar,	27½ in.,	Age,	14 to 17
"	15	"	"	"	12 to 14
"	14	"	"	"	10 to 12
"	13	"	"	"	8 to 10
"	12	"	"	"	6 to 8
"	11	"	"	"	4 to 6

As a general rule, that hight of table or desk is best, at which a person, when sitting or standing in the proper position for writing, while resting the elbow upon the desk, finds that the shoulder is neither elevated nor depressed. All school desks should be furnished with permanent inkstands, capable of being easily removed, for the purpose of filling or cleaning. They should be made of glass, and protected by a metallic case. The

covers should be sufficiently close to keep out the dust, and prevent the ink from deteriorating, by molding or evaporation.

BLACKBOARD.—This is an indispensable article in teaching. It should be of ample proportions, and made of slate, or be slate-finished. A portion of it should be ruled with painted or scratched lines, for the purpose of regulating the relative length of letters in writing. The accompanying model will, perhaps, give the best representation of it.



CHARTS.—Upon these are exhibited magnified models of letters, showing the analysis, proportion, and varieties of style. These should be hung up or distributed in prominent places about the room. The Spencerian Charts of Writing and Drawing are particularly adapted to these purposes.

Although the above remarks may seem to apply especially to the case of public schools; yet, with the exception of a few specialities, they are equally well adapted to the use of private schools and individuals.

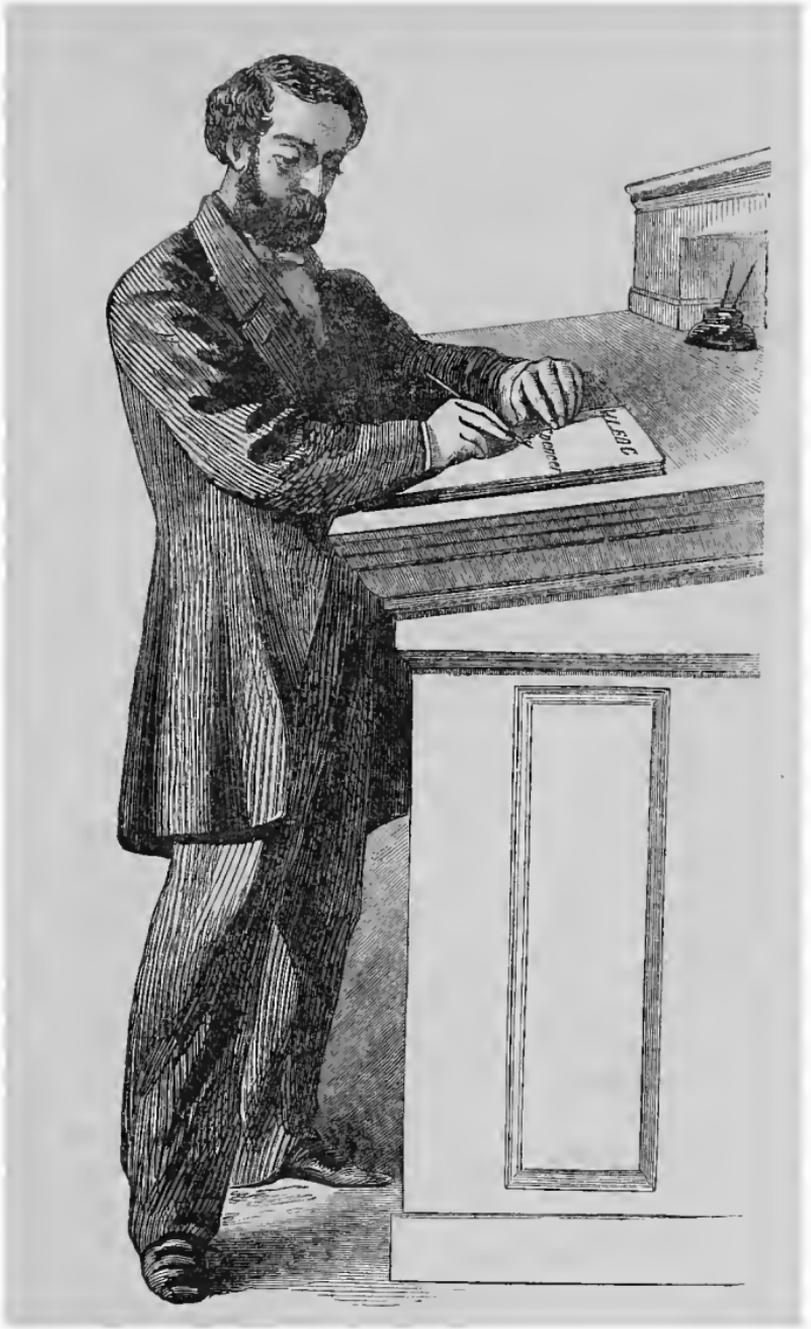
CHAPTER III.

POSITION.

POSITION gives power. Good penmanship requires an easy, convenient, and healthful position. Many persons, however, disregard this fact, and, in many schools, a position is allowed which is detrimental, not only to good penmanship, but, if long continued, to good health also. Such a position, generally consists in crossing the legs and folding them up, in bending the back, neck, and head until they are as crooked as the famous "stick that couldn't lie still," in bringing the chin in as close proximity to the hands, as the hands are to the paper, in crooking the fingers and pinching the pen with a vice-like grasp, and, finally, in opening the mouth and making the jaws and tongue keep time to the movements of the pen and hand.

Before entering upon a description of the proper positions that may be assumed in writing, it will be in place to remark that the greatest difficulty will be found in teaching the pupil to remain long in *any* position. He that is unused to the business of writing, finds at first that his arm, his hand, and his whole body soon become weary. From this he naturally seeks relief by assuming any position, however careless or improper.

The teacher should, therefore, devote a few *short* preliminary lessons to the matter of position alone. While doing this, no particular regard need be had to the formation of the letters, nor to the character of the paper employed—mere scraps will answer; since the aim of the exercise is simply to secure or to fix habitual correctness of position. This, if rightly done, will make the proper position, both for sitting at the desk and for holding the pen, a thing easy for the pupil before he actually enters upon the more difficult task of considering the structure of letters.



“One thing at a time, and that well done,” is a rule which applies with especial force in penmanship.

There are four positions which may be properly assumed, and each is correct according to circumstances. They are :

The Left.

The Right.

The Right Oblique.

The Front.

There are some general directions which apply to *all* these positions. The body, for example, must always be in a position nearly erect,—near to, but never leaning upon or touching the desk. The feet must have a direction corresponding to the slant of the letters. The hands must always be at right angles to one another.

The Left Position is that of the left side to the desk. The left forearm is advanced from four to six inches upon the desk, and is parallel with its edge. In order to give smoothness and precision to the execution, the body and head must be slightly inclined to the left, and the left arm and hand leaned upon lightly. This is done for the purpose of holding the paper and giving steadiness to the body. The right arm is thus left free for all motion. It rests upon the muscles just below the elbow. In this position, the paper or book must be parallel with the edge of the desk, and the elbow of the right arm two or three inches from the side, and about the same distance from the edge of the desk.

Persons who have been accustomed to throwing the whole weight of the body upon the table, and bringing the eyes in close proximity to the paper, as if very near-sighted, will find this a difficult position at first ; but experience will soon teach them the ease and comfort with which they may labor while occupying it. This position is illustrated in the accompanying drawing, which represents a man standing at a desk writing. The same position of hand, arm, and body is observed in the sitting posture.

The Right Position. This position requires the right side to be placed near to the desk, but not in contact with it ; the body to be erect, and the left foot advanced until the heel is opposite

the hollow of the right foot, and distant from it two or three inches. The right arm should be parallel to the edge of the desk, and rest upon the muscles just below the elbow. The hand should rest upon the nails of the third and fourth fingers. The left hand must be at right angles to the right, and rest upon the paper or book, which should be kept parallel with the edge of the desk. Great uniformity may be attained in training pupils to maintain this position.

In the case of double desks, the book on the left should have its front edge parallel with the edge of the desk, while the upper side of the book should be even with the end of the desk. The book on the right must have its upper side on a line with the middle of the desk. When the book is open and the right page is to be written on, let the cover hang down over the edge of the desk; but when the left page is to be written on, move the book to the right till the edge is even with the edge of the desk, keeping the same straight line with the middle of the desk.

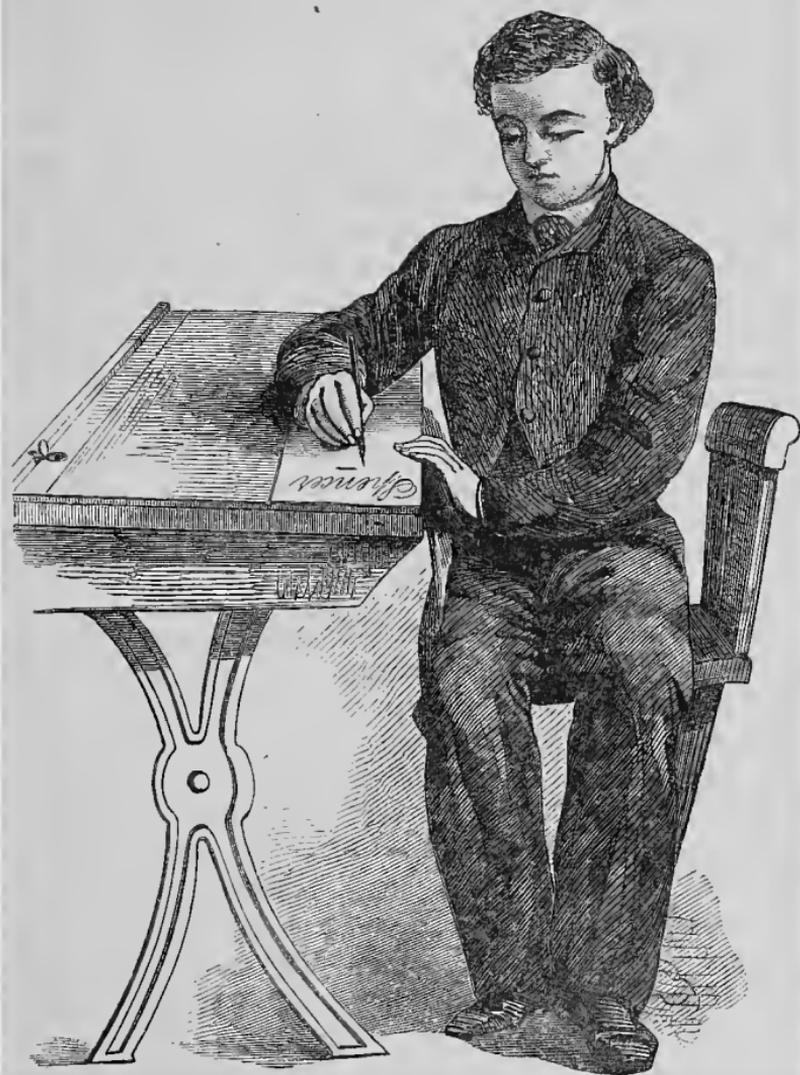
In this position, never let the left hand drop down, but use it constantly in holding the book and assisting to steady the body.

This position is illustrated in the drawing of a boy seated at a desk.

The Right Oblique. Here the right side is nearer to the desk, but does not touch it. The right arm is placed obliquely upon the desk, resting upon the muscles below the elbow. The left hand must be at right angles to the right, the body leaning slightly forward. In this position, care must be taken not to support the body upon the right arm, as this would interfere with its action. The paper or book must be placed obliquely upon the desk, and the right arm kept parallel to it.

In teaching this position at two-seated desks, when the inkstand is in the middle, the pupil on the right should be directed to point his right arm and hand toward the inkstand, and the pupil on the left, towards the upper corner of the desk.

The Front Position. This consists in sitting directly in front of the desk, keeping both sides equally distant from it. The book or paper should be at an angle of twenty degrees to the edge of the desk. The hands must be at right angles to one an-



other. This position is illustrated in the drawing of the lady who is seated at a desk writing.

Penholding. This is one of the most important and difficult things to learn. Yet by a little care and patience the correct manner may soon be acquired, and, if once fixed, there is little danger of departure from it.

Many skillful penmen differ, in one or two points, as to the manner of holding the pen; yet as regards the general principles, most of them agree.

We present the following method of holding the pen, it being, as we think, the easiest and the best adapted to long-continued or business writing.

Take the pen between the thumb and first and second fingers, and let the holder cross the first finger just forward of the knuckle-joint. The end of the second finger should drop below the first, so that the pen may cross it at the root of the nail, and the end of the thumb should press upon the holder opposite the first joint of the first finger. The first and second fingers should touch each other as far as the first joint of the first finger; the third and fourth must be slightly curved and separate from the others at the middle joint, and rest upon the paper at the tips of the nails. The hand will then glide easily over the paper, and not stick, as it would be apt to do, if the fleshy part of the fingers touched it. The wrist must always be elevated a little above the table.

Another method of holding the pen differs from this only in keeping the second finger at the side of the penholder just where the pen is inserted.

The advantage of dropping the second finger below the first, and allowing the pen to cross it at the root of the nail, is this: the pen is thereby held more securely and with less effort than when those fingers are together in their whole length. By dropping the end of the second finger below the first, a rest is afforded for the pen, and the fingers are made to act as if they were equal in length. This is the most natural method; for if the hand is allowed to hang easily by the side of the body, the fingers will assume this position. If one attempt to pick up a pencil or pen from the table or the floor the same result is no-

ticed ; so also in placing it over the ears or removing it from them. Both of these positions are employed by good writers, but we deem it necessary to manifest our preference for the one which long experience and much observation has proved to be the best adapted to business writing. Reporters and those compelled to write with extreme rapidity sometimes hold a pencil between the first and second fingers ; but this position is not adapted to an elegant style of penmanship.





CHAPTER IV.

MOVEMENTS.

“Let the pen glide like gently rolling stream,
Restless, but yet unwearied and serene,
Forming, and blending forms, with graceful ease,
Thus letter, word, and line are born to please.”—*Spencer*.

ALL written forms correspond, in every particular, with the movements which produce them. In music the melody is full and rich, or faint and indistinct in proportion as the touch is finished and powerful, or feeble and uncertain. In penmanship, if the movements are free and graceful, the lines formed will be symmetrical and beautiful; if the movements are slow and labored, the writing will be heavy and inelegant, or, if the movements are cramped, nervous, and irregular, the lines will be rough and uneven.

To produce melodious sounds upon an instrument of music, the pupil must submit to long hours of practice daily, before the muscles of the arm and hand learn to obey the will, and no less discipline will be required in learning to produce beautiful forms with the pen.

While giving lessons on position, thorough instruction should be given in the various movements used in writing, and the pupil should practice them on waste paper. On the Spencian Exercise Chart, in the Exercise Series of Copy Books, and on the page of exercises accompanying this chapter, will be found a great variety of exercises designed for movement drill.

In regular writing, we recommend only two movements, namely, the Combined movement, and the Whole-Arm Movement.

The *Combined Movement* consists in the combined and simul-

taneous action of the fore-arm, hand, and fingers, the hand moving easily over the paper, upon the nails of the third and fourth fingers. The three minor movements of the fore-arm, hand, and fingers may be drilled upon separately, before combining them. Eminent professional and business men use them in combination, in preference to other movements, because power, and freedom of sweep of the fore-arm can thus be united with the more delicate touch and shaping power of the fingers, enabling the writer to execute smoothly, rapidly, and elegantly, for hours, without wearying the hand.

Long and varied experience, and extended observation, demonstrate this to be the true movement for those who desire to become accomplished business penmen.

The *Whole-Arm Movement* consists in the independent action of the entire arm from the shoulder, the fore-arm and elbow being slightly raised from the paper, and the hand moving upon the nails of the third and fourth fingers, as in the combined movement.

The Whole-Arm Movement is adapted to the formation of large capital letters, to flourishing, and to writing upon the black-board. Since it calls into exercise all the muscles of the arm, it is indispensable as a medium of training for those who wish to become masters of the art of penmanship.

There is also a lateral movement, which is not a continuous motion, but consists in changing the place of rest. It is almost impossible, in writing across a page of ordinary width, to keep the resting-place of the fore-arm, which is upon the muscles just below the elbow, in any one place. Either the paper must be re-adjusted at every long word, or after every two or three short words, or else the arm itself must change its base. We consider the change of base, or the rest of the arm, the least objectionable, as it is the most convenient and expeditious. However, as the top or bottom of the page is approached, the paper must be moved up or down to suit convenience.

The diagrams on the preceding page furnish illustrations of these movements.

CHAPTER V.

CLASSIFICATION OF LETTERS AND FIGURES.

(For illustration, see accompanying plate.)

LETTERS in writing, as also the Arabic numerals, are classified in groups according to similarity of forms. We begin with those which are the product of the fewest and simplest lines, curved and straight. Curves are of two kinds,—right and left.

SMALL LETTERS.—The *first* group consists of the letters *i*, *u*, and *w*. It will be noticed that these letters are formed entirely of straight lines and right curves.

The *second* group consists of the letters *n*, *m*, *x*, and *v*. Here the left curve is introduced in connection with the right and the straight line. In these letters the curves and straight lines are produced by a continuous motion of the pen, except in the case of the letter *x*, where the crossing line is made upwards and on a slant somewhat different from the regular downward line. This is the only instance in the alphabet where a straight line is made upwards.

The *third* group comprises the letters *o*, *a*, *e*, and *c*. These have the same curves and straight lines as the preceding letters, but they are differently combined. Some of the curves are slightly modified, as the form of the letter requires.

The *fourth* group consists of the letters *r* and *s*. The principal characteristic of these is the slight additional height to which the first curve rises.

The *fifth* group is that of the letters *t*, *d*, *p*, and *q*. These, on account of their length, are often called short-extended.

The *sixth* group consists of the letters in which the prominent feature is the loop, and which are, therefore, designated as the *loop letters*. The curves and straight lines are much more ex-

tended in these letters than in any others. They are *h, k, l, i, j, y, g, s, z, f.*

CAPITAL LETTERS.—The same rule of classification applies to capital letters as to small ones.

There are four forms or principles which enter into the construction of these letters, beside the four that are found in the small letters. They are the *full O*, the *contracted O*, the *capital loop*, and *capital stem*.

The *first* group of the capital letters is this: *O, E, and D.*

It will be observed, that while the *E* and *D* have a general oval form, they also include the *full O*.

The *second* group consists of the letters *C* and *H*. These are placed together on account of the similarity in regard to the upper loop and the *contracted O*.

The *third* group is composed of the letters *X, Z, Q, and W*. All these letters commence with the capital loop, terminating with a line curved towards the left.

The *fourth* group is composed of the letters *V, U, and Y*. We place these together, because the first part of each is alike, except in the case of *Y*, where there is a slight change in the length. The capital loop in these letters terminates in a curve to the right.

The *fifth* group consists of *A, N, and M*. The similarity in the forms of these is sufficiently obvious.

The *sixth* group is made up of the letters *T* and *F*. The only difference between these is the finish of the *F*.

In the *seventh* group we place the *I* and *J*. These are alike except in the termination.

The *eighth* group is composed of the letters *S, L, G, and I*. The particular characteristic of these is the upward line and compound curve.

The *ninth* group consists of *P, B, and R*. These are placed together on account of their general oval appearance.

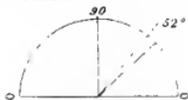
FIGURES.—The *first* group consists of the figures 1, 4, 7. It will be seen that these are composed of lines which are straight or nearly so.

The *second* group is composed of 0, 9, 6. In these figures the single oval is most prominent.

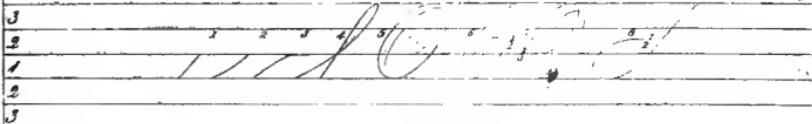
The *third* group is composed of the figures 5, 2, 3, 8.

Spencerian Medium Hand

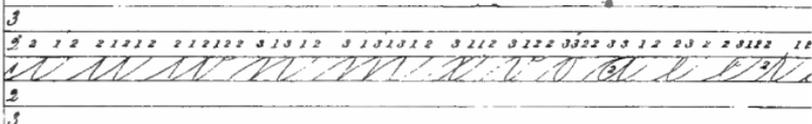
Scale of Slant.



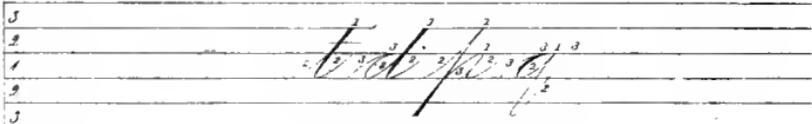
Principles.



Short Letters.



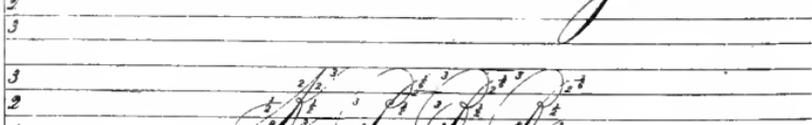
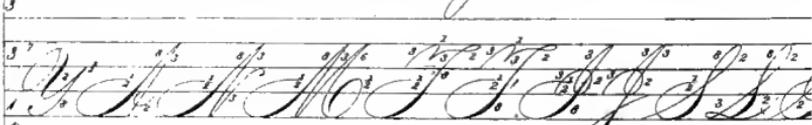
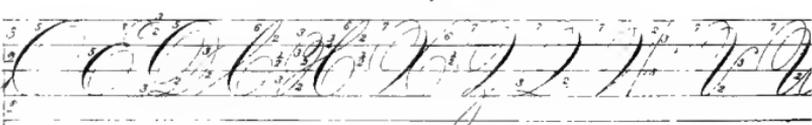
Semi-extended Letters.



Extended Letters.



Standard Capital Letters.



CHAPTER VI.

SECTION I.

FORMS OF SMALL LETTERS.

IN this chapter we shall give an account of the principles, or elements, which enter into the construction of letters; also a description and analysis of the letters themselves. We shall likewise point out some of the more prominent faults of execution, adding, at the same time, some suggestions as to the best means of correcting them.

It is here presumed that the pupil, before entering upon the particular study of forms, has made himself familiar with the position and movements best adapted to the construction of letters.

Before a letter can be correctly formed, some idea of its proportions, and the mode of combining its several parts, must exist in the mind. Hence the necessity of presenting true forms to the observation of those learning to write. Then, with proper and sufficient training of the muscles of the arm and hand, a correct letter may be produced. As has been aptly expressed by one long skilled in the art of Penmanship, "Make the mind master of the subject, and every servant of the house it lives in becomes obedient to the will."

While we are studying Penmanship as an art, as indicated in a previous chapter, it is pleasant to look into Nature, and see whence we derive the forms which are used in the construction of letters. We know that the rays of light emanating from luminous bodies, proceed to the earth without apparent change of direction. These, then, furnish us with the *straight line*.

The undulating wave upon the surface of the ocean, and clouds floating in the atmosphere, present to us *curves* full of grace and beauty.

The *oval* is seen in leaf, bud and flower, in the wave-wash pebble, and in shells that lie scattered upon the shore, and cover the bottom of the sea.

When we consider Penmanship as associated with these things, it is no longer merely mechanical labor, devoid of interest and pleasure, but it is a noble and refining art, having charms which appeal to the finest susceptibilities of the heart.

The floating clouds, the sun's bright beam,
The ocean wave, bud, leaf, and sky,
The opening flower, the rolling stream,
Are *letters* to the enraptured eye.

Study, then, the fair page of Nature, that the mind may be filled with forms of beauty, if you would learn to write with elegance and grace.

DEFINITIONS.

Before proceeding to a description of principles and letters, we deem it necessary to define some terms that will often be employed.

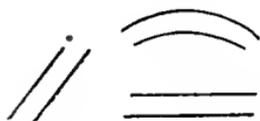
Principles are the constituent parts of letters. Of these there are eight, as follows :



Only the first four enter into the composition of small letters, while the last four are prominent as the characteristic features of the capitals, the others being combined with them.



A *straight line* is one which is without change of direction between any two given points, or one which does not *bend* in any of its parts.



Parallel lines are those which run in the same direction, and are equally distant from each other throughout their entire length.



A *curved line* is one that has a continuous change of direction, or one that bends in all of its parts.

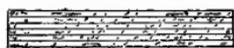


Similar curves are those which follow the same general direction, but are not necessarily parallel.

In forming letters, lines are combined *angularly*, by *upper* and *lower turns*, and by *loops*.



An *angular joining* is the meeting of two lines in a point.



Upper and lower turns.—In the analysis of the small letters, it will be observed that short curves frequently occur as the connecting links between the principles. These curves we call turns. When one appears at the top of a letter, it is called an *upper turn*, when at the base of a letter, it is called a *lower turn*. When accurately measured, these turns are found to occupy one-sixth of the height of a short letter, which, in magnified forms, may be readily perceived, but in writing of ordinary size, they are too minute for measurement with the eye. Hence, they are not entitled to be classed among the principles, any more than the dots which occur in writing.

There is a great tendency on the part of pupils to make these turns too broad, and by attempting to make them according to a given measure, the error is especially augmented. To avoid this, and to produce correct turns, the pupil should be instructed to aim at making them *as short as is possible with a continuous motion of the pen*.



A *loop* consists of two opposite curves, a right and a left, uniting at one end in a turn, and afterward crossing each other.

MEASUREMENT OF LETTERS.

In the description of letters, we shall often make use of the terms *one space*, *one-half space*, *two spaces*, &c.

One space is the standard of measurement.

The small letter *i*, without the dot, is taken for the standard in height, both for small letters and capitals. One space in height is, therefore, equivalent to the height of the small letter *i*, which, in a medium hand, is one-ninth of an inch. The engravings accompanying the descriptions in this volume, though in the same proportions, are made on a large scale, to facilitate a more perfect analysis.

By one space in width, we mean a distance equal to that between the two slanting straight lines in the small letter *u*. In compact writing, the letter *u* is narrower than in the ordinary open hand, but it is still the standard of measurement for the width of small letters.

The space between the similar curves in the different capital principles is the standard for the measurement of the width of capital letters. (See *Capital Principles*.)

OVALS.



A *direct oval* is one which commences with a downward movement on its *left* side.

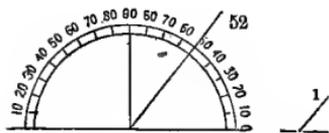


A *reversed oval* begins with a downward movement on its *right* side.



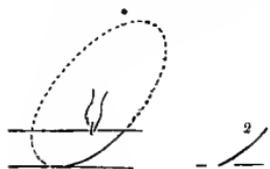
An *inverted oval* commences with an upward movement on its *left* side.

DESCRIPTION OF PRINCIPLES OF SMALL LETTERS.

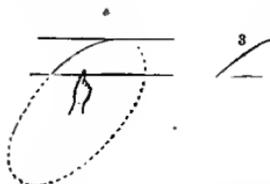


slant for all written letters.

The *First Principle* is simply a *straight line*, slanting to the right of the perpendicular, forming an angle of 52° (fifty-two degrees), with the horizontal line. This is the regular



The *Second Principle* is the *right curve*, so called because it appears in the right side of an oval figure.



The *Third Principle* is the *left curve*, so called because it appears in the left side of an oval figure.

The Second and Third Principles, when united in a lower turn, form a *direct pointed oval*, and when united in an upper turn, form an *inverted pointed oval*, both being on an angle of 34° (thirty-four degrees.)

These principles are subject to modifications in slant and curve, as the peculiarities of form in different letters may require.



The *Fourth Principle* is the *extended loop*. It is three spaces in height and one-half space in width. In its formation, the right and left curves and the slanting straight line are combined in the following manner: The right curve extends upward from the ruled line three spaces, forming the right side of the loop. It is here united in a turn to the left curve, which extends downward two spaces, forming the left side of the loop. At this point it crosses the right curve, merging into a straight line, which extends downward, on the regular slant, to the ruled line. The distance between the right curve and the straight line, at the base, is one space. The loop should be so proportioned, that a line drawn from its top to the ruled line, on the regular slant, will pass

through the crossing of the curves, leaving one-third of the loop on the left side of the line, and two-thirds on the right.

The analysis and proportions of this loop are exhibited, on magnified scale, on Chart No. 2.

DESCRIPTION, FORMATION, ANALYSIS AND FAULTS OF LETTERS

With Suggestions as to the Means of Correcting Errors.

Letters will be treated of in the order of their classification, given in a previous chapter.

 The small letter *i* is one space in height, without the dot, and, as before stated, is the standard of measurement for the height of all letters. It begins on the ruled line with a right curve extending upward one space, where it is joined angularly to a slanting straight line, which descends to the ruled line, uniting in a turn with a second right curve. This curve is similar to the first, and, ascending one space above the ruled line, completes the letter. The dot is made by placing the pen at the height of one space above the straight portion of the letter, and on a line with it, pressing gently upon the point, as if to begin a downward line, and then removing it quickly.

 *Analysis.*—Principles:—Second, First, Second

 *Probable Faults.*—Beginning with left curve instead of right; blending the first curve with the straight line; making the straight line and curve on wrong slant; making the turns too broad or too angular; irregularity of curve; dot too heavy, too close to the body of the letter, or too far to the right or to the left of the letter; first principle curved.

Suggestions.—Faults of this character are often corrected easily by writing the letter in a magnified form. Practice for a time making the *i* three times its usual height. Be careful to make the downward line straight, and the turn at base as short as possible without raising the pen.

The Letter u is the same as the double *i* with the dots omitted. It is one space in width, and is the standard of measurement for the width of small letters. The same rules for connecting lines at top, and making turns at base, are to be observed as in the *i*.

The curves are similar, and equidistant; straight lines are parallel.



Analysis.—Principles:—Second, First, Second, First, Second.



Probable Faults.—This letter is often made too wide or too narrow, the curves irregular, the straight lines not parallel. Same faults of connection at top, and turns at base, as in *i*.

Suggestions.—These errors may be corrected by writing the letter in a magnified form, as indicated for the *i*, paying particular attention to spacing, and the height of parts.



Another method of correction is to write the letter the usual size, making long curves in beginning and ending, as in the annexed diagram.

The Letter w is one space in height. The first four lines are formed and combined the same as in *u*. A third right curve is then drawn one-half space nearer the straight line than in *u*; then making a slight downward pressure to form a dot, the letter terminates with a right curve in a horizontal position, one-half space in length.



Analysis. — Principles: — Second, First, Second, First, Second, Second.



Probable Faults.—The errors mentioned in the *u* are also liable to occur in this letter. Further, the third curve is often carried too far from the straight line, and a loop is made instead of a dot; unequal height of parts.

Suggestions.—The corrections are the same as those given for the *u*. Special attention should be given to the finish.

 *The Letter n* is one space in height, and one in width. It is composed of five lines, which are combined in the following manner, Commencing at the ruled line with a left curve, it is joined to a slanting straight line by an upper turn. The straight line is united angularly at the base with a second left curve, which is also joined to a slanting straight line by an upper turn. This second straight line is joined to a right curve by a lower turn at its base. The two left curves are similar, the two straight lines parallel, and the three turns uniform.

 *Analysis.*—Principles:—Third, First, Third First, Second.

 *Probable Faults.*—The same errors of construction in regard to width, spacing and turns may occur in this letter as in the *u*. One part is sometimes made higher than the other; the second curve often retraces the first straight line, separating from it near the top instead of at the base; right curves are frequently made instead of left, thus giving the letter the appearance of the *u*.

 *Suggestions.*—Practice writing the combination *ni* large enough to fill the space between the ruled lines. When the slant, spacing, and turns are correct, this combination will appear the same, though inverted.

 *The Letter m* is one space in height, and two in width. A left curve commences at the ruled line, rises one space, and is joined to a descending slanting straight line by an upper turn. The straight line is joined angularly at the ruled line to a second left curve, which is also joined by an upper turn to a second straight line. This straight line is also joined angularly at the base to a third left curve which is joined by an upper turn to a third straight line. This straight line is joined by a lower turn to a right curve, which rises one space and completes the letter. The three left curves are similar and equidistant, the three straight lines are parallel and equidistant, and the four turns are uniform.

 *Analysis.*—Principles :—Third, First, Third,
First, Third, First, Second.



Probable Faults.—The same errors may occur in writing this letter as in the *n*, viz. : irregularity of curves ; inequality in height of parts ; straight lines not parallel ; turns too broad or too angular ; right curves in place of left ; spaces unequal.

 *Suggestion.*—Practice upon the combination *mu* until it has the same appearance inverted as when direct.

 *The Letter x* is one space in height, and one-half space in width. The last three lines in the letter *n* or *m*, the left curve, slanting straight line and right curve, combined by the upper and lower turns, form the main portions of this letter. It is finished with a straight line, beginning on the ruled line, half way between the left curve and the lower turn, extending upward, crossing the first straight line midway between the upper and lower turns, and ending midway between the upper turn and right curve.

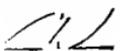
This is the only instance in which a straight line is made upward, the object in this case being to secure a light line. This form of the *x* is easily taught to beginners, but another form, which is made without raising the pen from the paper, is presented in the higher numbers of the Spencerian Copy Books.

 *Analysis.*—Principles :—Third, First, Second,
First.

 *Probable Faults.*—The top and base are sometimes made too rounding, or too angular ; the crossing line is often made downward, which has a tendency to make it too heavy and too long. Oftentimes the letter is executed with a continuous motion of the pen, making a large loop.

Suggestion.—Practice upon the letter *n*, crossing the last part to form the *x*.

 The Letter *v* is one space in height, and one-half space in width, from upper turn to dot. The left curve, upper turn, slanting straight line, lower turn and right curve on an angle of 45° , finishing with a dot on a level with the upper turn, and a right curve in a horizontal position, as in the *w*, form this letter.

 *Analysis.*—Principles:—Third, First, Second, Second.

 *Probable Faults.*—Space too wide; unequal height of parts; curvature of the downward line; a loop instead of a dot.

Suggestions.—Practice writing the letter three spaces in height, being particular to make short turns and a straight downward line. Make a distinct movement in producing the dot, and form the last curve carefully.

 The Letter *o* is one space in height and one-half space in width. A left curve, commencing at the ruled line, proceeds upward one space on an angle of 34° , joins angularly at the top with a second left curve, which returns to the ruled line on the regular slant, where it is joined to a right curve. This curve proceeds upward, uniting at the top with the two left curves. The letter is finished with a right curve made horizontally.

 *Analysis.*—Principles:—Third, Third, Second, Second.

 *Probable Faults.*—Too broad; too narrow; loop at the top; open at the top, appearing like *a* or *v*.

Suggestions.—Write a succession of small *o*'s, uniting them with a horizontal line slightly curved. To remedy roundness, endeavor to make the second line nearly straight, turning at the base as short as possible with a continuous motion of the pen. Give special attention to the closing of the letter at the top.

 The Letter *a* has generally been considered the most difficult of all the small letters to construct, but its

formation is comparatively easy, if the principles heretofore explained are thoroughly understood.

It is one space in height, and one in width. A left curve, beginning at the ruled line, extends upward on an angle of 27° , and rises to the height of one space, where it unites with a second left curve, which retraces the first one-half its length. At this point, which is three-fourths of a space from the ruled line, it separates from the first left curve, and continues to the ruled line, the entire second left curve being on a slant of 34° . It is joined in a lower turn at the base to a right curve, which proceeds upward, meeting the two left curves, and joining angularly with a straight line. This straight line descends on the regular slant, uniting in a turn at the base with a right curve, which proceeds upward one space, and completes the letter.

 *Analysis.*—Principles:—Third, Third, Second, First, Second.

 *Probable Faults.*—Oval too wide; too nearly upright; open at top; a loop at left of oval; retracing right side of oval with straight line; making finishing turn too broad.

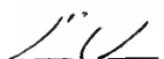
Suggestions.—Carry the first curve well over to the right, making it about twice as long as for beginning *m* or *n*. Turn very short at base of downward curve, then endeavor to make the right side of the oval nearly straight. Pay particular attention to the slant of each line, and make the straight line and finishing curve with a careful movement.

 *The Letter e* is one space in height, and one-third of a space in width. A right curve begins at the ruled line, and continues upward one space, uniting in a short turn to a left curve, which forms the left side of the loop, and continues downward, crossing the right curve one-third of a space from the ruled line. This left curve joins at the base to a right curve which is continued upward one space, and finishes the letter.

 *Analysis.*—Principles:—Second, Third, Second.

 *Probable Faults.*—Too wide a loop, and turns too broad; crossing of loop too near ruled line; terminating curve on wrong slant; last curve not carried to proper height.

 *The Letter c* is one space in height, and one-half space in width. It begins at the ruled line with a right curve, like that of the letter *e*, which extends upward nearly one space, uniting with a short straight line made downward on the regular slant. Turning to the right, a right curve is made, uniting with a left at the top. This left curve descending, crosses the first curve one-third of a space above the ruled line. It continues to the ruled line, where it unites with a right curve, which is similar to the first, and completes the letter. The curves right and left of the short straight line near the top, should be equidistant from it, and this portion of the letter should be one-third of its entire length.

 *Analysis.*—Principles:—Second, First, Second, Third, Second.

 *Probable Faults.*—Too large at the top; too high; curves right and left of straight line not equidistant from it.

Suggestions.—Aim at making the top small; the curve on the left nearly straight; and short turns at top and base.

 *The Letter r* is one and one-fourth spaces in height, and one-half space in width. It commences at the ruled line with a right curve, extending upward one and one-fourth spaces, on an angle of 39° . A dot is made at the top of this line, followed by a compound curve one-fourth of a space in length, made on an angle of 85° to the left of the perpendicular. This is joined by a short turn, to a slanting straight line, which continues to the ruled line, where it is united by a lower turn to a right curve. This curve extends upward one space, and completes the letter. The width at the base is one-half space.

 *Analysis.*—Principles:—Second, Compound of Third and Second, First, Second.

 *Probable Faults.*—First curve on wrong slant; loop at the top instead of a dot; shoulder car-

ried out too far to the right; straight line on wrong slant, making the base of the letter too wide, or too narrow.

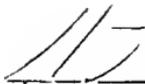
Suggestions.—Study the form of the *r* carefully; pay particular attention to the construction of the inclined shoulder, and practice writing the letter in a magnified form. Be careful to make distinct movements in forming the dot and shoulder. Do not make them as if a part of the upward or downward line.

The Letter s is one and one-fourth spaces in height, and one-half space in width. The first curve, like that  in the *r*, commences at the ruled line, and rises on an angle of 39° to the height of the letter. At this point a compound curve unites with it angularly, the first portion being a left, and the second a right curve. This compound curve, which resembles the Capital Stem, or Eighth Principle, diverges gradually from the first right curve, for a distance of two-thirds the length of the letter, then turning towards it, and still descending, touches the ruled line, and rises from this point one-fourth of a space, terminating with a dot on the first curve. From the dot a right curve retraces the last curve to the turn at the base of the letter, and is thence carried up one space, on a slant of 34° , completing the letter.

 *Analysis.* — Principles:— Second, Compound of Third and Second, Second.

 *Probable Faults.*—First curve on wrong slant; loop at top; open at base, or too wide. *Suggestions.*—Pay special attention to slant, formation of compound curve, and dot on first curve.

The Letter t is two spaces in height. It commences on the ruled line with a right curve, rising two spaces.  A slanting straight line retraces the first curve for one space, then separates from it, and continues downward on the regular slant, uniting at the ruled line by a lower turn to a right curve, which extends upward one space. The letter is finished with a light horizontal line, one space in length, drawn across the slanting straight line, one-third the length of the letter from its top. One-third of this line should be on the left of the slanting straight line, and two-thirds on the right.

 *Analysis.*—Principles :—Second, First, Second, First.

 *Probable Faults.*—First curve and straight line slanting too much to the right. If the first curve slants too much, a loop is likely to be formed; if the straight line approaches the perpendicular too nearly, it will separate from the curved line at top.

 *Suggestions.*—Practice writing the combination *ti*.

 *The Letter d* is two spaces in height and one in width. All the lines which compose it are of the same kind, and upon the same slant, as in the letter *a*, the only difference being that the right curve is continued upward two spaces from the ruled line, and the descending straight line blends with it one-half the length of the letter, as in *t*.

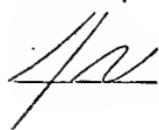
 *Analysis.*—Principles :—Third, Third, Second, First, Second.

 *Probable Faults.*—The *d* has all the faults of the *a*, and in addition to these, the straight line is often made nearly, or quite perpendicular, which causes a separation of this line from the curve at the top; the downward line is made uneven, and the third curve too full; a loop is formed.

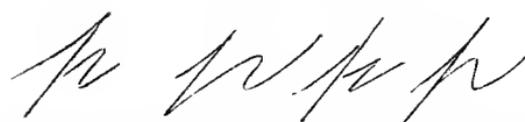
Suggestions.—Practice thoroughly upon the *a*; then pay special attention to the points of difference.

 *The Letter p* is three and one-half spaces in height and one space in width. A right curve commences at the ruled line, extends upward two spaces, and joins angularly at the top with a slanting straight line, which descends three and one-half spaces, crossing the ruled line. This line is retraced to the crossing, and a left curve, slanting straight line, and right curve are added,

of the same form and dimensions as those which compose the second portion of the letter *n*. The two straight lines are parallel, and on the regular slant. The turns are short and uniform.



Analysis.—Principles:—Second, First, Third, First, Second.



Probable Faults.—Increasing the slant of the first line; separating from the straight line at the

base of the letter, instead of retracing it to the ruled line; making the left curve on wrong slant; carrying the second part of the letter too far from the main portion of it, and making second straight line on wrong slant.

Suggestions.—Practice upon the first curve and straight line, then upon the left curve, straight line, and right curve, writing these two portions of the letter separately in groups of four each.



The Letter q is two and a half spaces in length and one space in width. The pointed oval which forms the first portion of this letter is in all respects like the oval in the letter *a*. Commencing at the top of this oval, a straight line is drawn on the regular slant, extending one and a half spaces below the ruled line. A turn is then made to the right, and the letter is finished with a compound curve, rising to its full height. The distance from the top of the oval to the termination of the curved line is one space.

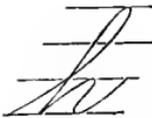


Analysis.—Principles:—Third, Third, Second, First, Second, Third.



Probable Faults.—Oval open at top; downward straight line made on wrong slant; turn at the base too full or too angular; the upward line carried too far from the body of the letter.

Suggestions.—Practice upon the oval and the second portion of the letter separately, in groups of four each.

 *The Letter h* is three spaces in height and one in width. Commencing at the ruled line, a loop, or right curve, left curve, and straight line, form the first part of the letter. The second portion is precisely like that of the *n*, consisting of a left curve, straight line, and right curve, each one space in height. It is united angularly to the base of the first straight line. The two straight lines should be parallel, and the two right curves similar.

 *Analysis.*—Principles:—Fourth, Third, First, Second.

 *Probable Faults.*—The first curve inclined too much to the right; making the loop on wrong slant; first curve approaching too near the perpendicular, causing the crossing to come too low; left side of loop too much curved, making loop too wide; second left curve too much inclined to the right, making the lower part of the letter too wide; second straight line not parallel to first.

Suggestions.—Practice upon the loop and the second portion of the letter separately, and then combine them, paying special attention to the joining. To correct too low crossing in loop, aim to cross in the middle of the curve.

 *The Letter k* is three spaces in height and one in width. Beginning with a loop of the same form and dimensions as in the letter *h*, the straight line is retraced one-half space, and a left curve is carried upward and to the right to a point one space from the crossing of the loop, and one and one-fourth spaces from the ruled line. This line is united to a descending right curve one-half space in length, inclining toward the straight line. This short right curve is united angularly with a slanting straight line, which joins at the ruled line by a lower turn to a right curve, continued upward one space and completing the letter. The two straight lines should be parallel, and one-half space apart.



Analysis.—Principles :—Fourth, Third, Second, First, Second.



Probable Faults.—The same faults are liable to occur in the first part of this letter as in the first part of the *h*; a large loop in the second part of the letter; the second straight line on wrong slant, making the base of the letter either too wide or too narrow.

Suggestions.—The difficulties in the second part of this letter can only be overcome by a careful observance of its form, and persevering practice. Pay special attention to the left and right curves in the upper portion.



The Letter *l* is three spaces in height and one-half space in width. It is formed by joining to the loop, or fourth principle, by a lower turn, a right curve, as in the termination of the *i*. By cutting off the loop, we have remaining all of the *i* except the dot.



Analysis. — Principles :—Fourth, Second.



Probable Faults.—Same in this letter as in the first part of the *h*; namely, wrong slant, too low crossing, too wide loop, and further, letter too short, resembling *e*; turn at base too large and broad.

Suggestions.—For too full curve on the left, aim at producing a straight downward line; for too low crossing, aim at crossing the right curve half way between its base and top; make short turn at base.



The Letter *b* is three spaces in height and one-half space in width. It is simply the letter *l* with a termination like the *v*. The distance between the crossing of the loop and the dot is equal to the width of the loop.



Analysis.—Principles:—Fourth, Second, Second.



Probable Faults.—The same in Fourth Principle as in previous letters containing loop; distance too great between crossing and termination; loop instead of dot.

Suggestions.—Same as in previous letter for the loop. To correct errors in termination, practice upon *b* and *v* alternately.



The Letter *j* is three spaces in length, and one-half space in width. One space is above the ruled line and two below it. It begins on the ruled line with a right curve, extending upward one space. This connects angularly at the top with the main portion of the letter, which is an inverted extended loop. When in this position, the crossing of the loop is on the ruled line. The finish is a small dot, one space above the straight line, as in *i*.

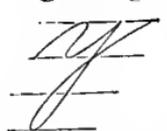


Analysis.—Principles:—Second, Fourth.



Probable Faults.—Third Principle in beginning instead of Second; loop turned too far to the left, and made too large; second curve of the loop too short, and crossing first curve below the ruled line; errors in dot same as in *i*.

Suggestions.—Practice upon the Second Principle: aim at making a straight downward line on first part of loop. As a remedy for too heavy dots, make five rows of them, ten in each row, equally distant from each other, and no heavier than the beginning of a light straight line.



The Letter *y* is three spaces in length and one in width. It is simply the letter *h* inverted. The first part is precisely like the second portion of the *n*, and is joined to the downward line of the loop angularly, at the top, which is one space above the ruled line. The two turns are uniform, and the two straight lines parallel.

 *Analysis.*—Principles :—Third, First, Second, Fourth.

 *Probable Faults.*—Commencing with right curve, instead of left ; inclining the second curve too much to the right, making top of letter too wide ; unequal height of parts ; and too low crossing, same as in *j*.

Suggestions.—Practice upon the small *n*, adding to it a downward loop. For corrections in loop, make *h*'s and *y*'s alternately. Each will be the other inverted : aim to make downward lines straight.

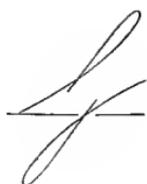
 *The Letter g* is three spaces in length and one in width. It begins with a pointed oval, as in the *a*, *d*, and *q*. To this is added an inverted loop, joined to it angularly one space above the ruled line.

 *Analysis.*—Principles :— Third, Third, Second, Fourth.

 *Probable Faults.*—Same in the oval as in *a* or *d* ; oval too large, and loop too small, crossing too low ; loop turned to the left, the latter sometimes caused by grasping the pen too tightly.

Suggestions.—Pay special attention to curving, slanting, and pointing the oval ; write oval and loop separately, in groups of four each.

 *The long s*, when used, is always followed by the short *s*. It is five spaces in length, and one-half space in width. Three spaces are above the ruled line and two below it. It is formed of a direct and an inverted loop. The distance between the crossings is one space, and the straight line, which forms the lower part of the direct loop, is identical with the straight line which forms the upper portion of the inverted loop.



Analysis.—Principles:—Fourth direct, Fourth inverted.



Probable Faults.—Curving the downward line too much; making a curve instead of a straight line between the two crossings; making the loops of unequal length and width.

Suggestions.—Practice upon this letter in combination with the small *n*.



The Letter z is three spaces in length, and one-half space in width. The first curve and straight line are like those in the first part of the *n*, and one space in height. A short upper turn is joined angularly to the base of the straight line, and is connected at the ruled line with a modification of the inverted loop. This modification consists in giving a little more than the ordinary curve to the line which forms the right side of the upper section of the loop.

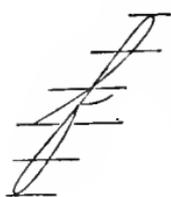


Analysis.—Principles:—Third, First, Fourth.



Probable Faults.—Turn at top too full; curve instead of straight line; too wide a turn in connecting straight line with loop.

Suggestions. Practice writing the letter in combinations of four, paying special attention to the turns and straight line.



The Letter f is five spaces in length and one-half space in width. Three spaces are above the ruled line and two below. It is formed by combining a direct loop with a reversed inverted loop. The direct loop is precisely like the one in the letter *h*. The curve forming the right side of the lower loop crosses the straight line one-half space above the

ruled line, and joins angularly with a right curve, which also crosses the straight line, and terminates one space above the ruled line, and one space to the right of the straight line.



Analysis.—Principles:—Fourth, Fourth, Second.



Probable Faults.—Loops too wide; downward line too much curved; the last curve of the lower loop failing to cross the straight line, leaving the lower part of the letter open and incomplete.

Suggestions.—Aim to make the downward line, from the top of the direct loop to the bottom of the inverted one, *straight*. Pay special attention to the finish.

CHAPTER VI.

FORMS OF CAPITAL LETTERS.

SECTION II.

DESCRIPTION OF PRINCIPLES.

THE four principles which form the distinctive features of the capital letters are the Full or Capital O, the Contracted Capital O, the Capital Loop and Capital Stem.

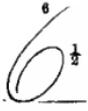
The first four principles, which are used in combination with these to form the capital letters, have been already described.

 THE FIFTH PRINCIPLE, OR CAPITAL O, is made on the regular slant, and is composed entirely of curved lines. Care should be taken in its formation to avoid the slightest appearance of angularity. It is three spaces in height. Its width, without shade, is one-half its slanting height. Commencing three spaces above the ruled line, a full left curve is produced, extending to the ruled line, where it unites with a full right curve. This line is drawn upward very nearly to the height of the first curve, joining a second left curve similar to the first, which proceeds downward, and terminates one half space from the ruled line. The right and inner left curves bend equally. The distance between the outer and inner left curves, measured at one-half the height of the letter, is one-fifth its entire width.

 *Probable Faults.*—Drawing the lower section of the first curve to the left, instead of to the right, thus marring the oval; making space between second and third curves too wide. Terminating with a straight line.

 *Suggestion.*—Practice upon the oval exercise here given with a steady motion of the pen.

The Sixth Principle is the Contracted Capital O.—



It is made on the regular slant, and is three spaces in height. Beginning at the top, a left curve is drawn extending to the ruled line, the upper two-thirds being but slightly curved, the lower third increasing in fullness as it turns toward the right. At the base, it unites with a right curve, which is continued upward to one-half the height of the principle, where it joins a left curve, which extends downward, bends equally with the second curve, and completes the principle.

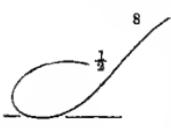
The distance between the two left curves, measured at one-half the height of the oval, is one-fourth the width of the principle.



The Seventh Principle is the Capital Loop. It is three spaces in height. A left curve begins one space above the ruled line, and extending upward two spaces, unites with a returning right curve. This line descends two spaces, then joins a second left curve, which extends upward, on the left side of the second curve, nearly to the height of the principle. Crossing the right curve, it joins a second right curve, which descends to the ruled line, curving but slightly as it approaches the base. The loop, and last right curve, will form the Sixth Principle inverted.

The spaces between the two right and the two left curves, should be equal to each other, and each equal to one-half the width of the loop.

The terminating curve is frequently modified in combining it with other principles, as the forms of letters may require.



The Eighth Principle is the Capital Stem. It is three spaces in height. Beginning at the top, a slight left curve extends downward one-half the length of the principle, where it is joined to a right curve, which forms the right side of a reversed oval, made on a slant of 25° . The curve which forms the left side of the oval terminates near the first curve, at one-half the height of the letter. The right and left curves of the oval bend equally. Its width, without shade, is one-half its length.

DESCRIPTION AND ANALYSIS OF CAPITAL LETTERS, ALSO FAULTS AND SUGGESTIONS.

All Capital Letters extend three spaces above the ruled line, and *J* and *Z* extend two spaces below. Nearly all the lines in capital letters are curves.



The Capital Letter *O* commences with a left curve, extending downward one-fourth the length of the letter; then turning to the right, it unites with a right curve, extending upward, and crossing the first curve near its beginning. At the top of the letter, this right curve joins a second left curve, which is continued downward one-third the length of the letter; then combines with a third left curve, by a small loop, made at right angles with the regular slant of the letter. The remaining portion of the letter, which is two-thirds its entire length, is the direct *Capital O*.

The two spaces between the curves at the top of the letter are equal. The space between the two left curves in the lower part of the letter, equals one-fourth the width of the oval.

A straight line, drawn on the regular slant through the middle of the letter, will pass through the middle of the first left curve, and divide the oval into two equal sections.

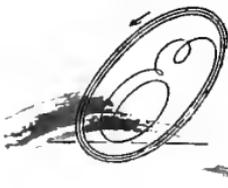
This letter is composed entirely of curves. Care should be taken to avoid the least appearance of angularity.



Analysis. — Principles : — Third, Second, Third, Fifth.



Probable Faults. — Upper portion of letter on wrong slant, the result of drawing the first curve in wrong direction; the second left curve too far to the right, throwing the loop on wrong slant, and flattening the left curve in the oval below; disproportion between the upper and lower sections.



Suggestion. — Practice writing the letter within an oval, as in the annexed diagram.



The Capital Letter *D* commences two spaces above the ruled line, with a compound curve extending downward, and uniting by a short turn at the base, with a left curve, which is drawn to the right, crossing the first curve very near the ruled line. A narrow loop is thus formed, resembling the loop in the small letter *e*, made horizontally. After the crossing, the left curve unites at the ruled line with a right curve, extending upward on the right of the stem, and crossing it near its top. This right curve is continued to the top of the letter, where it joins the first curve of a capital *O* which extends downward to within one-half space of the ruled line, and completes the letter.

The space between the two curves on the right of the letter is one-sixth its entire width. The crossing of the loop is midway between the two points where the letter touches the ruled line. A straight line drawn on the regular slant through the middle of the letter, will divide the loop into two equal parts.



Analysis.—Principles:—Third, Second; Third, Second, Fifth.



Probable Faults.—Stem too long and too much curved; too wide space between the stem and curve on the right; too small oval on the left; angular turning at top, marring the oval.



Suggestion.—Practice forming the letter within six equal spaces, as in the annexed diagram, remembering that all its lines are curves, and that the general form of the letter is an oval.



The Capital Letter *C* begins at the ruled line with a right curve, which extends upward three spaces, and then turning to the left, unites with a Contracted Capital *O*. This crosses the right curve two spaces from the top, forming a loop similar to that in small *l*.

The space between the two left curves in the oval is equal to one-fourth its width.

Analysis.—Principles:—Second, Sixth.

Probable Faults.—Too great slant of first curve and loop; too low crossing of loop; straight line on left side of

oval; terminating curve too far from second curve, or made too nearly straight, and extended below the ruled line.

Suggestions.—Practice upon the right curve and Contracted Capital O, separately, until correct forms are secured; then practice upon them in combination.

The Capital Letter H commences one space above the ruled line, with a left curve, which extends upward to four-fifths the height of the letter, then joins a right curve, extending downward to

one-half the height of the letter. This line unites with an ascending left curve, which crosses the right curve very near its top, forming a loop. At this point it unites with a descending right curve, which is continued to the ruled line, where it connects with a compound curve, which is drawn upward and to the right, crossing the descending curve, and extending to the height of the letter. Here it unites with a Contracted Capital O, which crosses the compound curve in descending, and completes the letter. The lower left and the right loop are of equal length and width, and the two sections of the letter are upon the same slant.

The spaces on each side of the first loop are each equal to the width of the loop, and also equal to the space between the two main portions of the letter.

A horizontal line drawn through the letter at one-half its height, touches the lower portion of the first loop, and the upper portion of the oval.

This letter is also composed entirely of curves.

Analysis.—Principles:—Third, Second, Third, Second, Third, Second, Sixth.



Probable Faults.—Beginning with too slight curve, carried too far to the right, producing an angular joining; carrying second left curve above the first; giving too much slant to the compound curve which unites the two sections, and causing a disproportion between the parts of the letter.



Suggestion.—Write the letter within four equal spaces, as in annexed diagram.



The Capital Letter X is a combination of the Capital Loop and the Contracted Capital O, meeting at one-half their height. Their original slant and proportions are preserved.



Analysis.—Principles:—Seventh, Sixth.



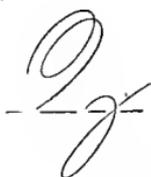
Probable Faults.—Making the ovals, turns, and curves angular, produced by a cramped position, or a quick, nervous motion of the hand; beginning second section too far from first, and failing to unite them.



Suggestions.—Practice thoroughly upon the inverted and direct ovals, as in diagram, endeavoring to secure ease of position, and free and uniform motion of the hand, arm, and fingers. This will enable the writer to form ovals properly in all capital letters.



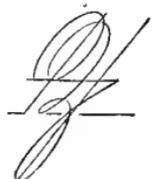
The Capital Letter Z is five spaces in length, three spaces being above the ruled line and two below it. It begins with a Capital Loop, which extends to the ruled line, where it is joined to a left curve, rising one-half space and crossing the last curve of the Capital Loop, forming a small loop. The left curve is then united to a modification of the extended inverted loop, as in the small letter *z*.



Analysis.—Principles:—Seventh, Third, Fourth.



Probable Faults.—Making curves angular, particularly in first part; drawing third curve above first; drawing lower loop too far to the left; failing to carry last curve to proper height.



Suggestions.—Draw three straight lines as in diagram, taking care to make the two first left curves, both left of short straight line, and in forming lower loop, to be governed by slant of long straight line.



The Capital Letter Q commences with the Capital Loop, which is slightly modified by drawing its terminating curve toward the left, to a point directly under the oval. A horizontal loop is then formed, similar to the one in the base of the *Capital D*, and the letter is finished with a compound curve, rising to the height of one space to the right of the main portion of the letter. This letter touches the ruled line at the middle of the horizontal loop, and also at a point in the finishing curve. The crossing of the lower loop is midway between these two points.

A line drawn on the regular slant through the middle of the Capital Loop, will divide the horizontal loop into two equal parts.



Analysis.—Principles:—Seventh, Third, Second.



Probable Faults.—In upper portion, same as in *X* and *Z*; in lower part, failing to draw last curve in Capital Loop sufficiently to the left, making lower loop slanting instead of horizontal; forming an extra oval in finishing, which destroys the proportions of the letter, and prevents its union with the following letter.

Suggestions.—Practice faithfully upon the Seventh Principle, taking care to make the second upward curve cross below the top of the oval; also practice upon the compound curve in a horizontal position.

 *The Capital Letter W* commences with the Capital Loop. A right curve is joined angularly to its base, and is continued upward three spaces, then joins angularly with a slight left curve, descending to the ruled line on a slant of 60° . At its base, it is united to a left curve, which rises two spaces, and turning a little to the right, terminates in a dot, made on the regular slant.

Measured at one-half the height of the letter, the three spaces on the right of the Capital Loop are equal.

 *Analysis.*—Principles:—Seventh, Second, Third. Third.

 *Probable Faults.*—In Capital Loop, same as in former letters containing this principle; and further, giving the loop too little slant; right curve leading from the base of Capital Loop, carried too far to the right, throwing the descending left curve out of proper slant, and making the letter too wide at top and too narrow at base.

Suggestions.—Practice upon the Capital Loop, aiming to give it more than its usual slant; then upon the other portion of the letter, aiming to make it upright:

 *The Capital Letter V* commences with a Capital Loop, which is slightly modified at the base by a turn to the right, connecting it with a compound curve extending upward two spaces, and terminating with a dot as in *W*.

Measured upon a straight line, drawn at right angles with the regular slant through the middle of the loop, the letter may be divided into five equal spaces.



Analysis.—Principles :—Seventh, Second, Third.



Probable Faults.—Downward lines too close to each other ; second downward line made a full compound curve ; turn at base too wide, or made angularly.



Suggestions.—Practice exercise in diagram, giving special attention to slants, and turn at base.



The Capital Letter U begins with a modified Capital Loop, as in *V*. It unites in a turn at the base with a right curve, extending upward two-thirds the height of the letter. A slanting straight line retraces the right curve one-half the length of the letter, and continuing to the ruled line, unites by a lower turn with a right curve, drawn upward one space.

The last two right curves are similar.

The width of the letter may be divided into six equal spaces, as per diagram.



Analysis.—Principles :—Seventh, Second, First, Second.



Probable Faults.—Same in first part as in *V* ; straight line slanting too much, and retracing curved line too near to its base.

Suggestion.—Practice upon the parts separately, as in the analysis.



The Capital Letter Y commences with a Capital Loop, its last line extending downward to a point three-fourths of the length of the letter from its top, where it unites in a turn with a right curve, which is continued upward to two-thirds the height of the letter. It here

joins angularly with a capital stem, which extends to the ruled line, and terminates in a dot one-sixth the height of the letter from its base.

A straight line, drawn on the regular slant through the last line of the Capital Loop, will touch the right side of the dot.

The width of the letter may be measured as in the *U*.



Analysis.—Principles:—Seventh, Second, Eighth.



Probable Faults.—Wrong slant, and shortness of last line in Capital Loop; Capital Stem made without compound curve, and on wrong slant; dot of Capital Stem made upon, or below ruled line, instead of above it.

Suggestion.—Practice upon the parts of the letter separately, as represented in the analysis.



One form of the *Capital Letter N* is made in the following manner:—It begins with a Capital Loop, the lower half of the last line made straight. A left curve retraces this line, separating from it one space above the ruled line, and continuing to two-thirds the height of the letter, where it unites, by an upper turn, with a straight line, which, descending on the regular slant, joins by a lower turn at its base with a right curve. This rises one space, and completes the letter.

The entire width of the letter is equal to eight times the distance between its first two curves.



One form of the *Capital Letter M* is made as follows:—The first two sections are like the first two in Capital *N*, the straight line being continued to the ruled line. This is retraced one-half space by a left curve, rising to one-half the height of the letter, and uniting by an upper turn with another straight line. This line unites by a lower turn, at the base, with a right curve, rising one space, and completing the letter.

The entire width of the letter is equal to ten times the distance between its first two curves.



The Capital Letter A commences with a Capital Stem, which joins angularly at top with a slight left curve, terminating on the ruled line. A short left curve commences on the line last formed, one space above the ruled line, and descending toward the left one-half space, unites with the short right curve, which crosses the main left curve, and terminates to the right of it, one space above the ruled line.



Analysis.—Principles:—Eighth, Third, Third, Second.



Probable Faults.—Capital Stem too much curved in upper and lower sections; beginning with an upward movement, forming an extra curve at top; main portion of the first line straight, instead of curved; angular turning at lower end of the oval; making oval upright; finishing Capital Stem with a vertical line crossing the base of the oval, and the ruled line; failing to connect the two main portions of the letter at top.

Suggestions.—As the Capital Stem forms a prominent feature in *thirteen* of the capital letters, the faults occurring in its formation should receive special attention.

The form and proportions of this principle must be clearly impressed upon the mind by careful study, and the hand should be trained to execute it by thorough and persevering practice. We recommend the following plan: Using the whole arm movement, make the principle twice the height of Capital Letters; afterward, with the combined movement, make it the usual size. Writing a few groups only will not serve the purpose. Time will not be wasted if the effort be a *thousand times repeated*, the writer striving to render each form more nearly perfect than the last.

They should be of uniform size, and at equal distances from each other.



The Standard Capital Letter *N* begins with a Capital Stem, united at top with a downward left curve, as in *A*. This portion of the letter is joined by a turn at base, to a left curve, rising two spaces, and terminating in a dot, as in *V*.

Measured at the middle height of the letter, the space between the two left curves is equal to the space between Capital Stem and first left curve.



Analysis.—Principles:—Eighth, Third, Third.



Probable Faults.—This letter has the faults common to the Capital Stem, and in addition to these, the following: The base of the descending left curve brought too near to the Capital Stem; ascending left curve carried too far to the right; turn at the union of the left curves too wide.

Suggestion.—Practice thoroughly upon the principles as given in the analysis.



In the Standard Capital Letter *M* the Capital Stem and descending left curve are united, as in *N*. The left curve is joined in a short turn at base to an ascending left curve, which rises to the height of the letter; the upper portion being on the same slant as the first curve in the Capital Stem, and similar to it. It unites angularly at the top with the Contracted Capital *O*, which completes the letter.

The ovals right and left of the downward lines are of equal height, and the three spaces between the four curves at the middle height of the letter, are equal.



Analysis.—Principles:—Eighth, Third, Third, Sixth.



Probable Faults.—Same as in *N*; and further, second left curve retracing first; spaces too narrow or too wide between Capital Stem and Contracted Capital *O*; Last section of the letter too short, or on wrong slant.

Suggestion.—Practice upon the parts separately as represented in the analysis.

 *The Capital Letter T* commences two spaces above the ruled line with a left curve, rising one space, and uniting by a turn with a slanting straight line, which descends one-fourth the distance to the ruled line, then joins angularly to a compound curve, made horizontally. This curve unites with a Capital Stem, with the upper curve slightly increased. It crosses the compound curve, forming a small loop, then descending to the ruled line completes the letter. The short straight line, if continued to the ruled line, would pass through the middle of the oval in the Capital Stem.

 *Analysis.*—Principles: — Third, First, Third, Second, Eighth.

 *Probable Faults.*—The compound curve in the top too long; the faults of straightening the downward line in the Capital stem, making it too nearly perpendicular, and contracting the oval, are especially liable to occur in this letter.

Suggestion.—Practice upon the parts of the letter separately, observing the proportionate length and position of lines.

 *The Capital Letter F* is the same as the *T*, with the addition of a left curve one-half space in length, made on the regular slant, on the right side of the stem, opposite the termination of the oval.

 *Analysis.*—Principles:—Third, First, Third, Second, Eighth, Third.

 *Probable Faults.*—The same mistakes are liable to occur in forming this letter as in the *T*, and the finish is often made too long, too far from the stem, and on the wrong slant.

Suggestions.—Same as in *T*. Aim to make the finish neat and well defined.

 The Capital Letter *I* commences one space above the ruled line with a left curve, rising one space, then joining a right curve, which descends one space. This curve here unites with a second ascending left curve, which divides the oval into two equal sections, and crosses it at its top, rising one space above it.

It here unites with a Capital Stem, which, in descending, passes through the middle of the loop in the oval.



Analysis.—Principles :—Third, Second, Third, Eighth.

 *Probable Faults.*—Beginning with too slight a curve, carried too far to the right, producing angular turning in loop; Capital Stem retracing second left curve, producing angular top; making loop at top, instead of turn; stem made on the right of loop. The letter is also liable to the faults peculiar to the stem.

Suggestions.—Practice upon the parts of the letter separately. Also practice writing it twice its usual size with the arm movement.

 The Capital Letter *J* is five spaces in length, three spaces being above the ruled line, and two below it. The upper portion of the letter is like that of the *I*. The lower portion of the letter is a modification of the inverted loop, extending two spaces below the ruled line. Its left curve crosses the main line of the letter one-half space above the ruled line.



Analysis.—Principles :—Third, Second, Third, Third, Fourth.



Probable Faults.—The faults of the *I* are also liable to occur in this letter; and further, the downward line too much curved; the loop finished below the ruled line.

Suggestions.—Take special care to make first curve full, turn at top short, and main line through middle of small loop. To correct too much curve in downward line, endeavor to make it straight, and to correct too low crossing, cross one space above ruled line.



The Capital Letter S begins upon the ruled line with a right curve, extending upward three spaces. It then unites in a turn with a Capital Stem, which crosses the right curve midway between the top of the letter and the ruled line. The upper and lower sections of the compound curve are very much increased in fullness. This constitutes a distinctive feature of the Capital S. The right and left sides of the oval are equally curved, and the oval is divided into two equal sections by the right curve.



Analysis.—Principles :—Second, Eighth.



Probable Faults.—Downward line made nearly straight, producing angular turning at base, marring the oval, and dividing it unequally upon left and right of first curve; making loop too short, or too long.

Suggestions.—Give special attention to fullness of compound curve in Capital Stem, guarding against straightness of line, particularly at the crossing.



The Capital Letter L is like the *S*, from its beginning to its return to the ruled line. From this point, a returning compound curve crosses the stem, forming a loop, and again touching the ruled line, terminates one space above it. The last curve resembles that in the Capital Letter *Q*. The first curve divides the horizontal loop into two equal sections.



Analysis.—Principles :—Second, Eighth, Third, Second.



Probable Faults.—All those peculiar to the Capital Stem; finishing curve crossing stem too far above ruled line, and rendering it difficult to combine this with a following letter; horizontal loop made to the right of first curve; oval finish on right of stem.

Suggestions.—After completing the upper loop take special care in producing the curve to the ruled line, bending it gradually to the right, and then returning towards the left, until it passes across the first curve of the letter. This will give the lower loop its proper position.

The Capital Letter G begins at the ruled line with a right curve, extending upward three spaces, and joining in a turn with a left curve, which descends two-thirds the length of the letter, where it crosses the first curve, forming a loop. The last line is then joined in a broad turn to a right curve, extending upward to half the height of the letter. This curve joins angularly to a Capital Stem, with its upper portion omitted.

The distance from the right side of the loop to the top of the Capital Stem, is equal to one and a half times the width of the loop. A little more than half of the oval in the Capital Stem is on the right of the first curve.



Analysis.—Principles:—Second, Third, Second, Eighth.



Probable Faults.—Loop too short; stem too long; oval too large; left side of loop nearly straight, and followed by angular turn at base.

Suggestions.—Practice upon first portion and Capital Stem separately, observing curves, turns, proportions and slant; then combine the parts, and practice the letter in a magnified form with the arm movement.



The Capital Letter K begins with a right curve, extending upward three spaces, and connecting angularly with a Capital Stem at its top. The second section begins at the full height of the let-

ter with a compound curve, which is drawn towards the Capital Stem, touching it at its middle height, and connecting at this point with another compound curve, by a small loop, made across the Capital Stem on a slant of 52° to the left of the perpendicular. This compound curve extends to the ruled line, uniting at the base with a compound curve, extending upward one space, and completing the letter.



Analysis.—Principles :—Second, Eighth, Third, Second, Second, Third, Second, Third.



Probable Faults.—Curving Capital Stem too much to the right of first curve; upper compound curve in

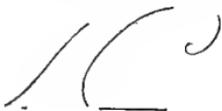
second section too full; loop too long, on wrong slant, or not at middle height of letter; last downward curve nearly perpendicular; right section of letter not connected with Capital Stem.

Suggestions.—Practice upon the two sections separately, observing closely the proportions of each; then combine them, taking care to preserve proper slant of parts.



The Capital Letter P commences two and a half spaces above the ruled line with a Capital Stem, which connects at its base with a full left curve, continued to the height of the letter, and similar to the left side of an inverted Capital O. At the top, it unites with a right curve, which crosses the Capital Stem, and extending downward to half the height of the letter, recrosses the Capital Stem, and unites with a short left curve, which terminates with a dot upon the stem.

The distance between the stem and the curve on the right is one-fifth the width of the letter.

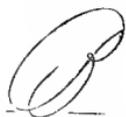


Analysis.—Principles :— Eighth, Third, Second, Third.



Probable Faults.—Drawing Capital Stem too far to the left, producing angular turning at base, and making letter on wrong slant; too slight curve on the left; letter too narrow on the left side of the stem, and too wide on the right in upper portion; angular turning at top.

Suggestions.—To correct faults in Capital Stem and turns, take special care to make stem on regular slant, and turns rounding and full, as in a well-proportioned oval. Practice writing the letter in a magnified form with the whole arm movement. This exercise is admirably adapted to secure fullness of curves.



The Capital Letter B has the form and proportions of the Capital *P* to the point where the right curve touches the Capital Stem. A small loop is there formed across the stem, on an angle of 52° to the left of the perpendicular, and the letter is completed with a reversed oval on the regular slant, the base extending a little below the ruled line, and its last curve terminating opposite the small loop.

Measured upon a line drawn at right angles with the regular slant, at one-half the height of the oval, the space between the Capital Stem, and right side of oval, is one-third the width of the oval, and one-fifth the width of the letter.



Analysis.—Principles :—Eighth, Third, Second, Second, Third.



Probable Faults.—It is liable to all those enumerated in Capital *P*; loop too large and broad, and on wrong slant, causing the downward line to curve too far from the Capital Stem.

Suggestions.—Notice suggestions for faults in Capital *P*; give careful attention to form and position of loop, and practice writing the letter with the whole arm movement.



The Capital Letter R is precisely like the Capital *B*, as far as the upper end of the loop. The remainder is like the last portion of the Capital *K*.

Analysis.—Principles:—Eighth, Third, Second, Second, Third, Second, Third.

Probable Faults.—Same in stem, oval and loop, as in *P* and *B*; large oval in finishing resting upon ruled line, destroying the balance of the letter, and preventing its combination with the following letter at proper distance; either or both sections of the descending compound curve in the last portion of the letter too full.

Suggestions.—Same as for *P* and *B*. For faults in termination, aim at producing nearly a straight line from loop to base.

CHAPTER VII.

FIGURES.

In every variety of writing, and especially in that required in business, the frequent recurrence of figures demands that particular attention be given to their structure.

The importance of exhibiting clearly correct results in all business transactions, renders it necessary that the characters which represent these results, should be made perfectly legible. It may be that "figures are facts," and "do not lie;" but, as they are frequently formed, they certainly tell some very dubious truths.

The distinctive features of each figure should be so preserved, that no liability of mistaking one for another need ever occur.

They should be made neatly, and when shaded, care should be taken to make the shades uniform.

The use of shades depends mainly upon the kind of pen employed in making the figures. If it has a point producing a fine line, smooth and uniform shading adds to the beauty and character of the figures; but if a pen having a heavy and coarse point is used, shading may be omitted altogether.

Careful attention to proper slant, and equal spacing, will tend to secure neatness of appearance, and the convenience of the accountant in reading and adding long columns, will depend very much upon both these points.

The 1, 2, 3, 4, 5, 8 and 0 are each one space in height. The 7, 9 and 6 may be extended, at the pleasure of the writer.

The Figure 1 is taken as a standard for the measurement of height or length. It consists simply of a straight line, on the regular slant, one space in height.

Analysis.—Principle:—First.

14 *Probable Faults.*—Wrong slant; commencing with a curved line on the left, causing it to look like 9 or 7.

The Figure 2 commences nearly one space above the ruled line, with a right curve extending downward to half the height of the figure, and joining a left curve, which is drawn upward one half space. Passing over the first right curve, it joins a second right curve, which descends to the ruled line, where it unites with a returning compound curve, which crosses the right curve, forming a small loop. The figure terminates in a short right curve. It has the general appearance of the *Capital Letter Q*, with the first curve omitted.

Analysis. — Principles : — Second, Third, Second, Third, Second.

Probable Faults.—Commencing with an upward movement, forming left curve, instead of right; making oval angular; second right curve on wrong slant; loop too large.

The Figure 3; the first three curves are diminished forms of the first three in figure 2; the second right curve uniting with a small left curve, and forming a small loop, at two-thirds the height of the letter. The lower section is a reversed oval, made on the regular slant, and extending to the ruled line. This figure resembles a reversed *Capital Letter E*, with the last curve omitted. This figure is composed entirely of curved lines.

Analysis. — Principles : — Second, Third, Second, Second, Third.

Probable Faults.—Beginning with an upward movement; angular turnings at top and base; bend, instead of loop; disproportion of parts.

The Figure 4 begins three-fourths of a space from the ruled line, with a slight right curve, made on the regular slant, one-half space in length. This joins angularly with a slight left curve, one-half space in length, made horizontally. The figure is finished with a line drawn on the regular slant, from the top of the figure to its base, through the middle of the left curve. From the top to the crossing, this line is a very slight left curve; the remainder is straight.

Analysis.—Principles :—Second, Third, Third, First.

Probable Faults.—Too upright; last line carried below ruled line; loop uniting last two lines.

The Figure 5 begins one space above the ruled line with a slight right curve, one-third of a space in length, which unites with a small left curve, forming a small loop. The lower part of the figure is an oval, like that in figure 3. It is finished with a straight horizontal line, one-fourth of a space in length, drawn from the top of the figure towards the right.

Analysis.—Principles :—Second, Second, Third, First.

Probable Faults.—Disproportion of parts.

5 5 5 This figure is often formed of a compound curve angularly turned; top an upward curve, disconnected with the main portion of the figure; oval imperfect.

The Figure 6 begins one and a half spaces above the ruled line, with a slight left curve, extending to its base, where it unites with a right curve, drawn upward to one-half the height of the figure. It here unites with a second left curve, drawn to the right of the first, and terminating near the ruled line. The space between the first and second left curves is equal to one-third the width of the oval. This figure resembles the *Contracted Capital O*, the oval being somewhat narrower.

Analysis.—Principles :—Third, Second, Third.

Probable Faults.—Figure too much curved; wrong

6 6 slant; last curve crossing first, and brought below ruled line.

The Figure 7 is one and a half spaces in length. It commences one space above the ruled line, with a straight downward line, one-fourth of a space in length. This is united angularly with a compound curve, made horizontally one-half space in length. Joining a small left curve, a loop is formed, and the figure is completed with a straight line, continued one-half space below the ruled line. The first third of this line may be slightly curved, if preferred. The upper portion of the figure resembles the top of the *Capital T*.

Analysis.—Principles :—First, Third, Second, Third, First.

Probable Faults.—Top too wide; loop too large;

7 9 figure on wrong slant, or too upright; right horizontal curve, instead of compound curve, making figure resemble 9.

f The *Figure 8* begins two-thirds of a space from the ruled line, with a right curve, extending upward one-third of a space, and joining a compound curve, which descends to the ruled line. This curve unites, at the base of the figure, with a left curve, which crosses the compound curve at a little more than half its height, and also crosses the first right curve, terminating at the height of the figure.

Analysis.—Principles :—Second, Third, Second, Third.

f *Probable Faults*.—Beginning with a downward line; crossing too low, making lower loop too small; drawing last curve too far to the right, leaving figure open at side.

9 The *Figure 9* is one and a half spaces in length. It begins with a pointed oval as in the *small letter a*, extending downward three-fourths of a space. From the top of this a straight line on a regular slant is drawn, extending one-half space below the ruled line.

Many excellent writers and accountants prefer to make the 6, 7, and 9 of the same length as the other figures. When this is done, care should be taken to preserve the proportions in oval, straight line, and curve.

Analysis.—Principles :—Third, Second, First.

9 *Probable Faults*.—Top open: on wrong slant: too

CHAPTER VIII.

SPACING.

IN combining letters so as to form words, it can not be expected that a rapid business penman will stop to calculate all the nice variations of lines and spaces between letters and words.

Many leading business writers are guided by one simple rule, namely: to make the space between the letters equal to the distance between the straight lines in the *n* or *u*, and between words twice this distance. But there are several specific directions which may, we think, be followed, with manifest improvement, in the matter of spacing, without affecting freedom and rapidity of execution.

Letters are combined with either simple or compound curves. When the simple curve is employed, and in all cases where letters are joined from top to top, by either the right or the left curve, the space between them is equal to the distance between the straight lines in *n* or *u*, as *ou*, *nu*, *mi*.

When the compound curve occurs, the space is one-third greater, as in *un*; *am*, *hy*.

Exception. When the first letter has a loop below the ruled line, the space is the same as if the connecting curve were simple, as in *gh*, *ye*.

When an oval is joined to a straight line, the space should be measured from the middle of the oval, as in *ou*; and when two ovals are united, the space should be calculated from the middle of the first to the left side of the second oval.

The distance between a capital and the first small letter in the same word, is one space.

The distance between capitals used as initials, is one space, which is to be measured between the points that approach near-

est to each other in the different letters. Where there is a combination, and running together of initial letters, as in many signatures, no direction for spacing is applicable, since the character of the design depends entirely upon the taste of the writer.

The distance between *words*, when the first terminates, and the second begins, with like curves, is two spaces, measured between the straight lines. However, if the distance between the *curves* be measured, it will be only one space.

When a word terminating with a curve, is followed by a word beginning with a different curve, the distance between the straight lines is two and one-third spaces, and between the curves one and one-third spaces, as in the words *in me*.

When the last letter of one word, and the first of the next are ovals, or when only one of the letters is an oval, the space between them should be measured according to the directions previously given for uniting ovals.

The distance between sentences, in the same paragraph, is three spaces.

The distance between figures is usually one-third of a space.

CHAPTER IX.

SHADING.

WHEN a knowledge of forms, and the power to execute them, are fully acquired, it is proper to enter upon the study of the rules pertaining to shade. When, therefore, anything which is useful, is at the same time made attractive, the mind is then ready to accept it, and apply it to practice.

The power of appreciating what is beautiful seems inherent in every mind, although tastes, within certain limitations, may differ in their requirements.

If we would have Penmanship both attractive and useful, and its study pleasing, we cannot depend entirely upon correctness of form for imparting to it these qualities.

Light letters, when properly formed, are in themselves beautiful; yet, when combined, as on the written page, they produce a monotonous effect.

To break up this monotony, and produce something which will please the eye, and gratify the taste, light and dark lines should be mingled, so as to present an agreeable contrast.

Shade, however, not being essential to form, may be used, or omitted, at the option of the writer. Many accountants and book-keepers prefer to write without shade, in order that they may more easily preserve the neat general appearance of their work, and, also, that they may more readily erase errors in words, letters, or figures.

Were all writing executed with heavy downward lines, as in the old-fashioned round hand, it would possess no more beauty than if the lines were uniformly light, since excess of shade as effectually destroys the contrast, as its entire omission.

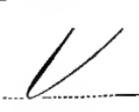
It is the graceful blending of light and shade which gives life and beauty to the productions of the artist, and renders paintings fountains of delight, from which the eye of the beholder may

drink, and never weary. And what is writing but the picture-work of thought.

The principles involved in the subject of shading are few, and their application depends mainly upon a right exercise of judgment and taste. For the sake of convenience, we have arranged and numbered the shades according to their appearance upon a straight line or curve.

 The *first* shade on a straight line is made heavy at the top, but gradually diminishes, until it reaches the ruled line.

 The *second* is the reverse of this, being light at the top, and increasing gradually to its base.

 The *third* is upon a straight line, where there is a turn at base. This shade increases gradually two-thirds of its length, then tapers to the turn.

 The *fourth* is upon a straight line, where there is a turn both at top and base.

This shade must taper equally toward the turns.



The *fifth* shade, which occurs only upon curved lines, in every case increases and diminishes gradually, the heaviest part being found in the middle of the curve.

The shade upon different letters in the same line, or upon the same page, should generally be of uniform strength; though, as a matter of taste, a half shade is often made.

The principles of shading above given are applicable to the various styles of letters; but we will here specify where they occur in the standard letters, which we present on the plate of Medium Hand. Page, 39.

Small Letters.—The short letters are usually left unshaded, though the *small letter a*, in certain combinations, sometimes receives a shade.

The shade upon *t* and *d* is heaviest at top, tapering gradually to the lower turn.

The shade of the small letter *p* is the reverse of *t*, commencing on the ruled line, and continuing to the base of the letter.

When two *p*'s, *d*'s or *t*'s come together, the first is shaded, while the second receives a half shade only. These letters have the preference in shading, hence, small loop letters, immediately connected with them, are not shaded; for example: *th*, *dl*.

In the *g* and *q*, the shade is made on the left side of the pointed oval; in *h* and *k*, upon the short straight line which occurs in the finish of these letters; in *y* and *z*, upon the first short straight line at their top.

The shade of the letters *l* and *b* begins at the middle point of the downward line in each, and extends to the lower turn.

When two *l*'s or *b*'s are united, the first only is shaded.

The shade of the *f* begins at the middle point of the downward line, and continues to the turn at the base.

The *j* and the long *s* are never shaded. If they were, the shade would be out of place, when compared with the other small letters.

Capital Letters are usually shaded only upon one curve; but when *large* capitals are made, in which bold curves are used, the two downward curves in the ovals are sometimes shaded. This, however, is not generally admissible in business writing.

The *O* is shaded upon the first curve, the *E* upon the third, and the *D* upon the curve on the left of the oval.

The *C* has its shade upon the first downward curve. Its deepest shade is a little below the middle of the curve.

The *H* is shaded upon the first and third downward curves.

The following letters, *X*, *Z*, *Q*, *W*, *V*, *U*, *Y*, are all shaded upon the second downward curve, though some other shades may be introduced without detracting from the beauty of the letters. If other shades are used, care must be taken to preserve uniformity and proportion.

The following letters, *A*, *N*, *M*, *T*, *F*, *I*, *J*, *S*, *L*, *G*, *K*, *P*, *B*, and *R*, are all shaded upon the Capital Stem.—(See *Plate of Medium Hand*.)

The shade begins at one-half the height of the stem, increases

gradually half way to the ruled line, then gradually diminishes till it reaches the base of the letter. A slight additional shade is made upon the short straight line in the beginning of *T* and *F*. In the *J*, shade begins at the base of the upper loop, and is made heaviest at the middle point of the lower loop.

PROBABLE FAULTS IN SHADING.—Beginning or terminating too abruptly; shading every downward line, causing the writing to look heavy, and impeding rapidity of execution. The tendency in shading is toward a straight line; hence, care must be taken in forming ovals, not to make them too narrow, or the shaded curve less than its opposite. The advantage of giving beginners light forms for models thus becomes apparent.

CHAPTER X.

BUSINESS WRITING.

Soon the untaught hand that feebly guides the pen
Shall *sweep the curve* in busier haunts of men ;
Where each day's doings on life's active stage,
Arrayed in light, shall crown the well-writ page.—P. R. S.

OF all the manifold uses of the pen, that in which it is made subservient to the wants of every day life should unquestionably hold the highest rank. While beautiful and elegant penmanship gives evidence of taste and skill, *business writing* may be said to sway the world! Easy and graceful in its proportions, it is as attractive as it is useful. Plain to the eye, conveying thought with electric speed to the reader's mind, its perusal gives genuine satisfaction to all to whom it is addressed.

Men in the world of commerce, who transact business daily with those who are known to them only through the medium of letters, involuntarily form opinions based upon the character of the writing of their correspondents. If it is firm, free and legible, it inspires a well-grounded confidence in the general ability of the writer, and gives an assurance that he will do well whatever his hand finds to do.

It would seem that an accomplishment so desirable, placed within the reach of all, would be almost universally acquired; but it must be acknowledged, that while all admit its practical utility, and long to share in the benefits it confers, it is really attained by comparatively few. The great majority of those who buy and sell, who indite briefs, and send manuscripts to the press, whose writing forms the most essential feature in their pursuits, and whose letters are sent over land and sea, often fail to attain even legibility in their penmanship.

Masses of documents now lying in the dead letter office, would long since have reached their destinations, if the hieroglyphics upon their covers could have been deciphered.

Publishing houses could also give testimony in regard to many of their correspondents, whose remittances were the only intelligible things their letters contained.

The cause of this unfortunate deficiency in an art so fraught with interest to all, may well be a subject of inquiry.

The school boy patiently submits to the various tasks imposed upon him, *drawing letters* year after year, by a slow, laborious process, and acquiring at last what is often termed a "school-boy hand," which is wholly unsuited to business, and which may soon merge into irregular, untidy, illegible scrawls. The instruction has ceased; and, with all the pains it cost, it leaves him where he should have begun. He possesses no independence, because he has for years been constrained to servile imitation; and when the ruled lines and copies are withdrawn, he is without chart or compass, and wonders that he should have so easily forgotten what was acquired with so much difficulty.

In truth he has never really learned to write; he has merely been taught to imitate.

How to acquire a good business hand-writing, is a question the importance of which can not easily be over-estimated. Numerous answers have been given, and many systems have been devised, which must be judged by their fruits. It is a matter of regret that many who furnish systems for the use of others themselves present unfortunate illustrations of the effects of their own erroneous ideas.

By presenting the learner with only mathematically exact copies, made according to arbitrary rules, and requiring him from the beginning to the termination of his school career, to work after them, until he can produce a fine looking copy book; he may, indeed, according to this standard, become a fair writer; but certain it is that such a method destroys every germ of originality, and renders independent action, and consequently a good business style of writing, impossible.

We can not omit the notice here, of experiments in a limited series of books with drawn copies, having a display of imperfect

forms over each copy, designed to warn the pupil against the faults portrayed, but really, too often, on account of their prominence, tempting him to their imitation, to the neglect of the regular copy, which, from its extremely complicated character, should certainly receive his undivided attention.

Still another theory is presented to the public, which teaches a purely "*muscular movement*," and is defined to be the action of the fore-arm alone; it being assumed that the easy and natural action of the wrist and fingers in connection with the fore-arm would prevent good writing. That such a movement is unnatural, difficult to acquire, and ill-adapted to the construction of all classes of letters, the reasonable will admit when it is fairly tested.

Thus it would seem that *theories* are not wanting; but we look in vain among those who originate or practice them, for the representative business penmen of our land.

It is not claiming too much for the Spencerian, to say that to this system the majority of the best business writers throughout the country are indebted for their attainments in penmanship. Guided by its models and teachings, thousands in public schools and commercial colleges are preparing to take an honorable position in the business world.

The true Spencerian differs from other systems, in being a natural growth produced by the necessities of business, and, therefore, especially adapted to its wants. It gives to the learner, not an idea of a fixed, unvarying *engraver's* form, but the product of skillful living hands; a representation of the every-day work which he must ere long perform.

After an easy position has been acquired, and a free and well regulated action of the arm, hand, and fingers has been secured through appropriate exercises, then thorough training and instruction in systematic writing should be given, the models for which may be sufficiently accurate and uniform to bear the test of the glass and dividers.

This preliminary instruction establishes only the ground work of a business hand.

The accurate models must be followed by free, flowing copies, loose with proportion, graceful and easy, inspiring the pupil to

execute in a "carelessly careful" manner, which produces an elegance of form and finish, while it permits the greatest expedition.

In accordance with this plan, the Spencerian Copy Books are divided into four distinct series; namely: the Exercise, the Common School, the Business, and the Ladies' Series.

These are accompanied by a set of beautifully lithographed charts, six in number.

The *Exercise Series*, in connection with the Exercise Chart is designed to be used in the important work of securing proper movements.

The *Common School Series* presents writing in a purely systematic form; the copies being prepared with great accuracy and consistency, and corresponding exactly with the letters found upon Charts 1, 2, 3, 4.

These books and charts are designed for full and explicit teaching, enabling the learner to acquire that conception and execution of form which constitute the basis of all good writing.

The *Business* and *Ladies' Series* contain copies which are engraved fac-similes from free handwriting, the life, spirit, and variety of which conduct the learners into a wider field of form, where they may find scope for individual tastes and preferences.

Many persons, having a knowledge of the rules given to guide the learner in commencing to write, are apt, upon examining a beautiful piece of business writing, to pronounce it meritorious in the proportion in which it conforms to such rules; while, in fact, many of the most attractive features in the work may consist in wide variations from such a standard.

When writing is pleasing to the eye of cultivated taste, no other standard need be consulted.

It will be observed that among the best business writers, there is a manifest preference for the most simple forms of capitals; and that they usually commence the initial curves of words well below the ruled line, and extend terminating curves above the height of short letters, this being more in accordance with the natural motions of the hand. It will also be noticed that *a's*, *p's*, and other small letters are frequently modified, *d's* are looped,

and *y*'s and *g*'s at the end of words are terminated without loops by a simple downward line, or an easy curve leftward.

These are not faults, but features which adapt writing more fully to business use. Swiftly must the pen glide in these days of steam and electricity; for, however rapidly the agents of modern progress move, the pen must ever pave the way.

Busy Pen, proud Commerce flings
Her wealth abroad on countless wings,
And Science opes her thousand springs,
Guided by work of thine.—P. R. S.

CHAPTER XI.

LADIES' HAND.

Distance may spread between us, friend,
But our hearts unchanged will be;
And our tongues will be the faithful pen,
Heard even beyond the sea.—P. R. S.

A FINE perception of beauty, grace, and harmony, not only gives to the feminine mind an intense appreciation of the softly tinted landscape, the glowing imagery of the poet, and the thrilling sounds of music, but also renders her capable of achieving excellence in any department of the fine arts.

The rich additions made to literature, to galleries of paintings, and even to statuary, by cultivated women, prove; not so much that some are peculiarly gifted, as that proper culture has developed in these, powers too often permitted to lie dormant in the many.

The useful and beautiful art of penmanship presents a wide field for the exercise of woman's refined taste and skill, and merits far more attention than it is wont to receive. There is no other accomplishment more frequently called into requisition, or capable of contributing in greater measure to the sum of human happiness than writing, and it would seem that the manner in which it is performed should be a subject worthy of serious consideration; yet, there are thousands of fair ones who indite precious missives without number, in a hand scarcely legible, even to the writers. If it were possible we would give a faint idea of the impression produced upon a truly refined mind by the crude appearance of some letters written by ladies of high intellectual acquirements and noble qualities of heart.

“Blessed be letters!” forever, and blessed be the dear hands that pen them, but, in the name of grace, of beauty, in the sacred name of friendship, and of all that the writers love, we would entreat that their letters may be better written. It is not only the ungraceful and illegible scrawl that we deprecate, but the great tendency on the part of young ladies to produce microscopic, infinitesimal forms, which appear as if especially designed *not* to be read, and which must forever remain, wholly or in part, a mystery to their recipients. There is, however, a gradual change taking place in this respect which must be regarded as a decided improvement.

The essential qualities in Ladies' Hand are legibility, neatness, grace, and beauty.

In presenting a style for their use, we commend, first, a thorough practice upon the medium hand described upon the preceding pages, since this will give a freedom of motion which will render comparatively easy the production of more delicate forms. Many ladies, from choice, cultivate a business style of writing; others find it convenient, and it may be, necessary, to do so. There can be no objection to this, since it rather facilitates than hinders the acquirement of a lighter style. The Ladies' Hand here presented is a modification of the medium hand, explained in the chapter on Forms of Letters, which is the basis of all other styles.

It will be seen, by comparing the scales representing the proportionate heights of letters in the two styles, that while the *i* in the medium hand is one-ninth of an inch in height, and the scale is composed of five equal spaces, in the Ladies' Hand the *i* is only one-fifteenth of an inch in height, and the scale is composed of seven spaces.

In diminishing the height of small letters, they are made narrower in proportion.

The capitals and loop letters extend four spaces above the ruled line, and the inverted loop letters three spaces below. The *t* and *d* extend two and one-half spaces above the ruled line, the *p* and *q* two and one-half spaces below.

While in Ladies' Hand the same style is used in regard to form and shading of capitals as in medium hand, they may also draw

from the great variety of letters represented in the system. They will find forms with shades upon the inner curves of the ovals especially adapted to their use, since these give a lighter appearance to the letters. (See Plates in chapter on Variety of Style.)

The following plate represents the scale employed in Ladies' Hand, and the proportionate height and width of letters.

Spencerian Ladies' Hand.

about of a hundred more

for a hundred more

A B C D E F G H I J K L

M N O P Q R S T U V W X Y Z

W. P. G.

The pen is mightier
than the sword
The pen is mightier
than the sword
The pen is mightier
than the sword.

For he that buildeth
his house upon a rock
shall not be moved
when the storm
cometh.

CHAPTER XII.

VARIETY OF STYLE.

WERE all the fleecy, golden, shifting clouds taken from the vault of heaven, leaving only one unchanging blue, were all the roses, lilies, and violets taken from the gardens, leaving only their carpet of green, we should weary of gazing upon earth and sky. The tastes of even a single individual may vary at different periods of life, or under various circumstances, while different minds require an almost infinite variety from which to choose what is most pleasing. The constant succession of new ideas and developments in science, and the ever-changing forms in art, render their study irresistibly fascinating to their devotees, and attractive even to those who only stand in the vestibule, and but half comprehend their meaning.

In presenting definite rules for the proper formation of letters, it is not designed to confine the skill and ingenuity of the writer within narrow limits, nor to prevent the exercise of peculiar tastes. We desire, rather, to encourage individuality of style, so far as it may be consistent with propriety, and will, in this chapter, make some suggestions in regard to the changes of which different letters are susceptible, while their proper form is carefully preserved.

The originator of this system, possessing a love for the beautiful, and a power of invention rarely equaled, was enabled to construct upon the basis of the principles he established, a greater variety of graceful and beautiful forms than would have been possible for a mind less exquisitely organized to design, or a hand less accurately trained to execute. The genius which would have made him a master in any department of art, was directed to penmanship.

While he found pleasure in giving additional graces to the forms of letters, he carefully avoided rendering them obscure, or destroying their essential features by the indulgence of ornament or variety.

At the close of this chapter we present a sufficient number of variations to indicate what is possible in that direction, leaving a wide margin for the exercise of individual judgment and taste.

A few words in regard to the derivation of script letters may be useful here.

The first form of letters we will consider is the Roman print, which consists mainly of straight lines and circles; thus—H, O, n, u. The Italian follows this, substituting slanting letters for the perpendicular, ovals for circles, and employing a slight curve in place of the short horizontal lines in beginning and ending many of the small letters; thus—*H, O, n, u.*

The transition from Italic small letters to script is easy and natural, some slight modifications in form and connecting curves, being all that is required to adapt their construction and combination to the easy and continuous motion of the pen.

The connecting curves, in uniting with the straight lines of the extended letters, form loops. The constant tendency in that direction, in forming the shorter letters, *d* and *t*, shows how naturally this occurs.

In script capitals, curves and ovals are substituted for the straight lines of the Italian form, and other changes occur, produced by the natural movements of the hand. (See Engravings.)

In type the proportions and styles of letters are varied to suit the wants of the compositor. So in script, variations from the medium hand are made to suit the taste and purposes of the writer. By elevating the connecting curves, and lengthening the main lines in the small letters, a bold, business style is produced, adapted to ledger headings, and all work where perspicuity is especially required; while by lowering the connecting curves, and shortening the main lines, a beautiful running hand is produced, which, on account of its neat general appearance, and facility of execution, is particularly adapted to correspondence.

By diminishing or increasing the length of the connecting

curves, thus changing the spaces between letters and their parts, any style of writing is made open or compact as occasion may require. Small letters constitute the body of all writing. The style of capitals employed may be left to the choice of the writer.

Capital letters, especially, present great latitude for the indulgence of variety, which is produced by changing the proportions, terminations, combinations, and shadings of the principles employed in their formation, care being taken to maintain the characteristics of the printed letters, whatever changes may occur.

In the engravings which follow, the Italian letter is first represented, then the simplest form of script, which closely resembles it, and afterward various styles representing additional features, which may have been required by convenience, or suggested by good taste. We will now proceed to show the analogy between the Italian capitals and the first script letter of each group, leaving it for the reader to trace the resemblance through the other styles presented.

The essential features of the capital *A* are two oblique lines, meeting at the top, and diverging toward the base, with a horizontal line connecting them. These lines, which are straight in the Italian form, are changed to curves in script, but maintain the same general direction and relation to each other.

The essential features of the Italian capital *B*, are a straight line on the left, and two sections of ovals on the right. In script, curves are substituted for the straight line, and the two sections of ovals are united by a small loop.

The essential feature of the Italian capital *C*, is an oval with the middle of its right section omitted. In script the oval form is retained, and the short straight line in beginning, is changed to a curve.

The essential features of the Italian capital *D*, are a straight line on the left, and a section of an oval upon the right. In the script letter, the straight line is changed to a compound curve, which is united by a small loop to a completed oval.

In the script capital *E*, two ovals take the place of the main horizontal and slanting straight lines, and a small loop is substituted for the short lines at the middle height of the letter.

In the script capital *F*, compound curves take the place of the

cap and the slanting straight lines of the Italian form, and the termination is retained.

In the script capital *G*, the oval is retained, constituting the upper portion of the letter. The analogy is not so apparent in this letter as in the other capitals, since the oval commences with a loop, and is followed by a short capital stem, both of which are prominent in the script letter.

The essential features of the Italian capital *H*, are two slanting straight lines, connected at their middle height by a horizontal line. These lines are all changed to curves in script, having the same general direction.

The essential feature of the Italian capital *I*, is a single slanting straight line. This, in the script letter, is changed to a curve, and for convenience in beginning, two smaller curves are made, forming a loop, through which the stem passes.

The essential feature of the Italian capital *J*, is a slanting straight line, terminating in a curve at its base. In script form, the straight line is changed to a curve, beginning like the *I*, and to distinguish it from this letter, a loop is formed below the ruled line.

The essential features of the Italian capital *K*, are a slanting straight line on the left, and two oblique lines on the right, the upper slanting toward the left, and the lower toward the right. In the script letter, the first straight line is changed to a curve, and the two oblique lines to compound curves.

In the script capital *L*, the slanting straight line and horizontal line of the Italian form are changed to compound curves.

The prominent features in the Italian capital *M*, are two main slanting straight lines, connected by two oblique lines meeting in a point at their base. In the script letter, these lines are all changed to curves, having the same general direction.

In the Italian capital *N*, the two main slanting straight lines are united by one connecting line, extending from the top of the first to the base of the second straight line. In the script form, these three lines are changed to curves.

In changing the Italian capital *O* to script form, the oval is but slightly modified.

The essential features of the Italian capital *P*, are a slanting

straight line on the left, and a section of an oval, one half the length of the letter, on the right. In the script letter, curves are substituted for the straight line, and the section of an oval on the right is preserved.

In the script capital *Q* the oval of the Italian form, and compound curve at the base are retained.

The essential features of the Italian capital *R*, consist in a slanting straight line on the left, and a section of an oval and a compound curve on the right. In the script form, curves are substituted for the straight line, and the oval and compound curve on the right are retained.

The characteristic feature of the Italian capital *S*, is a full compound curve, which is retained in the script form.

In the script capital *T*, compound curves are substituted for the horizontal cap, and slanting straight line of the Italian form.

In the Italian capital *U*, two straight lines are united by a turn at the base. In the script letter, the straight lines are retained, the connecting curve uniting with the second straight line near its top.

The essential features of the Italian capital *V*, are two oblique lines, meeting in a point at the base. In the script letter, the straight line on the left is retained, a curve is substituted for the straight line on the right, and a turn at the base, for the point.

The essential features of the Italian capital *W*, are four oblique lines, meeting in two points at the base, the letter resembling two *V*'s. In the script letter, curves are substituted for the straight lines.

The prominent features of the Italian capital *X*, are two oblique lines crossing each other. In the script form, curves are substituted for these lines, and, meeting at half their height, preserve the appearance of crossing.

The essential features of the Italian capital *Y*, are two oblique lines meeting in a point, and joining a single slanting straight line, which extends to the base. In the script letter, the first straight line is preserved, curves are substituted for the second and third straight lines, and the first two lines are united by a turn, while the third joins angularly with the second at the top, instead of at the middle height of the letter.

In the script capital *Z*, compound curves are substituted for the two horizontal and the oblique lines of the Italian form. The script capital *Z* in common use, is derived from the German.

The styles of letters presented in the engravings are regularly derived from varied forms of the capital principles.

In the capital *O*, or First Capital Principle, and in all the letters in which it appears, the following changes may occur: The first curve may be shaded; the third curve may be continued below the ruled line, and, uniting with a fourth curve, recross it; the fourth curve may turn to the left, cross the second, and terminate within the oval; the third curve may be shaded; the proportions of the oval may be changed.

In the contracted capital *O*, or Sixth Principle, and in all the letters in which it appears, the same changes may occur, as in the fifth principle.

In the Capital Loop, and in all the letters in which it appears, the relative proportions of the parts may be changed; the curves may be increased or diminished in fullness; an oval may be added to its lower portion; one or two curves may be formed within the oval.

In the Capital Stem, and in all the letters in which it appears, the stem may terminate in a dot near the ruled line; or in an oval one-sixth, one-third, one-half, or two-thirds the height of the principle; one, two, or three curves may be formed within the oval; shade may be omitted, or placed either upon the stem, or one of the downward curves of the oval.

Let the teacher apply all these changes to a single letter, and present the varied forms to the class, requesting each one to select from the number that which seems most beautiful, and adopt it for his own. All will find something to admire, and will feel an increased ambition to attain perfection in writing

Varied forms of noble ease,
 With slope harmonious; and the whole
 Shall honor the proud art by which
 Mind speaks to mind, and heart to heart.

Variety of Spencerian Capitals.

I J K

I I I I I J J J K K K

L

L L L L L M M M

M

M M M M M N N N

N

N N N N N P P P

P

P P P P P Q Q Q

Q R

Q Q Q R R R R

S

S S S S S S S S

U V W

U U U U U V V V

X Y

X X X X X Y Y Y

Z &

Z Z Z Z Z & &

CHAPTER XIII.

BLACK-BOARD WRITING.

If evidence were wanting that the blackboard and the crayon are invaluable aids in teaching penmanship, we might well refer to the eminent success attending their use by professional Spencerian teachers, who have been the leaders in this method of instruction. Through these agencies they have been able to illustrate the system in a manner so clear, forcible, and pleasing, that its merits could not fail to receive immediate recognition and appreciation. The enthusiasm upon the subject of writing which may be awakened by a judicious and skillful use of the black-board, is inconceivable to those who have not witnessed the experiment. Using it in connection with the Charts, an amount of valuable information can be communicated which could be given in no other way. While the Charts represent the standard of forms, their construction in detail may be fully shown upon the board, together with variations in styles, the results of violating certain rules, producing imperfect letters, the best means of correction, and exercises for general practice.

No teacher can be regarded as qualified to conduct a class exercise in writing, who is not prepared to make apt illustrations of any subject under consideration upon the black-board. A high degree of proficiency in this kind of writing may easily be attained in a short space of time, since it does not involve many of the difficulties attending the use of pen, ink, and paper. Many instances may be given of persons having learned to write neatly and systematically upon the black-board in a few days.

The following directions for position and manner of using the crayon should be strictly observed :

In order to secure the proper slant of letters, and to write them in line from left to right, the writer should stand as near the board as convenient, the left side turned toward it, the right foot slightly in advance of the left.

The crayon should be held between the end of the thumb, and the balls of the first and second fingers, passing obliquely under the palm of the hand.

No part of the hand or arm should touch the board. The writing is executed by the movement of the whole arm, the elbow being the center of motion. When the position is first taken, the muscles should be relaxed, and in writing they should be allowed to acquire only sufficient tension to give steadiness to the movements.

The joints of the elbow and wrist should move easily and naturally.

In order to produce fine, smooth lines, only the outer edge of the end of the crayon should touch the board, and it may be turned as it wears away.

The crayons used should be of medium softness and free from flint.

In the beginning, we recommend that ruled lines should be drawn, either by a rapid motion of the hand toward the right, or guided by an even edge.

But one exercise should be undertaken at a time, and that practiced thoroughly.

Advanced classes in common schools, and all classes in normal schools, or in institutions where teachers are being educated, should be carefully trained in black-board writing. The advantages to be gained are two-fold; a thorough knowledge of the forms and proportions of letters, and facility in executing and teaching them.

We will here make some suggestions in regard to the manner of conducting a class exercise. The first requisite is sufficient black-board space to accommodate all the pupils; or, if the class is large, one-half the number may write upon paper or slates at their seats, while the others write at the board, changing places with them at the expiration of one-half the time allotted for the lesson. Those writing at the desks should use the same copy

which is being written by the other members of the class. The boards should be divided into equal spaces, by vertical chalk lines, extending from the top to the base, each space being from three to four feet in width. These spaces should be numbered, and one assigned to each pupil.

The board used by the teacher should be located so that it may be distinctly seen by the entire class. The Charts should be hung near him, in a conspicuous place. Thus prepared the lesson may begin.

The class should first be instructed in regard to the position at the board, manner of holding the chalk, and using the arm.

The production of a straight line on an angle of fifty-two degrees may then be attempted, directions being given to make it four inches in length, with a downward movement. At the word "*Ready*," all should take the position, and place crayon upon the board at the proper point; and at the word "*Write*," slowly draw a single straight line as nearly according to instructions as untrained eyes and hands will permit.

The attention of the class may then be directed to the work of each pupil in turn, allowing them to criticise in regard to slant and length, and decide upon those which are correct or nearly so, thus establishing a standard.

They may then proceed to practice upon the lesson, the teacher counting slowly one for each stroke. Attention may now be given to making the lines equally distant from each other, and arranging them in groups. It will be found convenient to leave two inches space between lines, and four inches between groups. Criticisms may again be made until a proper standard is obtained, when the work may be resumed.

The entire movements of the class must be under the control of the teacher. At the words "*Ready*," and "*Write*," all should promptly obey, and at the word "*Erase*," they should cease writing and erase their work, taking care to prevent any unnecessary scattering of dust from the chalk.

It is highly essential to the health and comfort of the pupils, that the room should be well ventilated during this exercise.

The teacher should not only give full class instruction, but should visit each pupil, and give all the individual aid required.

CHAPTER XIV.

WRITING IN PRIMARY SCHOOLS.

THE ceaseless motion of little hands may sometimes cause annoyance, and an impatient frown may gather on the brow, and an ungentle word may escape the lips, of parent or teacher, because they *will not* remain quietly folded for a single moment. It should be remembered that every nerve and muscle in those busy hands is quivering with life; they are not motionless even in sleep, and can not remain quiet during waking hours, save by the exercise of a self-control little comprehended by those who require it. They demand imperatively something to do, and unless this want is properly supplied, are in danger of doing what is wrong, not from choice, but because they have not been taught a more excellent way.

In all properly conducted primary schools, it is expected that each child will be supplied with a slate and pencil, so that leisure time may be occupied in writing or drawing. Too frequently, however, no specific direction is given to these efforts, and the little ones are left to "make pictures," following only the suggestions of their own wayward fancies. They naturally love to imitate or reproduce the forms they have seen, and thus to cultivate a more intimate acquaintance with them. This tendency renders it comparatively easy to train them to useful employment, and assists the teacher materially in opening the way to mental efforts. A letter may be presented to a child daily without leaving a distinct impress upon his mind, but having once formed it, he feels that it is in a manner his own. He made it, is therefore familiar with every part of it, and its form is indelibly imprinted upon his memory.

The susceptibility of children to impressions, and the vividness

and permanency of these impressions are universally recognized, but too little thought is given to their character, or the manner in which they are formed.

If the image stamped upon their minds is to be ineffaceable, how very important it becomes that this image should be perfect in all its parts! Who does not remember the imperfect form of some letter presented to him for imitation in his early childhood, and the difficulty with which he subsequently learned its proper proportions.

Careful training in the formation of letters at this early age not only furnishes employment for the hands, and eyes, but it renders the child so thoroughly familiar with the proper forms of letters, that when regular instruction in penmanship is given, he will only need to be taught the use of the pen. It need scarcely be said that scholars trained in this way almost invariably become excellent writers.

The practice of printing letters is almost universal in primary schools, and is, in some cases, continued in higher departments long after the art of writing should have been acquired.

It is doubtless an aid to the pupil in becoming acquainted with the forms of Roman letters, but once thoroughly learned, its end is accomplished, and written forms should then be presented for imitation, and substituted for print in all exercises where they can with propriety be used.

While the leisure time of young scholars may be profitably employed in learning to write, the importance of the subject demands that there should also be an allotted time for regular instruction. The kind and quality of the materials to be used is also a matter of moment.

Slates should be ruled upon one side with fine lines made by a sharp instrument. Double lines will be found convenient in regulating the height of short letters.

The pencils should be of sufficient length to be held like pens, and the manner of using them should be carefully taught. On account of the liability of the pencils in common use to break, it is a matter of economy and convenience to use those covered with reed or wood. They are both cheap and durable.

The copy, as before intimated, should be as nearly perfect as

possible. The Spencerian Charts furnish models for letters, and it would be well for the teacher to become thoroughly acquainted with their forms and proportions, so that it will be easy to prepare upon the board future exercises in combinations of letters.

As soon as the children have learned to form letters, they should be taught to combine them, not merely for the sake of combination, in meaningless associations, but in *words* representing *ideas*, the names of familiar objects or of those they love. They will naturally feel the importance of what they are doing, and the impression should be strengthened. They have now a key to all the treasures of science and art, and are really introduced into the world of letters. Short sentences should follow, and here the field is wide, for although they can not be expected, at this age, to have their thoughts well defined, or to be able to express them all in words, yet, so far as possible, they should be encouraged to do so.

Each slate should be carefully examined by the teacher, and commendation bestowed, or corrections made, as occasion may require. It must be remembered that much of the pleasure experienced by the child in writing consists in having his work properly appreciated.

BLACK-BOARD EXERCISES.

Primary schools are usually supplied with black-boards, but they are frequently quite too limited both in number and extent.

The entire portion of the walls within the reach of children may well be prepared for this purpose. The children should be carefully instructed in regard to the manner of holding and using the chalk. The practice of giving it to them simply for amusement, we can not commend. While they are interested in what they do, it should at the same time, be something worth the doing. The privilege of writing upon the board may be considered a reward for having written well upon their slates, and those who succeed best at the board may have their work retained. They should early learn to set a value upon the neatness and graceful appearance of all the forms they write.

Figures being of equal importance with letters, should also be

introduced into this exercise, and special attention given to their construction. If children generally were carefully instructed in regard to the form, position, and arrangement of figures, we should be spared the sight of the many rude hieroglyphics so often used to represent numbers.

COPY-BOOKS.

The practice of writing through the first books of the series with a lead pencil in primary schools has been found of great utility. A reasonable objection is made to the use of pen and ink by small children, as they are likely to blot and deface their books, and injure clothing and furniture, but this objection can not be urged against the pencil, and with it they may more easily learn the forms of the letters, while neatness and order may be preserved. Each scholar should be provided with an excellent pencil of suitable length, and these, for convenience, should be carefully sharpened previous to the exercise, and the pupils should be cautioned against moistening them, as this injures the point, and spoils the appearance of the writing.

Whatever method is pursued, the teacher should engage in the work earnestly, with genuine love for the children, and a determination to permit no personal considerations of time or trouble to stand in the way of their interests.

The pupils themselves, even the youngest, will naturally love the work, and will ever hold in grateful remembrance the faithful friend who first taught them this beautiful art.

It is interesting to observe the pleasure with which their first attempt at correspondence is made, and their natural pride in such an effort should be encouraged, for it has its foundation in feelings of good will, kindness and love.

The following words by one who loved every little child, express what many little writers, and recipients of letters, will feel when they have been taught to write them gracefully and well.

There is beauty in that letter
Which my sister wrote to me :
No hand can trace one better—
More easy, plain, and free.

With rose-leaf curves—her capitals
Are shaped of graceful lines;
And every speaking image blent
With undulating vines.

The harmony of curve and slope,
Is graced by tasteful shade;
Her heart seems in the picture-work
Her gentle hand has made.
She used to say "Dear Brother!"
With a rich, ingenuous air;
Now she *writes* the words so neatly,
Her voice seems speaking there.—P. R. S.

CHAPTER X V .

TEACHING IN COMMON SCHOOLS AND SEMINARIES.

WE do not deem it needful to enter here upon any special laudation of the merits of Penmanship as a branch of education. So essential a medium of thought cannot properly be out-ranked by any art or science taught in the school-room, and it is now recognized as an indispensable aid in the pursuit of many other branches. Yet, the negligent manner in which this invaluable art is frequently taught, even at the present day, calls for more than a passing notice.

The time assigned for the lesson in penmanship is often when the pupils are weary, and anxious for the close of school, or, it may be that this exercise is provided for only once or twice a week, and, even then, upon some slight pretext, omitted altogether.

This want of attention is owing, in a measure, to the fact that during all the course of training through which the teacher has passed, in preparation for his work, this subject has been neglected.

It is a matter of gratulation, however, that in the best schools, writing now holds its proper rank, and receives its appropriate share of time and attention. Observation and experience have fully demonstrated that, with the same care and labor, the pupils of any school will arrive at even a higher degree of excellence in this than in other educational branches.

With the facilities now afforded, it has become the imperative duty of all who intend to assume the responsibilities of teachers, to prepare themselves for giving instruction in penmanship.

In this chapter we shall endeavor to explain some essential points to be observed in successful teaching, and to give some

practical views in regard to the method of conducting this exercise, developed in the course of a long experience.

That the teacher should himself be an accomplished penman, would seem, at first thought, indispensable to his success in giving instruction in the art, but this is not strictly true. Although it is highly desirable that he should be able to execute well with pen and ink, it is not absolutely necessary. Many teachers being unable to write even a legible hand, have produced extraordinary results in their classes in penmanship. Since the introduction of fac-simile copies, engraved from the finest productions of the pen, and such perfect charts as are now prepared for the use of teachers and pupils, written copies, unless by a master, are unnecessary, and, in many cases, objectionable.

The Spencerian Copy-Books contain not only the copy which the learner is to study, but also instructions and explanations. Hence, they are as really text books as those which are so designated.

The same order and prompt obedience on the part of the pupils must be required in this exercise as in others. The teacher should be familiar with the subject, thoroughly understanding all that pertains to a systematic structure and analysis of the letters, shading, spacing, slant, arrangement, etc., and should also be competent to point out errors, and give the rules for correction.

At least *thirty minutes* should be devoted each day to the writing exercise. Pupils of the same department should have the same number of the writing series, and all should write upon the same page, and use the same copy at the same time.

Every pupil should be required to have a blotter, which should be shaped as represented in the diagram contained in the chapter on "Materials and Implements." Each one should also have a pen-wiper, and extra book or waste paper. The extra book may be either a duplicate or blank book, but the duplicate is preferable, since the ruling in it is correct, and the paper is of superior quality. This extra book, or waste paper, is designed to be used for training the hand in free movements; also for practicing upon the copy, preparatory to writing it in the regular copy-book.

When pupils have been absent, they may omit the page or pages written by the class in the mean time, and, if they find no opportunity to write what has been thus omitted, the leaves can be used to accompany the next book, so that no page need be wasted or lost.

Before commencing to write, the class should critically examine the copy and read the printed instructions in concert, or otherwise, as the teacher may direct. All copies embracing merely principles, or simple combinations, should be traced with a *dry pen* before writing them in ink. The teacher may count, or require the class to count audibly, as is explained in the copy-books; the pupils moving their pens in concert, keeping perfect time with the counting. Explanations, accompanied by illustrations on the blackboard, or by reference to the Chart, should be made often, but briefly as possible, and to the point.

The position of the body, and the manner of holding the pen, ought also to be explained and illustrated by the teacher, and urged upon the scholar until correct habits are fixed.

Beginners are usually inclined to write too rapidly, and require to be frequently checked, and reminded that nothing is gained by haste, since one copy must be thoroughly understood and carefully executed before another is attempted. Pupils should not leave the primary books until every principle is mastered; and it is well for those in the advanced classes to review them at the beginning of each school term, or at least once a year.

As the time allotted to the writing exercise is very short, it is important that every moment should be economized and improved. Much time is generally wasted in distributing books and pens, and if the pupils are allowed to retain these at their seats, the liability of loss or injury is so great, that many will be unprepared when the writing hour comes.

It is impossible here to present a plan for the distribution of writing material and implements, which would accommodate itself to every school. In many places, pupils not only own their books, but their pens, and even their inkstands and ink. A better plan is to supply the pupils with all the materials except the copy book, from a general fund for that purpose. This will allow their care and distribution to be reduced to a system.

We present the following methods, which, in the best furnished schools, have been found to work with admirable success. When facilities for the application in detail of the methods here proposed are not afforded, the teacher may trust to his ingenuity to make such modifications of these plans as are necessary. The ends in view are order, harmony, and rapidity. Certain signals must be used in directing the preliminary and closing exercises. They may be made with the piano, or bell, by different positions of the fingers, or motions of the hand, or by counting.

The most proficient scholars may be chosen as monitors, as a mark of honor.

There should be two sets of monitors; regular monitors for the distribution and collection of books and pens, and sub-monitors for depositing these articles on the front desks, and removing them to their proper places at the close of the exercise.

In large rooms, with long rows of desks, there should be one monitor for books, and one for pens, for each row. In smaller rooms, one book and one pen monitor may supply two rows, distributing right and left in passing down the aisles.

SIGNALS FOR COMMENCING A WRITING EXERCISE.

SIGNAL 1. *Clear the desks.*

SIGNAL 2. *Class in order.* The scholars should take an erect position, with arms folded.

SIGNAL 3. *Sub-Monitors.* They rise, move forward to where the books and pens are deposited, and place them upon the front desk of each row.

SIGNAL 4. *Monitors rise.*

SIGNAL 5. *Forward.* They move forward in line, take books and pens, and about face.

SIGNAL 6. *Ready.* The teacher counts one, two, three, etc., the monitors placing books and pens at each desk in perfect time. The book monitor goes first, and is followed by the pen monitor. If there are not pupils at each desk, the vacant places must be filled with blank books or old ones, so that the monitors can deliver books at each desk, without looking at the owners' names.

SIGNAL 7. *Monitors resume their seats.*

SIGNAL 1. *Position.* Class take position for writing.

SIGNAL 2. *Open books.* Here the copy should be examined, and explanations and instructions given.

SIGNAL 3. *Open ink.*

SIGNAL 4. *Take pens.*

SIGNAL 5. *Write.*

CLOSING AN EXERCISE.

SIGNAL 1. *Wipe pens.* They then place them in the most convenient position for the monitors to collect

SIGNAL 2. *Close ink.*

SIGNAL 3. *Use blotter.*

SIGNAL 4. *Close and arrange books.*

SIGNAL 5. *Monitors rise.* While the teacher counts they collect the books and pens in time.

SIGNAL 6. *Monitors about face.*

SIGNAL 7. *Monitors retire.* They go to their seats, while sub-monitors deposit books and pens in their proper places.

Another method for the distribution and collection of books is as follows:

COMMENCING THE EXERCISE.

Two monitors are appointed, one for distributing and collecting the books, and one for the pens. The same signals may be used in this method as in the preceding one. Let the first monitor proceed with the books to the first seat on the left hand desk, in the front of the school room, and leave as many books as there are seats across the room, lengthwise of the desks, then to the second desk, leaving the same number, and so on, until the whole number of books are placed on the left hand desks. The books must all be placed upon the desks with their backs next to the left hand of the pupil. At the first signal each pupil in the row supplied with books takes all the books but the lower one in his left hand, and, inserting his right hand under them, passes them to the pupil seated next him on the left. At the second signal the second pupil proceeds in the same manner, and they

continue thus until each desk is supplied. Should any scholar be absent, the one who receives the books last, moves to his seat and officiates in his place.

The second monitor distributes the pens. Instead, however, of placing them upon the desks, the pupil in the first row takes a sufficient number in his right hand, receiving them with the points downward. At the first signal, he passes all but one to the pupil on his left, who receives them in his right hand, and at second signal passes them with his left, retaining one. At the third signal, the third pupil proceeds in the same manner, and they proceed thus until all are distributed. Should it be found necessary to appoint a third monitor to take care of the pen-wipers, they are to be distributed in the same manner as the books.

When the pupils are properly seated, and supplied with material and implements for writing, the teacher may give the following signals :

SIGNAL 1. *Position at desk.* (Here instruction may be given as to the proper position. Consult Chapter III, of this Key.) The teacher may require the pupils to take the position decided upon in concert. A little practice will enable them to do this promptly and silently.

SIGNAL 2. *Open inkstands.* In double desks the pupils on the right will open and close them.

SIGNAL 3. *Arrange the books.*

SIGNAL 4. *Hands and arms in proper position.*

SIGNAL 5. *Turn to the copy.* They will use the right hand, find the page, open the book, then replace the hands in proper position. In finding the page, only the corners of the leaves should be raised, and when found, the book should be opened silently.

SIGNAL 6. *Take pens.* This includes correctly adjusting them previous to writing. At this point the teacher should pay particular attention to giving instruction in pen-holding.

SIGNAL 7. *Take ink.*

SIGNAL 8. *Ready.*

SIGNAL 9. *Write.*

CLOSING THE EXERCISE.

The same signals may be used as in commencing.

SIGNAL 1. *Position.*

SIGNAL 2. *Wipe pens.*

SIGNAL 3. *Pass pens.* They should be collected in the reverse order of their distribution.

SIGNAL 4. *Close inkstands.*

SIGNAL 5. *Close books.*

SIGNAL 6. *Pass books.* Books are to be collected in the reverse order of their distribution. When gathered, they will be placed as they were when first distributed. The monitors will then proceed to gather up the books. Beginning at the desk in the rear of the school room, collect the books from the desks where they are placed, being careful to *place each pile across the one below.* This will render them easy of distribution in future, and prevent the necessity of placing anything between them for the purpose of separation.

As before intimated, these methods cannot be applied in all schools, for pens and ink are not always furnished.

When each scholar owns his pen, for convenience in distribution, a block may be prepared, having in it a number of holes, in which the pens may be placed. By the side of each hole a letter or number may be written, which will serve to designate the owner's pen. When the desks are not furnished with inkstands, and each pupil is obliged to purchase his own, then a tray should be provided in which they may be placed when not in use.

There should also be a box provided for depositing the pen-wipers. When these are distributed and collected, additional monitors will have to be appointed for the purpose.

The idea in presenting these plans, is to suggest means by which much time may be saved. The space which this description covers may seem to indicate that this work of preparation is a lengthy one; but actual experiment proves that by following either of these plans, a large school may be in readiness for the writing exercise in from two to four minutes, since, in this case, rapidity of motion is fully consistent with order and method.

SPECIAL LESSONS.

There are certain lessons which must be thoroughly learned before the pupil can hope to attain any very great degree of excellence in writing. Prominent among these are position, manner of holding the pen, and movements.

The teacher may use his judgment in determining which of the four positions described in Chapter III, shall be adopted. It is highly conducive to order that every pupil in the class should take the same position. This should be practiced in concert, until every pupil is able to go through the exercise at the same time.

In teaching pen-holding and movements, every pupil should be provided with waste paper, or a suitable book in which to practice such exercises as are represented in this Key, or upon the Exercise Chart; or, if preferred, the teacher may draw upon the black-board such examples as he may deem appropriate to this work.

While practicing these exercises, very little attention need be given to form, *position* and *movement* being the special objects.

We will now describe a systematic method of giving regular lessons in penmanship, when the preparatory and closing exercises are thoroughly understood.

THE SLANTING STRAIGHT LINE, OR FIRST PRINCIPLE.

LESSON I.

After the distribution of the writing materials, which, for this exercise, should certainly include either a blank book, duplicate book, or sheet of paper, the teacher calls the class to an attentive position.

The subject of penmanship should not be introduced until every eye is fixed upon the teacher, or some object indicated by him.

He then proceeds to illustrate what is meant by a straight line, which may be done in the following manner:—He first draws upon the board a perpendicular straight line, giving its name.

He then draws a slanting straight line, asking the pupils if that is also a straight line.

Finding a difference of opinion upon this point, he calls for a decided expression by vote, then asks—"What is a straight line?"

Various answers may be given, and if none are correct, the following definition may be adopted:

We have found it better adapted to the comprehension of pupils in general, than the geometrical definition usually employed.

"A straight line is one which does not bend in any of its parts." An illustration of one which does bend should be given.

He then refers them to the slanting straight line, asking again if it is a straight line. Their answers will now be uniformly in the affirmative. He asks "Why it is a straight line?" Ans. "Because it does not bend in any of its parts." He then draws slanting straight lines in groups of four, (//// ////) stating that these are designed to fill the spaces between two ruled lines, and requiring the pupils to imitate them. What is to be done should be so clearly stated, that there can be no danger of misapprehension. A single explanation is rarely sufficient to impress permanently the mind of any pupil.

At this point the ink stands should be opened, and the various signals prescribed on pages 115 and 117 should be given in their order.

The class will then proceed to make what may be called a trial effort upon the copy, writing a certain number of groups dictated by the instructor. In order to secure uniformity of motion, he may, for a time, count slowly, one for each line. (See Chapter on Counting.) In the mean time he should examine carefully the work of the pupils, observing the most prominent fault, which, in this instance may be spacing.

It should be clearly understood that at any moment their attention may be called, all should cease writing at once, and fix their eyes upon the teacher. Any method of calling their attention may be adopted, but by all means let it be uniform, so that it may be instantly recognized.

If inequality in spacing should be the error under consideration, equal and unequal spacing should now be represented upon the board, and the following rule given :

“The lines in a group should be equally distant, and the groups should be twice as far apart as the lines in the groups.”

Having shown them this special fault, that they may write with the single object in view of correcting it, it would be well to say—“Now endeavor to make these spaces equal. *Write.*”

The examination of their work should continue, ample time being given to correct the previous faults, a word of caution to one, and of encouragement to another, being administered as the case may require.

It is suggested that the teacher confine himself to observing the work of the pupils, commenting upon it, and directing the attention of the class to the work upon the board or chart, avoiding the common practice of sitting down beside the pupil to render assistance ; the objection to the latter being, that only a very few can be reached in this way, and these at the expense of the entire class, while all can be more efficiently instructed by the method here described.

Another prominent fault to be observed in this exercise, will be diversity of slant, some sloping the lines too little, approaching the perpendicular, Ex. (//// ////) ; others, too much, approaching the horizontal (//// ////) ; and others, still, irregularly in the same group (//\\////).

This should now be clearly illustrated upon the board. (For diagram showing correct slant, see Chapter on Forms.)

This error originates usually in the incorrect relative position of paper, arm and hand. The proper position, as described in Chapter III, should be insisted upon.

In correcting the tendency to slant irregularly, it will be necessary to define parallel lines, which may be said to be “equally distant from each other throughout their entire length.” Lines should then be made upon different slants, on different parts of the board, and the opinion of the class be required in regard to the relation which these lines bear to the proper slope (an angle

of 52°). The eye should be trained to make these discriminations at a glance, and any deviation from the correct slope should be detected instantly. The class should now be permitted to practice for a time with a special reference to the above error until regularity and the correct angle of the slope are secured.

There will be observed a constant inclination on the part of many pupils to bend over their writing, thus throwing an undue weight upon the arm, and impeding the action of the hand. The physical well-being of the pupil, as well as his progress in penmanship, will demand that this tendency be corrected at once, whenever and wherever it may be found.

Another serious, and very common error, consists in heavy lines, the result of taking too much ink upon the pen, pressing too heavily upon the paper, or holding the pen too tightly in the hand.

Illustrations of heavy lines should be given upon the board, in imitation of those found in the books of the pupils.

Light, smooth lines should also be drawn, as models for imitation.

The practice of writing heavy lines, though advocated by many antiquated wielders of the pen, is a pernicious one, leading to many evils, and the natural tendency of beginners in that direction, should be checked, rather than indulged. The pupil should be taught to hold the pen lightly and easily in the hand, and permit it to glide smoothly over the paper.

As a closing exercise, they should now be required to write several groups, which shall be correct in all the points mentioned above; viz.: spacing, slant, lightness, and regularity.

It may appear to many that we are giving too much prominence to the proper formation of the simple straight line; but it should be borne in mind that this is the *First Principle* in writing, and forms the body stroke, or line of slant, in *twenty-three* out of the twenty-six small letters of the alphabet. There is little danger, therefore, that its importance will be over-estimated.

Interest and enthusiasm manifested by the teacher upon this subject, will stimulate the pupil, and lead to excellent results.

Let each member of the class know, beyond a doubt, that his

kind and faithful instructor is especially interested in *his* work and progress, that no blot or error will be likely to escape notice, and that no special merit can fail of its just meed of commendation. The teacher should in all respects so conduct this exercise as to communicate to the pupils a feeling of cheerful earnestness, an indispensable element of successful endeavor.

LESSON II.

STRAIGHT LINE CONTINUED.

LESSON IN THE COPY BOOK.

The usual signals for opening the exercise should be distinctly given, and all noise and confusion in obeying them should be carefully avoided. So far from permitting a single departure from established rules, both teacher and pupils should, day by day, approach nearer to perfection in this routine of preparation. If perfect order, quiet, and precision are secured in these preliminary arrangements, there will be less danger of falling into negligence in the writing lesson which follows.

Assuming that sufficient time has been allowed for practice upon the straight line, as indicated in the preceding lesson, the class will now proceed to write this lesson in the copy book.

There will naturally be some timidity on the part of the pupil, lest the fair page before him be marred by an unseemly scrawl, where he meant to draw a line of perfect symmetry, and this apprehension will be almost certain to lead to the very result feared, unless he is permitted to practice at least enough in the exercise book, or upon a slip of paper, to gain confidence in his hand, and to test the quality of the pen.

A representation of the ruled lines in the copy book, designed in the primary numbers to regulate the height and grouping of lines and short letters, and the length of words, should be given upon the black-board, and the class thoroughly instructed in regard to their use.

The directions in regard to writing the first line cannot be too carefully and explicitly given. The pupils should understand at

precisely what point the pen is to be placed upon the paper, the direction in which the line is to be drawn, and where it should terminate.

A single straight line may now be drawn in the copy book by each member of the class, and subjected to a careful examination.

Having explained so clearly how the work should be done, the teacher may be surprised to find that a number of pupils have failed to understand what is required. Correcting the errors found, he will request them to write a second line, examining and criticising as before. It will be well to continue this course, at least until the first group is completed, and the care shown in writing the remainder of the page, will prove that this time and attention have been well bestowed.

In order to secure uniformity of motion, so that all the members of the class may write the same line at the same time, we recommend counting one for each line, or the same result may be secured by dictation. (See Chapter on Counting and Dictation.)

In calling the attention of the class to errors, but one should be corrected at a time, and that should be done in language so concise and clear, that there will be no danger of misapprehension.

The copy book is to be considered a record of the best work of the pupil, and it should be his special care to render it a model of neatness and order. As a means for preserving the books, we recommend that all be covered. The covers may be so made that each leaf, when written upon, may be placed beneath them, and thus be protected from injury. Pupils will be likely to take ink too often in writing, and thus increase the liability to blot their books. They should be required to write a certain number of words, and then take ink upon the point of the pen only, being careful not to drop it upon the paper.

EXAMINATION OF COPIES.

In order that pupils may fully understand a copy before attempting to write it, and thus be able to work intelligently, we suggest the following method of examination.

We proceed upon the supposition that they are familiar with the first three principles, and able to give intelligent answers, not perhaps strictly accurate, in every instance, but subject to revision and correction by the teacher.

The answers here given will be found to embody the principles contained in the chapter on Forms, which we again commend to the teacher's consideration.

THE SMALL LETTER, *i*.

The teacher opens a copy book at the page containing the subject of the lesson, or points to the letter upon Chart No. 1, and explains that the letter *i* is one space in high, and is regarded as the standard by which the high of other letters is measured. He then proceeds to ask questions upon the general form of the letter, thus :

Q. Does the first curve of this letter join the slanting straight line with an angle, or a turn ?

A. With an angle.

Q. Where do they join ?

A. At the top.

Q. What kind of a turn is formed at the base ?

A. A short turn.

Q. What is the rule for making this turn ?

A. It should be made as short as is possible, without stopping the motion of the pen.

Q. What relation does the second curved line bear to the first ?

A. It is made upon the same slant, and similar to it.

Q. What finishes the letter *i* ?

A. The dot.

Q. Where is the dot placed ?

A. One space above the straight portion of the letter, and on a line with it.

Q. How should it be made ?

A. By pressing gently upon the point of the pen as if to begin a downward line, and then removing it quickly.

Q. Are there any heavy or shaded lines in this letter.

A. There are none.

THE SMALL LETTER *h*.

Q. How many spaces in height is this letter?

A. Three spaces.

Q. What proportion of the entire height of the letter is the finishing part?

A. One-third.

Q. What is the width of the letter?

A. One space.

Q. What is the width of the loop?

A. One-half of a space.

Q. What parts of this letter are on the regular slant of 52° ?

A. The two slanting straight lines in the lower part of it.

Q. In what other letters will you find the same finish as in this letter?

A. In the *m* and *n*.

Q. At what point does this part of the letter join the first part?

A. At the base.

Q. Name in order the principles combined in the formation of this letter.

A. Fourth, Third, First, Second.

Q. To what class does this letter belong?

A. To the class of extended letters.

As a further illustration of the foregoing method, we will propose a few questions appropriate to the examination of the capital letters *O* and *A*.

THE CAPITAL *O*.

Q. How many spaces does this letter occupy in height?

A. Three; that is, it is three times the height of the small letter *i*.

Q. How does its width compare with its height?

A. Its width, without shade, is one-half of its height.

Q. Is its width greater or less with shade than without?

A. Greater with shade.

Q. In what direction does the pen move in commencing the letter?

A. Toward the left.

Q. What proportion of the entire width of the letter is the space between the two left curves?

A. One-fifth.

THE CAPITAL A.

Q. What form begins this letter?

A. The Capital Stem.

Q. What kind of a line is on the right of the Capital Stem?

A. A slight left curve.

Q. Where does this curve connect with the stem?

A. At the top.

Q. What is the distance between the first and second lines of this letter at the base?

A. One space and a half.

Q. What is the slant of the oval in this letter?

A. 25° .

Q. At what height above the ruled line does the finish of the letter begin?

A. One space.

Q. Where does it cross the left curve?

A. One-half space above its base.

Q. Name the principles in the order in which they occur in this letter.

A. Eighth, Third, Third, Second.

From these examples we may deduce the points to be developed in the consideration of all letters, viz.: full height, relative height of parts, full width, relative width of parts, relative slant of parts, parallel lines, and principles combined in formation.

A LESSON ON THE SMALL LETTER, *m*.

A thorough drill having been given upon the principles, and upon the letters *i*, *u*, *w*, and *n*, the teacher and pupils may proceed to a consideration of the copy on page 6 of Copy Book No. 1.

Adopting either of the methods for opening the exercise already described, the teacher should place Chart No. 1 where the letters upon it may be plainly seen by the entire class.

The copy books before the pupils should be open at the page containing the lesson, and they will observe that the letter on the Chart corresponds, in every particular, with the letter as it appears in the copy book. Every eye being fixed upon the letter on the Chart, the first question may be,

Q. What is the height of the small letter *m*?

A. One space.

Q. What is its width?

A. Two spaces.

Q. How many curves in this letter?

A. Four.

Q. How many straight lines?

A. Three.

Q. How many turns?

A. Four.

Q. How many angular joinings?

A. Two.

Q. What curve commences this letter?

A. The left curve.

Q. What line follows this curve?

A. The slanting straight line.

Q. How are these two lines connected at their top?

A. By an upper turn.

Q. What is the rule for making this turn?

A. It should be made as short as is possible, without stopping the motion of the pen.

The teacher may state to the class that, in the formation of small letters, one turn is a model for all other turns, and that one angular joining is a model for all other angular joinings.

The ruling in the copy book should be explained, and the pupil should be instructed to fill the space with the letter, touching upper and lower lines.

This explanation will be required in using all the new copy books.

The copy should be written in columns, instead of from left to

right. In writing the letter the first time, it will be well to name the lines, turns, and angular joinings, as they are written, thus: *Ready*: Left Curve, Upper Turn, Straight Line, Angular Joining, Left Curve, &c., through the first column. After writing the first letter, they should pause and criticise their own work, in regard to curves, turns, straight lines, angles, spaces, slant, height, and lightness of line. This will call their powers of discrimination into exercise, and render them quick to observe every fault. Having written an entire column, they should each be directed to make a slight pencil mark under the letter which the writer regards as the best.

In subsequent columns, the class may count for each line, thus: *Ready*, one, two, three, four, five, six, one; *Repeat*. (See Chapter on "Counting and Dictation.")

MERIT ROLLS.

In addition to the oral instructions given, and the corrections made during the writing exercise, it would be well for the teacher to examine daily the books used for common practice, and, with a fine pencil, indicate the faults found in the different letters, and their elements, requiring the pupils, during the following lesson, to practice with a special view to their correction. Errors may occur in length, width, inclination, straight line, right curve, left curve, upper turn, lower turn, joinings, shading, and distance, and any or all of the lines may be too heavy.

It is not essential that the precise nature of the error should be specified, since the pupil should be taught to exercise his own judgment, so that simply calling his attention to the place where a fault has occurred, will at once suggest its nature, and the correction.

Small initial capitals may be employed for this purpose, the words which they represent being familiar terms.

Length	L	Left Curve	·C
Width	W	Upper Turn	↑
Inclination	I	Lower Turn	↓
Straight or main line	M	Joinings	J
Heavy line	H	Shade	S
Right Curve	C	Distance	D

All the incentives used to awaken interest in other studies, may with equal propriety be employed in penmanship.

The pleasure experienced in personal improvement is in itself a powerful aid in this direction, but in order that the pupil may be made conscious of his daily progress, and thus be incited to renewed effort, a record should certainly be kept of his standing.

A few moments' time before the close of the exercise, will suffice to record in each book the standing of the pupil for the day. A scale of ten may be adopted, or any other which may be preferred.

Red ink will be found convenient for this purpose, as it renders the numbers clear, prominent, and ineffaceable.

The teacher may prefer to keep a monthly record, based upon a careful examination of the books. Honors and rewards are frequently conferred upon pupils, to excite a commendable spirit of emulation, and to inspire them with a desire, not so much to excel others, as to surpass themselves. The faithful practice, and unremitting effort essential to progress in the art of penmanship, while bringing, in a measure, their own reward, still merit honorable notice from the teacher.

We recommend that a merit roll, containing the names of the pupils in each class, who have attained the highest degree of excellence, be prepared, and suspended in the school-room.

Though this, in some instances, may seem like rewarding individual talent, or native ability, yet, it will generally be found that those who expend the most care and labor will produce the best work.

The merit roll may be made highly ornamental, if desired, and should be so arranged that the names may be inserted, removed, or exchanged, as occasion requires.

CHAPTER XVI.

COUNTING AND DICTATION.*

HOWEVER pleasing, and even fascinating, a writing exercise may become when conducted by an accomplished teacher, who understands the art of awakening an interest in his pupils, there will, nevertheless, be many eyes disposed to wander, and many minds indulging in vague ideas, far removed from the subject under consideration. The introduction of counting and dictation exercises will do much toward securing undivided attention. Concert of action produces a unity of feeling, and a community of interests among the pupils, which stimulates each one to strive, not only for himself, but because he is co-operating with many others in producing good work.

Entire classes may soon be trained to work in concert, all the pupils beginning to write at the same moment, and executing the same letter, and portion of a letter simultaneously. They will thus progress from letter to letter, and through words and combinations, with all the order, promptness and precision of military drill.

There may be objections to any system of drill which would retard or increase the movements of a mature writer, yet children, or those first attempting the execution of systematic letters, being unable to approximate to a proper speed and uniformity of pen-motion, require some external aid or guide, which will lead them to movements consistent with the proper formation of

* We are originally indebted to the Germans for the idea of applying time to the movements of the pen. It has long been practiced in their schools; their national love of music, and acute perception of measured time, having probably suggested its application to penmanship.

letters, and, at the same time, prove no obstacle in the way of their subsequent transition to the speed most easy and natural to each individual.

Some pupils move too rapidly, producing letters irregular, and very imperfect in form; others write with a slow, indolent motion, making downward lines too heavy, turns too broad, and curves uneven. When all are required to write at a medium and uniform rate of speed, the results are more perfect forms, smoother lines, and more regular spacing. The *flirt* of the pen in the termination of letters, so often indulged in by pupils of every grade, may thus be fully corrected. The counting being uniform, the motion will correspond to it, and sufficient time will be taken to form every line.

Knowing at precisely what point each member of the class has arrived, the teacher may call the attention of all to any error liable to occur, while if permitted to consult their own pleasure in regard to time, some of the pupils will have completed the copy before the error is pointed out, and thus be unable to make a practical application of the instruction.

In conducting an exercise by counting, the class should first take the position for writing. The directions here given are applicable, either to tracing the copy with a dry pen, or to writing it in the exercise or copy-book.

The lines are enumerated in the order in which they occur, with the exception of the last line in the letter, which, like the first, is numbered "one," because it also forms the first line in the succeeding letter. The lines in the letter *n* are numbered thus: "one," "two," "three," "four," "one." The counting should be even and regular, and to secure this, it would be well for the teacher to write upon the black-board, either before or during the exercise, keeping time to his own movements, or rather, adjusting his movements to his own counting.

"*Ready*," means eyes upon the work, and pen at the point of beginning, that all may commence promptly at the signal "*one*."

After a little practice, the pupils may in concert count for themselves, or each division may in succession count through a single line for the entire class, or one pupil may count for the school. In this case, the pupil should be selected who keeps the

best medium time. All may count silently, and a single pupil may give the number of the line. For instance, having practiced upon the copy until all are familiar with the time and movement, we will suppose the class to have completed four lines. The pupil announces "*Line fifth, Ready, one.*" The class continue to count silently and write until the line is completed, when the pupil again announces "*Line sixth, Ready, one,*" when they continue writing as before. This method has the advantage of securing the desired result quietly, while the teacher's entire attention may be devoted to the supervision of the class. All these methods may be used at different times, to prevent the exercise from becoming monotonous.

Names and words may be used in place of numbers, remembering to keep perfect time; thus:—"up," "down," "up," "down," "light," "quick," "light," "quick," "left curve," "straight line," "left curve," "straight line," "right curve," &c., omitting the nouns, when the adjectives are perfectly understood; as, "left," "straight," "left," "straight," "right," &c.

A certain number of lines may be prescribed to be written without counting, and those who complete them first may then practice upon a separate piece of paper.

None but those who have practiced conducting exercises by these methods, can understand the excellent effect produced, not only in reducing the writing to system, but in cultivating a general habit of order and precision.

CHAPTER XVII.

SPECIMEN BOOKS.

As a motive to induce scholars to become proficient in the art of Penmanship, they should be required to present specimens of their work once in every two weeks, or, at least, once every month. A specimen class should be formed, and only those who have manifested the greatest improvement and care should be allowed to enter it. If this plan be adopted, very soon every member of the class will desire to be represented.

When the day arrives for the writing of the specimens, the pupils should be provided with a sheet or slip of the very best paper, and at the close of the lesson, the best exercise of each one should be preserved as a specimen. No pupil should be required to write, as a specimen, any letter, word, or combination he has not previously been taught, and which he has not practiced. In advanced classes, sentences, in either prose or poetry, may be selected, the pupil writing without a copy or model. This is an excellent test exercise, and shows at once the real proficiency of the pupil. As a rule, let quality and not quantity be the point aimed at. For the sake of exciting emulation, the teacher may afterwards embellish these specimen copies according to the degree of excellence manifested. If these are preserved, by pasting them in neat blank books obtained for the purpose, they will serve as an excellent criterion for visitors, or members of committees, to judge of the real amount of attainment made by the several pupils composing the class.

By proper teaching, and sufficient training, pupils may arrive at such exactness and uniformity of execution, that when specimens of the penmanship of the whole class are collected in the same book, it will be almost impossible for them to identify each

his own writing. To other persons examining the book, the writing will all seem to have been done by the same scholar. This precision, however, will not prevent individuality of handwriting, but simply tend towards developing a perfect style.

From the perfect standard thus acquired, subsequent practice, under the influence of individual character, will bring about that deviation which constitutes one's own peculiar style of execution.

If this exercise is earnestly entered into, and perseveringly carried out, the result will not only be a manifest improvement in the handwriting of the pupils engaged in it, but the specimen books which they prepare will also be a source of gratification and interest to them, their parents, friends, and to all who may visit the school.

CHAPTER XVIII.

TEACHING IN COMMERCIAL OR BUSINESS COLLEGES.

"Vast Commerce, with her busy hum of men,
Owes to the sword less homage than the *pen*."

SINCE schools have been established in nearly all the principal cities of the country for the purpose of giving instruction in commercial sciences and the art of penmanship, a valuable work has been accomplished in this department of education. The influence thus exerted has been felt, not only in the mercantile world, but throughout the length and breadth of the land.

We can not present a plan for conducting the writing exercise in these institutions adapted to every school or class, but will submit for the consideration of those interested a few suggestions based upon experience and observation.

In the majority of commercial schools, two general writing lessons are given each day, during the spring and summer months, occurring upon the programme the first hour in the morning, and the last in the afternoon. In autumn and winter a lesson is given from seven to nine in the evening, and one of the day lessons is discontinued. There being no vacations, pupils may enter at any time; hence the classes are composed of those of nearly all ages, and in various stages of progress.

To direct the efforts of every member of such a class, so as to secure certain and satisfactory results, requires not only untiring activity and spirit on the part of the teachers, but a constant exercise of tact and ingenuity.

INDIVIDUAL INSTRUCTION.

When a student enters the class for his first lesson, the teacher should request him to write a specimen of his usual style, observ-

ing, meanwhile, his manner of sitting at the table, holding the pen, and moving his hand, taking pains to correct any faults of position at desk. In case his movements are free and uniform, it is not advisable to make any important changes in pen-holding; but if his movements are labored or irregular, the first duty is to instruct him carefully in regard to the manner of holding the pen, requiring him to practice simple movements until the correct method is thoroughly understood and firmly established. He may then be instructed in the regular movements of writing, and rigidly drilled in the execution of exercises best adapted to secure free and well regulated action of the arm, hand and fingers.

After this preparation, the pupil may undertake the study and practice of principles, and the systematic formation of letters, and easy combinations of letters.

This course should conduct him through all the small and capital letters and the figures, after which he may be regarded as competent to deal with any and every copy given for general class drill. He is now not so much dependent upon the teacher for instruction, as he is upon *faithful practice* for the acquirement of a good business hand-writing.

It is well to have those needing individual instruction seated near the teacher's desk, that they may receive assistance from him as frequently as their wants demand.

CLASS INSTRUCTION.

In giving general instruction to the class, the black-board is one of the most important auxiliaries. The teacher should place an exercise upon it previous to the opening of the lesson, for the pupils to practice upon as soon as they are prepared to write. This will furnish them with immediate employment, and should be of such a nature as, in a measure, to prepare them for the regular copy.

Each lesson should be conducted with a view to improvement in some special feature. Whether it be slant, shading, the formation of certain letters, or a class of letters, spacing, or any other

point, all the copies for that lesson should be arranged especially for it, and the teaching should be full and earnest.

The importance of giving faithful instructions in regard to the copies at each lesson, by rules and black-board illustrations, also, the value of criticisms, and representations of faults by imperfect forms upon the board, need scarcely be urged here.

In order to give the pupils confidence in their ability to execute, and to enable them to write well independently of copies, the teacher should occasionally dictate commercial terms, sentences, forms, figures, &c., requiring them to be written in proper form and order, and at a fair rate of speed.

EXERCISES IN MOVEMENT.

When large movement exercises are given for discipline, the pupil should be required to gradually diminish the size of the form until it is brought within the limits of ordinary writing. For example, it is well to give as an exercise a capital principle, requiring the class to begin by making its height three spaces of common ruled paper.

Having practiced upon it in this way for a time, it should be diminished to two spaces, and then to one, which is nearly the practical form. By this course, the learner will not only obtain power and freedom in the use of the pen, but he will also learn to concentrate them, so as to make them available in writing of regular size.

COPIES.

The teacher will find it to his own interest and convenience, and that of his class, to use both engraved and written copies. In giving the earlier lessons in forms of letters, and in writing words and sentences, when the pupil should be guided by established rules, carefully prepared engraved copies are evidently the best. It is seldom that a teacher, however accomplished a penman, is able to write a single word precisely in accordance with the rules, while perfect fac-simile copies are cheaply produced by the art of the engraver or the printer, and their use saves a needless expenditure of time and labor.

It is but natural, however, that the pupils should desire to have their teacher instruct them a part of the time, at least, by example as well as precept, and the well written copy may possess a life and beauty calculated to inspire the pupil, especially after he has completed what may be considered the primary part of his course. Still the use of engraved copies need not be wholly discontinued. Formerly it was supposed that the spirit and beauty of writing could not be preserved in engravings, but recent experiments have proven to the contrary. Teachers are now enabled to supply their pupils with engraved forms, both of accurate and free penmanship, and this is especially desirable in cases where the teacher is not an accomplished penman.

COPY BOOKS AND LOOSE PAPER.

Many teachers object to the use of loose paper in a writing class under any circumstances, urging that the pupils "scribble" upon it, and give little attention to the forms of letters and the arrangement of pages, because they have not sufficient respect for the material given them to use. Others object as decidedly to the use of copy books, declaring them positively injurious in their tendency, inasmuch as they afford but little room for practice upon each copy, and the pupil is therefore unable to master any one point. Further, he is obliged to write with a slow careful movement, which cramps the hand and produces feeble work.

It is clear to the reader that both plans have their excellencies and defects, and, also, that the faults incident to one may be corrected by the use of the other. Hence, a compromise or blending of the two, gives a "golden mean" which will insure free movements, well-formed letters, and neat pages.

COMMERCIAL CORRESPONDENCE.

The writing of business letters is an accomplishment so frequently brought into requisition in the business world, that no properly conducted commercial school will send forth a graduate,

bearing a certificate of his qualifications for discharging the duties of the counting room, unless he is proficient in this important branch of education.

The nature and uses of business letters should be explained, and their peculiarities of styles, with various forms, clearly defined and illustrated. Specific directions should also be given in regard to their mechanical construction, which embraces the style of writing, place and manner of beginning, arrangement of the body of letters, complimentary closing, signature, neat and convenient folding, writing the superscription, and placing the stamp.

All of these points, however simple they may appear in detail, are important items in the education of the commercial student. Oral instruction will soon familiarize a class with these characteristic features, but having learned the theory, it should at once be reduced to practice.

In many cases, pupils will be found deficient in spelling, punctuation, the use of capital letters, and the structure of sentences. While it may not be the special province of teachers in these institutions to supply deficiencies in the earlier education of their pupils, they certainly should not fail to give them the benefit of at least some practical suggestions, which will prove of immediate value to the students, and perhaps induce them to take measures for personal improvement in the neglected branches.

At least one hour of each week should be devoted by the entire class to the subject of commercial correspondence. After the necessary preliminary instruction, the pupils may undertake the actual practice of the art.

For example, at a certain lesson the teacher may wish them to produce a letter of introduction. They should first be required to have suitable paper and envelopes for the purpose.

After stating the essential features of such a letter, and reading one or two specimens, by way of illustration, they should each be required to compose one, using such names, dates, and locations as they may choose. During this exercise the teacher should pass among the pupils, giving them encouragement, cautions, and individual instruction. When the letters are prepared, they should be collected, and after the lesson is over,

carefully examined by the teacher, and corrected with a lead pencil. At a subsequent lesson he may read them to the class, and make criticisms upon them for the benefit of all, suppressing the names of the writers. The students should be required to write and re-write them, until they are capable of producing, without assistance, well-written, gracefully arranged, and altogether creditable letters.

ORDER.

By this we mean that systematic management of classes which will secure on the part of the students, regular and prompt attendance, quietness, and close attention to duties while in the school-room, and a generous confidence and good feeling, which will make work a pleasure as well as an incalculable benefit.

The plan of keeping a record of attendance, and requiring pupils to give reasons for absences, thus enabling the teacher to furnish monthly reports for each pupil, is adopted in nearly all well-regulated schools. This was for a long time deemed impracticable in commercial or business colleges, but wherever it has been fairly tested, it has commended itself to the favor of teachers and patrons.

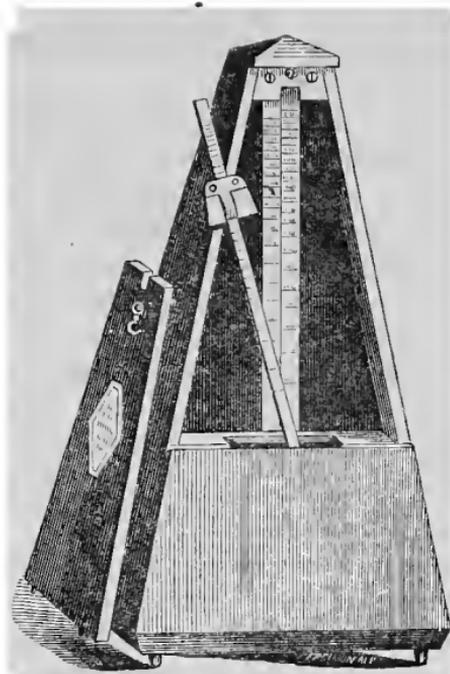
When a pupil enters the class, the teacher should assign him a seat, which is to be considered exclusively his own, and he should not be permitted to change it without satisfactory reasons. Each student will thus feel that he has a home in the school-room, and that he is secure in its possession.

Every attempt to introduce conversation in the class should be immediately checked. If permitted, even for a short time, it will soon counteract all the labor of the teacher, since it is incompatible with good order and improvement.

Students should not be allowed to leave the class without permission, and in entering or leaving the room, should be instructed to walk lightly, since the slightest jar of the floor disturbs the work of an entire class. These wholesome regulations, which are considered absolutely indispensable in other schools, are frequently regarded as of little moment in business colleges, and

thus, for want of the good order they insure, the best purposes of teachers are often defeated.

If writing is the business of the hour, that should be the all-absorbing interest, and the natural flow of animal spirits, which would otherwise find vent in noise and sport, should, by the happy illustrations and animated instructions of the teacher, be directed to the mastery of the pen.



METRONOME.

CHAPTER XIX.

CHIRYTHMOGRAPHY.*

THIS word, coined from three Greek words, *cheir*, *rythmos*, and *grapho*, signifies timed hand writing.

It is intended to designate the application of measured time as an agent in securing regular and free movements in penmanship.

* Mr. E. G. Folsom, of the Albany Commercial College, was the first one in this country who introduced Chirythmography into his classes in penmanship. He succeeded in establishing a system of teaching by means of the metronome that was eminently successful.

In teaching the art of writing, some obstacles have ever existed which do not seem to yield to ordinary influences. Many pupils grasp the pen too tightly in the fingers, and write with a rapid, irregular, nervous motion, producing shapeless and illegible forms. Others, slow and laborious in movement, form letters perhaps plainly, but roughly, greatly taxing mind and body in the production of even a few lines.

The power of the will alone, is not sufficient to control the hand, arm, and fingers in their first wayward attempts upon paper. Hence, any good agency that can be brought to its assistance, is indeed worthy of consideration.

The influence of time in controlling the motions of individuals, suggested the application of this element to the regulation and development of movements in writing.

Every one has noticed how, almost involuntarily, time is kept with music by movements of the fingers, hand, head, or feet. Marching, dancing, and calisthenic exercises are illustrations of the ease and grace with which the movements of the body are guided by measured time.

In its application to penmanship, the metronome is employed. This instrument has a pendulum, which is set in motion by clock-work, and ticks sufficiently loud to be heard across a large room. There is a sliding weight upon the pendulum, by which the instrument may be made to tick fast or slow, as the exercise requires. The piano, violin, or almost any musical instrument, may be used for measuring time.

In writing by the metronome, every downward motion is associated with the beat of the instrument, while the upward motions are made in the intervals. It will be seen that all letters, long or short, requiring the same number of motions, are thus executed in precisely the same time.

This may appear inconsistent, but it will be observed that the pupil naturally compromises the time, by taking the full length of the beat for the longer portion of the letter, and a proportionate length of time for the shorter.

In executing only downward motions to the beat of the instrument, and others in the intervals, there are some letters in which both an upward and a horizontal motion will occur in a single

interval. This, without injuring the form of the letter, tends to secure the greatest possible dispatch.

All oval and combining exercises, designed for special training of the arm, hand, and fingers, may be profitably executed to the beat of the metronome. Classes, either large or small, can be trained, in a few lessons, to write a given form with a precision and harmony pleasing to observe.

This exercise is a powerful incentive to improvement, each pupil feeling that every other one is executing the same form that he is, at precisely the same moment of time.

CHAPTER XX.

PENMANSHIP AS A PROFESSION.

It is in the power of those who adopt any profession to give it a certain character in the estimation of the world, and we justly condemn individuals who in any manner cast a reflection upon their calling. The ignorance and errors of many who undertake the practice of law or of medicine render it necessary for men to be wary in their choice of a lawyer or a physician; but no one should therefore withhold confidence or patronage from the accomplished and worthy in those professions. It is true that many incompetent and unprincipled teachers of penmanship have abused the public trust, but the acknowledged masters of the art have been eminently worthy men. Certainly a profession so useful and so honorable, should win to its ranks the noblest and the best.

The want of competent teachers in this department, is deeply and widely felt. They are needed in seminaries, academies, commercial colleges, common schools, and in families throughout the country, and while vast numbers of well qualified teachers in other branches wait for employment, this demand has never been supplied. A wide field is also open for travelling teachers. The majority of small towns can furnish suitable rooms and accommodations, and would give an accomplished teacher a liberal patronage for a course of lessons, and often permanent employment.

The universal demand for this special kind of instruction, and the amount of good that may thus be done, will prove powerful inducements to many to undertake teaching the art of writing, but however philanthropic young and ardent teachers may be, very few can afford to ignore the question of compensation, and when we are able to assure them that services of this kind are

quite as remunerative as other labors in the school-room, and, in many instances, more so, we are presenting an attraction which will be readily appreciated.

As a specialty in teaching, this is, therefore, worthy of careful consideration, and will well repay those who have the talent and ability to succeed, and are willing to take the time necessary for preparation.

We address, then, intelligent, enterprising young men, in search of a calling, young ladies of refined tastes, who wish to earn their own support, and all who desire to aid themselves in securing a liberal education. Here is a profession which is useful, agreeable, remunerative, is not so laborious as other forms of teaching, and does not so heavily tax the brain, while it still calls into requisition the work of careful hands, exquisite perceptions of form, and all the finer qualities of mind and heart.

What are the qualifications required? and how shall I prepare for the work? are questions which, at this point, will naturally suggest themselves to any one desiring to enter the profession.

A good English education is indispensable, and in acquiring this, it is assumed that elocution and the laws pertaining to language, have received a share of attention. The ability to speak with ease, grace, and self-possession, to a class, or to an audience, will be found a valuable accomplishment.

In making *special* preparation, procure, first, the best works upon the subject of penmanship, and become familiar with the *theory*, also, the best copies, and be unsparing in the use of time for practice. Make a business of it; devote at least from three to six months to special training.

If possible, place yourself under the tuition of a recognized master of the art, one, also, who is a true *gentleman*, and whose association will, in all respects, prove a benefit. You had far better trust to your own untiring energy and perseverance, and such adventitious aids as you may be able to procure, than to risk the incalculable injury which you may suffer by placing yourself under the instruction of a teacher who is either incompetent or unprincipled.

Let plain, practical penmanship be mastered first, then consult

inclination and circumstances in regard to acquiring the ornamental, which, though not strictly essential, is still valuable, giving scope for the exercise of skill, contributing largely to the cultivation of taste, and enabling the teacher to display practical writing to the best advantage.

Aim to attain a high rank in the profession. Do not be content with simply being able to teach penmanship, and rest there without improvement. There are laurels to be won in this, as well as in other professions. You will find many popular prejudices to be overcome. In doing this, take care to avoid bravado and personalities. Endeavor so to present the subject that its merits will modestly, but surely commend themselves to your pupils and hearers. Do not be negligent in regard to personal appearance, or any graces of manner that essentially belong to people of culture and refinement. Let your associations be of the best character, and take it for granted that the profession you represent has a place among the most honorable callings, and that it is one of the most powerful agents of human progress. All that can be done to elevate public sentiment upon this subject is well worthy of your ambition.

In traveling make use of letters of recommendation and introduction, and by your energy, dignity, and virtues, prove yourself worthy of the confidence they may win for you.

We would urge it upon young farmers, and others who have long evenings that may appropriately be devoted to the pen, and upon young ladies who have a taste and a talent for writing, to prepare for this work.

Many who are teaching in district schools for a moderate compensation, may make additions to their income, employ leisure time profitably, and do inestimable good, by taking charge of classes in penmanship.

No wonderful indications of genius in this direction need be demanded as a test of fitness for the work, and no slight difficulties should stand in the way of preparation.

Among the many who were so fortunate as to receive instructions in penmanship from the originator of the Spencerian system there have been remarkable illustrations of what may be accomplished by untiring energy, and an indomitable will, even

under adverse circumstances. For the encouragement of those who may undertake the mastery of the pen, we give the following instance :

A young man, a native of the Empire State, was led, not by a love of adventure, merely, but by an inherent spirit of enterprise, to the now noble State of California. Though not a miner, he located in a mining country. He was possessed of a stout heart, was well endowed with muscular strength, and engaged in various enterprises wherein these were the most important requisites. The cords of wood which he cut and piled were counted by the hundred. He lived in one of those singular specimens of rural architecture known as a "miner's cabin," the interior being graced with a small stone fire-place, around which were hung, in all their primitive simplicity, his various cooking utensils. Near by were two rough board shelves, containing his limited supply of plates, cups and jugs. On the other side was a rude pine table, and in one corner lay the bunk upon which the hardy laborer soundly slept, after the toils of the day.

Rising before the dawn, he every morning conned lessons in branches which he had no opportunity of acquiring in his earlier days, then repeated them to himself during the hours of severest labor, until every thought had become his own, and in this way obtained an education which fitted him nobly for his subsequent career, while still earning his bread in the "sweat of his brow."

So brave and persevering a student could not but regret that his only means of recording the new ideas gathered day by day, consisted in the rude characters he had learned to form in his boyhood.

Ever on the alert to use whatever advantages might reach his secluded western home, he read one day a circular issued by P. R. Spencer, in which he proposed to give lessons in penmanship by letter. Our hero at once wrote to him, soliciting a course of lessons. The answer, in the author's own matchless chirography, contained the most explicit instructions, and all that the pupil needed of encouragement in his now delightful task. The correspondence thus established, continued until the beloved teacher entered the better land.

Without any special natural talent for the art, the young man, whose dauntless courage smiled at obstacles, became in time a master penman, and was amply qualified to take a high rank as a professional writer. Prepared under his training, and inspired by his example, and the glowing description of his experiences during the dark days and nights spent in his cabin and in the forest, *three score and ten* teachers of penmanship were, in a few short years spreading far and wide the good seed thus sown, upon the Pacific Coast.

The subject of our sketch does not yet consider the goal won, but, having realized a competence by teaching his favorite art in California, is now in Europe, learning new languages in which to teach the system originated by his lamented instructor.

CHAPTER XXI.

DRAWING.*

WRITING and Drawing are sister Arts, children of Form, deriving from her their common element, the line, with all its beautiful variations. In giving instructions in the art of writing, therefore, the teacher should endeavor, first, to give the pupils a clear idea of the indispensable elements of form, by description, as well as by illustration, so that no doubt may exist in their minds in reference to the meaning of the terms "straight," "curved," "vertical," "horizontal," "oblique," "parallel," "angular," and "oval." But, more than this, he should require his pupils to draw the elements represented by these terms, that their hands may obtain acquaintance with those principles which are of such constant recurrence in the practice of written characters.

This preliminary instruction is equally required in writing and drawing. It is true that the former, in its more limited application, dispenses with many exercises of form which subserve the manifold purposes of art. It is equally true that in obtaining an easy, round, and graceful hand, so much practice is not required upon the rigid, but more easily measured productions of the straight line, as would be found consistent with a thorough knowledge of drawing. There is, however, danger here of falling into an error. It should be remembered that the hands of children, and beginners in writing generally, are untrained, and often awkward in their movements.

* For the materials of this chapter we are indebted to Herman Krusi, Professor of Drawing in the public schools of Oswego, who is an eminent teacher of this art. It is hardly necessary to state that the public schools of Oswego are numbered among the "model schools" of this country, and that here none but thorough masters are employed to give instruction in any department.

To remove these obstacles, it is desirable that recourse should be had to drawing, either as a preparatory discipline, or in connection with writing exercises; and in the earliest performances in each, practice upon the straight line should be deemed of the first importance in developing the power of measurement, and that firmness of the hand which is indispensable in the subsequent more graceful productions of the pen. Grace, when rightly considered, is not an attribute of weakness but of strength.

Drawing is the natural ally of writing, but, as generally taught, it cultivates rather formal and slavish imitation, than freedom and grace, originality, and inventive power. Now, since these principles constitute the soul of good writing, it is essential that a system of drawing should be taught in which they receive a primary consideration. We present a system which combines exercises of simultaneous drawing (or drawing in concert from dictation) with others of a purely inventive character, followed by miscellaneous drawings for intelligent imitation.

We will now give some brief explanations of the drawings represented upon the Charts, with some suggestions in regard to their treatment.

In Chart No. 1, from Figures 1 to 7, are found the most essential geometrical forms produced with straight lines, intended for description, as well as for illustration. Figures 1 and 2, represent vertical, as well as horizontal lines. It need hardly be said that the teacher should require his pupils to practice drawing these lines until they have the requisite evenness and the right direction.

Care must be taken that the slate or book upon which they draw be properly supported, and that the hand find the necessary repose. Constant attention must also be directed to the position of the body, and the manner of holding the pencil. The slanting straight line has been omitted in the illustrations for drawing upon the chart, because it is found elsewhere in many places. We will, however, give some rules in regard to the manner of drawing each of the above lines, as pupils are often left to their own discretion.

1. Vertical lines must always be drawn downward.
2. Horizontal lines must be drawn from left to right.

3. Lines that are nearly vertical, or nearly horizontal, must also be drawn according to the above instructions.

4. Slanting lines, having an inclination of about 45° , or half a right angle, may be drawn either downward or upward, provided they incline towards the right, as is the case with all lines of this kind which occur in the formation of letters. It would be well for pupils to practice upon them by both methods.

In Figure 10, and the following figures of the same Chart, we present exercises designed for simultaneous drawing, or, in other words, lessons which can be communicated to the pupils by means of dictation. The main advantages of simultaneous drawing, as contrasted with the usual practice of drawing from copies, is this: It requires from the teacher constant supervision over every movement of the class, including their position, observance of rules, and attention. It would be well to invite one of the most intelligent pupils to operate at the black-board, since it is convenient for the teacher to appeal occasionally to the design while the work is in progress, and after it is completed.

The following is an example of the manner in which any of the designs upon this Chart may be dictated. Figure 11 is used for illustration.

1. Draw a square as correctly as you can.
2. Divide each of its sides into two equal parts by dots.
3. Draw a line from each of these dots to the one upon the opposite side.
4. Divide each half of the lines just produced into two equal parts by dots.
5. Draw from each of these dots two lines to the nearest corners of the large square.

(How many lines must you have? Ans. 8. What kind of figures have you round the center? Ans. Trapeziums.)

6. Now erase the extreme fourths of the lines drawn from the middle of the opposite sides of the square.

It is the duty of the teacher to explain expressions used in dictation which the pupils do not at once understand. They should generally be required to reproduce the figures thus dictated from memory, in order to retain a more vivid impression of the manner of their execution.

It will be observed that Figures 10, 11, and 12 are based upon the division of the sides of the square into two equal parts.

Figures 13, 14, 15, and 16, of Chart No. 1, are constructed after dividing the sides of the square into three equal parts. As this is more difficult than the former exercises, this division should be practiced first upon a single line.

After the dictation of several figures like those above, the teacher should encourage the pupils to invent similar ones, as a test of their own taste and ingenuity. These, or at least those which are good, may be afterwards drawn upon the black-board, partly for practice, and partly to encourage others to make similar efforts.

Figure 13, of Chart No. 2 represents a regular octagon. Its construction is based upon that of a square, intersected by two diagonals, by which the bisection of the right angles around the center is effected.

We now give a dictation exercise for Figure 14, of Chart No. 2.

1. Draw a regular octagon, with diagonal lines uniting opposite corners.

2. Divide each half of the diagonal into two equal parts, also, each side of the octagon.

3. From the middle of each half of the diagonal, draw lines to the nearest middle of each side of the octagon.

4. Erase the extreme fourth of each diagonal.

Figures 15, 16, and 17, of Chart No. 2, can be dictated in a similar manner.

Figure 18 is an equilateral triangle. The teacher should define the term before permitting the figure to be drawn. The following directions should be given for its construction:

1. Draw a horizontal line, and bisect the same.

2. Erect from the point of bisection a perpendicular equal in length to the horizontal.

3. Apply a measure, equal in length to the horizontal line, from each of its ends to the perpendicular, and mark the point of meeting.

4. Draw lines from this point to the ends of the horizontal line.

Figure 19 is a regular hexagon, based upon the equilateral triangle. The geometrical solution of this problem, by which the figure is inscribed in a circle, is the easiest and simplest for conception, but, as in drawings of this kind no compasses or rulers are allowed, we give the following directions for its construction as a dictation exercise.

1. Draw an equilateral triangle.

2. Divide each of its sides into three equal parts, and unite the points nearest to each other by lines which must afterwards be prolonged until they meet. The result is what is commonly termed a "star." It consists of two equilateral triangles, one of them being inverted.

3. Unite the nearest corners of the triangles by lines.

Figures 20, 21, 22, and 23 are based upon this plan. Figure 23 is more intricate than the others, the two larger equilateral triangles being composed of six small ones. These may be considered as frames linked together.

With Figure 24, we begin a new phase of this course, which appeals to the intelligent, or cultivated powers of imitation.

We use the word "intelligent," in order to distinguish this exercise from those mechanical or thoughtless operations, which are often permitted by teachers of this art.

In drawing Figure 24, the attention of pupils must be directed to the proportion of the sides of the oblong which forms the outline of the looking-glass. The sides are to be to each other as one to one and one-sixth.

In Figures 25, 26, 27, 28, and 29, similar directions must be given in regard to the proportion and direction of lines, before the pupils proceed to imitate them. Rulers and compasses should not be used, but measurement with the eye should be encouraged. These figures will not require special explanation. They present a front view of familiar objects, which the pupils copy with due regard to their proportions.

Figures 30, 31, and 32 introduce the drawing of three cubes, front, right, and left, in perspective. The teacher should explain here one of the principal laws of perspective, that "Lines which recede from one base at right angles, seem to converge (approach

each other), and tend toward a point opposite the eye, called the Point of Light."

The Figures from 32 to 37 are also illustrations of this law. Under favorable circumstances the objects themselves may be produced and copied.

With Figure 37 begins the Second Course of Drawing, namely, the Curvilinear Course. The curved line is here introduced in its simplest form, as derived from the circumference of the circle, a part of which is called "the arc." It is important that the pupils should draw the arc in all directions (See Fig. 37), and in other combinations of which Figure 38 supplies an illustration.

Figure 39 furnishes elementary forms (triangles), which, as well as two-sided, four-sided, and other forms, may be made subservient to the construction of tasteful designs.

The figures from 40 to 48 are illustrations of these. The teacher will perceive that these designs are suggested by a rectilinear outline, and are therefore subject to definite laws of proportion. The teacher should, by all means, at this point induce the pupils to invent other figures to be constructed upon a similar basis.

Figure 48 introduces the circle. This geometrical form, although extremely difficult of perfect execution without the use of instruments, can be produced with tolerable accuracy, as in Figure 48, by making straight lines of equal length intersect each other at their middle, and drawing an equally rounded curve over their extremities. These straight lines represent the diameter of the circle, and the other straight lines in the figure, which are drawn over the extremities of these diameters, at right angles, are called "tangents" of the circle.

Figure 49 represents arcs of different curvature, subtended by the same straight line, the outer curve representing a circle, and the inner ones meridians.

Figure 50 defines the size of angles by dividing the circle, or rather one of its quadrants into a certain number of parts. For instance, if a quadrant is bisected, and a line drawn from the dividing point to the centre, that line, in connection with one of the radii, will form half a right angle, or an angle of forty-five degrees. The measurement of angles is of great importance

in the art of writing, enabling us to determine the obliquity of letters.

Chart No. 4, with its outlines of curvilinear objects, needs no explanation. We only offer the salutary advice to advance step by step, in that progressive way which the Almighty pursued in the creation of his works. The pupil should proceed from the imitation of those forms inherent in inorganic matter, principally straight lines, to those which indicate a living organism, as seen in the vegetable kingdom, and still onward to the more perfect and complicated forms of the animal creation, of which the figure of man is the crowning masterpiece.

Following thus the order of Nature, pupils will find the initiatory course here presented, a fascinating study, which will insensibly lead them to seek for greater treasures in this beautiful field, while the discipline afforded will greatly aid them in subsequent more elaborate productions of art.

A P P E N D I X .

[The Lecture on Chirography here inserted, was prepared by Prof. P. R. Spencer some years ago, and was delivered by him before many audiences and also a large number of the educational institutions of our country. It was thought that many who have heard him deliver it, and were personally acquainted with him, would be glad to recognize it here.]

ORIGIN AND PROGRESS OF THE ART OF WRITING, OR CHIROGRAPHY.

AMONG the many authorities which we have consulted on the subject of Penmanship, the following opinions concerning its origin seem to us the most plausible and correct.

Many of the ancient heathen writers considered writing as a gift vouchsafed to man by the gods themselves; and many enlightened Christians suppose that it was first revealed to man from the summit of Mount Sinai, amid the thunders of the giving of the law and testimony. Others have maintained that the art must, in some degree or shape, have been familiar to Adam, our great progenitor, since he named the created objects around him, and must have endeavored to perpetuate their names upon the earth. To this belief incline both St. Augustine and Josephus. Two pillars were said to have existed in Syria in the time of the last mentioned author, on which writings and engravings, executed by the sons of Seth, the grandsons of Adam, still remained. Modern critics on history, however, have claimed that Josephus here committed an error, and that the Seth of whom he speaks must have been the Sesostris of a later time. The theory of Josephus was advocated in a celebrated work called the Vatican Library, composed by Mutis Pausa, the librarian, and published at Rome in 1590.

Among the heathen nations the question of its origin was warmly debated, and the Egyptians and Phœnicians contended for the high national honor with zeal and ability. In the third

book of the poem *Pharsalia*, the poet alludes to this controversy in the following lines :

Phœnicians first, if ancient fame speak true,
The sacred mystery of letters knew ;
They first by sound, in various lines designed,
Expressed the meaning of the thinking mind ;
The power of words by various forms conveyed,
And useful science everlasting made.

While, on the other hand, it was claimed for Egypt that there

First the marble learned to mimic life,
The pillared temple rose—and pyramids
Whose undecaying grandeur laughs at time.
'Twas thus the sun was shown his radiant way,
And Heavens were taught to roll.
There first the mind breathed out in *speaking forms*
That made *all else immortal*.

It is generally conceded that Cadmus, the Phœnician, introduced letters into Greece about 1,500 years B. C., and that they were then only sixteen in number, to which four were afterwards added by Palamedes, and four by Simonides, the poet.

It is a fact worthy of note and remembrance, that after the introduction of letters into Greece the first step in the education of Grecian youths was to trace the forms of letters with elegance and facility. From Greece, letters were brought to Latium by Evander, and if he was honored as a god after his death, and an altar erected to his memory on Mount Aventine amid the temples of Juno and the Bona Dea, it was a tribute paid by the Romans as much to his scholarship and knowledge of letters, as to his piety.

The forms of letters brought from Greece continued for ages nearly the same. Capital letters seem to have been almost exclusively used, as is evident from the inscriptions on ancient monuments and coins.

At the period when letters first came into use among the Romans, written history began to be regarded with great favor. Every nation that could, had its own living records of priceless value, while the minds that ordained and the hands that moulded the forms and imagery that gave enduring existence to national glory, were regarded with reverence bordering on idolatry.

The manner of writing was different in different countries. The Greeks originally wrote from right to left and from left to right alternately, the Hebrews and Assyrians from right to left, and the Chinese from the top to the bottom of the page. They wrote upon bark, polished wood, etc., using reed or iron pens.

Thus much have we thought proper to present concerning the origin of this art, the birthplace of which has been claimed and contended for by ancient sovereignties as an event conferring the highest national honor, but which, dimly traced amid the twilight of antiquity, and involved in doubt by the fiercely contested claims of rival nations and contemporaneous historians, still remains a question unsolved and unsolvable.

But permit me here to premise, that it does not seem at all improbable that an art fraught with such powerful influences on the welfare and destiny of nations, so indispensable in preserving their history, and aiding their advance in civilized, enlightened, and commercial relations, has originated in different countries and with different people, but *in* and *with* each, under circumstances calculated to tax the highest ingenuity and arouse the energies of advancing society. The Phœnicians were a manufacturing and commercial people. Tyre was the first workshop of the world, and from amid the din of her looms and spindles went forth her ships laden with the Tyrian purple and the precious products of her handicraft.

It is not improbable, then, that the art of writing originated with them, from the necessity of keeping something in the shape of a record of their commercial doings, as well as some permanent description of their vast machinery and mode of employing it. Perhaps from this necessity has arisen the saying that "writing is the soul of commerce."

That the art originated in different nations is argued from the fact that the primitive mode of writing was different in different countries, both in the structure of the forms or characters used, and the manner of executing or combining in lines.

The Hebrews were a distinct and distinguished people, by the designation, promise, and appointment of God. At one time there arose and flourished among them a leader both the most marked and favorable for the preservation of their history,

There is no account in sacred writ of the recording of an event, by means of the art of writing, up to the time of the perfecting of the tables of the law and the testimony. Then, when Moses had made his first advent from the mountain, after communing with the great Lawgiver during forty days, it is said, "And the tables of stone were in his hands, and the tables were *written* on either side: and the tables were the work of God, and the *writing* was the *writing* of God." In another chapter it is said these tables "were *written* with the finger of God."

The first tables having been broken by Moses in his anger at the idolatrous devotions of the Israelites, the Lord commanded him to prepare two other tables like unto the first, and come up again into the mountain, where He would *write* upon the second tables all the words of the law.

Moses obeyed the injunction, and while in the mountain, and previously to the completion of the second tables by Jehovah, the Lord gave him divers precepts for Israel, and commanded him to *write* them for the benefit of his nation. The Lord also wrote upon these second tables all that was embraced in the first, and delivered them to Moses, who returned to give the law to his people.

Again, Moses afterward commanded the children of Israel, that on the day they should pass over Jordan to possess the land long promised to their fathers, they should set up monuments, yea, monuments of enduring granite, in the mountain of Ebal, and should *write* upon them all the words of the law. Thus, then, from the tenor of the Scriptures, it appears that the *Hebrews* derived the art directly from the Lawgiver of universal nature, for the art from the completion of the first tables appears to be progressive. First, the *finger* of the Almighty is put forth, tracing deep in the hewn and polished rock, in bold and legible characters, the divine will to man. Second, Moses is commanded to write precepts of civil policy for Israel; and, third, Moses commands his brethren that when they should safely make the passage of the Jordan, and rest from their wanderings and toils in the Land of Promise, they should perpetuate the kindness of the God of their fathers by writing upon granite monuments the commands and precepts of the Great Lawgiver.

How apt is the effusion of a modern poet, who, impressed with the certainty of the divine origin of the art, exclaimed :

When twice twelve hundred years had run
 Since first our firmament the sun
 Illumed with living light ;
 Jehovah's time, Jehovah saw,
 From Sinai's top proclaimed the law,
 And there the same did write.

Thus saith the sacred page—what then,
 In the great list, can, like the *pen*,
 A pure Almighty patron quote ?
 What other art can date its rise
 With Him who formed the earth and skies,
 Both ours, and spheres remote !

Think then, no *idle* art to trace
 The lineaments of thought with grace,
 With ease and beauty of design ;
 Since 'tis the art to which alone
 We owe what History makes known,
 And feel the giant march of mind !

'Tis this alone that makes us blest
 Of what each sage and sire possessed,
 And opes the living fount of Light ;
 Gives love its charms and laws their sway,
 Lends commerce wings, and us a ray
 Of hope to cheer us while we write.

Thus while we admit that with the Phœnicians, and perhaps with the Egyptians and Chinese also, the art of writing originated and matured in the ingenuity of the human mind, impelled by the wants and necessities of mechanical and commercial interests, we claim its divine origin as vouchsafed to God's peculiar people, the Hebrews.

Having thus presented our views as to the origin of writing, we next proceed to our second part—the progress of the art from the period of its origination.

From the very nature of the discovery thus made, or the art or science thus invented, disclosed, and acquired, it strikes the mind at once, that even the forms of society and the permanence of ancient governments may be advantageously studied by referring to the progress of writing and the readiness with which it was executed. With the changes that followed the transfer of

the Roman empire to the East, literature changed its character. The arts were perverted into abuses, and the gloom of the dark ages followed the perversion.

Astle, the celebrated English antiquarian, gives it as his opinion, that the Britons were not acquainted with written characters until the time of St. Augustine, who visited England during the fifth century. At this time the Roman text character was introduced into England, though it was but slightly disseminated, for from this period down to the eleventh century very few persons were able to write.

Between 681 and 1041 the Saxon writing characters were gradually disseminated in England, and by their neatness and elegance softened in great measure the bold Roman text.

In 1066 the Norman or court-hand found its way into England, and became the ruling system employed in the countless evidences of feudal tenures. Yet this court-hand, from its peculiar structure and the manner of its introduction, found little favor with the people. It seems to have been in its details a root of the engrossing hand. The handwriting of John Quincy Adams was partially affected by it in his younger days and earlier services, while the signature of John Hancock, to the Declaration of Independence, exemplifies more fully than any other specimen now before our countrymen, the bold, easy, and elegant compound of the Roman and Saxon, which may truly be termed the venerated antique penmanship of our country.

But from the fifth to the eleventh centuries very few persons were able to write. The great Charlemagne could not write his own name. He did not begin his studies until the age of forty-five. Louis the Fourth of France was not more skillful in the art of writing than his predecessors and contemporaries. On the occasion of his ridiculing Fulke, Count of Anjou, for some display of his literary attainments, he received from the count this sententious reply, "An illiterate king is a crowned ass."

During the ninth and tenth centuries the Latin classics were scarcely read, ignorance and stupidity generally pervaded the nations of Europe, and contracts were made verbally for want of notaries capable of drawing them up.

In 992 scarcely a person could be found in Rome who knew

the principles of writing, nor was there at this time a clergyman in England who could write a letter. The very few persons in that country who could write, confined themselves mainly to the Saxon character.

From the eleventh to the thirteenth centuries, most of the first men of the age were ignorant of the art of writing, and learning was chiefly confined to princes, from the circumstance that it required in those days the treasures of a nation to purchase even the few books known to scholars.

In the thirteenth century the art of writing, by force of the precepts and example of the great and the learned, began to be more exercised. Copyists of manuscripts were attached to the principal universities, and every monastery of note had its apartment called the *scriptorium*, which was reserved for the business of copying. But notwithstanding the revival of letters, a library of two or three hundred volumes was regarded in those days with more interest than the conquest of a kingdom.

But the art of printing soon gave a new turn to the fortunes of philosophy and the progress of the arts. The wooden types of Coster effected during the fifteenth century a complete revolution in literature.

The art of writing, without abating its importance, has since been applied more widely than before to the practical and everyday business of life, while printing steps in to multiply the productions of its sister art.

The purposes of commerce, of epistolary correspondence, of indentures and varying records, and the necessity of putting down our thoughts as they occur and before they are forgotten, for review and improvement in securing maturity of mind, must ever make the art of writing one of inestimable value to mankind.

We might continue the history of the progress of the art down to the present time. On both sides of the Atlantic the aim of learned bodies and men of genius, taste, and science, has been again and again directed to the subject, in order to produce uniformity, ease, and rapidity in the structure of written characters, while not unknown to fame as European authors appear the names of Bailden, Beauchesne, Bales, Kearney, Porta,

Hugo, Brown, Peety, Coaker, Richard, Wingate, Mason, Comiers, Casley, Champion, Massey, D'Alembert, King, Robert, Brayley, Scott, Milns, Butterworth, Thompson, Smith, Tompkins, Hodgkin, Astle, and Carstairs, as the depositaries of the varied taste of this proud and noble art at different periods.

In America Jenkins published a work in 1791. He does not, except in coarse hand, go into the rules of combination in words and sentences.

Dean published his analytical guide in 1805. This work has much to say about large hand as the basis of business characters, but contains little that may be reduced to every-day practice, although it moves far in advance of the popular preferences of the time.

Wrixford published a work in 1810 on a plan similar to that of Jenkins, and also a large work in 1824. It has the prominent merit of legibility.

In 1824 Huntington published a work which greatly lacked originality. It was principally bank note engravers' style and coarse hand. Guernsey published the acute angular in 1820. It had great ease of combination, but lacked body and legibility. Since this we have Hewett, Rand, Town, Noyes, Jackson, Gould, Jones, and Clarke. These, for the most part, are copy-books, but do not aspire to the character of systematized works. We have also Ely, Reed, Root, and some others, exhibiting the tact and features of recent times—improvement in everything, according to the speculative or utilitarian apprehensions of various minds.

We come now to the Semi-angular Spencerian System of Commercial, Epistolary, and Record Writing, of which we propose especially to speak. Our intention has been to present to the public a system

Plain to the eye and gracefully combined,
 To train the muscle and inform the mind,
 To light the school-boy's head, to guide his hand,
 And teach him *what* to practice when a man;
 To give to female taste the symmetry it loves,
 Bud, leaf, and flower, for letters, her chaste mind approves.
 No golden boon this humble author claims,
 Utility to embryo mind his aim.

We may, however, be pardoned for further saying, in regard to this system, for the design, arrangement, and details of which, whether correct or faulty, we must be held responsible, that the peculiarity of its prominent features consists in selecting from nature the elliptic curve or form which nature most delights to employ, as adapted to the laws of motion and to animal and vegetable life, unfolding proportions most agreeable to the eye—for its controlling model—and, in view of the pressing use and growing importance of the art as the servant of mind, in its restless and multiform aspirations—making a plain, simple, and easy record, business, and epistolary character, the ground and leading object at the beginning, indispensable in themselves, and independent of coarse hand characters. For its simplicity, elegance, and beauty, it draws from nature's own peculiar model curve of life and action. The seed, the bud, the flower, the fruit, all take the same oval; the tree, in stem, leaf, branch, and root, maintains the same form; and even the pebbles displaced by the little waves. The earth with all its beauteous forms, the stars that adorn heaven's broad arch, are the vast fund from which we blend the magic tracings of the pen.

But whatever be the fate of this or that system, and though every author perish without a name, yet the art of writing is not only commanding in its origin and history, but is in its graceful perfections, beautiful and imposing in its proper imagery. The true imagery of writing is culled then from the sublime and beautiful in nature; and here the mind cannot but contemplate its advent among the Hebrews, with mingled emotions of veneration, awe, devotion, admiration, and pleasure. The summit of Sinai is clad with vivid lightnings, and rocked by the awful thunders of the Eternal, while amid the conflicting elements and blazonry of heaven's artillery, the pen of the Lawgiver is put forth to give his divine law, and the first tracings of this proud art to man. There he grouped in lessened lines, the sun in his glory, and the moon in her unshorn majesty, the varied shore, the straits, the indentations, the sparkling islands, and culminating waves of the ocean. He blent the windings of the Euphrates and Jordan, with the oaks of Bashan and the cedars of Lebanon; with the rainbow of the cloud he capped the tall pines

of Idumea, and mingled the rich shrubbery of Paradise with the spiral firs of Sidonia. Every dot was a star, and every cross a line of light from the eternal hills; and when the whole was finished, this wondrous art flamed out from the bosom of the rock, bearing the solemn and divine injunction of the moral law, as rules of action for all mankind.

Having thus spoken of the origin and history of writing, we come now in the course of our remarks to a consideration of Practical Writing. This is the art of forming letters, and combining and arranging them into syllables, words, lines and sentences, by a series of marks or forms, executed by the movements of the whole arm, forearm, hand, and fingers.

Two things are essential to skill in this art: first, a knowledge of the forms and proportions of the letters; second, the power of executing them.

Nothing can be more apparent, on the slightest examination of the subject, than that both these requisites are indispensably necessary to good penmanship. If a person be deficient in a just apprehension of the proper forms or imagery of the art, although he may possess the most inimitable freedom and ease, in the use of the pen, his performance will be unsatisfactory, from its want of just proportion and symmetry of parts. If he be lacking in the power of execution, however correct the form of each particular letter may be, there will be no freedom or grace in the general aspect of his writing.

When a man would speak well, he must first conceive clearly the ideas which he desires to express; and if he would *write* well, he must have distinctly impressed on his mind, the characters which he means to exhibit. To illustrate the second essential of good writing, viz., power of execution, by the same analogy, however just and clear a man's conceptions may be, if his utterance be labored, slow, and timid, his discourse will be imperfect and unsatisfactory; in like manner, if the letters be well formed, but combined and arranged without ease or gracefulness, the writing will never be thought beautiful or pleasing. By long experience and observation in teaching, we are induced to believe that but a small proportion of minds, are deficient in the faculty of apprehending proportionate forms, and happy blending of

imagery, reflected through the medium of the eye. Such apprehension is generally developed with the greatest quickness, particularly when the judgment is assisted in its decisions by the active power and happy opportunity of comparison presented. Imagery, commended to our favorable notice and selection when young, by those we love, and on whose judgment we depend, or left unforbidden to voluntary selection amid our schoolboy scenes, when the young heart first begins to revel amid Nature's varied charms, and drink the smiles from friendship's sunlit brow, makes a deep and lasting impression, which time, and toil, and age can scarcely mar, and never obliterate. Such is our nature. It is the poetry as well as the reality of our existence, embalming the scenery we loved in the innocent days of untried being.

It is the preference of early associations which we hear echoed in the plaint of Byron, when removed from the wild hills of Scotland, that reflected their broken and rugged imagery on the plastic memory of his childhood, he "sighed for the mountains of dark Lochnagar"; and in the inimitable tribute of Campbell to the magic of Burns' sylvan wreath, where he makes the Gaelic soldier, encamped beside the distant Indus, and resting on his arms, and listening to the distant sound of the Scottish pipe, breathing out the home-bred notes of Lochaber on the midnight air, sweetly recall the scenes that blest him when a child—

"And glow and gladden at the charms
Of Scotia's hills and waterfalls.

The doctrine sought to be inculcated is, the duty and necessity resting on parents, guardians, and teachers, that the proper forms which they are desirous of seeing them bring forth on paper, in the shape of a well-ordered handwriting, should be early impressed on the minds of those under their charge. If the prejudices and preferences of childhood and youth abide through life, how requisite that such preferences should fix on forms best suited to life's active business. Better is it for the novice in the art of writing to sit down alone with his materials, and copy the moon in all her phases; borrow from the serpentinings of the brook that meanders at his feet; bring the Lombardy poplar to his aid; follow the curve of the pendant willow from tendril to stamen, and bind the whole with the undulating

folds of the woodbine, and then call it chirography, than depend for a model of his hand on those miserable productions, that without form or comeliness, pain and perplex, and against the worship of which, there is no command, either specified or implied. He would thus have more of nature, and therefore more of the true art of writing.

Thus, the proper images of writing being implanted in the mind, by having them early before the eye, are adopted by the judgment, after comparison has done its labor and doubt has ceased.

The power to bring forth such imagery on paper is latent in the arm, forearm, hand, and fingers, and can only be developed by exercises that affect these auxiliary localities, and bring a fourfold power to act conjointly with ease and skill.

If the curved movement, direct and reversed, be not fully practiced by the whole arm, the capitals will, in their execution, lack ease, beauty, grace, and harmony.

If the direct movement, be not fully practiced by the whole arm, the extended class of letters will be labored, rough, and of uncertain slope and shade.

Without a free and unobstructed constant horizontal movement from left to right, through the whole line, the writing will be wanting in harmony of slope, ease, and truthfulness of combination.

But when all these movements are practiced fully and systematically, all the muscles from the shoulder downwards, develop themselves rapidly, and power is gained over the pen to bring forth the adopted imagery of the mind, in all the grace and elegance, that spring from just proportions and easy execution.

Practice, to be sure, is indispensable in bringing to perfection any art, science, or profession.

The pupil must not expect to be able at once to execute what he fully comprehends. Patience and energy are required to attain a thorough and perfect command of hand. There is no royal road by which idleness and indifference may find their way to a goal, which is only to be reached by diligent and well-directed application. The only process really short, is such as is made so, by commencing in a right manner from the outset,

securing the advantage of the instructions of an experienced teacher, till the object is accomplished. And when the object is accomplished, how beautiful and imposing are the specimens of art which the proficient is able to produce! The eye glances along the well-written page with as much pleasure as it rests on a beautiful grove, when nature and art have unitedly tasked themselves to blend the greatest variety with the utmost symmetry. And as we travel through the rich scenery, from whose depths breathe out the sympathy of soul, the spirit of inquiry, and the voice of love and friendship, we spontaneously exclaim—

Art, Commerce, and fair Science, three,
 Are sisters linked in love ;
 They travel air, and earth, and sea,
 Protected from above.
 There's beauty in the art that flings
 The voice of friendship wide ;
 There's glory in the art that wings
 Its throbbings o'er the tide.

Having treated at length of the origin and progress of writing, and of the beautiful and imposing imagery of the art, and how secured, perhaps we ought now to pause, conscious that the characteristics of the mind to which we address ourselves, are alive to the importance and usefulness of chirography.

But the time of sufficient heat is the proper one for the addition of fuel to secure and preserve a caloric equilibrium. We, therefore, crave your further patience, while we say something of this art in its indispensable uses. Though all admit the benefits conferred by it, in some shape, yet the lovers of its beauties have to contend against prejudice even in high places; while we advocate the principle of Henry Clay and Stephen Girard, and all men of taste and system, viz., that whatever is worth doing at all is worth doing well.

We are also aware that it requires no small amount of patience to endure the loss of time, and the perplexity incident to dealing and corresponding with too many of our professional men, and men of business, because their performances with the pen, lack the grand essential of legibility, which a little systematic attention in their school-boy days, and early education

might have obviated; and some of these, while robbing their correspondents and customers of much of their valuable time in deciphering their shapeless conceptions and monstrosities, will sneer at any attempt at legible and elegant writing. We reply to these sovereign republicans in the language of Count Anjou to Louis IV. Their sneers are harmless shafts, for the enlightened discriminations of an intelligent people, cannot be easily brought down to worship at the shrine of awkwardness; nor to admit that ignorance of an important branch of education, is either an accomplishment or virtue.

“Thus bubbles on the sea of matter borne—
They rise, they break, and to that sea return.”

The remark has been often made, and commends itself to every man of discernment; and all who are resolved to know, and faithfully discharge all the duties of life—that those blessings which are most valuable, are so common, that they are enjoyed unnoticed.

Thus air, without which life cannot be sustained beyond a few moments; water, so essential to animal and vegetable comfort, growth, and existence; so important, also, for all the purposes of the useful arts and philosophical experiments; iron, without which mechanism and husbandry must languish—all these are hourly enjoyed, and almost wholly disregarded, and so with many is the art of writing. But strike it from among the arts, and where are we?

Then would the lamp of history cease to burn,
Then Science and all arts must wither.

Then, if History, Science, Commerce, and all the arts, joined to accumulated intelligence, are worth preserving, preserve the art of writing, and by so doing we preserve all else.

The bard of Avon well understood its sacred use, when he exclaimed—

“The poet’s eye in a fine phrensy rolling
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unseen,
The poet’s *pen* turns them to perfect shape,
And gives to airy nothing
A local habitation and a name.”

The art of writing is the preservative of history. Mapped out before us through this agent, the old world lies like a landscape in the light of summer. The paternity, the rise, progress, changes, and decline; the policies, subversions, defeats, and triumphs of the empires and dynasties of the eastern hemisphere, stand out in bold relief, to the searching eye of the inquiring mind, for the historic pen has faithfully performed its task, even back to the bowers of primeval Eden. The prose and poetry of any country constitute its literature. The literature of the old world is ours—ours through the intervention of the pen, and the recorded judgment of successive generations. But when we turn our eye to the western hemisphere, and inquire for its literature, the voice that responds to our inquiry is limited within a period of four hundred years, while a shroud of impenetrable darkness lies sullen and relentless over half a world, through the long age of fifty-five centuries beyond. Yet the crumbled ruins of mighty cities, the forest-crowned pyramids, the mighty bulwarks of defense that dot our entire continent, are the unmistakable footprints of a numerous race, and belligerent powers that held ambitious sway from ocean to ocean, in the distant ages of antiquity. What know we of these save by fitful flights through the broad field of conjecture, without pole-star or compass? What know we of these, save what the oldest of the Six Nations knew, who, in reply to the inquiry of “what said Indian tradition of these monuments?” replied, “Our fathers, when they came to this country, found these monuments of a perished race, as they now are; when, and by whom, they were reared they knew not, and we know not.”

Who does not feel a weary void, aching to the very center of his inner man, over this broad and darksome blank of our country's history? and even yet, hope against hope long deferred, that on some smooth rock, deep buried in our soil, or surged by our surrounding waters, or high amid heaven's own blue clouds, and crowned with eagle's nests, on the bare summit of some lofty mountain, the deep tracings of some assigned and historic Moses, may yet be revealed, by the true tracings of the redeeming pen, something to tell us of those that once here ruled and reigned; of those who ploughed our seas, lakes, and rivers, and

4,000 years ago, gathered in numerous council on the site of some now beautiful, populous, and flourishing city! Could such an unmistakable and authenticated record meet the eye of some enterprising publisher, and their forthcoming prospectus announce to the American people, in a manner to gain their credence, that the veil would soon be lifted, and the whole of American history be given to their longing aspirations, what a thrill of exultation, would move the millions of our country over the final triumphs of the recording pen! But, beyond the first visit of the noble Genoese captain, no pen is found to fill up the gloom of the past ages of American history; no reliable record leads the inquiring eye to trace the rise and progress and the fall of empires or kingdoms, but silence and impenetrable oblivion rest over the scenes of the New World.

Again, as the art of writing is useful in recording and preserving history, it also atones for the fallibility of the memory. Were the memory of man retentive of all the transactions of life worthy of record, it might seem that its perfection would obviate the necessity of the pen. But when we consider the diverse, and adverse views, by which the human mind is actuated, that self would often monopolize to self, whatever is desirable in the eye of ambition or avarice, to the exclusion of right in others, we see the necessity of a record, to guard our equality and rightful claims, even in the case of a perfect memory.

But the memory of man is uncertain and imperfect. The business of yesterday even, is in part forgotten; that of a month ago, has left but few traces, while that of a year, is almost wholly obliterated from the recollection.

The aged, it is true, will repeat much that belongs to childhood and youth; but how small is that amount, compared with all that is of note in a long and busy career? It is like the gleanings of a wheat field, over which has passed the sickle of a careful reaper.

The memory of the profound statesman is unable to retain in their details, the laws he has originated, advocated, and assisted to enact; nor can the judicial magistrate call to mind the evidence adduced in succession, in cases the most important in the

field of litigation. They turn to the record as a lamp to guide them to a knowledge of what they have done, and what they should do. The philosopher may successfully range the broad field of nature, and extend his inquiry and knowledge to her arcana; solve all questions of science and morality; rend the garb from false theory, and with the perspective of certainty gaze on truth through all the round of morality, science, and nature; but of what avail to others are all his successful lucubrations without the use of chirography! Oral communications soon become corrupt and traditionary, and the labors and discoveries of the most exalted and tireless genius, may be lost to the world. But the pen comes in to make record of his work; contemporary readers imbibe certain and substantial light from his investigations, and posterity regards him as its benefactor. Hence, not in vain was strung the immortal lyre of Homer, nor did the labor and genius of Newton prove of no avail.

Feeble and uncertain, would be the efforts of the merchant, in the transaction of business, were he denied his invoice, journal, and ledger. Without these, and the pen to execute with, he would be like a ship at sea, with no chart, rudder, or compass.

Besides commercial and statistical correspondence, interchange of sentiment and feeling depends on the use of the pen.

In the versatility of human affairs, we discover the existence of a general law, that the genius of the world is change.

In the common events of life, friend is separated from friend, and those bound together by the silken bonds of love and consanguinity, are removed and separated by the operation of this immutable law. The fireside that is cheerful to-day, in a year may find many, if not all, of its members scattered abroad in different and distant lands. Still the affections cherished when together, bind friend to friend when separated, and a strong, deep, and absorbing desire to be still acquainted with the friends and kindred spirits, from whom we are sundered, is the result of such affection. How welcome, then, is the messenger from hearts far away from scenes of early and cherished devotion! We recognize the well-known traces of the friendly hand so often grasped in ours, before we break the seal; and as we peruse, we

spontaneously bless the means that annihilates space, and mocks at the intervention of distance.

In short, the pen engraves for every art, and indites for every press. It is the preservative of language, the business man's security, the poor boy's patron, and the ready servant of the world of mind.

But we must hasten to a conclusion. Before the invention of the art of writing, the voice of wisdom perished, not merely with the sage by whom it was uttered, but with the very breath of air on which it was borne.

Art came to the aid of natural capacity, and devised a method of imprinting on a material substance an intelligible sign, not of things, but of sounds forming the names of things; in other words, the art of writing was invented. With this invention the mind of man was almost recreated.

Before this art was invented, the voice of man, in its utmost stretch, could be heard by only a few thousands.

Afterwards man could stamp his thoughts on a roll of parchment, and they would reach every city and hamlet of the largest empire. Before this invention the mind of one country was estranged from the mind of all other countries; for almost all the purposes of intercourse, the families of man might as well not have belonged to one race.

Afterwards wisdom was endowed with the gift of tongues, and spake by her interpreters to all the tribes of kindred man. Before this invention, and nothing but a fading tradition, constantly becoming fainter, could be preserved by the memory of all that was spoken or acted by the greatest and wisest of men.

Afterwards thought became imperishable—immortal.

We have thus represented our ideas in regard to the origin, history, and progress of the art of writing; we have also spoken of its uses and benefits. With this delineation of the subject, we cannot but conclude, that if fairly and honestly viewed, it must rank side by side, with all the high and noble arts, which have done so much to beautify and adorn the world, and have contributed so greatly to the refinement and pure intellectual development of mankind. He who loves nature and admires all

that is truly beautiful, will find in the prosecution and study of this art, something to enlarge and develop the highest faculties of the mind—something to make him more interested in that which pertains to the welfare of those around him. Let, then, every one seek to gain a practical knowledge of this art, and as long as he lives will it be to him a source of pleasure, profit, and improvement.

