

A TEXT-BOOK
ON
PENMANSHIP;

CONTAINING ALL THE
ESTABLISHED RULES AND PRINCIPLES OF THE ART,
WITH

Rules for Punctuation,

DIRECTIONS AND FORMS FOR

LETTER WRITING:

TO WHICH ARE ADDED

A BRIEF HISTORY OF WRITING, AND HINTS ON
WRITING MATERIALS, ETC., ETC

FOR TEACHERS AND PUPILS.

ADAPTED FOR USE IN SCHOOLS, ACADEMIES, AND COMMERCIAL COLLEGES, IN CON-
NECTION WITH ANY WELL ARRANGED SERIES OF COPY BOOKS.

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PREFATORY.

Six years since, while pursuing a course of study in one of the first Academic Institutions of this State, with a future calling undecided, my attention became directed to the prevailing neglect and inefficiency of the instruction in Penmanship in our schools. An inquiry into some of the causes of such neglect and inefficiency soon discovered deficiencies in the existing methods of instruction, so radical that there appeared to be ample field for appreciative labor, congenial to my taste, in making the subject a *specialty*, with a view of elevating its study to the level which its importance seemed to demand.

In carrying out this determination, I have had occasion not only to become acquainted with all the prominent systems and methods of instruction claiming public attention; but also most favorable and extensive opportunities for testing their practical results under a great variety of circumstances, while teaching pupils of all ages and sexes, and in all conditions and numbers, from the individual to classes of two or three hundred at once.

What is demanded.—Extensive observation has convinced me that it is not a new and improved style of writing which is demanded, more than a new and improved method of imparting proper instruction in those styles we already possess. The general introduction of engraved copies has done much toward securing a uniform style of writing, and now what seems most needed is *uniformity of teaching*.

Special Teachers.—However desirable the services of a special teacher may be, this important end will not be attained till *every* teacher is duly qualified to instruct pupils in a thorough and systematic manner, according to the commonly received rules and principles of the art. This does not, of necessity, imply that he should himself be a finished penman, however advantageous it might prove as an incentive to pupils; but that he be able to teach a correct theory of writing, and conduct a class in a manner well calculated to reduce that theory to practice.

The best Penmen not the best Teachers.—The fact that the best penmen are not always the best teachers of writing, has often been strikingly illustrated by numerous examples of experts, who, though able to execute in the most masterly manner, were deficient in the higher faculty of teaching others to do the same. I have also become convinced, that the actual study and labor necessary to the acquisition of a good handwriting are, in general, greatly underrated, and that the prevailing notion that writing can be readily taught and learned in a few easy lessons, which too often merely flatter and delude the pupil, has caused its study to become sadly neglected.

A Pernicious Idea.—The idea, also, that we are learning to write only while writing, is a pernicious one, and the source of much injudicious practice, which, tending to confirm error, is a positive injury to the pupil. Although much practice is absolutely necessary in learning to write, it is not indiscriminate, but *judicious* practice,—aiming to accomplish a definite object—that produces desirable results.

The foundation of this art is no longer considered by intelligent educators as a myth, enveloped in the expressions “Genius,” “Practice,” “Imitation,” or even pen-holding,

but as resting upon the common basis of all art—natural laws and principles. These principles admit of demonstration and illustration, so clear and simple, that they can be perfectly understood and applied by every person to whom a knowledge of writing would be of any service.

The prevailing inefficiency of the instruction in Penmanship in our schools has become proverbial. In a majority of cases it may be attributed to a just feeling of incompetency on the part of teachers, resulting from a lack of definite knowledge concerning the subject, occasioned by the absence of any standard text book containing the rules and principles of the art in an accessible form ; together with the fact that, while both teacher and pupil are subjected to the severest criticism in every other branch of study, they are seldom questioned respecting their Penmanship.

Criticism in Penmanship.—While in other branches of study a mere enunciation of the theory, accompanied perhaps by an occasional practical illustration, carefully framed after a stereotype model, is considered satisfactory evidence of proficiency ; in this, the test is wholly practical, yet subject to the requirements of an undefined theory which the critic himself can seldom state intelligently, and of which the pupil had never before heard.

How Writing has been Taught.—Hitherto, all knowledge of this art, applied to purposes of instruction, appears to have been confined to a crude collection of hints, founded upon the incidental observation of each teacher, relating to pen-holding, form of letters, and the general style of writing which happened to suit his own fancy. Thus, with a continual change of teachers, each, of course, preferring his own style, acquired in a similar manner, the absence of any *positive knowledge* of the subject, in either teacher or pupil, is very naturally accounted for.

No Standard.—Feeling this lack of any standard compilation on the subject, and believing that teachers, as a class, would gladly avail themselves of any practical means for elevating this study to a level with others, I have addressed myself to the task of embodying all these commonly received rules and principles, together with a simple and obvious analysis of the alphabet, in the text book now submitted to the public.

Another object of this collection is to enable the learner to obtain such an idea of the science of writing as will enable him to become his own teacher and critic, and thereby restore a handwriting, when degenerated for want of constant practice.

Text Books.—It is not a little strange, that while text books on Reading, Arithmetic, and every other branch of study taught in our schools have been multiplied, until the subjects would appear almost exhausted, that their indispensable auxiliary, Writing, which is governed by rules and principles equally inviolable, should still be handed down from parent to child, from teacher to pupil, subject to all the fluctuations and vagaries of tradition.

Relation of this Work to Copy Books.—This work sustains the same relation to the copy book which the text book on Geography does to the Atlas; and as well might we expect to teach the pupil Geography by placing a map of the country in his hands and depending upon the improvised questions, statistics, and general information of each teacher for the result, as to expect to impart proper instruction in this branch of study by the means usually employed.

All the different series of copy books are to be regarded as but so many methods of illustrating and developing the same rules and principles of writing contained in this text book; and their relative merits can be properly determined

only by a superior adaptation for developing these principles in a practical manner, and the faithfulness with which they are presented.

How to use this Book.—It is suggested that, in using this as a text book in classes, a portion of the hour appropriated for the writing exercise be spent by the pupils in reading aloud the successive lessons while the teacher explains and illustrates the subject contained in them at the blackboard; afterward reviewing the class by requiring them to answer the questions at the foot of each page.

This work is no creation of a leisure hour, but a careful elaboration of practical notes taken in the midst of active duties. The materials of which it is made are facts not embodied in our school books, which it appeared important for all to know, together with conclusions drawn from them, and answers to questions of practical interest, which have arisen in the course of my school and after experience, to which no books within ordinary reach could afford satisfactory explanation. These facts and observations have gradually accumulated till it has occurred to me that a compilation of them properly arranged might prove as acceptable to other inquirers as such a work would have been to myself.

The desultory manner in which it has, from necessity, been prepared, together with the difficulties attending the reduction of a subject which may be considered new, to the school book formula, without the assistance of any previous models, may have exposed some deficiencies of adaptation; but such as it is, I send it forth, asking the indulgence of criticism until abler pens shall perfect the work which I have here begun.

Explanation.—Some explanation is deemed necessary of the reason for introducing and treating of many subjects not

apparently called for in connection with the subject of Penmanship.

These are principally contained in the Introduction, and comprise information not found in other elementary school books, yet necessary to be understood by every pupil before he is prepared to progress farther.

This portion of the work was written some years since, before object teaching had begun to receive attention, and was suggested by the universal lack of any definite knowledge concerning the most common qualities and relations of objects.

Advancement of the Art.—While rapid progress has been made in the various arts and sciences, from century to century, it is a matter of great surprise that the grand medium through which these improvements have been brought about, has, of itself, progressed little or none till within the past few years.

Printing and Writing.—The art of printing, or multiplying copies, has received so much attention that every letter has become reduced to exact geometric form, so that every character is as immutable and universal as the sound it represents. If there *are* fixed conventional signs for the communication of ideas, why not bring them forth, and so classify and arrange them that a correct idea of their exact form may be obtained?

The obvious Advantages of such a system are threefold: **FIRST**, by enabling the teacher to impart instruction to whole classes, and even schools, at once, by means of blackboard illustration. **SECOND**, by enabling *all* to become tolerable writers. It is a common and perhaps correct impression as regards the usual method of instruction, that there are some, who, appearing to have no natural taste for writing, can

never become good writers, although they may evince great aptness in acquiring other branches ; while others are styled *natural* writers, who possess superior faculties of form and imitation.

Now, by the methods of analysis, which may be employed in such a system, the philosophical arrangement of the parts of letters and their combination into words, present a pleasing exercise to the philosophical or mathematical mind. Thus, those who are not natural writers, may become mechanical ones, while the natural genius can soar away among the higher beauties of the art.

Great Saving of Time.—The last and most important advantage, however, consists in the great saving of time in acquiring this indispensable art. It is no uncommon thing for children to spend one hour each day for ten or twelve years, in learning to make and combine the twenty-six letters, while the same amount of daily practice, under systematic instruction for one year, will develop a handwriting far superior to that usually obtained. If youthful time is accounted of so much value, is not this worth a careful consideration ?

Teaching Writing in Large Classes.—It is a commonly received notion that writing cannot be taught in large classes like other branches, but that each pupil must receive all his instruction in a special manner, and be allowed to progress without reference to the others. The existence of an impression so erroneous can only be satisfactorily accounted for by the previous absence of any collection of established rules and principles of the art suitable to be presented to a class in a general way. It is hoped that this work will afford the means for remedying the evil. Pupils can and should be graded in writing as well as in other studies.

To instruct in penmanship is to contend against the accu-

mulated whims, caprices, notions, and prejudices of ages, which so completely envelop and infest the subject, that it is necessary to go constantly armed with a broadside of wit, humor, patience, and philosophy.

Punctuation and Letter Writing.—No one can doubt the propriety of presenting the subjects of Punctuation and Letter Writing in connection with Penmanship. A general knowledge of them should be familiar to every person as soon as he can write. They are at present contained only in advanced works coming too late to produce the most desirable results, and likely to be never reached at all by a majority of pupils. The part on Letter Writing is considered more complete and practical than anything which has yet appeared upon that subject.

Writing Masters.—There is no subject in the whole range of study taught in our schools involved in such a veil of mystery and superstition as Penmanship; and, next to the medical, no profession in which humbuggery and quackery so “flourish” in the shape of itinerant and conceited mountebanks, who frequently cause the earnest, faithful teacher to “blush for his profession.” It is granted, at once, that he who can “execute” the great flying dragon in red, black, and blue, and exhibit such an imposing array of “specimens written entirely with a common pen and ink,” can instruct young and old in the mysteries of letter making, forgetting that he may have expended his wonderful talents in preparing his tempting bait, to the neglect of so simple a thing as plain writing, “which will be thoroughly taught in a course of six *easy* lessons.”

The Remedy.—We must look for an improved state of public sentiment to correct such impositions. Good penmanship is the combined result of a cultivated eye to perceive the

proper form and relations of letters, a cultivated taste in selecting and arranging them, and a careful and long continued training of the hand, in order to bring it under the direction of the will. It is no well devised scheme—no newly invented system—no successful teacher that can accomplish this end. The labor must be done by *the pupil*.

When a teacher pretends to impart a knowledge of any art or science, with little or no labor on the part of the pupil, he pretends to do that which no system can accomplish. When he attempts to methodize and simplify the communication of knowledge, and remove the obstacles which impede the progress of his pupils, he does all that the best system can effect. None can find their way by a shorter road than the right one, and it is mere delusion to talk of this or that system being easier than one which has truth for its object and sound principles for its basis.

Let this useful art, therefore, be no longer considered a mystery, confined to the gifted few, but take its proper place with its sister arts, in our systems of education. The young and tender capacity is early prepared for it; its first impulses are harmonious with it, and by proper direction its practice may be made to shed gladness and sunshine upon the weary hours of school confinement—and, apart from its practical utility, lay the foundation and create a relish for higher attainments in the vast field of art which invites the young mind onward.

H. W. ELLSWORTH.

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ANALYSIS OF CONTENTS.

PART I.

INTRODUCTION.

	PAGE
CHAPTER —OBJECTS AND THEIR QUALITIES.....	1
LESSON I.— <i>Of Objects in General</i>	1-3
Form of Objects.....	2
Size of Objects.....	3-6
LESSON II.— <i>Comparison of Objects</i>	3-6
Position of Objects.....	4
Direction.....	5
Angles.....	5
MANUAL EXERCISES FOR THE EDUCATION OF THE EYE.....	6-10
LESSON III.— <i>Beauty of Objects</i>	10-13
Regularity, Uniformity, &c.....	10
Comparison and Contrast.....	11
Motion.....	12
Adaptedness.....	12
CHAPTER II.—POINTS, LINES, AND REPRESENTATION OF OBJECTS..	13-16
LESSON I.— <i>Points and Lines</i>	13
Points.....	13
Lines.....	13
Imaginary Lines.....	14
Dotted, Straight, and Curved Lines.....	14
Parallels.....	15
Converging and Diverging.....	15
Angles.....	15
LESSON II.— <i>Representation of Objects</i>	16-18
Of Size and Form.....	16
Sketches, Drawings, and Paintings.....	17
Arbitrary Forms.....	16
Writing, Drawing, and Painting.....	17
WRITING EXERCISE—No. I.....	18-20
LESSON III.— <i>Curved Lines</i>	20-26
WRITING EXERCISE—No. II.....	26-27
DEFINITIONS.....	27-29

PART II.

PHILOSOPHY OF PENMANSHIP.

	PAGE
CHAPTER I.—ANALYSIS	29-44
LESSON I.—Classification	29-40
Letters and their Classification.....	31
Capital Letters.....	31
Small Letters.....	32
Characteristics and Types.....	34
SLANT AND ARRANGEMENT	38-40
LESSON II.—The Study of Form	40-44
Principles of Form.....	41
CHAPTER II.—SYNTHESIS	44-70
LESSON I.—Construction of the Small Alphabet	44-51
First Class Letters.....	44
Second Class Letters.....	46
Third Class Letters.....	48
LESSON II.—Construction of Capitals	51-59
First Class Capitals.....	51
Second Class Capitals.....	54
Third Class Capitals.....	55
LESSON III.—Current Capitals	56-59
LESSON IV.—Principles and Rules of Writing	59-71
General Principles.....	59
1. Unit of Measure.....	59
2. Relative Proportion.....	59
3. Position.....	60
4. Extension.....	60
5. Arrangement.....	61
6. Slant.....	61
7. Spacing.....	61
8. Shading.....	61
LESSON V.—Rules for Writing Small Letters	62-67
1. Commencing and Terminating.....	62
2. Marks.....	62
3. Joining Elements.....	62
4. Angles and Turns.....	63
5. Stability.....	63
6. Regularity.....	63
7. Spacing.....	64
8. Height of Contracted Letters.....	64
9. Height of Expanded Letters.....	64

	PAGE
10-16. SHADING.....	65-67
LESSON VI.— <i>Rules for Capitals</i>	67-71
1. Commencing	67
2. Regularity and Uniformity.....	67
3. Harmony	68
4-5. Size of Ovals.....	68
6. Height of Capitals.....	68
7. Half the Height of the Letter.....	68
8. Loops at the Middle.....	68
9. Width of Loops and Spaces.....	69
10. Direction of Caps and Loops.....	69
11. Shading.....	69
12. Compound, or Double Curves.....	69
13. Coiling Curves.....	69
14. General Outline or Contour.....	69
RULE FOR THE USE OF CAPITALS AND SMALL LETTERS.....	70
CHAPTER III.—REVIEW OF THE ALPHABET BY GROUPS.....	71-89
LESSON I.— <i>The Small Letters</i>	71-78
First Class.....	71
Second Class.....	78
Third Class.....	75
LESSON II.— <i>Capitals</i>	78-87
First Class.....	78
Second Class.....	82
Third Class.....	83
Current Capitals.....	85
THE NUMERALS.....	87-89
CHAPTER IV.—THE STUDY OF MOVEMENT.....	89-106
LESSON I.— <i>The Arm and Hand</i>	89-92
LESSON II.— <i>Structure of the Arm and Hand</i>	92-96
The Framework.....	92
The Covering.....	94
LESSON III.— <i>Theory and Principles of Movement</i>	96-104
Object and Classification.....	96-99
(1.) The Finger Movement.....	98
(2.) The Muscular Movement.....	98
(3.) The Whole Arm Movement.....	99
LESSON IV.— <i>Analysis of the Projective Movement</i>	99-102
LESSON V.— <i>Analysis of the Progressive Movement</i>	102-104
CHAPTER V.—GENERAL OBSERVATIONS.....	106-184
LESSON I.— <i>Position and Pen Holding</i>	106-118

	PAGE
I. Body. II. Arms. III. Paper. IV. Pen.....	110
Seven Hints on Position and Pen Holding.....	111
Cut showing the proper position of holding the Hand and Pen.....	112
LESSON II.— <i>General Observations—Continued</i>	113–124
Legibility.....	113
Rapidity.....	115
Beauty.....	116
Regularity and Uniformity.....	117
Variety and Adaptedness.....	118
Continuity.....	119
HINTS TO TEACHERS AND LEARNERS.....	121–123
LESSON III.— <i>Styles of Writing</i>	123–127
LESSON IV.— <i>Principles of Ornamental Penmanship</i>	127–134
Writing.....	128
Lettering.....	129
Flourishing.....	131–134

PART III.

PUNCTUATION AND LETTER WRITING.

CHAPTER I.—LANGUAGE.....	134–160
LESSON I.— <i>Of Ideas and Language</i>	134–137
LESSON II.— <i>Artificial Language</i>	137–141
CHAPTER II.—CONSTRUCTION OF LANGUAGE.....	141–160
LESSON I.— <i>Orthography</i>	141–144
Sounds and Letters.....	141
Syllables.....	143
Words.....	143
LESSON II.— <i>Parts of Speech</i>	144–149
Nouns.....	145
Adjectives and Pronouns.....	146
Verb and Adverb.....	147
Preposition and Conjunction.....	148
Interjection.....	149
LESSON III.— <i>Construction of Sentences</i>	149–154
Phrase, Clause, and Sentence.....	149
I. <i>Words and Expressions</i>	150
Purity and Propriety.....	150–154
LESSON IV.— <i>Construction—Continued</i>	154–160
II. Arrangement in Sentences.....	154
1. Clearness.....	154
2. Strength.....	155
3. Unity and Harmony.....	156

	PAGE
MISCELLANEOUS HINTS.....	157
I. Use of Adjectives.....	157
II. Figures of Arithmetic.....	158
III. Contractions.....	158
Plan for Conducting Exercises in Composition.....	159
CHAPTER III.—PUNCTUATION.....	160-171
LESSON I.— <i>The Period, Colon, Semicolon, and Comma</i>	160-165
I. The Period— <i>Rule</i>	161
II. The Colon— <i>Rule</i>	161
III. The Semicolon— <i>Rule</i>	162
IV. The Comma— <i>General Rule</i>	163
LESSON II.— <i>The Dash, Interrogation, Exclamation, &c.</i>	165-169
V. The Dash— <i>Rule</i>	165
VI. The Interrogation— <i>Rule</i>	166
VII. The Exclamation— <i>Rule</i>	167
VIII. The Caret.....	168
IX. Other Marks.....	168
Underscoring.....	169
RECAPITULATION.....	169-171
CHAPTER IV.—LETTER WRITING, ETC.....	171-228
LESSON I.— <i>Of Letters in General</i>	171-178
I. Orthography.....	172
II. Penmanship.....	174
III. Grammar.....	174
IV. Arrangement.....	175
Form of a Letter.....	176
A Letter and its Parts.....	177
LESSON II.— <i>Of Letters in General—Continued</i>	178-192
I. The Location and Date.....	178
II. Name and Title.....	179
III. Address.....	181
IV. Complimentary Address.....	182
V. Body of the Letter.....	183
VI. Complimentary Closing.....	185
VII. Signatures.....	185
ETIQUETTE OF LETTER WRITING.....	188
Folding.....	189
Superscription—Form of a.....	190
Sealing and Stamping.....	191
LESSON III.— <i>Particular Letters and Forms</i>	191-212
I. LETTERS OF BUSINESS.....	192-202
Brevity.....	192

	PAGE
FORMS FOR BUSINESS LETTERS.....	193-202
I. Form for Orders.....	194
II. Invoices and Account Sales.....	196
III. Accounts Current.....	197
IV. Requesting Favors.....	198
V. Introduction and Recommendation.....	200
VI. Answer to an Advertisement.....	201
II. LETTERS OF FRIENDSHIP.....	202-204
Form.....	203
LESSON IV.— <i>Notes and Cards</i>	264-212
I. Notes.....	204-207
Promissory Notes.....	205
Notes of Invitation.....	206
Acknowledgment of a Call.....	207
II. Cards.....	207-212
Autograph Cards.....	207
Forms.....	208
Address Cards—Forms.....	209
Business Cards—Forms.....	209
Wedding Cards—Forms.....	210

PART IV.

I. ORIGIN AND HISTORY OF WRITING.....	212-218
Systems of Writing.....	218-219
II. MATERIALS FOR WRITING.....	219-223
1. Pens.....	220
2. Ink.....	221
3. Paper.....	221
BLOTTING.— <i>How to prevent Blots, and how to Erase them...</i>	222
III. HINTS AND DIRECTIONS FOR CONDUCTING WRITING	
CLASSES.....	223-228

APPENDIX.

I. THE PEN.....	228-230
II. INK.....	230-232

PART I.

INTRODUCTION.

“Before the groundwork of any Art or Science can be considered as safely laid, the pupil must be made acquainted with its first rudiments; and in none is this more requisite than the art of Writing. This elementary instruction is, by the prevalent methods of teaching, too much neglected.”

CHAPTER I.

OBJECTS AND THEIR QUALITIES.

LESSON I.—*Of Objects in General.*

1. ALL the things that we see are called objects. Objects have certain parts called qualities. We know or distinguish objects by their qualities. Some objects have like qualities, and some have unlike qualities. Those objects which have like qualities are called *like* objects. Those which have different qualities are called *unlike* or different objects. All that we know about the qualities of objects is learned by means of our *senses*. Our senses are *seeing, feeling, hearing, smelling, and tasting*. Objects are of two kinds, natural and artificial. NATURAL OBJECTS are objects of

QUESTIONS.—(1.) What are all the things we see called? What have all objects? How do we know or distinguish objects? Have all objects like qualities? What are those objects called which have like qualities? What those having unlike qualities? How is all that we know about objects learned? Name them. How many are there? Of how many kinds are objects? Name them. What are natural objects? What are artificial objects?

nature, and were created by God. **ARTIFICIAL OBJECTS** are objects of art, and are made by man.

FORM OF OBJECTS.

2. The most common quality of natural objects is their *form* or shape. We know and distinguish forms or shapes by the sense of seeing, and by comparing them in our minds with other forms or shapes. All objects have not the same form; some are round, and some are square, and some have other shapes. A house or a box is square, and a ball or an apple is round.

3. Objects may have two qualities in their form; they may be *straight* or *curved*. Curved objects may be of three kinds, *concave*, *convex*, or *compound*. The sides and edges of a house or book are straight. The sides of an egg are curved or rounded. The outside of the shell is called *convex*, and its inside is called *concave*. The inside of a bowl is also concave or hollow.

Some forms are both concave and convex. Such curves are called compound or double. The arms of a rocking chair, and sides of a bell are double curves.

SIZE OF OBJECTS.

4. Objects have another quality, called *size*. We learn the size of objects in the same way that we learn

(2.) What is the most common quality of natural objects? How do we know or distinguish the form or shape of objects? Have all objects the same form? Give examples.

(3.) How many qualities may objects have in their form? Name them. Of how many kinds may curved objects be? Give examples. Of what shape is the outside of the shell of an egg? The inside of the shell, or a bowl? How do some forms differ from those mentioned? What are such called? Give examples.

(4.) What other quality have objects? How do we learn the size of objects?

their form—by the sense of sight, and by comparison. Objects have three qualities in their size, *length*, *breadth*, and *thickness*. These qualities are called their *dimensions*. The greatest dimension of an object is its *length*. From the top of a book to the bottom is its length, from one edge to the other is its *breadth* or width, and its *thickness* is the distance through from the outside of one cover to the outside of the other.

LESSON II.—*Comparison of Objects.*

5. WE can compare the size and form of objects with others, in our minds; also the various parts of the same object with each other. Some objects are seen to be large, and some small. A hill is larger than a house, and a man is larger than a boy. Our hands are nearly alike in size, but our head is much smaller than the rest of our body. The top of the house in which we live is the same size as the bottom, but the spire of a church or the top of a tower is smaller than its base. So, also, when we compare a pear, an apple, and an orange, we find the form of the apple rounder than the pear, and the orange rounder than either.

How is that? How many qualities have objects in their size? What are they? What are these qualities called? What is the greatest dimension of an object called? Give an example, illustrating the use of the terms *length*, *breadth*, and *thickness*.

(5.) What qualities of objects can we compare? When we do so, what do we observe? Give examples. When we compare the forms of a pear, an apple, and an orange, what do we find?

POSITION OF OBJECTS.

6. Objects have various *positions* also. Some lie down on the floor or ground, some stand up straight or erect, and some neither stand up nor lie down; but lean or slant. A boy takes all these three positions. He lies down to sleep, stands up to walk, and leans forward when he runs. When objects lean or slant, they will fall unless they are held. You cannot stand a sheet of paper upon its edge unless you bend it; neither will a pencil stand upon the desk without a support; but a box or a chair stands up firmly, and an object whose top is smaller than its bottom stands more firmly than one which is square.

7. When an object stands up erect, its position is called *vertical*. If you drop a ball, it falls to the floor or ground in a vertical direction. If you tie a stone to one end of a string, and hold it up by the other, it will hang in a vertical position; and if it is held against the top of a wall, you can tell by it when the wall is vertical or perpendicular. Masons and bricklayers use such an instrument for a similar purpose, which they call a plumb. When objects lie straight with the ground or surface of still water, whether they touch it or not, they are in a *horizontal* position.

(6.) What other qualities do objects have? Describe some of these positions of objects. When does a boy take these three positions? What is the tendency of objects which lean or slant? Can you stand a sheet of paper upon its edge without bending it? Will a pencil stand up on the table without a support? Will a box or a chair? What form will stand up more firmly than a square?

(7.) When is the position of an object called vertical? Give two examples illustrating this. What if you hold the end of the string against the top of a wall? Who use such an instrument, and what is it called? When is the position of objects horizontal? Is it necessary that they touch the surface of the water?

8. DIRECTION.—When two or more objects are everywhere at the same distance apart, we say they are PARALLEL to each other. The opposite sides of a square room are parallel to each other. When two boys, walking the same way, go farther and farther from each other as they move forward, we say they DIVERGE from one another. If they come gradually nearer, or approach each other as they walk onward, we say they CONVERGE; and if they continue on in the same manner, they will *meet*. The rays of light from a candle diverge or scatter in every direction.

9. ANGLES.—The corners of objects are called ANGLES. The sharp corners of a room are RIGHT angles. When an object leans against another, the corner between them is called an ACUTE angle, which means that it is smaller than a right angle. When an angle is larger than a right one, it is called OBTUSE. The corners of objects which are rounded are called TURNS.

(8.) When are objects said to be parallel to each other? Give an example of parallels. Illustrate diverging. Also converging. What if they continue to converge? Give an example of divergence.

(9.) What are angles? What illustrates *right* angles? What illustrates acute angles? Is an acute angle larger or smaller than a right one? What is an angle larger than a right one called? What are turns?

MANUAL EXERCISES,*

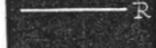
FOR THE EDUCATION OF THE EYE.

DIRECTIONS AND EXPLANATIONS.

THE following Exercises will prove an interesting and suitable review for the preceding Lesson. Each pupil should be furnished with TWO STRAIGHT AND SLENDER STICKS of tough wood, a foot in length—one in the left, the other in the right hand; to be held with the thumb and first two fingers, the third and fourth bent inward toward the palm of the hand. The letters R. and L. indicate the RIGHT and LEFT hand. At the word REST the pupils should drop their hands, still holding the sticks, ready for the next movement. REPEAT signifies to practise the last Exercise over again. It should be always remembered that, standing in front of the class the Teacher's right hand is opposite the left hands of the Pupils. To obviate this disadvantage, the figures to be *imitated* may sometimes be drawn on the blackboard; but it is best, generally, that the Pupils be required to perform the movements by the word of command, as requiring an independent effort of the mind rather than the mere mechanical act of imitation.

Let the Teacher define PERPENDICULAR and HORIZONTAL, then

EXERCISE I.

- | | | |
|---|---|---|
| 1 |  | Raise the right stick, and make it PERPENDICULAR—in front of the eye. |
| 2 |  | Turn the wrist toward the left, to bring the stick from its perpendicular down to a HORIZONTAL position, on a <i>level</i> with the eyes. |
| 3 |  | Again Perpendicular. |
| 4 |  | Now Horizontal. |

REPEAT AND REST.

* For part of these Exercises the Author is indebted to a little work on "Graphics" by the celebrated painter, Rembrandt Peale.

EXERCISE II.

Left stick Perpendicular.

Turn it toward the *right* to bring it Horizontal, level with the eyes.

Again Perpendicular.

Now Horizontal.

REPEAT AND REST.

EXERCISE III.

Right and left Perpendicular, as wide apart as the length of the sticks.

Both Horizontal, close alongside of each other, and raised to a level with the eyes. One line will help to regulate the other.

REPEAT AND REST.

EXERCISE IV.

Right and left Perpendicular near each other. They are now Parallel—in the same direction—in equal distances apart. They are *parallel* perpendiculars.

Hold them wider apart. Now see that the tops of them are *level*—one as high as the other.

Raise the right higher than the left. They are still parallel.

Lower the right to a level with the left again.

REST.

EXERCISE V.

Right Horizontal—turned inward.

Continue horizontal, and bring the left horizontal under and near it. You have now *parallel horizontal* lines.

Hold the left horizontal still, and move the right more to the right. The lines are still parallel.

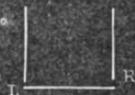
REST.

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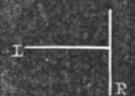
EXERCISE VI.

18



Right Perpendicular. Keep it so, and bring the left horizontal to touch the bottom of it. You have now a

19



Raise the horizontal to touch the middle of the perpendicular. You have now *two* right angles. The *horizontal* touches the *perpendicular* at *right angles*.

20



Raise the horizontal to touch the top of the perpendicular. This is also a right angle.

21



Keep the left horizontal, and bring the Perpendicular under the middle of it. You have again made two right angles. The *perpendicular* touches the *horizontal* at right angles.

22



Lower the horizontal across the middle of the perpendicular. You have now four corners meeting together—four right angles. The lines cross each other at right angles. REST.

23



EXERCISE VII.

Left Perpendicular.

24



Lean it to the left. This is an *OBLIQUE* line.

25



Again Perpendicular.

26



Lean it to the right. This is also an *oblique* line. Oblique lines are neither perpendicular nor horizontal.

27



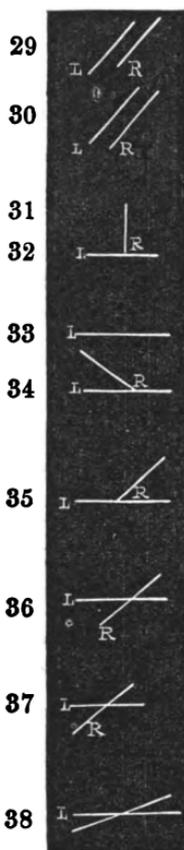
Bring the right stick parallel, close under this oblique line. They are *parallel oblique* lines.

28



Wider apart—oblique parallels.

Keep them oblique, but slope the right stick upwards, to bring the tops on a line with each other.



Carry the right stick higher than the left. They are still parallel.

Their tops again on a level.
REST.

EXERCISE VIII.

Left horizontal.

Keep it so, and bring the right perpendicular above it, touching its middle. The lines are at right angles.

Turn the top of the right stick to the left. You have now two different angles. The one on the right is an OBTUSE or blunt angle,—the one on the left is an ACUTE or sharp angle.

Turn the top of the oblique stick to the right. You have the same angles reversed—the left one is obtuse and the right acute.

Lower the oblique stick, keeping it still oblique. You have now *four oblique angles*—two obtuse and two acute.

• Move the oblique stick farther to the right. The angles are the same.

Move the same stick toward the left, on a level. The angles are still oblique.

Turn the oblique stick more obliquely. The angles are the same, except in size.
REST.

These Exercises should be practised over and over, till they can be performed with great rapidity and perfect correctness by every pupil.

LESSON III.—*Beauty of Objects.*

10. THE qualities which we perceive in some objects are agreeable, and give us pleasure when we examine them, while those we perceive in others do not. It is pleasant to look upon a fine building; but the heap of stones or bricks and mortar from which it is made afford us no pleasure when we behold them. We say of objects which please the sight, that they appear BEAUTIFUL. Our sight is the most acute of all our senses, and discovers to us the most beauty in objects. We see beautiful forms and colors, as well as the various sizes of objects and parts. The rose has a beautiful form and color, and beautifully shaped leaves, which we see, and an agreeable odor which we smell. It possesses *as many* qualities of beauty as any other, and because it has each quality in perfection we say it is the *most beautiful* of all flowers.

11. REGULARITY, UNIFORMITY, VARIETY, &c.—The eye perceives almost numberless qualities of beauty in objects. We will mention some of the most familiar and important ones. The eye delights to view objects which appear regular or uniform in shape, order, &c. The beauty we perceive in a fine building arises from the regularity and uniformity of its sides and proportion of its parts. We are unable to perceive these qualities in the heap of rubbish. But the eye soon

(10.) Are all objects equally agreeable? Give an illustration. What do we say of objects which please the sight? Which is the most acute of all our senses? Which discovers to us the most beauty? What makes the rose beautiful? Why is it the most beautiful of all flowers?

(11.) Does the eye discover many beautiful qualities? What does the eye delight to view? From what does the beauty we perceive to exist in a fine building

tires of too much uniformity, and longs for *variety*. This is why the country is so much more beautiful to us than the city, where nothing is to be seen but the uniformity and regularity of the buildings and streets. But the objects of nature, though always uniform, are not tiresome to us, because they are also full of variety at the same time. Nature never separates these two qualities, but blends them with surprising skill through all her works. For instance, the human face is strikingly uniform in all its parts, and perfectly regular; so that a child can always tell it from the face of any other animal; but it has also such a wonderful variety in different persons that the same child need never mistake one person for another among a million! These differences may be so slight that no one can point them out, but every one *feels* that they exist.

12. COMPARISON AND CONTRAST.—We perceive a great deal of beauty by comparing and contrasting objects and parts, or discovering their *like* and *unlike* qualities. When like objects are near each other, it gives us pleasure to group or collect them in our minds as one object, and the two objects are together more beautiful than either, alone. For instance, a vine trained to a wall, or twining around the trunk of a tree, is a more beautiful sight than the barren wall or tree, with the vine trailing upon the ground. But

arise? Why do we not perceive it in the heap of rubbish? Does the eye ever tire of uniformity? What does it long for? What does this explain? Do natural objects become tiresome? Why? Does nature ever separate these two qualities? Give an example illustrating this truth. Does every one feel these differences to exist?

(12.) How do we perceive a great deal of beauty? In what way do we derive pleasure from like objects? Are the objects taken together more beautiful than either alone? Give an instance to illustrate this.

when we *contrast* them with each other, as they cling together, we perceive other beauties still. The weak and tender vine is supported by the firm but rugged wall or tree, while the vine, with its twining tendrils and bright green leaves, clothes and renders them beautiful and attractive.

13. MOTION.—Motion in objects is also the source of much beauty. The boy is never tired of trundling his hoop, or spinning his top, while the waving banner and the running stream never cease to be attractive to us all.

14. ADAPTEDNESS.—Objects sometimes appear beautiful to us from their adaptedness to the purpose for which they are intended. In this way, objects sometimes appear beautiful because they are *small*, others because they are *large*, and others because they are *simple* and easily understood. We pronounce the Microscope a beautiful invention because it enables us to see very small objects, while the Telescope is also a beautiful invention, enabling us to see objects at a great distance. A theory or saying is frequently called beautiful because of its simplicity and manifest importance.

What is the result if we *contrast* them with each other? How?

(13.) What else is the source of beauty in objects? Give illustrations.

(14.) How else do objects sometimes appear beautiful? Give examples. What else is frequently called beautiful? Why?

CHAPTER II.

POINTS, LINES, AND REPRESENTATION OF OBJECTS.



LESSON I.—*Points and Lines.*

1. **WHEN** all the edges and sides of an object come together in one place, where they meet is called a **POINT**. The end of the pen or pencil with which we write is called a point. If we touch the point of the pen lightly upon paper, without pressing so as to open it, the mark which it makes is called a **DOT** or point. A single dot in itself *has no direction*, but only *position* or place upon the paper.

REMARK.—Dots should be made very lightly in writing. Thus:
right. wrong.
..... not ' , ' , ' , ' .

2. **LINES.**—If we make two or more dots, and then connect them by drawing the pen from one to the other, the mark which we make is called a **LINE**.
.....
Line. All lines may be supposed to be *made up of dots*, which touch each other so that we cannot see between them, having flown together just as drops of water flow together and form a stream. Thus:—
.....
..... A line may then be considered

(1.) What is the place called where all the edges and sides of an object meet? What is the point of a pen or pencil? What is a dot, and how is it made? Has a dot any *direction*? What has it only? How should dots be made in writing?

(2.) Describe a line. Of what may all lines be supposed to be made up? Illustrate this. What then may a line be considered?

a *stream of dots*. Again, if the point of any object, as the pen or pencil, be moved in any direction, the path which it makes is called a line. If the point moves always in the same direction, it makes a straight line; if the direction is every moment changed, it produces a curved line.

3. **IMAGINARY LINES.**—If we *imagine* the dots connected, without really drawing the line, we say that the line is **IMAGINARY**, or in the mind. *Imaginary Line*. Any two points may be connected by imaginary lines though it were impossible to connect them with a real one.

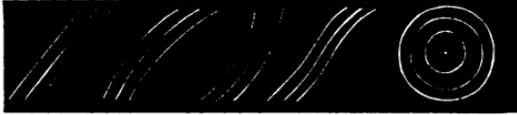
4. **DOTTED, STRAIGHT, AND CURVED LINES.**—When we place a number of dots in a row, we call the row a **DOTTED LINE**. Thus: If we place a marble upon the table or desk, and then place others of the same size beyond it, so that the first one will hide all the others, we say the marbles form a straight line. If we put a row of dots upon the paper, in the same manner, we call it a **DOTTED STRAIGHT LINE**. Thus: (.). When the row of dots are not in a straight line, they form a **CURVED LINE** or curve. Thus: (). Lines can have but two different directions, viz., **STRAIGHT** and **CURVED**.

Explain another way of forming a line. When does the point form a straight line, and when a curve?

(3.) What if we imagine a line drawn instead of actually connecting the points? Can two points be connected by imaginary lines, though it be impossible to connect them with a real one?

(4.) What is a dotted line? Make a dotted line on the blackboard. How can you form a straight line with marbles? What is a row of dots upon the paper in the same manner called? When do the dots form a curved line? Make a curved dotted line on the blackboard. How many different directions can lines have, and what are they?

5. PARALLELS.—When lines are everywhere at the same distance apart we say they are PARALLEL to each other. Examples of parallel lines :

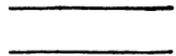


Parallel Lines.

The lines which you are reading in this book are straight and parallel to each other, so also are the blue lines upon writing paper. The rails upon which cars run are sometimes straight and sometimes curved, but always *parallel*; so are the tracks made by the wheels of a cart, or the runners of a boy's sled in the snow.

6. Lines which are parallel with the floor or surface of still water are called HORIZONTAL lines. Light lines, made without pressing upon the pen, are sometimes called *hair* lines, being fine, and like a hair in appearance. Thus :

Horizontal Hair Lines.



7. CONVERGING and DIVERGING.—It is plain that unless lines are parallel they must either come toward, or go from, each other. When they come toward, or approach each other, they are said to CONVERGE. Thus :

Converging Lines.



When they separate or go from each other, they are said to DIVERGE. Thus :

Diverging Lines.



(5.) When do we say that lines are parallel? Draw some lines which are parallel.

(6.) What are horizontal lines? What is a hair line?

(7.) When are lines said to converge? When are they said to diverge?

8. **ANGLES.**—The opening between lines which touch each other is called a corner or **ANGLE**. Thus:

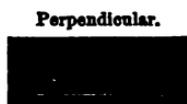
When one straight line meets another in such a way that the corners or angles on both sides of it are of the same size, each corner is called a **RIGHT** angle, and the first line is said to be **PERPENDICULAR** to the other. Example:

Any angle smaller than a right one is called an **ACUTE** angle. When a line is neither parallel nor perpendicular to another it is called a slanting or **OBLIQUE** line.

The smaller angle formed by an oblique line is acute, and the larger obtuse.



Angle.



Right Angles.



Acute Angle. Obtuse Angle.

LESSON II.—*Representation of Objects.*

9. WE have learned that objects have many qualities which we can observe and compare with one another. We can also **REPRESENT** or picture upon paper the qualities of form and size of objects. This is done by making marks and lines for the corners and edges of the objects we wish to represent. Such marks and lines are called the **out-lines** or **FIGURE** of the object. Sometimes they are called a **SKETCH** also.

10. **OF SIZE AND FORM.**—We can make the figure

(8.) What is an angle? When do two straight lines form a right angle? What is said of the first line? What is an acute angle? When is a line slanting or oblique? What are the angles formed by an oblique line called?

(9.) What have we learned in the first chapter? What else can we do? How is this done? What are such marks and lines called? What else?

(10.) Can we make the figure of an object larger or smaller than the object itself? Can it differ in shape? When are figures similar?

of an object any *size* we wish ; either smaller or larger than the object itself, but it *must never differ in shape from the object*. When we represent the same object by several different sized figures, such figures are said to be **SIMILAR**. Thus: O O o o. These figures are similar. They have all the same shape, but differ in size.

11. **SKETCHES, DRAWINGS, AND PAINTINGS.**—If we wish to represent an apple upon paper, we first draw its form or outline ; thus :



If we wish to represent it more perfectly, we draw other lines inside of these outlines to represent its surface ; thus :



If we next give it the proper color, it is more perfectly represented still. The first figure of the apple is called a **SKETCH**, the second is called a **DRAWING**, and when drawn in colors, it is called a **PAINTING**.

12. **ARBITRARY FORMS.**—Some forms or shapes are not made after any object which we can see, but are used as signs for certain ideas. Such forms are called **ARBITRARY**. Letters and numerals are arbitrary characters. In making the forms of letters and numerals we do not represent them as having any thickness, or surface, or difference of color, but only length and breadth or width.

13. **WRITING, DRAWING, AND PAINTING.**—Thus we

(11.) What do we do first if we wish to represent an apple or other object upon paper ? If we wish to represent it more perfectly ? How can we represent it more perfectly still ? What is the first called ? The second ? The last ?

(12.) Are all forms made after natural objects ? What are such forms called ? Name some arbitrary characters. In making the forms of letters and numerals how do we represent them ?

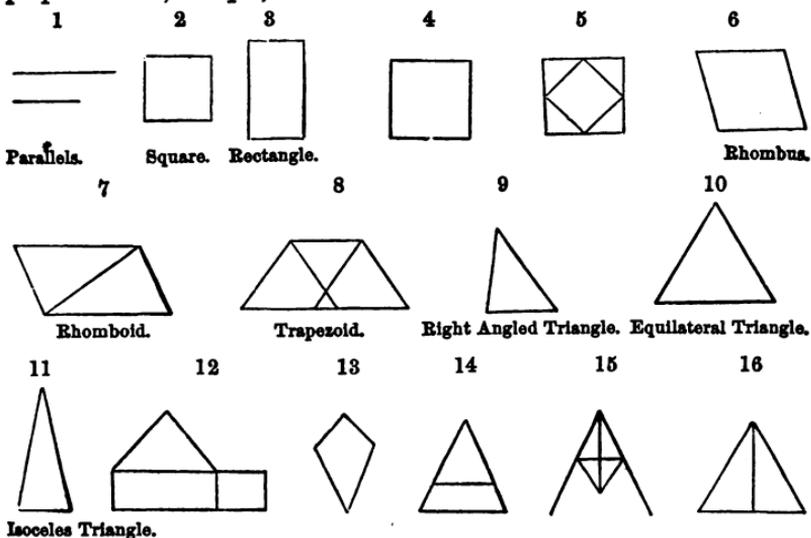
connecting the dots as before. Be accurate in making these divisions, also careful that your dots all answer the definition on page 13.

7. Divide the spaces between the last ten lines written upon, by placing dots as in Ex. 4 and 5. Then connect the dots by straight lines *parallel* to the ruled ones. Then subdivide the remaining spaces as long as possible without touching the lines together, *omitting all dots*.

9. Go back to Ex. 1, and connect all the dots by *horizontal* and *oblique* straight lines, parallel to each other.

9. Draw lines illustrating *converging* and *diverging*.

10. Draw the annexed figures upon the rest of the page, first placing *dots upon the ruled* lines of the paper for each corner, then connecting them by straight lines, and finally, *name all the angles*, and also the position of each line with reference to the ruled one, as perpendicular, oblique, &c.



By thus placing dots for each end of a line, we obtain a *mental perception* of the line required, and *just in proportion to the clearness* with which the mind perceives this *ideal* or *imaginary* line, will the hand obey the command of the will, and draw the line truly or falsely. No person is expected to perform correctly what they do not clearly understand beforehand—in other words, the *mind* must first be taught exactly what is to be done, and the hand is a willing servant ever ready to obey the direction of its master, which is the mind. A clear

idea, or *mental perception of what is to be done* previous to any movement of the hand, is the characteristic and important principle upon which this work is framed. And without this *perfect model* existing in the mind beforehand, with which every effort must be compared, no one need hope for success.

LESSON III.—*Curved Lines.*

14. WE have already learned that objects have many different shapes or forms, such as square, round, oval or egg-shaped, and also that in representing them upon paper, we draw lines for their edges and sides. If we look about us at the forms which everywhere exist in nature, we shall find that they are all more or less *curved*; and in order to represent them properly upon paper, we must draw curved lines for their edges and sides. Indeed, it is said that *there is not a perfectly straight line to be found in the form of any living object*, such as animals, trees, plants, leaves, flowers, &c. Every part of our bodies is of a curved shape. But a great many of the objects which men make, such as houses and books, have straight sides and edges; and such curves as they do make are generally very plain and simple ones, like the forms of ships, balls, and various tools. Yet *curved forms always appear more beautiful to us than straight ones*. We are so made that change or variety gives us pleas-

(14.) What have we already learned about objects? What else? What shape are most objects that we see about us? How can we represent the forms of such objects? What remarkable fact is asserted about the absence of the straight line in natural objects? Of what shape are most artificial objects? What kind of curved objects do men make? Which forms appear most beautiful to us? What is said

ure, and the reason why curves appear more beautiful to us than straight lines is, because they afford *greater variety* by their *continual change of direction at every point*, while the straight line cannot be varied except in length. We all agree that chairs, tables, and other articles of furniture please us better when their forms are curved than when they are straight and plain. What do we most admire when we look upon the work of the skillful architect? Is it the straight and bare walls, and sharp angles? Is it not rather the richly curved ornaments, and beautiful combination of curves in cornice and moulding! And do we not call that architect greatest who is most successful in imitating the Great Architect himself?

15. Let us now compare the two kinds of lines as illustrated in the figure. We see, first, that *a straight line is the shortest way from one point to another*.



Second, that *every curved line between the same points must be longer than the straight line*. Third, that *the nearer straight the curved line is, the shorter it will be*. Fourth, that there may be many curved lines between the same points, but there can be only **ONE** straight line, because there can be only *one shortest way*.

16. As curved lines are seen to be of several varieties, and because their appearance is so much more familiar and pleasing to us than straight ones, let us

of change or variety? Why are curves more pleasing to us than straight lines? What shaped furniture pleases us best?

(15.) When we compare curved and straight lines in the figure, what do we see first? What second? What third? What fourth?

(16.) How many kinds of curves are there? What are they? What are all

now examine them more closely. We find there are only *two* different kinds of curves—simple and compound. All others are but combinations of these two. A SIMPLE CURVE is always made by a *single movement*, governed by a single point as a centre. This point may be real or imaginary. Thus :



Simple Curves.

Simple curves may be either concave or convex. A simple curve is *concave* to all objects toward which its concavity or hollow is turned, and *convex* to all objects toward which it is rounding.

Convex.

Concave.



17. A COMPOUND CURVE is two or more simple curves united, and is produced by a *change of movement*, governed by as many different points as centres as there are simple curves composing it.



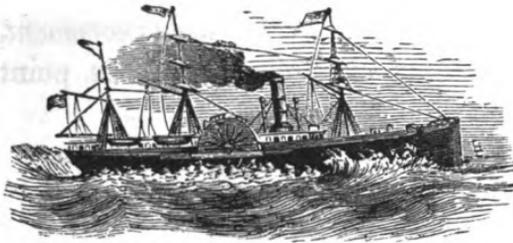
The arms of a rocking-chair and the outside of a bell have the form of the compound curve, made up of *two* simple ones ; while a running vine, and the



other curves? What is a simple curve? How may the governing point be? How many kinds of simple curves? Name them. When is a simple curve concave, and when convex? Illustrate this.

(17.) What is a compound curve? How is it produced? Illustrate compound curves. Give examples of objects having the form of the compound curve.

surface of waves are examples of the same kind of curves made up of an indefinite number of simple ones.



18. We have now explained the origin of all the lines used in writing and drawing, and have shown them to be capable of representing the forms of all objects, because they are taken from the objects themselves. They also contain every element of beauty which exists in the form of objects, and all that is needed further is skill in combining them. Let us collect them together for more convenient reference in the following lessons :

ELEMENTS OF WRITING.

1

2

3

4

5

Concava.

Convex.

Concavo-Convex.

Convexo-Concava.



Straight Line

Curved Lines.

18. What does figure 1 represent? Figure 2? Figure 3? Figure 4? Figure 5? Figure 6? Figure 7? Figure 8?

19. We have seen that the reason why curved lines are more beautiful than straight ones is because they afford greater VARIETY, which is one of the principal elements of beauty. For the same reason, a straight and a curved line joined, are, together, more ornamental than either when separate, and when two or more curves are united, as in the compound curve, the effect is more pleasing still, because the curves are *contrasted* with each other, thus creating an additional element of beauty. *Beauty of form, in all objects, whether natural or artificial, depends upon the KIND and NUMBER of the lines of which these forms are composed.* The human form, especially the face, is considered the most perfect combination of curves in all nature, and as such is studied by artists of every grade. So much are we affected by the pleasing variety afforded by curved lines, that the hand takes a more lively movement in making them than straight ones. This explains the fact why pupils invariably prefer writing capitals instead of the small letters, they being composed entirely of curves, while the small letters are a combination of straight and curved lines. Men also instinctively imitate the characteristic forms of nature in their gestures. Thus the arms are raised in a *convex curve* in ordinary description, or illustration; in a concave direction to express something ludicrous; and describe the compound curve in acts of dignity or

(19.) Is the form produced by a straight and curved line united more beautiful than either separate? What is still more ornamental? Why? *Upon what does beauty of form in all objects depend?* What is considered the most perfect combination of curves in all nature? How are we affected by curves in making them? What does this explain? Why? What do men imitate in their gestures? How

politeness; while the arms darted in a straight line, like the lightning flash, denote passion.

CONCLUSION.

20. In the preceding lessons, we have designed to review those common and obvious qualities belonging to objects, together with the laws governing them, the existence and influence of which it is necessary to understand before we can properly represent them. We have also attempted to show that the correct delineation of forms, whether real or arbitrary, must appear subject to the same influences which govern natural objects, together with the fact that we are so made, that the works of nature, which we see about us, as well as the thoughts which arise respecting them, are naturally pleasing to us, and that when we consider anything which man has made, we immediately compare it with similar objects in nature, and pronounce it "natural" or "unnatural," in proportion as it agrees with, or differs from them. *We thus instinctively make NATURE THE STANDARD for determining whatever is correct or beautiful in the works of man.* With these important principles to guide us, we are prepared to enter upon the study of Writing, Drawing, or Painting.

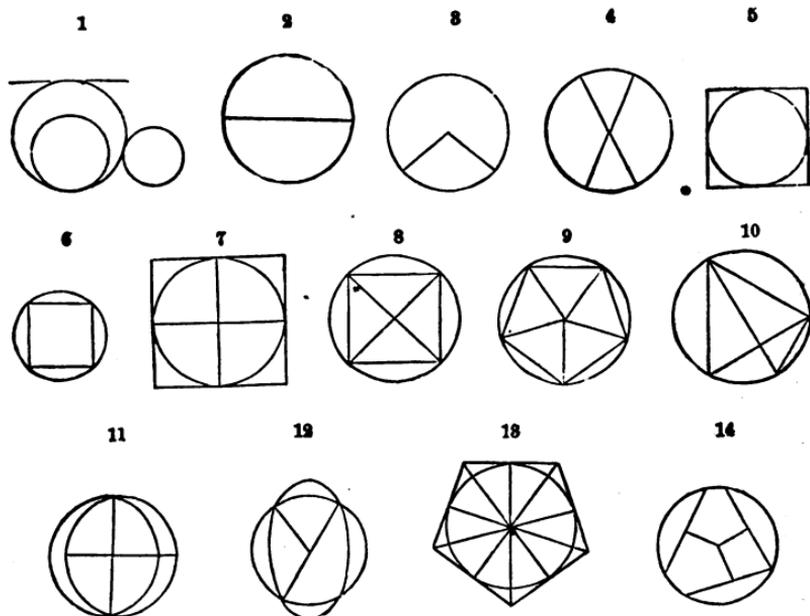
We shall next attempt to apply these principles in the formation of letters, and the construction of the various parts of writing.

are the arms raised in ordinary description? Something ludicrous? Acts of dignity and politeness? Passion?

(20.) What have we designed to review in the preceding lessons? Why was this deemed necessary? What else have we attempted to show? What other important fact? What then is the standard for determining what is correct or beautiful in the works of man? What shall we next attempt to do?

WRITING LESSON—No. II.

1. WRITE a dotted curve, and tell what kind of curve it is.
 2. Write continuous concave curved lines in groups of three each, twice across the page, between the ruled lines. 3. Write convex curves twice across in the same way. 4. Write similar groups of compound curves (concavo-convex) twice across. 5. Write the same number of convexo-concave curves.



After writing the above upon paper, let this entire lesson be attempted upon the blackboard, with a piece of chalk placed in the end of a reed, and held like a pen. The reed should be eight or ten inches in length. This will prove an interesting exercise, and stimulate each pupil to do his best, subject to criticism from the class. Dots may be placed for the ends of lines, until the eye is sufficiently trained to enable the pupils to draw the line firmly and correctly without their use. The ruler should never be used, or the paper turned from its proper position, in any of these exercises, as all benefit will thereby be lost.

DEFINITIONS.

1. **MARKS** are lines *without any fixed meaning*. Thus, | | | are marks only.

2. **CHARACTERS** are lines, or a combination of lines, *having a fixed meaning*. Thus, 1 2 3, a b c, &c., are characters.

3. **AN ARTICULATE SOUND** is one uttered by the human voice.

4. **A LETTER** is a character used to represent an articulate sound; as *A, E, I, O, &c.*

5. **AN ALPHABET** is a collection of all the letters of a language; as *a, b, c, d, e, f, g, h, i, j, k, &c.*

6. **SYLLABLES** are one or more letters uttered or spoken together; as *day, du-ty, let-ters, &c.*

7. **AN IDEA** is a mental picture of one or more objects.

8. **A WORD** is a letter or combination of letters used to represent an idea; as *man, box, strike, &c.*

9. **A THOUGHT** is a chain or succession of ideas about an object.

10. **A SENTENCE** is a collection of words used to represent a complete thought. "Deep rivers run silently," is a sentence.

11. **ELEMENTS** are the simplest parts of which any thing is composed.

12. **LETTERS** are the elements of language.

13. **LINES** are the elements of letters.

14. **DOTS** are the elements of lines.

15. **SYNTHESIS** is joining or combining.

16. **ANALYSIS** is taking apart or separating.

17. **Analysis in Penmanship** is separating or point-

ing out the types, and characteristics of the letters, of a word.

18. Synthesis in Penmanship is joining Elements to form Types, Types to form Letters, Letters to form Words, and Words to form Sentences.

19. SYSTEM is regular method or order.

20. SCIENCE is knowledge reduced to system.

21. ART is knowledge reduced to practice.

PART II.

PHILOSOPHY OF PENMANSHIP.

CHAPTER I.—ANALYSIS.

LESSON I.—*Classification.*

1. PENMANSHIP is both a Science and an Art; that is, it consists of both Theory and Practice.

The Science of Penmanship consists in a systematic arrangement of the various classes and parts of writing.

The Art of Penmanship consists in applying the science with skill in the formation and arrangement of letters, words, and other characters, made with a pen.

The Art of Penmanship is divided into two parts—Practical and Ornamental. PRACTICAL PENMANSHIP is that portion of the Art which is applied to business purposes and the common transactions of life.

Obs.—It is Practical Penmanship which is used in writing and addressing the millions of letters that are continually passing through the mails. It is by Practical Penmanship that men keep accounts, write books, sermons, and articles for the newspapers and magazines; make out deeds, mortgages, contracts, bills, &c. But for this art the history of the past had lived only in tradition, and the Bible and other good books had been unknown to us.

(1.) Define Penmanship. In what does the Science of Penmanship consist? The Art? Into how many parts is the Art divided? What are they? What is Practical Penmanship? Where is it used? What is said of it?

2. **ORNAMENTAL PENMANSHIP** is that portion of the Art used in embellishing letters and pictures; flourishing; drawing representations of men, animals, birds, &c. It also embraces the writing of the German, Old English, Italian, and other Texts.

Obs.—It will be seen that Ornamental Penmanship is of less importance to the majority of persons than Practical, and should not therefore be cultivated until a good handwriting is secured. The principal aim of this work is to teach the Science of Practical Penmanship.

3. **PRACTICAL PENMANSHIP** is clearly comprehended under the two heads Form and Movement. Each division has its theory and its practice, or its *ideal* and its *real* perfection. Correct perception of the form of any object must precede any successful attempt to represent that form; and, in general, *just in proportion to the perfection of the ideal* will be the success of our efforts in producing the *real*, whether it be a form or a movement.

4. Ideas of Form and Movement may be acquired in two ways: First, *by imitating correct models*, and Second, *by reasoning* from the Primary Elements of Form and Movement; but the highest standard of perfection is soonest attained by both of these methods combined.

(2.) What is Ornamental Penmanship? What does it also embrace? Which branch of Penmanship is most important to the majority of persons? Which should be cultivated first? What is the aim of this work?

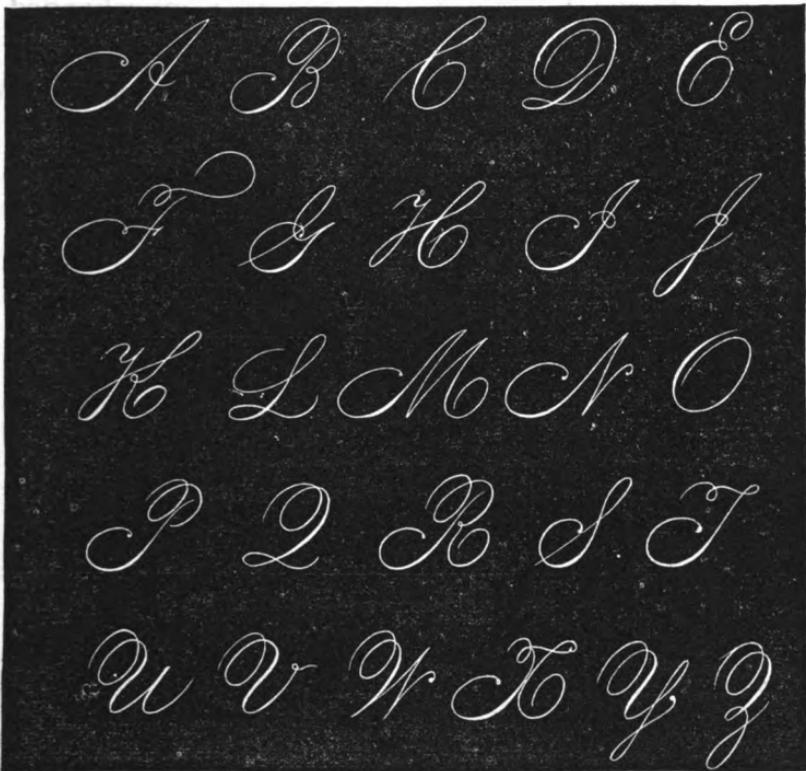
(3.) Under how many heads is Practical Penmanship comprehended? Has each division a separate theory and practice? What must precede any attempt to represent the form of an object? What is the general law in the representation of objects?

(4.) In how many ways may ideas of form and movement be acquired? Name them. How is the highest standard of perfection soonest attained?

LETTERS, AND THEIR CLASSIFICATION.

5. The English Alphabet contains twenty-six different letters, each letter having two distinct forms, called Small and Capital. Capital letters proper are composed entirely of curves, while small letters are mostly formed by uniting straight and curved lines.

CAPITAL LETTERS.



(5.) How many letters does the English Alphabet contain? How many forms has each letter? What are they called? Of what are capitals proper composed?

SMALL LETTERS.



Small letters compose the principal part or body of writing, while the use of capitals is occasional, either to mark intervals, or give prominence to certain parts of the writing, and is governed by fixed rules. By

Small letters? Which constitute the principal part or body of writing? When, and for what are capitals used?

combining these letters properly, we are able to express all manner of ideas.

6. As we learn in another part of this work, the forms of the letters now in use are accidental, having been altered and abbreviated in the course of time, from more complex characters, to meet the requirements of successive ages; so also their order in the alphabet, instead of being governed by any similarity, such as form or other natural relation to each other, which would assist in their acquisition,—merely corresponds in arrangement with those alphabets from which they were derived.

7. If we look at our alphabet in its usual order, we observe scarcely any similarity of form among the letters, each appearing to have little or no relation to its neighbor. Indeed, it would be scarcely possible to arrange them in a more contrasted manner, or one likely to prove a greater obstacle to their acquirement by any systematic plan of study. This want of proper arrangement has no doubt added not a little to the difficulties and lack of system apparent to every one who undertakes its study without a proper guide. Yet if we look more carefully, with the aid of a cultivated and critical eye, we shall be able to perceive that many letters have *parts* which are alike, while every letter differs from every other in some particu-

(6.) What is said about the forms of letters? How were they derived? Is their order of arrangement also accidental? How did this occur?

(7.) Is there much similarity of form observable among the letters of our alphabet as usually arranged? What is said of this arrangement? Has this produced difficulties in acquiring it? If we look more critically what shall we be able to perceive? Have many letters parts which are alike? How then can we distinguish them? What is it necessary to do, then, in reducing it to system?

lar, by which it may be readily distinguished. Hence, in reducing writing to system it becomes necessary to arrange the letters in the order of their nature and formation.

CHARACTERISTICS AND TYPES.

8. The **CHARACTERISTIC** of a letter or class of letters is that part by which it is known and distinguished from all others in the Alphabet.

The dot of *i*, the cross of *t*, and the shoulder of *r*, are the *characteristics* of those letters.

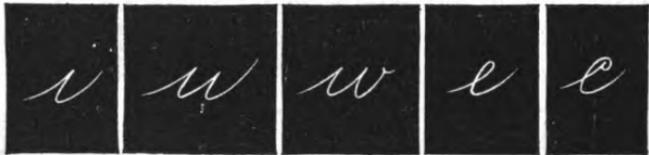
The **TYPE** of a class of letters is a part common to every letter of the class, to which the characteristic is added to determine the letter.

This classification is after the same general plan pursued in distinguishing nations, races, and individuals from each other, by differences we perceive to exist in their features or traits of character.

9. **THE SMALL LETTERS** are divided into three classes, each class distinguished by the kind of curve commencing the letters composing it. The First Class begin with the *concave curve*, thus :



They are



(8.) What is the Characteristic of a letter or class? Give an illustration. What is the Type of a class of letters? Upon what principle is this classification?

(9.) Into how many classes are Small Letters divided? How are they distinguished? What is the characteristic of First Class letters? Which are they?



The Type of this class is



The Second Class begin with the *convex curve*, thus :



They are



This class has two Types,

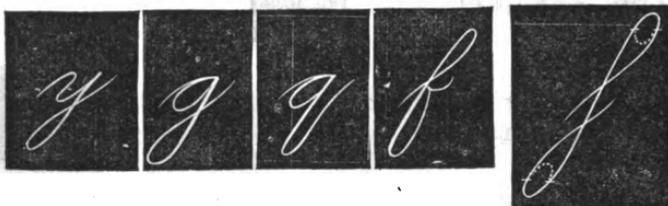


The Third Class begin or terminate with the *convexo-concave curve*, or the two preceding curves combined, thus :



Make the Type of this class. What is the characteristic of the Second Class of letters? Which are they? Make the Types of this class. What is the characteristic of the Third Class of letters? Which are they? Make the Type on the

They are



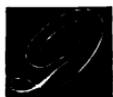
The Type of this class is the long s.

Every small letter should end with a concave curve.

CAPITALS are likewise divided into three classes. The First Class comprises those letters in which the Compound or Double Curve forms the standard or stem of the letter. They are



blackboard. In what way does every small letter end? Into how many classes are the Capitals divided? What does the First Class comprise? Name them.



The Type of this class is the Capital Stem

The Second Class consists of those capitals in which the Oval forms the principal part or standard.

They are



The Type of this class is the Capital O.



The Third Class comprises all capitals in which the Capital Loop forms the principal part or stem. They are



The Type of this class is the Looped O.



10. By comparing the subordinate parts of letters in the three classes of Capitals, it will be observed that they are usually composed of the Types of one or both of the other classes, and form the characteristic

What is the Type of this class? Of what does the Second Class of capitals consist? How many are there? Name them. What is the Type of this class? What letters does the Third Class comprise? What are they? What is the Type of this class?

part of the letter. For instance, the caps of P, B, R, &c., are the Capital Loop, while the Stem and Oval combined occurs in the finish of K. The finish of M and X is likewise the Capital O.

There is another increasing class of capitals called CURRENT, adopted and preferred by business writers for their simplicity and ease of formation. These capitals appear to be a compromise between the small letters and Standard capitals, made by substituting as Types the Straight Line for the Capital Stem, and the Oval reduced in size for the O. Of this class are



SLANT AND ARRANGEMENT.

11. Writing, then, is an invention for communicating our ideas by means of certain conventional characters which represent articulate sounds, and may also be defined to be **THE MECHANICAL FORMATION AND ARRANGEMENT OF LETTERS AND OTHER SIGNIFICANT CHARACTERS FROM LEFT TO RIGHT, GOVERNED AT ALL TIMES BY TWO STRAIGHT LINES AT A UNIFORM ANGLE WITH EACH OTHER.** These lines may be either ruled or im-

(10.) What shall we observe by comparing the subordinate parts of the three classes of capitals? What other class of capitals is there? What are they called? Why? How are they obtained? Repeat this class.

(11.) What then is Writing? How may it be defined for the purposes of pen-

aginary, and may be appropriately termed the Line of Slant, and the Line of Arrangement, which is now generally ruled. Certain letters are above this ruled or ground line, and others below it, and others are divided by it into equal parts, but the general direction or slant of them all must be everywhere alike and parallel.

This arrangement gives to writing a regular and intelligible appearance, and prevents the confusion which must otherwise arise from such a multitude of lines upon a page.

12. The Line of Arrangement is horizontal. The Line of Slant may form any desired angle with the Line of Arrangement, *providing it is always the same*, but it is generally inclined forward, or to the right of the perpendicular. These lines may be thus represented:

Line of Slant.



The Line of Slant may be imagined as always progressing from left to right, along the Line of Arrangement, keeping pace with, and regulating the writing. These are the fundamental views and principles upon which all writing rests, and with reference to which the following Analysis of Writing is framed.

manship? How may these lines be? What are they called? How are the letters placed with reference to the Line of Arrangement? How must they all slant? What is the result of this arrangement?

(12.) In what position is the Line of Arrangement? What is said of the Line of Slant? Represent these lines upon the blackboard. How may the Line of Slant be imagined?

LESSON III.—*The Study of Form.*

“THE Elements of Form are few and simple; yet there is no limit to the variety which may be found for the application of them. Whatever, therefore, may be the occasional success of an uninstructed genius, who advances to excellence in Drawing or Writing, without any apparent regularity of practice, EXPERIENCE proves the advantage of SYSTEM, and the necessity of drilling large classes of learners by means of regular and progressive exercises that shall furnish the knowledge of PRINCIPLES, and confirm, by practice, habits of correctness. To attempt to write before the eye has become correct in the analysis of forms, and before the hand can obey the will in imitating them, is to labor against reason, by attempting to do what is not understood. MECHANICAL habits of motion cannot compensate for this want of knowledge, nor can accident accomplish what should be acquired by design. As well might it be expected that a manufacturer should depend on the movements of his fingers, and the position of his tools, without any knowledge of the forms he is making.”—REMBRANDT PEALE.

13. FORM is the boundary of *space* or *matter*. All forms are produced by lines or surfaces meeting each other.

There are but three different ways of producing form in Graphics: First, by uniting Straight Lines producing angular forms; second, by uniting curved lines producing curved forms; and third, by uniting both straight and curved lines producing mixed forms. An angle is the simplest form that can be produced. A Regular form is one in which the sides and angles, or turns, are *equal*.

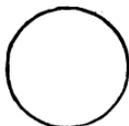
A Square is an angular form, and regular; a Cir-

(13.) What is form? How are all forms produced? How many different ways are there of producing form in Graphics? Name them. What is the simplest form? Draw figures illustrating regular and irregular forms.

cle is a regular curved form, and the two other figures illustrate, although angular and curved, forms which are not regular :



Square.



Circle.



Irregular Form.



Mixed Form.

PRINCIPLES OF FORM.

14. The Principles of Form in writing are but two—the Straight Line and the Oval. These two Principles of Form, and their various combinations, produced by three different movements, are capable of representing *every idea of which the human mind can conceive*, and have been used by all nations in all ages for that purpose.



Principles of Form

The STRAIGHT LINE is the sign of *extension in a single direction*, and may be of *any length*, definite or indefinite. It is the first obvious Principle in the construction of the small letters, for it not only governs the slant and arrangement of them, but constitutes the principal part, or downward stroke, in each letter. Its correct perception by the eye and imagination is the first and most important step to be acquired, as all curves must be measured by their deviation from an imaginary straight line.

As an element of Form, it serves to give regularity and precision wherever it enters, and is so important

(14.) How many Principles of Form are there in writing? What are they? Draw them. What is the straight line the sign of? Why? What is said of its correct perception? Why? What is its office as an Element of Form? What is said of its importance? What are its dimensions strictly considered? Has it ever

in the body of writing that much which passes for excellent penmanship has, in fact, no other good quality than a uniform and regular appearance. Strictly considered, it has but one dimension—extension or length; but various degrees of thickness are sometimes given to it, by pressure of the pen, to render the form into which it enters more emphatic, though it in no instance is considered as altering the form. The Straight Line, of itself, has no fixed meaning, and constitutes no form or letter, and it is only in connection with other lines that it receives any significance.

15. THE OVAL, as its name implies, is shaped like an egg, that is, it is longer in one direction than another, or oblong. The Oval is the symbol of *circumscribed space*, and may be of ANY SIZE, definite or indefinite. It has two dimensions, length and breadth. The proportion of these dimensions best adapted to writing, are two to one, or its length twice the breadth of its inclosed space. This Principle, like the Straight Line, has no fixed meaning, but contains the elements of all curved forms, and is of itself a perfect form.



16. CURVED LINES are portions of the Oval, and are signs of extension in a uniformly varying direction. They also embody the idea of limit or return. They

thickness in writing? How is this produced? Does this ever alter the meaning of the form? Has the Straight Line, of itself, any fixed meaning? When only has it significance?

(15.) What shape has the Oval? How is that? Of what is the Oval the symbol? Is its size prescribed? How many dimensions has it? What are they? In what proportion are these dimensions? Has this Principle any fixed meaning? What does it contain? Is it a form of itself?

(16.) What are Curved Lines? What are they signs of? What else do they

are obtained from the Oval by cutting it through the centre with the Straight Line.

The right segment is called the Concave Curve, being concave, or hollow, when viewed from



the right toward the left, in the direction of progression in writing. The left segment is called the Convex Curve, appearing rounded when viewed from the same direction. These simple curves, by combination, form the concavo-convex, and also the convexo-concave curves, each having its appropriate use in writing.



All letters and other characters made with the pen are formed from these curves, either singly, or by combination with each other and the Straight Line.

embody? How are they obtained? What is the right segment called? From what direction should writing be viewed? What is the left segment called? Why? How is the concavo-convex curve formed? The convexo-concave? Are these curves all used in writing? Can every possible form be made from these? How?

CHAPTER II.—SYNTHESIS.

LESSON I.—*Construction of the Small Alphabet.*

1. IN the construction of the small letters, form is produced by joining the various curved lines, already explained, to the left and right of the straight line and oval. These curves may be united to the Principles in two ways,—by Angles and by Turns.

In joining lines by turns, when they cross each other after turning, they are said to form a *loop*; when they do not cross, but return *parallel*, they are said to be folded.

FIRST CLASS LETTERS.

2. The Type of letters of this class is formed by joining the concave curve (characteristic of the class) upon the left and right of the straight line, producing an *angle* at the top, and a *turn* at the bottom, thus:

Angles uniformly at the top.



Turns uniformly at the bottom.

As seen in the letters:



(1.) How is form produced in the construction of the small letters? In how many ways may curves be joined to the straight line? How is a loop formed? What is the difference between a loop and a fold?

(2.) How is the Type of the First Class formed? What is the result? In

SMALL *i* is formed by dotting the type once its height above and in a line with the straight stroke, as its characteristic; thus:



SMALL *u* is formed by repeating the type, as its characteristic; thus:



SMALL *w* is formed like the *u*, except narrowing the space and cutting off the finish by a dash on the right, which is its characteristic; thus:



SMALL *e* is formed by looping the type by a turn to the left at the top and crossing the first upward curve in the middle as its characteristic; thus:



SMALL *c* is formed like the *e*, except starting downward like *i*, before turning at the top, which is its characteristic; thus:



SMALL *r* is formed from the type by moving to the right and downward from the top, forming a sloping shoulder as its characteristic; thus:



what letters is this seen? How is the *i* formed? What is its characteristic? How is *u* formed? What is its characteristic? How is *w* formed? What is its characteristic? How is *e* formed? What is its characteristic? How is *c* formed? What is its characteristic? How is *r* formed? What is its characteristic? How

SMALL *s* is formed like *r* at the top, but turns toward the left from the shoulder, and is dotted upon the first upward curve of the type before finishing, as its characteristic; thus :



SMALL *t* is formed by prolonging the type to twice its usual height, retracing the prolongation, and crossing it in the middle, as its characteristic; thus :



Terminating *t*, used at the end of words, is frequently formed thus, omitting the usual termination:



SMALL *p* is formed like terminating *t*, except that the downward stroke is prolonged as far below the line as it extends above, and the finish of the type is joined to the prolongation at the ruled line by a convex curve as its characteristic; thus :



or



SECOND CLASS LETTERS.

3. The Types of the second class are two. Type No. 1 is formed by joining the characteristic of the class (convex curve) to the top of the straight line by a turn; thus :

Turns uniformly at the top.



Angles uniformly at the bottom.

is *s* formed? What is its characteristic? How is *t* formed? What is its characteristic? What is said of terminating *t*? How is *p* formed? What is its characteristic?

(3.) How many Types have letters of the second class? How is the type

SMALL *v* is formed by adding the usual concave termination of letters to the type No. 1, and cutting it off as in *w* for its characteristic; thus:



TERMINATING *r* is formed similar to the *v*, but its characteristic consists in not allowing any space between the terminating curve and straight stroke of the type, retracing it upward; thus:



SMALL *x* is formed like *r*, retracing the straight stroke both up and down, and parting off at the bottom instead of the top, giving it the *appearance* of a cross, which is its characteristic; thus:



SMALL *n* is formed by repeating the type No. 1, as its characteristic, and adding the proper terminating curve; thus:



THE characteristic of *m* consists in repeating type No. 1 twice before terminating; thus:



Type No. 2 is formed by prefixing the convex curve to the oval; thus:



No. 1 of Second Class letters formed? How is *v* formed? What is its characteristic? How is terminating *r* formed? How is *x* formed? What is its characteristic? How is *n* formed? What is its characteristic? How is *m* formed? What is its characteristic? How is type No. 2 formed? How is *o* formed? What is

SMALL *o* is type No. 2, with the concave terminating curve at the top of the letter as its characteristic; thus:



SMALL *a* is formed by inclining the type No. 2 to the right, and supporting it by the straight line, to which is added the usual terminating curve; thus:



Its characteristic is the type inclined against the straight line.

SMALL *d* is formed from type No. 2, like *a*, the straight line extending above the type as in the letter *t*, and forming the characteristic of the letter; thus:



THIRD CLASS, OR LOOPED LETTERS.

4. The Type of this class is formed by joining the convexo-concave curve (characteristic of the class) to the extremities of the straight line by a turn to the left at the top and bottom, forming loops; thus:



its characteristic? How is *a* formed? What is its characteristic? How is *d* formed? What is its characteristic?

(4.) How is the Type of Third Class letters formed? How is *f* formed? What

SMALL *l* is formed by turning the upper half of the type at the ruled line as its characteristic, finishing with the concave curve; thus:



SMALL *b* is formed from the type like *l*, except the terminating curve is brought inward toward the stem, and cut off like *w*, forming its characteristic distinction; thus:



SMALL *h* is formed by adding the upper half of the type to the second class type No. 1 as its characteristic, making an angle, and finishing with the usual terminating curve; thus:



SMALL *k* is formed like *h*, with a loop or kink in the added part as a characteristic; thus:



SMALL *j* is formed by prefixing a concave curve to the lower half of the type, and dotting like *i*, as its characteristic; thus:



SMALL *y* is formed by prefixing the second class type No. 1 to the *j*, as a characteristic, omitting the dot; thus:



is its characteristic? How is *b* formed? What is its characteristic? How is *h* formed? What is its characteristic? How is *k* formed? What is its characteristic? How is *j* formed? What is its characteristic? How is *y* formed? What is its characteristic? How is *g* formed? What is its characteristic? How is

SMALL *g* is formed by prefixing the second class type No. 2 to the lower half of the type as a characteristic; thus:



SMALL *q* is formed like *g*, except that it is turned to the right instead of the left, at the bottom, and *folded* as its characteristic distinction; thus:



SMALL *z* is formed by prefixing the second class type No. 1 to the lower half of the type, with a loop and shoulder as its characteristic; thus:



LONG *s* is the type itself. It is used as a letter only when the *s* is to be repeated. It then precedes short *s*.

SMALL *f* is formed by *folding* the long *s* by turning to the right and *pinning* it against the stem at the middle, as its characteristic; thus:



g formed? What is its characteristic? How is *z* formed? What is its characteristic? What is said of long *s*? When is it used as a letter? How is *f* formed? What is its characteristic?

LESSON II.—*Construction of Capitals.*

5. IN the construction of Capitals form is produced by combining the direct and indirect ovals, or their segments. When curves are united by turns, the result is always a *loop*, larger or smaller.

FIRST CLASS CAPITALS.

The Type of this class is formed by joining the left segment of the direct oval (convex curve) to the right segment of the indirect oval, or capital loop, forming a compound curve; thus:



First Class Type, or Capital Stem.

as shown by the dots in the figure. It commences with the upper or leftward oval, and changes to the rightward oval, at about half the intended height of the Type. The upper oval is never wholly formed in writing, but the lower or terminating one may be finished at three different points, as indicated by the dots. It will be observed that each terminating dot is in a straight line drawn from the top of the Type obliquely through the centre of the lower oval.

(5.) How is form produced in the construction of capitals? What is the result when curves are united by turns? Of what is the Type of First Class capitals composed? With which does it commence? How and where does it change to the other? Is the upper oval ever fully formed in writing? Is the lower? How and where may it terminate?

CAPITAL *A* is formed by placing the straight line to the right and under the top of the Stem as a support, terminated with a proper connective; thus:



CAPITAL *N* is formed in a manner similar to *A*, with the addition of a convex terminating curve as its characteristic; thus:



CAPITAL *M* is formed like *N*, with the direct oval added as its connective and characteristic; thus:



CAPITAL *H* is formed like *A*, its characteristic being a space between the Type and straight line at the top; thus:



CAPITAL *K* is formed by adding to the Type a characteristic finish, formed by looping the Type at the middle to a similar Type reversed, as a termination; thus:



CAPITAL *T* is formed by placing one Type in a horizontal position over the top of another, in the usual oblique position, forming a cap as its characteristic; thus:



CAPITAL *F* is formed like *T*, with the addition of a characteristic cross and dot at the middle of the oblique type; thus:



CAPITAL *P* is formed by placing the Capital Loop over the Type as a characteristic; thus:



CAPITAL *B* is formed like *P*, with the addition of the *indirect* or rightward oval united to the cap by a small loop, as its characteristic termination; thus:



CAPITAL *R* is formed like *P*, with the addition of the *direct* or rightward oval united to the cap with a small loop as its characteristic termination; thus:



CAPITAL *I* is formed by prefixing the Capital Loop to the Type as the characteristic of the letter; thus:



CAPITAL *J* is formed like *I*, the Type being straightened and prolonged below the ruled line as its characteristic; thus:



CAPITAL *S* is formed by prefixing the concave curve to the Type, and looping it by a turn to the left at the top forming its characteristic; thus:



CAPITAL *L* is formed like *S*, except its termination, which is another of the same Type placed in a horizontal position at the bottom of the letter forming its characteristic termination; thus:



CAPITAL *D* is formed by uniting two Types at the bottom, like *L*, and carrying the finish backward round the stem, forming the direct O upon the left of the stem; thus:



CAPITAL *G* is formed by commencing like *S* or *L*, turning at the top and forming two thirds of the leftward oval, and then reversing the movement, ending with the Type. Its characteristic is the Oval united to the Type



reduced in size.

SECOND CLASS CAPITALS.

6. The Type of this class is the leftward Oval or Second Principle of Form, made *from the right toward the left*, curving equally on both sides. The width of its inclosed space is half its height. Taking small *o*, medium size, as an Unit of Measure, its length would be contained four times in the height, and twice in the width of this type; thus:



CAPITAL *O* is formed from the Type by coiling the terminating curve inside of the oval, on the left as its characteristic; thus:



CAPITAL *C* is formed by prefixing the convexo-concave curve to the Type by a turn to the left at the top of the letter, forming a loop half its length, and finishing the oval half its usual height as a characteristic; thus:



CAPITAL *E* is formed by uniting one smaller Type to the top of a larger one by a loop near the middle of the letter, as a characteristic; thus:



CAPITAL *H* is formed by prefixing small *y* to Capital *C* as its characteristic; thus:



CAPITAL *K* is formed like *H*, but with its characteristic loop or kink added on the right; thus:



(6.) What is the Second Class Type? How is it formed? How do its side curve? What are its proportions? Illustrate how this can be ascertained.

How is Capital *O* formed? Capital *C*? Capital *E*? *H*? *K*?

THIRD CLASS CAPITALS.

7. The Type of this Class is the rightward Oval or Capital Loop, made *from left to right*, curving equally on each side. The width of its inclosed space is half its height; thus:



CAPITAL *W* is formed by adding to the right of the Type, as a characteristic of the letter, a concave and a convex curve joined at the extremities by the straight line, forming angles; thus:



CAPITAL *Q* is formed by looping the Capital Stem, in a horizontal position to the Type at the ruled line, as a characteristic; thus:



CAPITAL *X* is formed by placing the leftward Oval terminated as in capital *C*, on the right against the middle of the Type, producing the appearance of a cross, which is its characteristic; thus;



CAPITAL *Z* is formed by looping to the bottom of the Type another of the same class elongated, as its characteristic; thus:



CAPITAL *V* is formed by turning the bottom of the Type to the right as a characteristic, the concave curve being terminated like small *e* elevated; thus:



(7.) What is the Third Class Type? How is it formed? Do its sides curve alike? What are its proportions? How can this be ascertained?

How is Capital *W* formed? Capital *Q*? Capital *X*? *Z*? *V*? *U*? *Y*?

CAPITAL *U* is formed by adding small *t* to the right of the Type, as its characteristic, omitting the cross; thus:



CAPITAL *Y* is formed by adding the type of the third class letters to the right of the Type, as a characteristic; thus:



LESSON III.—*Current Capitals.*

8. THIS class is a combination of the Standard Capitals and Small Letters, already explained, produced by the modifying influence of correct movement, as elicited in practical every-day usage. It will be observed that many of the capitals already explained, though perfect and attractive in form, are not well adapted to be made by the progressive movement of writing, as previously laid down. For instance, capital *D* in its standard form requires a retrograde movement around the stem quite contrary to the onward movement from left to right; hence, the natural tendency is to carry the oval to the right of the stem, and usually wherever the Capital Stem, or First Class Type occurs, there is a natural disposition to evade the backward movement toward the left, and substitute the straight line instead, as an abbreviated Type.

9. Thus this class partakes of the compound nature

(8.) What are Current Capitals? How are they produced? What will be observed in examining the capitals already shown? Give an instance. What is the natural tendency in forming *D*? What is the natural disposition where the Capital Stem occurs? What name is given to it when thus abbreviated?

(9.) Of what then does this class partake? What are the principal Characteristics of this Class?

of both Small and Capital letters. The principal characteristics of the class consist in avoiding the backward movement necessary in making the standard form of the same letters, and substituting the straight line as an Abbreviated Stem of the First Class; thus:



and substituting a loop for the coil in the Second Class Type: thus:



10. CURRENT *O* is formed by looping the Oval and terminating at the top, as a characteristic; thus:



CURRENT *C* is formed from the same Type by inclosing a similar but smaller one in the top as a characteristic; thus:



CURRENT *D* is formed by abbreviating the Stem, and adding the Oval upon its right by an upright loop at the bottom; thus:



CURRENT *A* is formed by inclining the Oval, and supporting it by the Straight Line with the terminating connective; thus:



CURRENT *H* is formed by abbreviating the Stem, and placing a Straight Line, slightly curved, at the top, upon its right, as in standard *A*, with a connective and characteristic space between them; thus:



(10.) How is Current *O* formed? Current *C*? Current *D*? *A*? *H*? *K*?
P? *B*? *R*? *N*? *M*?

CURRENT *K* is formed like *H*, with the characteristic kink added; thus:



CURRENT *P* is formed by folding the abbreviated Stem to the right at the bottom, as in *q*, and forming the rightward Oval near the top of the Stem; thus:



CURRENT *B* is formed like *P*, with the addition of a second similar Oval joined to the elevated one by a small loop opposite the top of the stem; thus:



CURRENT *R* is formed like *B*, with the *leftward* Oval added as in *B* to give the letter its characteristic; thus:



CURRENT *N* is formed by adding to the Capital Loop, type No. 1, of second class small letters; thus:



CURRENT *M* is formed by repeating the type No. 1, as used in *N*, before terminating; thus:



LESSON IV.—*Principles and Rules of Writing.*

THE following Principles and Rules govern in the construction of all letters, and should be carefully studied and committed to memory.

GENERAL PRINCIPLES.

11. PROPORTION is the relation of letters and parts with regard to length, width, &c., determined by some Standard or Unit of Measure. It may be relative, as between the parts of a letter, or absolute, as between different letters.

PRINCIPLE 1.

UNIT OF MEASURE.—*The Oval, whose width is half its height, is the Unit of Measure for all writing.*

The Oval is used in measuring writing, as the foot or yard is used in measuring length and breadth in other things. It may be taken of any desired height, but its width must be half that height, and the length and width of every letter and space must bear a certain ratio to this standard.

PRINCIPLE 2.

RELATIVE PROPORTION.—*The bottom of every letter must be equal to, or exceed the top in width, in order to give to it an appearance of stability.*

(11.) What is Proportion? How is it determined? Of how many kinds is it? What is relative Proportion? Absolute? Repeat Principle 1. To what is the use of the oval in writing similar? How may it be taken? What depends upon its height? Repeat Principle 2. To what kind of Proportion does that relate?

The apparent influence of gravity, or the tendency to fall, when unsupported, cannot be neglected in writing, nor can one letter depend upon another for support, but each must appear to rest upon its own foundation.

Sometimes, however, an appearance of strength at the base, produced by shade, is sufficient to counteract the effect of a broad, but light top, as in the looped letters *l*, *b*, *h*, &c. This principle is apparent in all natural objects, such as trees, plants, &c. (See Part I. page 4.)

PRINCIPLE 3.

POSITION.—*The ruled line is the ground or floor upon which every letter and figure is supposed to be supported; and it is this line to which all others are referred to determine their absolute or real position.*

PRINCIPLE 4.

EXTENSION.—*All letters which extend both above and below the ruled line are divided by it into equal parts.*

It has been already shown, in Part I., that in general we refer everything to the surface of the earth or level of still water, to ascertain whether it is horizontal, perpendicular, or oblique, and objects, such as men, houses, animals, &c., are in their natural position only when standing firmly upon the ground or floor; there-

What is said of the apparent influence of gravity in writing? Draw an illustration of a violation of this principle. What is sometimes the case? Give an example. Is not the top of a tree an example also? Has this been referred to before? Where? Repeat Principle 2. What has been already shown? How is this ap-

fore, any letter which does not appear to rest upon the ruled line does not agree with nature, and must be pronounced unnatural and awkward.



PRINCIPLE 5.

ARRANGEMENT.—*Writing is performed from left to right, along this line, by uniting Types and Characteristics to form Letters, Letters to form Words; arranging Words to form Sentences, &c.*

PRINCIPLE 6.

SLANT.—*The inclination or slant of every letter, and part of a letter, must be the same throughout the entire page, and every mark, whether straight or curved, should be parallel to every other of the same kind.*

PRINCIPLE 7.

SPACING.—*Spaces between Letters should be greater than between parts; between Words greater than Letters; between Sentences greater than Words; between Lines greater than Sentences; and between Paragraphs greater than between Lines,—and all spaces of the same kind should be equal.*

PRINCIPLE 8.

SHADING.—*Two shades of equal thickness should not come in succession, without an intervening light mark, and all shades must be gradual, not sudden.*

plied to writing? Illustrate this. Repeat Principle 3. Repeat Principle 4. To what does it relate? To what does Principle 5 relate? Repeat it. To what does Principle 6 relate? Repeat it. To what does Principle 7 relate? Repeat it.

LESSON V.—*Rules for writing Small Letters.*

12. RULE 1. COMMENCING AND TERMINATING.—*Every small letter should commence at the ruled line, and terminate above that line with a concave curve, as a connective.*

RULE 2. MARKS.—*Every upward mark should be a CURVE, and rise obliquely from the ruled line; and every downward mark should be STRAIGHT, and drawn to the ruled line in a less sloping direction than curves.*



There is an exception to the last part of this rule in the *o*, *s*, *x*, *z*, and upper part of the finish of *k*, in all of which the downward mark is slightly curved toward the left.

It is upon this difference of slope, between the upward and downward marks, that letters depend for width and form. Attention to the proper and uniform slant of curves in writing is of as much consequence as to the downward marks, and both should be carefully attended to.

RULE 3. JOINING ELEMENTS.—*Elements of a letter must be joined at the top or bottom, and must never re-trace one another or follow the ruled line; thus:*



Wrong.

Right.

(12.) To what does Lesson V. relate? Rule 1? Repeat it. Rule 2? Repeat it. Illustrate it. What is the exception to this rule? Upon what do letters depend for form? Should the slant of curves be attended to as well as the straight lines? How are Elements joined? Illustrate the right and wrong ways. What

This rule is very liable to be violated, as it conflicts directly with customary habit and instruction, which originated before the general custom of ruling paper. Its importance must be acknowledged when we consider how difficult it is to retrace the tops of *t* and *d*, and middle of *x*, which are the exceptions to this rule. The different natures of the curve and straight line also, render this impossible, unless we sacrifice one to the other.

This is a feature of the current style of writing, distinguishing it from the labored hand of former times, in which great care was enjoined to retrace the upward and downward marks to the the middle of the letter.

RULE 4. ANGLES AND TURNS.—*ANGLES are produced by STOPPING THE PEN, but not lifting it, before moving in a different direction. TURNS are made by changing the direction, as quick as possible, WITHOUT STOPPING, or lifting the pen.*

This rule is very important, and is another characteristic of the current style, distinguishing it from the Old Round Hand, in which the turns are more gradual.

RULE 5. STABILITY.—*The general form of i, e, c, r, s, t, o, a, and d, should be triangular, while u, w, n, m, &c., should be either square or rectangular, in order to give the appearance of stability to the letters.*

RULE 6. REGULARITY.—*Every small letter except o, s, and x, must have every downward mark straight.*

Example:



Wrong.

Right.

is said of this rule? Why? When must its importance be acknowledged? How does the nature of the curve and straight line prevent this? What is said of this

This Rule aims at the same result as Rule 4, and is very important, as it gives to writing one of its chief excellences, and the example given in illustration is a common instance of its violation.

RULE 7. SPACING.—*The distance between the downward marks of every letter should be equal to the WIDTH of small o ; the spaces between letters should be twice this width, or the LENGTH of o, and between words TWICE THE LENGTH of o.*

RULE 8. HEIGHT OF CONTRACTED LETTERS.—*All letters of the First and Second Classes, and portions of the Third, formed from their Types, should be equal in height to small o. Except the tops of t, d, p, and right of k, which are twice its height. The tips of r and s also are a trifle higher than o, on account of their peculiar formation.*

RULE 9. EXPANDED LETTERS.—*All looped and folded letters, composing the Third Class, should be three times the length of o, whether above or below the ruled line, and all loops and folds in them should be equal to o in width.*

These Rules of Proportion are adapted to the formation of a medium hand. In writing a very small or very large hand, the size of the contracted letters is usually reduced or enlarged, without changing the expanded letters or capitals from the medium height.

feature? To what does Rule 4 relate? Repeat it. Rule 5? Repeat it. What is said of this rule? Of what is it a characteristic? To what does Rule 6 relate? Repeat it. At what does this Rule aim? Is it important? What is said of the example given? To what does Rule 7 relate? Repeat it? Rule 8? Repeat it? What is the exception? Repeat Rule 9. What is said of these Rules? What is done in writing a very small or large hand? Are the expanded letters and capitals altered? To what have the foregoing Rules reference? Are these of more consequence than Shading? What is said of shading at the present time? Why

SHADING.

The foregoing Rules have reference merely to the Arrangement, Form, and Proportion of letters and parts, which is of far greater importance than Shading, and should never be sacrificed to it. In fact, shading, as a rule, is now very generally omitted by the best penmen, as interfering with form and facility of execution—two indispensable requisites in current writing. Where prominence is of greater consequence than these qualities, shade may be employed to advantage. The contrast between light and shade, however, when introduced with taste and skill, is an element of great beauty (see Part I. page 11), and its effect in writing is precisely the same as in drawing and painting, *i. e.*, if done properly, it heightens the effect; if improperly, it lessens or spoils it. Shade, then, except where prominence is required, is a matter of taste, and may be employed or not, at the option of the writer. Whenever it is introduced, it must be subject to the following Rules. It will be remembered that, in writing, *shade* is synonymous with *pressure* of the pen; that is, to shade equally press equally, &c.

RULE 10.—*No small letter should have more than one shaded part.*

RULE 11.—*Looped letters, such as j, g, y, &c., should never be shaded below the line, and generally, loops should not receive any shade.*

is it dispensed with? When may it be used to advantage? What is said of the contrast between light and shade? What is its effect in writing? What, then, is shade, except where prominence is required? What is said of it when it is introduced? What ought we to remember in shading? Repeat Rule 10. Rule 11.

RULE 12.—*Where letters usually shaded are repeated, as tt, ll, &c., the first receives the strongest shade. It is sometimes quite omitted upon the second.*

The reason for this is, that it would render the part of the word where they occur, too prominent.

RULE 13.—*Straight lines may be shaded in three ways: first, of uniform thickness; second, increasing gradually; third, decreasing gradually; thus:*



RULE 14.—*Simple curves should always increase gradually in thickness to the middle, and diminish gradually from that point; thus:*



RULE 15.—*In shading the letters of a word, care should be taken to distribute the shade at intervals as nearly regular as possible, that they may appear to balance each other in effect.*

RULE 16.—*The thickest part of all shades upon a page should be as nearly equal as possible, after excepting the application of Rule 12.*

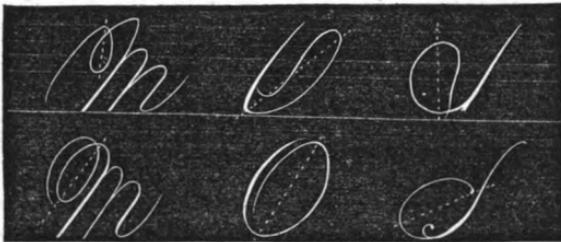
Rule 12. What is the reason for this? Repeat Rule 13. Illustrate this on the blackboard. Repeat Rule 14. Rule 15. Rule 16. Rule 17.

LESSON VI.—*Rules for Capitals.*

RULE I.—COMMENCING *Capitals are usually begun with a convex backward movement toward the left; the First and Second Classes beginning at the top, and the Third Class at the middle of the intended letter.*

I and *J*, of the First Class, are exceptions. They should always be commenced with the cap at the middle of the letter, like the Third Class. *C, G, S, L, H,* and *K*, as illustrated in the cuts, begin at the bottom; but they are all frequently commenced at the top with the leftward oval, while it is a prevailing custom with many to begin *A, N, M, &c.*, at the bottom. This manner of commencing, though it may facilitate construction, fails to give to these letters a distinctive character above the small letters, being thin and frail in appearance. The want of a uniform place of commencement, as in the small letters, is seriously felt in constructing capitals; yet, the result of the adoption of such a principle so often conflicts with taste and preference in the style of letters, that it is seldom observed.

RULE 2. REGULARITY AND UNIFORMITY.—*The curves of Capitals must be uniform, and free from sudden turns or breaks, except where the union of Types and Characteristics require it. Illustration:*



Of what does Lesson VI. treat? Repeat Rule 1. What letters are exceptions to this Rule? Where should they begin? What is said respecting *C, G, S, L, H,*

RULE 3. HARMONY.—*When curves are coiled within an outer curve, their direction must be parallel to, or harmonize with it.*

The Capital Stem, Capital O, and Capital Loop in the cut illustrate this Rule and its violations.

RULE 4. SIZE OF OVALS.—*The Ovals of the Capital Stem, or Capital Loop, must be of uniform size wherever they occur, and should never exceed HALF the height of the letter.*

RULE 5.—*Where two Ovals occur upon the same side of a letter, as in P, B, and R, they should never interfere with each other; and the upper one should be the smallest.*

RULE 6. HEIGHT OF CAPITALS.—*All Capitals should be three times the height of small o, and equal to the looped letters in length. J, Y, and Z, being divided equally by the ruled line, must agree in length with f and long s.*

RULE 7. HALF THE HEIGHT OF THE LETTER marks—

1. *The limit of Size in Ovals.*
2. *The commencement of all Loops and Crossings above the line.*
3. *The commencement of D, finish of F, N, and W, and point of G.*

RULE 8. LOOPS AT THE MIDDLE.—*All small loops formed at the middle of a letter, as in B, R, E, I, J, &c., must POINT UPWARD, TOWARD THE LEFT, and never exceed small o in size.*

and K? What is said of A, N, M, &c.? What is the objection to this? What want is felt in writing capitals? Why is not some uniform place for commencing adopted? Repeat Rule 2. Illustrate on the blackboard. Of what does Rule 3 treat? Repeat it. What illustrates this Rule? Of what does Rule 4 treat? Repeat it. What exception? Of what does Rule 5 treat? Repeat it. Rule 6? Repeat it.

The practice of allowing these loops to point toward the right gives the letter a hunchback appearance.

RULE 9. WIDTH OF LOOPS AND SPACES.—*All loops formed at the top or bottom of a letter, as in C, S, G, L, D, &c., and the spaces between parallel curves, should be the width of small o.*

This reduces the loops of capitals and small letters to a uniform width.

RULE 10. DIRECTION OF CAPS AND LOOPS.—*The caps of T, F, and loops at the bottom of L and D, should be horizontal.*

This is a feature which requires much attention and practice to secure.

RULE 11. SHADING.—*In shading Capitals, the strongest shades should be nearest the bottom of the letter.*

The object of this Rule is to produce stability.

RULE 12. COMPOUND OR DOUBLE CURVES
should always be shaded on the lower curve or oval composing them.



RULE 13.—*When curves are coiled together, every other one may be shaded, beginning with the first or second.*

RULE 14.—*The general form or contour of First and Second Class Capitals should be triangular, and the Third Class rectangular.*

It will be observed that these special Rules are all the result of the Seven General Principles enunciated at the commencement.

What is said of J, Y, and Z? What does half the height of the letter mark? Of what does Rule 8 treat? Repeat it. What is said of the practice of allowing these loops to point downward? Of what does Rule 9 treat? Repeat it. What is the effect of this Rule? Repeat Rule 11. What is the object of this Rule? Repeat Rule 12. Rule 13. What is the observation?

RULE FOR THE USE OF CAPITALS AND SMALL LETTERS.

CAPITALS are used to commence all Titles, Proper Names, and Adjectives derived from them; names applied to Deity; every separate Sentence and direct Quotation; the first word of every Line in poetry; the words I, O, and Oh, and the important words in Rules, Definitions, and Headings, which it is desired to render prominent.

SMALL LETTERS should be used where the application of this Rule is not clear.

Repeat the Rule for the use of Capitals and Small letters in writing.

CHAPTER III.

REVIEW OF THE ALPHABET BY GROUPS.



LESSON I.—*The Small Letters.*

1. WE have now constructed each letter of the Alphabet, shown the principle and manner of its formation, and given general rules which govern in its construction and use. There are still many important relations between letters and classes, as well as observations and hints, which are best understood by studying them in groups. These we propose to consider, while briefly reviewing the application of the Principles and Rules already laid down.

2. FIRST CLASS.—This class may be divided into four groups.

The First Group comprises *i*, *u*, and *w*, and may be represented thus :



This group should never be shaded. The dot of *i* is once the height of the letter above its top, in range with its downward stroke. The dot should not be made too prominent, and should have no *direction*. In making *u*, be careful of the *nature* and *direction* of the elements composing it, and how they are joined; *w* should not be looped at the finish, and all its points should be equal in height. Be

(1.) What have we now done? Are there also important relations between letters to be considered? How can this best be done? When and how do we propose to do this?

careful not to commence it like *n*, and see that it is brought in at the finish before cutting off.

3. The Second Group comprises *e* and *c* ;
thus :

In making *e*, avoid commencing with a  double curve ; see that the crossing is not too low, and that the down stroke is *straight* between the turns at the top and bottom. In beginning *c*, avoid going over as in *o* ; see that the short downward mark or characteristic is *straight*, and turn so as to leave it *in the middle of the loop*. Make the back straight like *e*.

4. The Third Group comprises *r* and *s* ; thus :

These letters must never be looped at  the top. The top of the shoulder should be a trifle above the height of *o*, and an *angle* ; the finish of the shoulder should be at the height of *o*, and a *turn*.

In making *r*, come *straight* from the shoulder to the turn at the bottom. In making *s*, form the rightward *o* from the shoulder, touching the ruled line, and rising again till the commencing curve is reached ; then amputate the oval by pressing the pen upon that curve, and move backward under the letter, finishing like *r* ; *s* may be shaded on the oval. Care should be taken not to make the inner space too narrow, and destroy form.

(2.) Into how many groups may the First Class of small letters be divided ? What letters does the First Group comprise ? Should this group ever be shaded ? Where is *i* dotted ? What is said of it ? Of what should care be taken in making *u* ? What is said of *w* ?

(3.) What letters are comprised in the Second Group ? What is to be avoided in making *e* ? *c* ?

(4.) What letters are comprised in the Third Group ? What is said about looping these letters at the top ? Where should the top of the shoulder be ? Its

5. The Fourth Group comprises *t*, *p*, and *v*; thus:



Terminating *t* extends upward twice the height of *o*; is hollow to the top, and shaded on the straight stroke, increasing gradually to the line. Its cross is all on the right of the letter, and should be *horizontal*. The *v* is cut off like *w*.

The *p* is hollow to the top like *t*, but in descending does not receive shade till below the ruled line, when it increases gradually like *t*, and stops abruptly at the length of *o* below. The finish is made in two ways; with the rightward oval, as in *s*, and with a *v* part. The first is preferable. If the latter is made, care must be taken that the parts connect, and that the two down strokes of the letter are parallel.

6. SECOND CLASS.—This class may be divided into three groups.

The First Group comprises *n* and *m*; thus:



Care is required in forming the turns at the top of these letters, and preserving the direction of the curves. A *resultant* letter *a* is formed by this grouping, which will be remarked by the curious pupil.

finish? How do you form *r* below the shoulder? *s*? May *s* be shaded? Of what should care be taken in forming *s*?

(5.) What letters comprise the Fourth Group? How far upward does terminating *t* extend? What is said of its inner space and manner of crossing? What is said of *p*? How is the finish of *p* made? Which way is preferable? Of what should care be taken, if the latter method is used? How is *v* finished?

(6.) Into how many groups may Second Class letters be divided? What does the First Group comprise? Where is care required? What resultant letter is formed by this group?

7. The Second Group comprises x , terminating r , and initial s ; thus :



The letters of this group are somewhat peculiar. With the exception of initial s , they have no inner space between the downward and upward marks, but these marks retrace to the top before finishing r with a dot and curve, like the finish of s , and *again retrace to the bottom before parting off* in making the x . The movements of x are the same as in forming n , except that the progression from left to right is suspended after the first introductory curve till the termination. This method of forming x has a great advantage over any other, as the pen need not be lifted, and the letter has the usual slant of others. Initial s , as its name implies, is a manner of forming s at the beginning of words. It is finished like First Class s .

8. The Third Group comprises a and d ; thus :



It also illustrates First Class intermediate t , as a resultant letter. In forming the letters of this group, care should be taken to give the oval an *increased slope*, that the finish at the right may not encroach upon it in descending. This increased slant of the oval in the letters of this group, as also in g and q , is a peculiar characteristic of the present manner of forming these letters, distinguishing it from the old

(7.) Which letters does the Second Group comprise? What is peculiar to this group? How is r formed? x ? What is said of the movements in x ? Has this manner of forming x many advantages?

(8.) What letters comprise the Third Group? What First Class letter is also illustrated? In forming the letters of this group, of what should care be taken? What is said of this increase of slope? Of what must care be taken in forming these letters? What else? What height are the tops of t and d ? Do they retrace? How far? How is the retraced portion covered? How is this t crossed?

Round Hand, in which the slope of *o* not being increased, a gap was left at the top of the letters. Care must be taken that no hook or gap occur, that the joining of the straight line and oval be at the extreme top of the *o*, and that the downward stroke does not retrace the side of the oval. The tops of *t* and *d* are twice the height of *o* above the line, and retrace the upward mark to the top of *o*, but no further. The retraced portion is covered by a shade. This *t* is crossed half way between its top and the height of *o*, by a straight horizontal mark, equal in length on both sides of the prolongation.

The centre of small *o* slopes like the downward marks in writing. It curves equally on both sides, and is closed *at the top*, without a loop, as a distinction from the capital. Observe the curves upon the right and left.



9. THIRD CLASS.—This class may be divided into six groups.

The First Group contains *l* and *b*; thus:



The termination of *b* is formed from *l*, as *w* is formed from *u* in the First Class. The width of the finish of *b* is the same as the loop, once the width of *o*. The loops of *l* and *b* should be twice the length of *o*. Care should be taken in crossing the curve that it is not too near the bottom of the letter.

How does the centre of small *o* slope? How are its sides curved? How is it closed? What are the curves upon the left and right for? What is said of initial *s*? How is it begun? How finished?

(9.) Into how many groups may the Third Class of letters be divided? Which does the First Group contain? How is the termination of *b* formed? How wide is the finish? What length are the loops of *l* and *b*? Of what should care be taken?

10. The Second Group comprises *h* and *k*; thus:



Attention to the crossing of the curve in the type is especially necessary in forming this group. The *h* is finished like *n*. Care must be taken that the downward strokes of this letter are both straight and parallel, and the width of *o* apart. The finish of *k* is twice the height of *o*, and consists of the rightward oval, as in initial *s*, looped to the finish of *h*. The finish of *k* must never be shaded. The upper part of the characteristic may overhang the lower if formed lightly. The little loop or kink should point upward toward the left; *k* is sometimes formed like terminating *t* at the commencement, which avoids the danger of interference between the loop and termination. Sometimes the upper part of the characteristic is formed by raising the pen, and making a short compound curve like the capital stem, to avoid the same danger. It is a difficult letter, at best, and should be carefully mastered. Never give it a careless *smack* at the finish. The studious will observe the similarity between *n* and the finish of *h* and *k*, as shown in the cut.

11. The Third Group comprises *y* and *j*; thus:



In making the *y*, be careful and have the down strokes parallel, as in *h*; also see that the *j* part is equal in height to the *v* part. The *y* is *h* in-

(10.) What letters does the Second Group comprise? To what should attention be given? How is *h* finished? Of what must care be taken? How high is the finish of *k*? Of what does it consist? May the finish be shaded? What is said of the upper part of the characteristic? How should the loop point? What is said of *k*? What will the studious observe?

(11.) What letters does the Third Group comprise? Of what should care be

verted. Dot *j* like *i*, and cross the loop at the ruled line, keeping it one *o* wide and two *o*'s long. Sometimes *y* at the end of words is folded upon the right like *q*.

12. The Fourth Group comprises *g*, *b*, and the figure 9; thus:



The same care is requisite in forming this group as in *a* and *d*, that the oval may not be cut by the downward stroke, and avoiding a hook or gap at the top. The *g* is formed by turning toward the *left* at the bottom of 9, *looping*; and *q*, by turning toward the *right* at the same place, *folding*, and returning parallel to the stem, until it reaches the ruled line, when it passes on to the letter *u*, which *always follows it*, in our language. Some writers stop the pen at the line before passing to the *u*, in order to secure the concave curve necessary to begin that letter.

13. The Fifth Group comprises *z* and initial *s*, showing the similarity of commencement; thus:



The *z* is formed with a small loop and shoulder toward the right at the ruled line, similar to current *D*, ended by the loop crossing at the shoulder on the line; *z* is sometimes made with a top like a 7, and bottom like 2, but is not readily joined to the letter preceding it.

taken in making *y*? What is *y*? How do you dot and cross *j*? What are the dimensions of the loop?

(12.) What letters does the Fourth Group comprise? What figure? What is said of the general formation of this group? How is *g* formed? How is *q* formed? What letter always follows *q* in our language? What is said of some writers? Why do they do this?

(13.) What letters comprise the Fifth Group? How is *z* formed? How is it sometimes made? What is the objection to this form?

14. The Sixth Group comprises *f* and long *s*, the Type of the Class; thus:

The *f* differs from the long *s* as *q* differs from *g*. It resembles *b* in its formation, but differs from it by extending below the line, and being folded quite against the stem, at half the height of small *o*. In folding it, do not make a loop crossing back of the stem, but *pin* it against the front. Care should be taken that the long straight stroke in *f* is not bent forward. It may be shaded below the ruled line, being careful not to carry the shade *into the turn* at the bottom.



LESSON II.—*Capitals.*

15. FIRST CLASS.—This class may be divided into five groups.

The First Group comprises *A*, *N*, and *M*. It may be represented thus:



The general structure of these letters should be of a triangular shape, the base broader than the top. To attain this, care should be observed in making the type, to bring its base well toward the left. The inner spaces of these letters at the top and bottom should all be equal in width to small *o*. See that both parts of *M* are equal in height, and point forward.

(14.) What letters compose the Sixth Group? How does *f* differ from long *s*? What does *f* resemble? How does it differ from it? What is said about folding? Of what should care be taken? Where may *f* be shaded? Of what must you be careful in shading *f*?

(15.) Into how many groups may First Class Capitals be divided? What does

16. The Second Group comprises *T* and *F*. It may be represented thus :



Attention to the cap of the letters in this group is of first importance. Its general direction should be horizontal. It must never touch the stem, nor appear *perched* on its top, but rather *hung over* it, by forming the small loop of the cap on the left, as near to the stem as possible. Sometimes the large oval finish on the right of the cap is restrained, and formed no larger than the one on the left, in which case the pen is not raised in making the letter. The stem should usually be made first in these letters, and the cap adjusted afterward.

17. The Third Group comprises *P*, *B*, and *R*, and may be thus represented :



The general structure of this group is also triangular. In forming *P* the cap should be adjusted so that its centre of gravity will appear over the middle of the supporting stem, not over its extreme top, which is quite customary. To aid in producing this appearance the cap should be fullest on the left, and not be allowed to loop or permit the space to exceed the width of small *o* upon the

the First Group comprise? What shape should the contour of this group be? How is this attained in forming the letters? What width should the inner spaces of these letters be? What is said of the points at the top of *M*?

(16.) What letters comprise the Second Group? What is of first importance in forming this group? What is its general direction? What must it never do? How can this be prevented? What is said of it sometimes? Which part of these letters should be usually made first?

(17.) What does the Third Group comprise? What is the contour of this group? How should the cap be adjusted in forming *P*? What is quite customary? How should the cap be to aid in producing this appearance? How must all

right of the stem. All caps and ovals in this group must partake of the general slope of the letter, except the one at the base of the stem, which should slant toward the middle of the stem as indicated by the dotted lines. In forming *R* the same care should be exercised in adjusting the cap as in *P*. The small connecting loop, at the centre of the letter, should touch the stem and be made to point *upward toward the left* (Rule 8), by dropping immediately down to the ruled line, leaving the space between the stem and oval finish no greater than the width of *o*.

The small loop in *B* should be like *R*, but need not be brought in to touch the stem on account of turning toward the left instead of the right, as a characteristic difference. Sometimes, however, the finish of *B* is not kept upon the right of the stem, but is carried across it to the left side. When it is finished in this manner, the loop touches the stem as in *R*, and the width of space on the right of the stem does not exceed small *o*. This method of finishing *B* gives the letter a less stable appearance, than the first. Care should be taken that Rule 5 is not violated in constructing this group.

18. The Fourth Group comprises *S*, *L*, and *G*. It may be thus represented:

The stem is more curved than usual in forming *S* and *L*. The loop at the top should be the width of *o*, and twice its length. The



caps and ovals slope in this group? What is said of the small connecting loop at the centre? What is said of the similar loop in *B*? How is the finish of *B* sometimes carried? What is said of the loop when finished in this manner? Is this style of *B* stable in appearance? What Rule should not be violated in constructing this group?

(18.) What does the Fourth Group comprise? What are the proportions of the

crossing should be by an oblique movement toward the right, similar to the shoulder in *r* and *s*, and the oval at the base of the letter should be divided equally by the first upward curve, which should always be *concave*. In finishing *L* the horizontal type should cross the oblique one *where the curves composing it are compounded*; not afterward. In *G* the oval movement is continued, until two thirds of an oval is completed, when it stops, and is reversed, finishing the letter like *S*.

19. First Class *H* and *K*, as shown on page 36, should never be allowed to loop like capital *S* at the top, but should form an angle, as in small *s*, where the concave curve unites with the stem.

20. The Fifth Group comprises *I* and *J*, and may be thus represented:

In forming these letters *the cap should always be made first*, by an upward rolling motion. The pen should not be lifted at the top, but return through the loop, turning upon the ruled line for *I*, and descending below it for *J*. *J* should never be made short, like *I*, except when the whole word is written. Then there need be no distinction between them, *I* being usually followed by a consonant, and *J* by a vowel. It is best, however, never to make *J* on the line, like *I*, as it is frequently the source of great annoyance in determining initials.



loop at the top of these letters? How should the crossing be? Similar to what? What of the oval at the base? How should they always commence? Where should the types cross in finishing *L*? What is the difference between *G* and *S*? How high is the point of *G* from the ruled line? (See Rule 7.)

(19.) What is said of First Class *H* and *K*?

(20.) What letters are comprised in the Fifth Group? What part of these letters should be formed first? Should the pen be lifted in forming *I* and *J*? Should *I* and *J* ever be made upon the ruled line? May they? When? Why? Which is best? Why?

21. SECOND CLASS.—This class may be divided into three groups.

The First Group comprises *O* and *C*. It may be represented thus:



The letters of this group, though oval in contour or outline, present the requisite stability of appearance, the base of each being broader than the top. Care should be taken not to carry the top of *C* to the right of the line of slant, indicated by the dotted line through the centre of the group. It will be observed that the downward strokes are *ovals from the top*, and care should be exercised to prevent straightening them. Shades upon this group should be gradual from the top, or middle of the letter to the bottom.

The Second Group comprises *E* and *D*, and may be thus represented:



The contour and stability of appearance of this group are similar to the first.

In making *E*, the central connecting loop should point obliquely toward the left (Rule 8), and *must never be carried to the left of the line of slant*, at the sacrifice of the letter. A similar caution must be observed in forming *D*, not to carry the horizontal loop at the bottom to the *left* of the line of slant through its centre. Care should be taken that the contour of *D* be not too nearly *round* instead of oval, a destructive tendency. The line of slant should pass through the longest diameter of all ovals.

(21.) Into how many groups may this class be divided? What does the First Group comprise? Do the letters of this group present a stable appearance? Why? In forming *C* where should care be taken? What will be observed? How should this group be shaded? What does the Second Group comprise? What appear-

22. The Third Group comprises the letters *H* and *K*, and may be thus represented:



The general structure of this group is rectangular. The space between the *y* part and the *C* part, at the centre, as well as the loops of these parts, should never be less than the width of small *o*. The *C* part may exceed the height of the *y* part by once the length of *o*.

Care should be taken not to come down too directly in forming the *C* part, but curve it so as to leave the space between the parts at the ruled line, equal to the length of *o*.

23. THIRD CLASS.—This class may be divided into four groups, including Current *M* and *N*, which commence with the type of the class. The common relation of these groups is shown in the annexed cut, the type in the First Group being drawn directly to the line, in the second turned toward the left, and in the third toward the right.



The First Group comprises current *M* and *N*, and may be represented thus:



The general structure is rectangular. In forming these letters care should be

ance does this group present? How should the central loop in *E* point? What else is said of it? What caution is necessary in *D*? What should the contour of *D* be? Which way should the longest diameter of all ovals be?

(22.) What does the Third Group comprise? What is the general structure of this group? What is the limit of space between the parts of the letters of this group? How wide are the loops? How much may the *C* part exceed the *y* part in height? Of what should care be taken in forming the *C* part? What is the proper space between the parts at the bottom?

(23.) Into how many groups may this class be divided? What current letters does this include? How is the type finished in the First Group? Second? Third?

exercised in grading the descent of each successive part added to the type, as indicated by the dotted line in the figure; being careful that the first curve in the loop is the highest, and that the steps are equal, leaving the last one step above the small letters. The correct slope and spacing of the down strokes should be likewise observed.

24. The Second Group comprises the letters *W*, *Q*, and *Z*, and may be thus represented:



In forming this group care is necessary to give to the letters the requisite stability of appearance.

The resting points of *W* should be separated the length of *o*, and the alternate spaces should be uniform. The finishing dot should not be above the middle of the letter. *Q* should rest upon the ruled line at two points, each once the length of *o* from the crossing, which must be elevated from the line. Do not finish *Q* with a complete oval, but pass directly from the last resting point to the small letters.

The peculiarity of *Z* is its shoulder. The first of the letter is formed like *Q* to the crossing, when, instead of forming a compound curve, the rightward oval is elongated below the line and finished, crossing itself on the right of the connecting loop, presenting a shoul-

What does the First Group comprise? What is their general structure? Where should care be exercised in forming this group? What else should be carefully observed?

(24.) What does the Second Group comprise? In what is care necessary? What distance apart should the resting points of *W* be? What is said of the alternate spaces in *W*? Where should the finish of *W* be? Where should *Q* rest upon the line? Should the crossing of *Q* be on the line? How should *Q* be finished? What is the peculiarity of *Z*? How is the first of the letter formed? What is then done? How is this group shaded?

der-like appearance. The proper shading of this group is illustrated in the cut.

25. The Third Group comprises *X*, *T*, *F*, *H*, and First Class *A* as a resultant, and may be thus represented :



This group is formed in a manner quite similar to the second. Its chief distinction consists in reducing the size of the Capital Loop at the commencement, and completing the oval on the left.

The structure of this group is triangular, and more stable in appearance than the others.

The *T*, *F*, and *H*, as here illustrated, are styles which have not become so familiar as those before shown, yet they possess the advantage of facility of execution, and are increasing in favor.

26. The Fourth Group comprises *V*, *U*, and *Y*, and may be thus represented :



The termination of *V* and *U* should be graded below the loop like that of *N* and *M*. Care should be taken that the inner spaces are not too broad at the top—a common error in the formation of this group. The part of *Y* below the line should not be broader than small *o*.

27. CURRENT CAPITALS.—This class may be divided into three groups.

(25.) What does the Third Group comprise? What is said of its formation? What is the difference? What is its general structure? What is said of the style of *T*, *F*, and *H*, as here illustrated? What advantages do they possess? Are they likely to come into more general use?

(26.) What does the Fourth Group comprise? What is said of the termination of *V* and *U*? Of what should care be taken? What is said of the part of *Y* below the line?

(27.) Into how many groups may Current Capitals be divided? What does the First Group comprise? What is its general structure? How is it formed? Where will the principal difficulties of this group be found?

The First Group comprises *O*, *A*, *D*, and *C*, and may be represented thus:



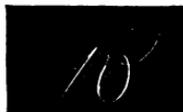
Its general structure is rectangular, and is formed from the oval, with the straight line upon the left to form *D*, on the right form *A*, and a smaller oval in the top to form *C* and *O*. The principal difficulties will be found in forming the left side of the oval in *O*, *C*, and *A*, and in joining it properly to the straight stroke in *D*.

28. The Second Group comprises *H* and *K*, and may be thus represented:



This group is rectangular in appearance. The dotted line in the figure indicates that the finish of these letters is once the length of *o* higher than the abbreviated stem; also that the top of the finish of *H* is curved and blends with the *K* to this point. Attention is called to the upward direction of the loops at the middle of the group.

29. The Third Group comprises *P*, *B*, and *R*, and may be represented thus:



These letters present a stable appearance if we except *P*, which should never be shaded on the oval part on this account.

It will be observed that the central loop of *B* is farther to the right than *R*, which touches the stem. This difference is made to facilitate turning *R* in the opposite direction from *B* at the finish. The small loops are even with the top of the stem in this group.

(28.) What does the Second Group comprise? What is its appearance? What does the dotted line indicate? What else? To what is attention called?

(29.) What does the Third Group comprise? Do these letters present a stable appearance? What is said of *P*? What will be observed? Why is this? What

Care should be exercised in folding the stem not to wander too far to the right. The upward curves should both be kept close to the stem.

THE NUMERALS.

30. Having grouped the letters of the alphabet, and shown their relations and differences, we are enabled to perceive much similarity between many of them and the numerals, as illustrated in the following groups:

The first cut illustrates the 1, terminating *t*, and abbreviated stem of the current capitals; thus:

The second cut illustrates the common relation between 2, 3, and 5; thus:

The third cut illustrates two ways of forming the 4; thus:

The fourth cut illustrates 6 and O; thus:

The fifth cut illustrates the top of a common style *T* and 7, as being formed alike:

The sixth cut illustrates the 8 and &, as similar in construction; thus:

The seventh cut illustrates the 9 and *a*, as having a common commencement; thus:



is the position and direction of the small loops in this group? Where should care be exercised? How should the upward curve be kept?

(30.) What is said of the similarity between the letters and numerals? Can we group the numerals also? What does the first cut illustrate? The second? The third? The fourth? The fifth? The sixth? The seventh? The eighth? What will be noticed?

The eighth cut shows the manner of forming the sign of dollars ; thus :

It will be noticed that the curved portion resembles the 8, and is begun and ended with a dot upon the right hand straight stroke, commencing at the top.



CHAPTER IV.—THE STUDY OF MOVEMENT.

“A PERSON may have a correct taste and judgment in writing, or in any other art, without being skilful in its practical exercise. So it is plain he may have a knowledge of the forms of letters, and yet be deficient in the power to execute them. Execution, then, ought to be a prominent object of the teacher’s attention.”

“A correct and philosophical system of Penmanship must be based on anatomical and physiological principles. Could we for a short time penetrate the secret domain of nature, and obtain a view of her most intricate works, we should blush to see the abuses she is constantly receiving from man.”

LESSON I.—*The Arm and Hand.**

1. MAN is the only animal that has a hand. The monkey has something like a hand; but if you watch him, as he takes things, you will see that it is a very awkward and bungling thing compared with your hand. The hand is often called a wonderful *instrument*. I would rather say it is a wonderful *set of machinery*.

2. An instrument or tool is commonly fitted to do

* The Author is indebted to the “Child’s Book of Nature” by J. Worthington Hooker, M.D., for much of the following brief but clear description of the physiology of the Arm and Hand.

(1.) What animal only has a hand? Has any other something like a hand? What is said of a monkey’s paw? What is the hand often called? What is it rather?

(2.) What is the difference between an instrument and the hand? Give an

but one thing, as a chisel, a spade, a saw, etc. But let us look at some of the things the hand can do. See the blacksmith wielding the heavy hammer; how strongly his hand grasps the handle! See how it is done. The fingers and thumb are bent by those large muscles that are so plain to be seen up on his arm. Now, these same fingers that grasp the hammer so strongly, and do this heavy work, can be trained to do work of the lightest and finest kind. They can take hold of a pen and write. They can move the tool of the engraver, and make those fine lines which you see in pictures. The same hand which deals the heavy blow, and shapes the iron to the will of man, may perhaps at the next moment be engaged in writing a receipt for the money it has earned! In the machines which men make there is no such changing from heavy work to that which is fine and delicate.

3. The most common things that we do with our hands are truly wonderful. Watch one as he is buttoning up his coat, how easily his fingers do it; and yet it is a wonderful performance. Suppose a man should try to make a machine shaped like a hand that would do the same thing. Do you think he would succeed? It would be very strange if he did. Suppose, however, that after working a long time, he did really succeed, and that you saw his machine with its fingers and thumb put a button through a buttonhole, in the same way that you do it with your fingers. Do you think it could manage buttons of all sizes, large,

example illustrating some of the things the hand can do. Can the hand do both heavy and light work? Give examples. Is there any such changing from heavy to light work in machines?

(3.) Give an example of a common operation of the hand which is truly wonderful.

middle sized, and small? No; it could only button those of one size. The different sized buttons would require different machines; and besides, a machine that could button up could not unbutton.

4. But your hand is a machine that, besides buttoning and unbuttoning buttons of all sizes, is doing continually a great variety of things that machines cannot do. No machine can take up a pen and write, or move a stick about as your hand can.

5. But the hand is not merely a machine that performs a great many motions. It is also an instrument with which the mind feels things. What a delicate instrument it is for this purpose! How small are the things you sometimes feel with the end of the finger! As you pass it over a smooth surface, the slightest roughness is felt. A great deal of knowledge gets into your mind through the tips of your fingers. Messages are going to and from them continually through the nerves to the mind. The blind read with their fingers. They pass them over raised letters, and the nerves of the fingers tell the mind what the letters are, just as the nerves from your eyes are now telling your mind what the letters are in this book.

6. You see, then, that the hand is different from the machines that men make in two respects,—in the variety of things it can do, and in the connection it has with the mind. While the mind, by the nerves, makes the hand do things, it knows by other nerves all the time whether it is doing them right. See, now, what are the parts of this wonderful set of machinery.

(6.) In how many respects is the hand different from the machines that men make? Does the mind know when you do things wrong? How?

7. There are in the hand and arm *thirty* bones. There are also about *fifty* muscles, and all these are connected with the brain by nerves. It is by them the mind makes the muscles perform all the various motions of the hand and fingers, and then there are other nerves that tell the mind what is felt in any part of this machinery. Is it strange, then, that it takes time and patient practice to enable the will to obtain perfect control of all the movements which are necessary in writing? And how shallow are the pretensions of those persons who essay to teach the hand to perform the labor of years in a dozen or more lessons!

LESSON II.—*Structure of the Arm and Hand.*

THE FRAMEWORK.

8. THE external appearance of the hand and arm are necessarily familiar to all. Their structure and beautiful adaptation to the purposes of writing, however, are not so familiar or generally understood, as they ought to be by those who attempt to use the pen. The arm is composed of two parts. That part between the shoulder and elbow is called the *humerus*, and the part between the elbow and the wrist is commonly called the forearm. The head of the arm bone that

(7.) How many bones are there in the hand and arm? How many muscles? To what are all these connected? By what? What are these nerves for?

(8.) What is said of the external appearance of the arm and hand? Is their structure and adaptation to the purposes of writing generally understood? Of how many parts in the arm composed? What is the *humerus*? What is the *forearm*? What shape is the head of the humerus? Into what does it fit? What is the joint called? How does the ball turn in this socket?

goes into the socket at the shoulder is a smooth round ball. It fits into a sort of cup. The joint here is called a ball and socket joint, for this reason ; the ball turns in the socket very easily in making any whirling motion with your arm, as you do in jumping the rope.

9. The joint at the elbow is of a different kind ; it is called a hinge joint. You cannot make any whirling motion at your elbow as you can at the shoulder ; the motion is all one way like a hinge. The chief motion at the wrist is also a hinge motion, as you can see by working your hand. There are two bones in the forearm called the *radius* and the *ulna*. These bones are so fitted together that the large end of the ulna laps by the radius to form the hinge of the elbow joint, while the large end of the radius extends beyond the ulna, and forms the hinge of the wrist joint. Had the forearm but a single bone like the humerus, the hand could not be turned to the right or left.

10. The hand is composed of four parts : the palm or inside, the back or outside, the fingers, and the thumb. The fingers are numbered *from the thumb* ; first, second, third, and fourth. Each finger has three joints, numbered first, second, and third, *from the nails*. Besides serving as a defense to the tender extremities of the fingers, and giving them the requisite firmness, the nails perform an important part in writing. The

(9.) Is the joint at the elbow the same as at the shoulder ? How is the motion ? How can you see this ? How many bones are there in the forearm ? What are they called ? How are they fitted together ? What does the large end of the *ulna* form ? The *radius* ? What would be the result if there were but a single bone in the forearm ?

(10.) Of how many parts is the hand composed ? What are they ? How are the fingers numbered ? How many joints has each finger ? How are they numbered ? What is the office of the nails ? Are they of any service in writing ? How ?

hardness of their substance affords a movable rest for the support of the hand, always free from moisture, and ready to glide with ease upon the surface of the paper. •

THE COVERING.

11. The soft fleshy substance of the body, which gives plumpness and form to the whole, is the muscular part or **MUSCLES**. These are the instruments of motion. They are of an elastic nature, somewhat like a piece of India rubber. There are fifty muscles in each arm and hand, and four hundred and fifty in the whole body.

12. Each muscle is made up of a great number of fibres or threads, which are lengthened and shortened at the impulse of the will. All these muscles have nerves, which connect them with the brain, and the mind tells them by these nerves just what to do.

13. Each muscle has a great many little nervous ends scattered through it everywhere. The messenger from the mind that tells the muscle to act does not go to the whole muscle as one thing, as a messenger is sent to a person; it goes *to each fibre of it, telling that fibre what to do*. Every fibre of the muscle has its little nervous tube connecting it with the brain, for the nerves are bundles of tubes just as the muscles are bundles of fibres; and each fibre gets its message from

(11.) What are muscles? What are they for? What is their nature? How many muscles are there in each arm and hand? In the whole body?

(12.) Of what is each muscle made up? How are they acted upon? What have all these muscles? With what do the nerves connect the muscles?

(13.) What has each muscle? Does the message from the mind go to the whole muscle as one thing? How does it go? What has every fibre of each muscle? What are the nerves? How does each fibre get its message?

the mind separate from all the other fibres by its own little tube; so that each fibre is a workman by itself. How well these workmen pull together when they get a message from your mind through their telegraphic tubes!

14. Commonly, it takes several muscles to make any motion, and sometimes several muscles act together. When this is so, separate messages are sent to each one of the great multitude of fibres in these many muscles. Think of this. Raise your hand. It is **not** one muscle that does this, but many. Your mind has sent a message to every fibre of these muscles, and they have all done their part in raising your hand. But now raise it again, a little differently. A different message for this has been sent to all the fibres; and so for all the different motions you can make there must be different messages. It does not seem possible that so many different messages should be sent through the nerves to the fibres of all the muscles, and that these fibres should obey them so perfectly! This is wonderful, even in so simple a motion as raising the hand; but how much more wonderful when a great variety of rapid motions are made by the muscles in writing or playing the piano!

(14.) How many muscles does it take to make a motion? What is the case when this is so? When you raise your hand, is it one muscle that does it, or many? Suppose you raise it again, a little differently? Does it require a different message for each different motion? What is the observation?

LESSON III.—*Theory and Principles of Movement.*

15. It will be seen from the preceding lessons that all motions proceed from the mind, where they are first originated, and that all our movements are right or wrong just in proportion to the correctness of our ideas concerning them, providing that the mind has full control over all our muscles. This is never the case. For in any exercise, however simple, constant repetition of the same act renders each successive effort more perfect in its results; *provided the mind puts forth a new exertion at each repetition.* When it does not do this, we are said to work *mechanically*, or like a machine, and no improvement can be expected. This repetition of the same act is called *practice.*

16. Thus it will be seen that practice is requisite in becoming skilful in any exercise, and that it is only *judicious* practice, or where the muscles work under the constant supervision of the mind, that the most desirable results are produced. The importance, too, of a correct mental perception, or theory of what we undertake, will also be perceived, for practice tends to confirm habits, either good or bad.

17. The objects to be attained in that part of Penmanship included under the head of Movements may be thus briefly enumerated:

(15.) What will be seen from the preceding lessons? Has the mind perfect control over any movement, however simple? How can control of our movements be obtained? Provided what? What is said when it does not do this? What is this repetition called?

(16.) When is practice requisite? What kind of practice is best? What else will be perceived as important? Why?

(17.) How many objects are there to be attained under the head of Movement? State the First. Second. Third. Fourth.

First. The ability to move the hand and arm in all directions with equal facility.

Second. The ability to support the weight of the hand and forearm by the third and fourth fingers.

Third. The ability to regulate the pressure of the pen upon the paper AT WILL by means of these fingers.

Fourth. The ability to form combinations of any required length without lifting the pen.

18. The Principles of Movement are only two, the Progressive and the Projective. The Progressive movement carries the pen from left to right across the page, giving the width of letters and spaces between them, while the Projective movement projects or throws the pen out of the right line in which it would otherwise move, and gives the letters the required height and depth. Both movements act together in forming the upward or curved marks, while the Progressive movement stops to allow the Projective to make the downward or straight marks. The Progressive movement should be made by turning the arm about its resting place near the elbow, and permitting the nails of the fingers, which support the hand, to *slide*, not hitch along upon the paper.

19. The Projective movement may be made in three different ways, each named after the part employed in making it. They are the Finger Movement, the Muscular Movement, and the Whole Arm Movement.

(18.) How many Principles of Movement are there? What are they? What does the Progressive Movement do? The Projective? How do both movements act in forming curves? The straight marks? How should the Progressive Movement be made?

(19.) The Projective? What are they? How is the Finger Movement made? What is said of it? When is it used? By whom is it used principally? How

(1.) THE FINGER MOVEMENT is made by extending and contracting the thumb and first two fingers. It is the smallest and most feeble of the three, and is never used by the good business penman, except in connection with one of the other movements. It is used principally by beginners, because the fingers are more readily managed, and the work more sure and accurate. In practising this movement, the first and second fingers should be kept straight and the thumb bent outward, while the third and fourth fingers support the hand. (See Cut.)

(2.) THE MUSCULAR MOVEMENT is made by resting the arm upon the large muscular swell of the forearm just forward of the elbow, and *thrusting* it forward as it rests upon this fleshy cushion; not allowing it to slide from the resting point, but merely *vibrate* about it. This movement may be made either with or without a separate movement of the fingers. The position of the arm and hand is precisely alike in both the Finger and Muscular Movements. The difference between the two movements is this: in the Finger Movement the motion is all made by working the thumb and fingers forward and back, while in the *purely* Muscular Movement they do not bend *at all*, but are pushed forward and back by the spring or vibration of the forearm upon its muscular rest. This is emphatically the business writer's movement; being at once rapid and tireless, making both small and capital letters without any change of position.

should the fingers be kept in practising this movement? How is the Muscular Movement made? How may this movement be made? What is the position of the arm and hand? What is the difference between the two movements? What is said of the Muscular Movement? Why? How is the Whole Arm Movement made? What is said of it? What is its principal use?

(3.) THE WHOLE ARM MOVEMENT is made by resting upon the nails of the third and fourth fingers, and swinging from the shoulder. This is the freest and most powerful, for a time, of all the movements. Its principal use is in flourishing and striking large capitals.

LESSON IV.—*Analysis of the Progressive Movement.*

20. THE beautiful adaptation of the arm and hand to the purposes of writing is, perhaps, nowhere better illustrated than in the following analysis of movement. It is plain that if we turn a stick or ruler about a fixed point, as we do the arm about its resting point, each end must describe a curve; and to produce the straight line required in writing, we must push it sidewise without any turning motion whatever. Now the elbow does describe such a curve; less, of course, than the one described by the hand, in proportion as it is nearer to the resting point. But the fingers having the power of extension and contraction, are enabled to overcome this curvature within a certain distance, when it *will curve* despite every effort, unless we raise the arm and take a new centre of motion.

21. This tendency to curve cannot be counteracted by fingers of ordinary length, for a greater *perpendicular* distance than one inch or half the entire extent to which they can be extended and contracted. This explains why we cannot write upon more than two or three lines without pushing the paper forward; which should always be done in preference to drawing the arm back, and thus lessen its ability to move on in a horizontal direction by shortening the radius of motion.

22. The exact mathematical rate at which the fingers must contract and extend, in order to just counteract this tendency to curve, as the pen moves toward and recedes from the centre, so as to always enable it to keep in a straight line, we will leave for the mathematicians to determine. It is enough that every person is obliged to solve this question *practically* before he can write in a straight line.

23. The distance through which the pen can be moved in the progressive or horizontal direction, must of course depend upon *the distance from the rest or centre of motion, to the point of the pen.* This distance may be termed the Radius of Motion.

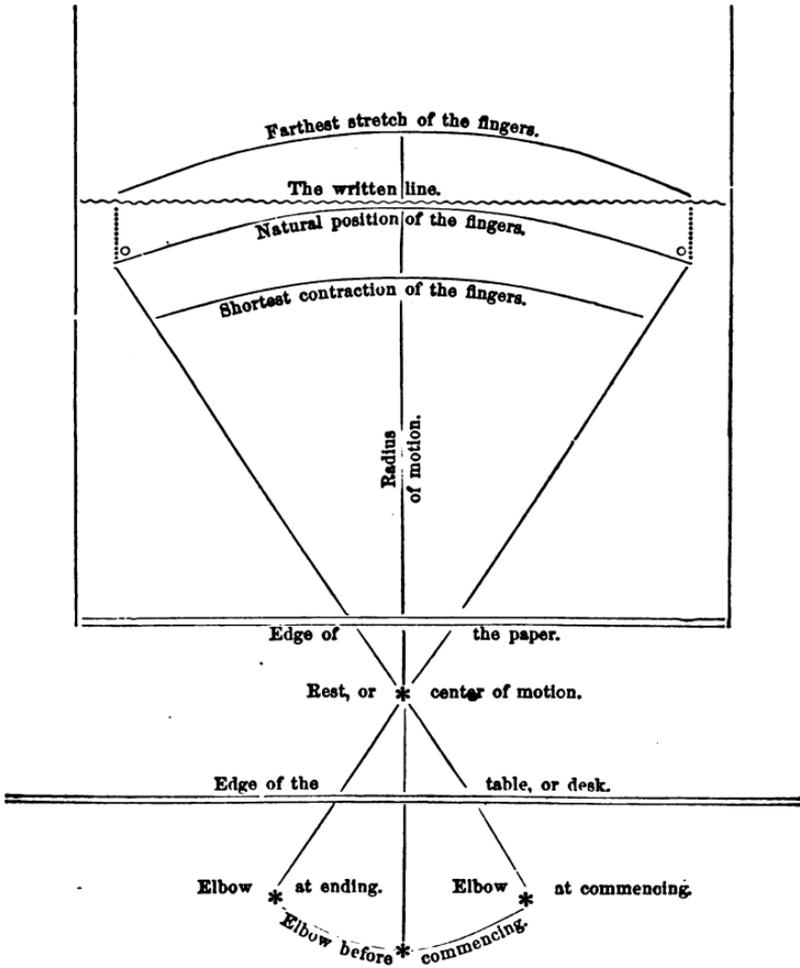
Now, when this centre is taken at the ends of the third and fourth fingers, we cannot progress more than an inch, and cannot, therefore, write the length of an ordinary word without lifting the hand. This centre is therefore unfit for writing, but it is often taken by beginners and bad writers, causing the hand to roll outward upon its edge, which is obstructive of all good writing. For the same reason the centre of motion should not be taken at the wrist.

24. The proper radius for reaching across an ordinary page is found to be just forward of the elbow, upon the muscular portion of the forearm, which affords at once a softly cushioned resting place, and by its elevated position and elastic nature greatly assists in writing.

When it is required to produce continuous straight lines beyond the reach of this radius, the arm may be lifted, making the shoulder the centre of motion, and gradually extended to its full length as a radius.

To continue the straight line still farther, as in writing upon a blackboard, all turning motion being exhausted, *we must walk along in a straight line!*

The annexed illustration will perhaps assist in comprehending this theory of movement.



LESSON V.—*Analysis of the Projective Movement.*

25. IN executing writing with the fingers, there occurs another movement similar to that of the arm and hand, but at right angles to the one just described, in which *the distance between the point of the pen and its resting place against the hand* is the radius of motion.

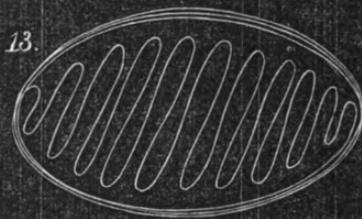
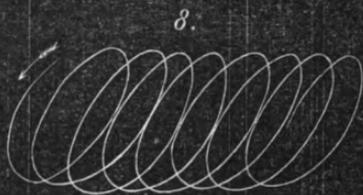
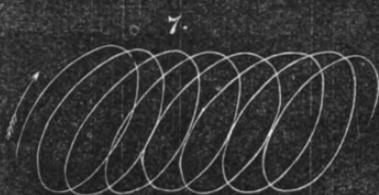
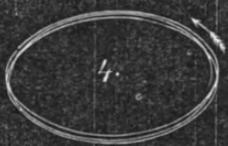
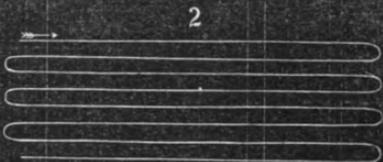
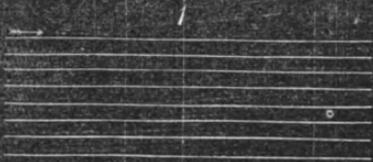
Whatever be the position of the hand, the fingers must bend at right angles to it, as there is no provision for a rolling movement in them as in the forearm. Consequently, their ends must describe a curve similar to that of the hand and arm, unless there be a like provision for overcoming this tendency. In making the Projective movement with the fingers alone, the pen describes this curve while in the air, but as soon as it comes in contact with the paper it cannot continue the curve. Now there are two provisions for overcoming this tendency and allowing the pen to move on. The first is the construction of the pen itself, which allows its points to bend and separate, producing what is termed *shade*, or thickness of stroke.

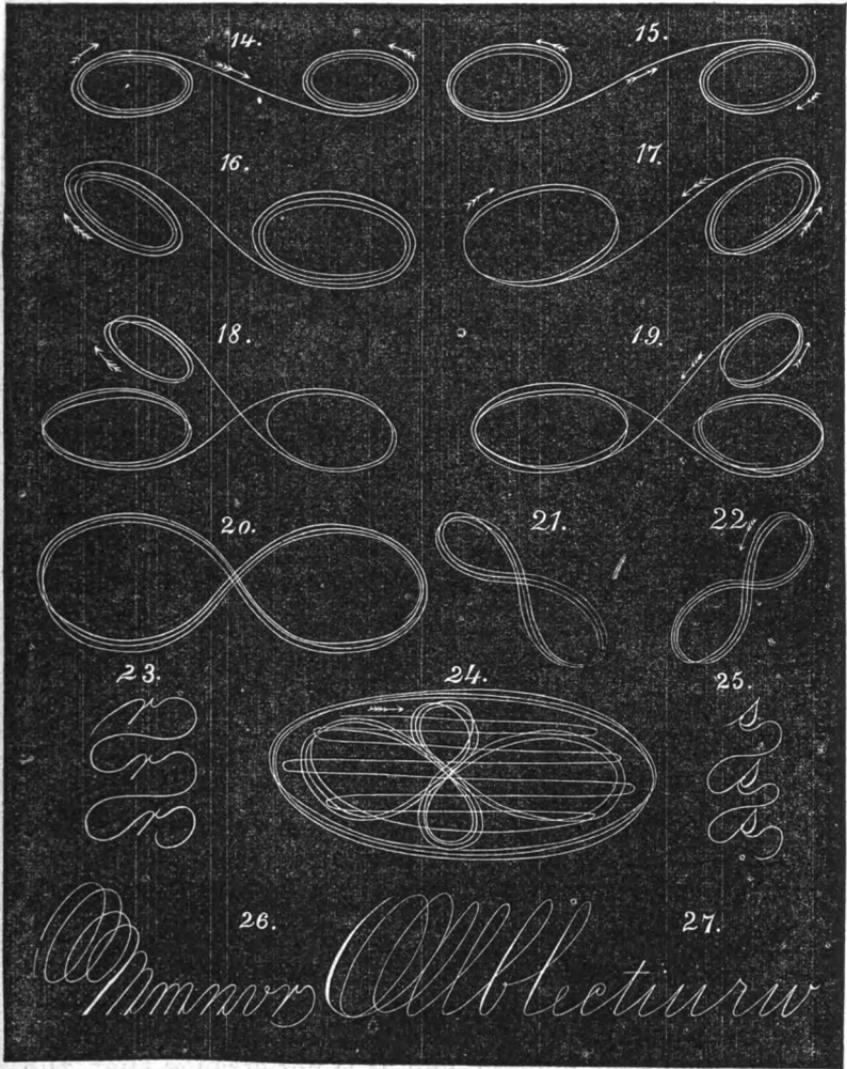
26. The second consists in the power to regulate the distance of the centre of motion from the paper by bending the fingers, and at the same time elevating and depressing the hand by means of the third and fourth fingers. This last method is much the more important as it operates alike in both the upward and downward marks, while the first can only be employed upon the downward strokes, and recourse must be had to the second for the upward marks. The result of the second method is what is termed hair line writing,

the up and down marks being equal in thickness ; while the use of both produces alternate shade and hair line writing.

This ability to relieve the weight of the hand and arm by means of the third and fourth fingers is the serious difficulty with beginners, and its lack produces what is frequently termed a *heavy* hand, while inability to command the progressive motion of the hand and arm along the same resting point produces what is termed a *stiff* and *cramped* hand.

The following Exercises are calculated to develop all the movements used in writing, and should be practiced daily upon loose writing paper, in the order of the numbers, till perfected. They should be made principally with the Muscular and Whole Arm movements ; first larger, then smaller than the copy.





CHAPTER V.

GENERAL OBSERVATIONS.

LESSON I.—*Position and Pen Holding.*

1. GREAT importance is justly attached to position in writing, as upon it depends, in a great degree, the power of execution.

Proper movements can only result from proper position of the parts employed in their production; and if a correct position is adopted at the outset, and maintained throughout, proper *execution* must be the result. Inattention to position is apt to be followed by the worst consequences, and often the evil done is without remedy from the fixedness of habit.

2. The rules usually given for position and pen holding are founded on some purposes to be attained, and these are chiefly *parallelism* and *fullness* of stroke, and the avoidance of awkward, fatiguing, or unhealthy attitudes.

The arbitrary and continued enforcement of such rules in the vain hope that all these desirable results must flow therefrom, has reduced writing to an exercise *mechanical* enough, and it is not strange that the opinion should become prevalent that writing was a purely mechanical art; for observation of the common methods of teaching must tend to confirm it.

Nor is it strange that the same instruction should produce an exaggerated idea of the importance of pen holding, until the instances are numerous in which anxious pupils are found, straining every nerve to get the pen into an undefined position of correctness, while laboring under the conviction that were they so fortunate as to attain such a position, all difficulties would immediately vanish, and they would become at once accomplished penmen, when in reality they were all the while model exemplifications of the arbitrary rule!

3. On the other hand, multitudes are found who aver that they cannot become good writers because they "never *could* hold the pen correctly, and have long since given up all attempts at model pen holding," and hold the pen in the most convenient way. These last are good writers, or rather pen holders, without knowing it; while the first must undergo a similar experience before any satisfactory progress can be made.

4. Such hallucinations are not confined to pupils of any particular age, class, or locality; but are the manifest and wide spread result of the arbitrary enforcement of general rules. The fact is, that in general, all efforts to produce good writers by means purely mechanical, can never supersede the necessity of a correct knowledge of Form and Movement; and unless the pupil is taught to aim at some other object than the *ear* or *shoulder* little good can be expected from such methods of instruction.*

* Hon. Horace Mann, in speaking of the excellent writing observed in the Prussian schools, says that "it cannot be attributed in any degree to a better manner of holding the pen, for I never saw so great a proportion of cases in any schools where the pen is so *askwardly* held. This excellence must be referred in a great degree to the universal practice of learning to draw contemporaneously with learning to write."

5. Let it not be inferred that I would not have, and insist upon, the rigid observance of a general rule for position in teaching, especially among careless or awkward subjects; but the objection is against the arbitrary enforcement of such a rule, as though entire success or failure depended upon the observance of that particular thing, dissipating every other thought from the mind of the pupil, and rendering it the all absorbing one.

Such a rule for general guidance must be founded upon a careful analysis of the construction and tendencies of the arm, the hand, and the pen; together with the end to be attained in their use.

6. In the preceding lesson we learn that the forearm contains two bones, the radius and the ulna, and that they are so combined as to allow the radius or upper bone to revolve around the ulna, producing a rotary motion of the hand. If we try the experiment, we shall find that we cannot roll the upper part of the arm, nor revolve the fingers as we do the forearm.

With beginners in writing, the tendency is, to adopt this *rolling* of the forearm, instead of *turning* it, which is the correct method. This, then, is the obstacle to be overcome in making the Progressive movement of writing; for, if the arm rolls over toward the right, the pen is first thrown upon the right nib or prong and then quite off the paper; reducing writing to a succession of gyrations of the arm, not unlike boring.

7. This tendency can be overcome in two ways; either by the enforcement of an arbitrary rule for the direction of the pen, or by making correct position a *necessity* by requiring continuous movements, which

cannot be executed by rolling the hand or stretching the fingers; while the arm is not allowed to be lifted.*

8. Sometimes, instead of rolling the arm it is kept uniformly upon its edge, resting on the ulna or lower bone. This causes the pen to point to the extreme right, and the letters produced have an extreme slope. The objection to holding the pen in this manner is less serious in writing an unshaded than a shaded hand; though it is destructive to both the pen and legibility of the writing. The distance of the resting point of the arm from the side, also affects the slant of writing. When near it increases the slant, and when farther away it diminishes it.

9. There is another fault equally pernicious producing the same difficulty as rolling the arm, viz., *rolling the pen* in the fingers. This is sometimes sought to be prevented mechanically, by flattening the top of the handle to a thin blade, or by attaching projections to the holder where the fingers cross it. A slender stick or knitting needle, so fastened as to prevent the hand from rolling to the right, has likewise been employed by several successful teachers, to prevent rolling the forearm. Such contrivances, though preferable to the arbitrary enforcement of rules to accomplish the same end, because not requiring constant attention from the pupil, are to be regarded rather as evidences of the ingenuity of their inventors, than a permanent benefit in the acquisition of the art, for their number may be unlimited, and their employment tends to com-

* The latter method has been found by far the most successful in the author's experience in teaching. To develop this principle he has Movement Exercises engraved in his Copy Books, directly under the formal copy, which enables the study of Form, correct Movement and Pen Holding to progress together.

plicate an instrument whose general use is dependent upon its simplicity.

The following directions for Position are framed to secure the objects explained in the preceding remarks. These are all that are deemed necessary if strictly observed :

I. BODY.—Sit with the body erect, and square in front of the table or desk, slightly touching it, without pressure.

II. ARMS.—1. Place the left arm, half bent, upon the desk parallel with the edge.

2. Then rest the right arm, half bent, upon the desk, just forward of the elbow, and at least four inches from the right side, so that the arms will form a square in front of the body.

III. PAPER.—With the left hand, place the sheet *square in front of the right hand*, and always keep the edges parallel with the sides of the square formed by the arms.

IV. PEN.—1. *Second Finger*.—Take the pen in the right hand, placing the second finger *under the end* of the holder, so that the pen holder will cross it at the root of the nail, and *support* the pen.

2. *First Finger*.—Place the first finger on the holder so that its end will be exactly over where the pen crosses the second finger.

3. *Thumb*.—Place the end of the thumb against the *side* of the holder *opposite the first joint of the fore finger*. You are now in the correct writing position, and have only to bear in mind the following

HINTS ON POSITION AND PEN HOLDING.

1. The *best* position for sitting is square before the table or desk. It is equally correct, proper, and desirable to turn either the *right* or the *left* side to the desk or table as a relief, *provided always*, that the paper is kept at *right angles to the forearm*.

2. When writing, *lean* gently forward, but *do not bend*. Support the weight of the body by the left arm so far as it is necessary to be supported by either.

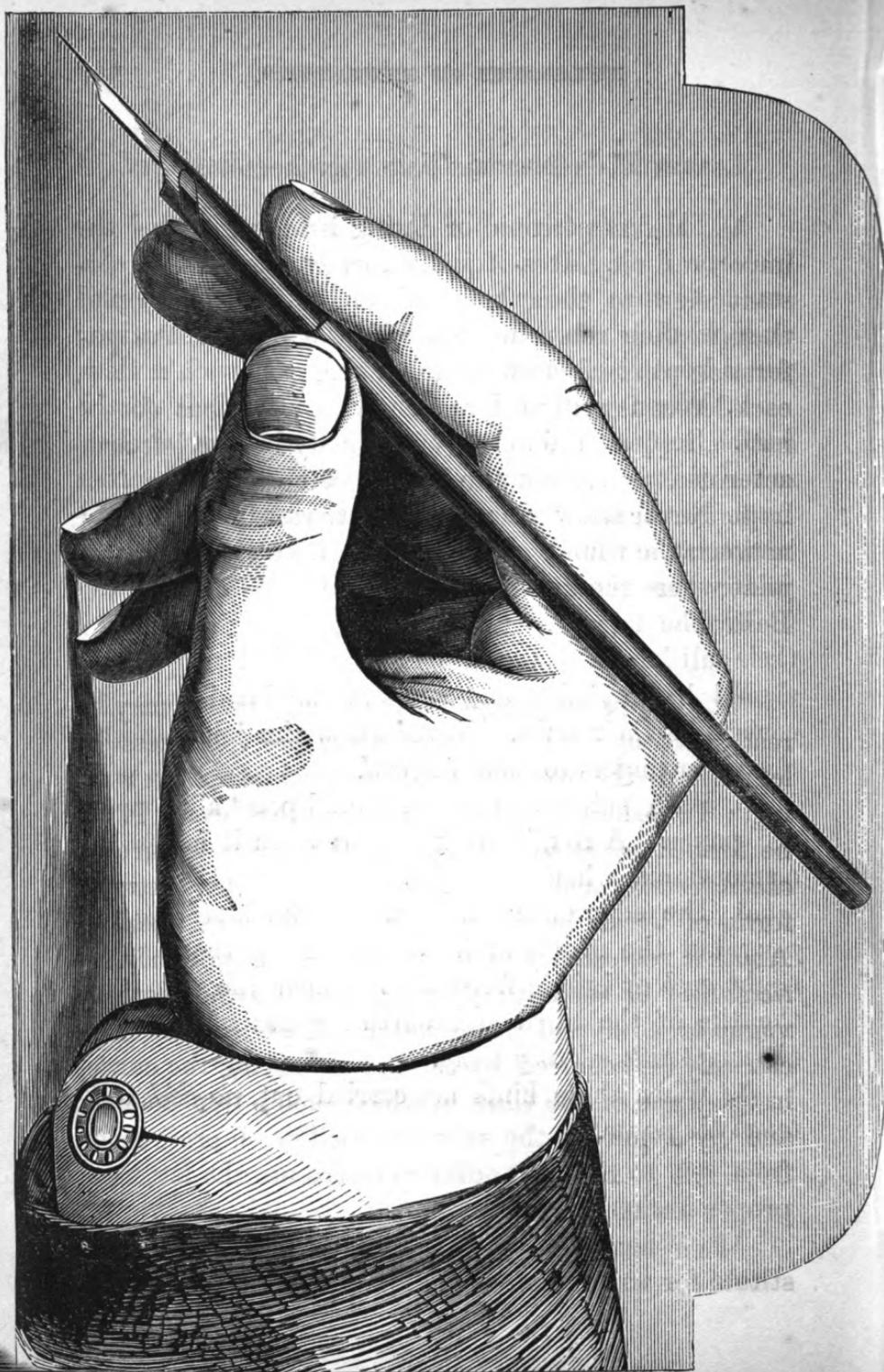
3. Never allow the pen holder to rest in the hollow between the thumb and hand, but keep it against the joint where the first finger *unites with the hand*.

4. The first two fingers must be stretched out to their full length and *separate* from the last two, which should be *half shut*, and support the hand upon the corners of their nails. Never allow the joints of the thumb or fingers to bend *inward*.

5. Both points of the pen should press alike upon the paper. A rough mark tells us when it is wrong, a smooth one when it is right.

6. The edge of the hand must *never touch the paper*; but the arm and hand should together form a slight *arch* or bridge from the *rest* near the elbow to the tips of the third and fourth fingers: *never allow the wrist to touch any thing*.

7. When these hints are carried out, *no flesh will touch the paper*.



LESSON II.—*General Observations—Continued.*

10. HAVING treated of Form, Proportion, and the important requisites of individual letters, with a constant view to their intended use, let us now regard them in their relations to each other in combination; forming words, sentences, and pages. In such a view, each letter is regarded as an unit of the whole combination, and as such, should retain its individual characteristic, yet its individuality is subordinate to other important features which must characterize the combination as a whole. These features may be included under the general heads—Legibility, Rapidity, and Beauty.

LEGIBILITY.

11. The primary object of writing is, that it may be read without an interpreter; therefore, plainness or legibility is the first and most essential feature in writing. To secure this, it is necessary that every letter be formed so as to exhibit its distinctive feature or *characteristic*, and that the established conventional forms of letters be deviated from as little as possible. Another requisite of legibility consists in properly *articulating* or separating letters, and leaving nothing vague or equivocal in the nature of any curve. This can only be acquired by carefully studying the curves in the Type of the Class to which each letter belongs, and by acquiring the requisite facility of progression from left to right, in order to distribute the letters at proper distances.

12. When printing was first invented, it was a substitute for writing, of which it was an exact imitation,

and that writing was most esteemed which was most distinct and legible, being as uniformly like other writings as one printed book is like another. The habits of men are now changed, and, while printing has become precious by simplicity and plainness, instead of writers being studious to resemble each other, many of them write so badly, that even the printer, who is accustomed to every scrawl, sometimes cannot decipher their unformed characters. If it be an advantage of indispensable necessity in what is printed that every one can read it, it should not require any reasoning to prove that writing should be equally legible; not only for the economy of time in reading it, but to avoid the danger and inconveniences arising from mistakes. Few persons have patience to read a lecture or sermon in careless manuscript who would not hesitate to read it when printed. Life, character, and fortune sometimes depend upon the correctness of a single word, which is surely as necessary in manuscript as in print.

13. Some great men write most villainous scrawls, but this circumstance certainly does not add to their greatness; much less does it furnish an excuse for those who resemble them in nothing except in the wretchedness of their writing. But what is worst of all is the fact, that many of them, in their greatness, affect to render bad writing a virtue, rather than confess an ignorance and neglect, which might in many cases be excused in view of the peculiar circumstances under which their greatness has been achieved.

But future greatness can plead no such excuse, and the time is nigh when every individual, however exalted or humble, will be held responsible for, at least, a *legible* handwriting.

RAPIDITY.

14. To do everything quickly and cheaply is so much the spirit of the times that the old proverb—"Slow and sure," is now considered deficient in genius. To write *always* rapidly is not the highest object to be attained in Penmanship, as it is in Stenography. For one instance where quickness is required there are hundreds where legibility and accuracy are more desirable; and these are only to be accomplished by a moderate and deliberate execution. The great effort, therefore, should be to write with letters so well defined that one need never be mistaken for another; for, though many words admit of being written quickly and well, a few moments more may be afforded to the exact formation of *some* letters, the most difficult to execute, which are of vital importance. In no other art is it expected that every article should be manufactured in an equal space of time." The influence of time, however, in writing is of such importance that it cannot be disregarded. It enters largely into the execution of all accomplished penmen, and constitutes a remarkable difference between their movements and those of the tyro.*

15. This desire of writing fast has induced some teachers to carry the practice to a reprehensible extreme; and they require the pen to rush on as if it

*This idea of time in writing may be introduced with considerable benefit in teaching classes, especially beginners, by using the Metronome as a time measure, while writing simple exercises adapted to the purpose, requiring uniform movements; but this, like many other methods, only serves to illustrate a single feature of writing, and cannot be substituted for a knowledge of Form. Its introduction and use should, therefore, be judicious.

was a sin to stop, until words are melted together and letters grossly misshaped.

Rapidity in writing is the result of *perfect familiarity* with Form and Movement, and ought not to be expected, or attempted, at the outset. To write fast and well the pupil must at first attend only to the Principles of Form in each letter and combination; then endeavor to apply the Principles of correct Movement in its production. This must necessarily be slow at first, until increased familiarity induces increased speed, which is the certain result. Facility of execution without accuracy of form is like volubility without distinctness of utterance. Rapid writing cannot well be acquired in any copy book; but accuracy of form and the principles of correct movement *can* and *should* be attained as the groundwork of future and less restrained practice.

BEAUTY.

16. While it is freely admitted that Legibility and Rapidity are more necessary in writing than Beauty, yet it will be admitted, also, that Beauty is a highly desirable feature, especially when combined with these more essential qualities. Perhaps in no other art is ornament regarded with so little favor by the old, or so great by the young, as in this. And yet, it is not the *element of beauty* which is objected to, so much as the difference of opinion relative to *what constitutes beauty*. Beauty is founded upon taste, and that which appears beautiful to an uncultivated taste may appear quite the opposite to one highly cultivated. Gaudy embellishments have ever been preferred by the uncultivated, while refined, inherent qualities, unadorned,

appear most truly beautiful to the cultivated taste. Taste, like all other faculties, can only be cultivated by exercise. Hence, the preference of those having most experience in the practice of writing must reasonably appear to be the most correct taste, and the best standard for determining in what the most desirable kinds of beauty consist.

17. From this view, we shall naturally reject all extraneous flourishes, and look for beauty in the Regularity, Uniformity, Variety, Adaptedness, and Continuity of writing;—general principles already developed in the Introduction (page 10).

18. REGULARITY AND UNIFORMITY are the two most essential qualities of Beauty, and give rise to the general Rules for Slant, Proportion, Arrangement, &c., already laid down, the strict observance of which renders writing an agreeable picture work.

Of these qualities, Uniformity of Slant is by far the most important, and essential to the appearance of the writing, and should receive constant attention from the pupil.

It will be borne in mind that Slant is rather *relative* than *absolute*, that is, all letters, small and capital, must slant *alike*, but the exact degree of this uniform slant is of less importance. Equally good writers vary in this respect from 45 degrees forward to 45 degrees backward from a perpendicular. Greater slope than this either way impairs legibility by diminishing the spaces between the upward and downward marks upon which, it will be remembered, form depends. A perpendicular letter may therefore be considered as the medium, as it is also the most legible, and it is adopted as the standard position in printing for this reason.

The slant of writing is generally affected by the speed at which it is performed; that is, the faster one writes the greater the tendency to increase the slope; just as, in running, the greater the speed the more the body is inclined forward. This idea of motion, also conveyed by slant, tends to counteract the appearance of instability which might otherwise appear to result from inclining the letters. Extreme slant, indicative of rapid writing, is not considered by the author either natural or appropriate for the beginner, whose movements are necessarily slow and cautious; but, as speed is the natural result of familiarity, so will slope regulate itself *as to degree*. The usual degree of slant resulting from moderate speed is forward, 45 degrees for the upward, and 55 degrees for the downward marks, reckoned from the ruled line.

The following cut illustrates the Quadrant, as indicating the customary slope of the downward and upward marks in writing; also, the slant of *o*, as increased from 55 to 45 degrees (the usual inclination of curves) in forming *a*, *d*, *g*, and *q*.



19. VARIETY AND ADAPTEDNESS.—Although Uniformity is an element of Beauty as well as Legibility, and as such cannot receive too much attention, yet *Variety*, especially in the style of letter employed, affords a relief both to the writer and reader. Those

who advocate the constant use of the same style of letter, in all connections and on all occasions, whether it be simple or ornate, might with the same propriety insist upon wearing the same garment on all occasions and in all places. *Adaptedness* should be studied by all who desire to render their writing agreeable. A plain style, like a plain dress, is most appropriate for business, while styles more ornamental may be employed upon mere holiday occasions. So, also, in the selection of Capitals, adaptedness should be studied, using those of a large and flowing style for commencing paragraphs, signatures, or single lines, such as occur in Notes, Orders, Drafts, &c., and employing a plain small capital in the body of writing.

On this same principle of adaptedness, a large bold hand, or a small running hand, may each appear beautiful when appropriately employed.

20. CONTINUITY.—Although the ultimate object of Writing and Printing is the same, viz; the grouping of letters to record thought, yet the manner in which this grouping is performed differs radically in the two arts. While in printing every letter is separate and distinct from every other, from necessity, in writing the idea of *Continuity*, or connectedness, should pervade every word.

Every proper letter of the small alphabet is supplied with two connectives, or curves, one upon the left, and another upon the right, for this especial purpose, and to omit them, or avoid difficult connections, is to violate the very spirit of writing. While it is important that all the letters of a word should be connected, to correspond with correct enunciation, it is an error to unite words without raising the pen, except as

an exercise for acquiring the ability to connect letters, as ambiguity may arise from such needless connection. The fault of connecting words which should be separate is similar to the too prevalent habit of rapid speaking, not distinctly articulating the termination of one word before another is begun. As a general practice, the dot of *i* and cross of *t* should be left till the word in which they occur is finished. Much care is requisite in connecting *a*, *d*, *g*, *q*, and *s* to other letters without raising the pen or passing across the oval, but the habit should be acquired and maintained.

21. Many persons contract a vicious habit of making their letters unconnected. This *limping* gait should be counteracted by an especial practice to the contrary, at moments when nothing but this circumstance may occupy their attention. So, also, in order to correct the hand from any tendency to what is called a scrawl, it will be found advantageous to write with one continuous light stroke, words with letters as tall as large hand, but narrow as the smallest. This will be found to give fluency, parallelism, and lightness, as well as condensation. Further, to correct a carelessness which frequently arises from a sensation of impatience, it is recommended to practise a distinct hand, either perfectly perpendicular, or leaning a little, but not too much, backward, as by walking down hill a habit of stooping may be corrected. This manner of writing requires a deliberate articulation, and has been found effectual in curing, or preventing irregularity and indistinctness, and giving facility in whatever style of writing is to become the instrument of daily use."*

* Peale.

Continuity in writing is a source of much beauty, as the eye delights to follow with electric speed along the graceful undulations of the written word, while if their connection be imperfect it is constantly interrupted and bewildered in its passage, and soon becomes tired and dissatisfied from the fruitlessness of its efforts.

HINTS TO TEACHERS AND LEARNERS.

22. As in drawing, so in writing, it is an error to commence with heavy strokes. Accuracy of form, as well as facility of movement, can best be acquired by light lines; and the beauties of shade can afterward be studied and easily grafted upon the true forms, should it be desired. It is enough to conquer one difficulty at a time; nor is it necessary to compel delicate little fingers to strain in the formation of very large copies, the professed object of which is to teach a medium hand. But the worst error of the present day consists in writing fine hand before the forms of the letters have been properly studied and practised in the medium size. The forms of letters should be the same, whatever be their size. (See page 16.) A very fine hand is written more by the sense of feeling than sight, and errors in the form of the letters cannot be detected or pointed out so readily in this, as the medium hand. There are three different sizes or hands which every one should be able to write, viz: Large, Medium, and Small, or fine hand. The medium hand should be used on ordinary occasions, reserving the large, bold hand, where prominence and conspicuousness are desired, and the fine hand for delicate Epistolary or Corresponding Penmanship.

23. The practice of writing between ruled lines, whether perpendicular, oblique, or horizontal, gives greater precision and regularity to the work, and requires the eye to constantly judge of any deviation in line, curve, or breadth of letter. This or any other guide, however, should be practised only until the eye becomes sufficiently familiar with the requisite proportions, and the hand can readily obey the will. It is necessary to write many copies between two horizontal lines, afterwards with only one as a bottom line, and finally, to write without any lines at all, as soon as the eye can determine that the writing is straight and the letters are of proper proportions and at equal distances apart.

24. When the distinct *formation* of the letters is learned, together with their proper connection in words by means of the Copy Book,* the business practice of writing is best promoted by copying select passages from printed books. This will at the same time afford other instruction, and is the most effectual means for acquiring accuracy in orthography and punctuation, before the pupil can be prepared for writing original Compositions, and also for testing how much of the forms of letters has been really acquired. To this end it is recommended that the pupil be required to copy from the lessons in this book, those portions which it is desired to fix upon his memory.

* A Series of beautifully engraved Copy Books, prepared by the Author, is published by D. Appleton & Co., New York, and can be readily procured.

LESSON III.—*Styles of Writing.*

—
"Tis with our judgments as our watches ; none
Go just alike, yet each believes his own."—POPE.
—

25. "Writing has justly been deemed the noblest and most beneficent invention of which human ingenuity can boast—an invention that has contributed more than all others to the preservation of knowledge, and the improvement of mankind.

This important branch of education, however, has become the sport of so many conflicting systems, that it is difficult to choose between them, or measure the merit of their respective claims.

26. It is natural that every writing master should be prepossessed in favor of his own style of writing and manner of instruction ; and there may often be much reason for such preference. An impartial observer will probably find something to commend in every system, without feeling obliged to adopt it entirely. It is the suggestion of a correct taste and practical judgment to select and combine their various merits, in order to form the most simple and least exceptional style.* Styles may, and do change, but the Principles and Characteristics of letters are preserved, and must always be permanent.

27. It is not the aim of this work to discuss those minor points which are dependent upon taste alone, or to dictate to others what particular style of writing they should adopt ; but we have hoped to fix upon and establish the universal principles of correct taste and judgment, by an inductive course of reasoning,

* Peale.

which shall serve as a standard, by which every individual may test, with profit, all manner of writing, and choose with certainty a style appropriate to his own condition.

28. Styles of writing are greatly influenced by the demands of any age. Before the invention of printing, by which writing is now generally preserved, styles were vastly more labored than at present, and the tendency now is, to reduce writing to its simplest essential elements. The general diffusion of a knowledge of this art among the masses, together with the abrasive tendency of business at the present day, tends also to develop a style more simple, and consequently easier of acquirement and more practical than heretofore. We shall perceive this if we compare the chirography of the present day with the labored hieroglyphics of the ancients, or the more modern German and Old English Texts, which, instead of forming the handwriting of the masses, are now used only upon labored and important documents.

29. For a long time the public were satisfied with the Old Round Hand, as established in England by TOMPKINS and others, and rendered common in America by numerous authors, as possessing great legibility and beauty, though not susceptible of *rapid* execution.

To obtain this *desideratum*, Professors of Penmanship have devised a variety of schemes, among which may be mentioned that published by CARSTAIRS, of London. Upon this are founded the modified systems extensively introduced into this country, some of which have attained considerable popularity from the flowing, rapid, and *business-like* hand which they claim to produce. By these systems uniformity of hand and

facility of movement may be attained, but their principal defect appears to be that of running to the opposite extreme, and sacrificing Form to Movement.

30. Another and more pernicious style is termed Angular, Pointed, or English hand, the letters of which, as the title implies, are uniformly pointed or angular; the upward marks being direct from one corner of the letter to the other. This hand secures the advantage of great simplicity and uniformity, at the sacrifice of legibility. The *u* and *n*, *w* and *m*, being formed without any characteristic distinction, in many cases the words can only be guessed at, from their general appearance or connection. It has, however, become quite popular in certain sections, especially as a ladies' style, from the readiness with which it is acquired, facility with which it may be written, and its supposed connection with royalty and refinement.

It is admitted that the natural tendency in writing rapidly is towards a pointed style of letter, which, added to the fact that our uncultivated movements are naturally stiff and angular, may be regarded by some as an argument in favor of the Angular Style. But it must be borne in mind that our natural *tendencies* are not always in the right direction, and in order to guard against them, and secure legibility, we should practise considerable rotundity of style in establishing a handwriting.

31. In a former age, the art of writing was confined almost entirely to the study of *Form*, in a later almost as entirely to the study of *Movement*, while the present age is but just comprehending, in a practical manner,

the simple fact, that it consists in a proper study of *both* Form and Movement.

32. Thus it will be seen that neither the Round nor the Angular styles of writing possess *both* the elements most desirable in a current hand, viz., Legibility and Rapidity, but that each lacks the essential quality possessed by the other. While in the old Round hand every downward stroke must be carefully shaded to a uniform thickness, and retraced again, gradually rounding every turn; in the Angular style shade was omitted almost entirely; the strokes were not retraced, leaving the letter open and angular to the extreme points; all turns were rejected, and even the ovals were reduced almost to triangles.

33. There is another style of writing which has originated at a more recent period, called the Semi-Angular. This style combines, as nearly as possible, the legibility of the Round with the facility of the Angular hand. It is eminently adapted to the demands of the age, and is most acceptable to public taste, having its origin in the practice of our best business penmen, whose usage must ever be regarded as the standard for practical penmanship in any age, as that of the best speakers and writers determines the standard for our pronunciation and grammar.

34. This style was first introduced to the public through the labors of Prof. P. R. SPENCER, of Geneva, Ohio, a penman of exquisite taste and genius, of whom it is a pleasure to record that he is, in all respects, an honor to the profession he has done so much to elevate.

The Semi-Angular *style* forms the basis of the illustrations, and many of the rules in this work. It is more fully illustrated, however, in "Ellsworth's Sys-

tematically Arranged Copy Books," published by D. Appleton & Co., New York, which are designed to accompany the present work, and more completely develop the author's System.

LESSON IV.—*Principles of Ornamental Penmanship.*

30. ORNAMENTAL Penmanship, at the present day, is confined mostly to the execution of Diplomas, Certificates, Testimonials, Maps, Title Pages, or such other brief subjects as it is desired to render attractive and worthy to be preserved, and admired. It consists principally in combining the various styles of Writing and Lettering, embellished with appropriate Flourishing. Upon it is lavished the most exquisite taste the artist can summon, with the one controlling aim, to render the production in the highest degree *beautiful*.

31. It is evident, therefore, that he who best understands in what true beauty consists, or, in other words, possesses the most refined taste and judgment, other things being equal, must succeed best in this department of Penmanship. The *variety* of style in the letters used for ornamental purposes may be as various as the taste of the writer can dictate; but the *styles* most commonly employed by penmen are the Current and Old Round Hand for writing; and the Roman, Italic, Old English, and German Text for lettering.

(30.) To what is Ornamental Penmanship at the present day confined? In what does it consist?

(31.) Who will, other things being equal, succeed best in ornamental work? How many *varieties* of letters may there be in ornamental writing? What *styles* of writing and lettering are most commonly employed?

WRITING.

32. THE CURRENT HAND has already been minutely analyzed and explained. When employed in ornamental work, greater display and exuberance of appropriate flourishes may be indulged, than would be otherwise admissible; yet it should be borne constantly in mind that *simplicity*, combined with extreme *accuracy*, are elements of beauty of the highest order.

33. THE OLD ROUND HAND, when skilfully executed, is universally admitted to be the most beautiful and effective of all styles of writing. It is also the most difficult and laborious to execute with any degree of perfection, and one in which very few indeed ever excel. The subject matter of an ornamental piece is usually written entirely or partly in this hand. It can scarcely be improved by the addition of flourishes, for, like the Current Hand, it is,

“When unadorned,
Adorned the most.”

Regularity in spacing, and uniformity of turn and thickness of the down strokes, should be its prevailing characteristics. This hand is much used in engraving bank notes, and it is said to be the most difficult part of the note to counterfeit. Both these styles can be best executed with a flexible steel or fine gold pen.

(32.) What is said of the Current Hand when employed in ornamental work? What must be borne in mind in the use of ornament?

(33.) What is said of the Old Round Hand? In what part of ornamental work is it used? Can it be improved by the addition of flourishes? What should be the prevailing characteristics of this style? In what is this hand much used? What is said of it?

LETTERING.

34. The characteristic distinction between Writing and Printing, it will be remembered, consists in connecting or separating the letters of a word.

Italic Print is the simplest kind of lettering and nearest related to writing, of which it was at first intended to be an exact imitation. These letters are generally inclined like writing, and may be appropriately employed, as in printing, to render important words or sentences in the subject matter emphatic. They can be made with the same pen used for writing.

35. ROMAN LETTERS are those most frequently met with in printed matter. Their forms have become so well defined and familiar to the eye through this medium, that to execute them in a satisfactory manner, requires the utmost skill. When employed in Penmanship, they are generally formed in outline, and the inner spaces filled up in a tasteful manner with successive strokes of the pen. It will be observed that these letters are all made up from the Straight Line and Circle or portions of it, the straight portions being either perpendicular, oblique, or horizontal. The annexed arrangement will facilitate study and practice upon this style of letter. When written in outline, the common pen may be used ; but if solid, as in the illustration, the broad pointed pen is best adapted to the purpose.

(34.) In what does the characteristic distinction between Writing and Printing consist? What is said of *Italic Print*? What position do these letters generally have? Where and for what are they generally employed?

(35.) What letters are most frequently met with in printed matter? What is the result of this familiarity? How are they generally formed? What are the Principles of Form in making these letters?

36. OLD ENGLISH is a style of letter which originated in ancient Britain before the Old Round Hand. It is designed to be written with a broad square pointed pen, explained in the Appendix. It is composed chiefly of straight lines and angles, and is considered less ornamental than the German Text. Flourishes do not harmonize so well with this style of letter as with the German Text. For this reason they are seldom added. The beauty of Old English, like the Old Round Hand, consists in the accuracy with which it is written. It is used principally for head lines, in alternation with the

37. GERMAN TEXT, the capitals of which are composed almost entirely of curves and ovals. German Text is considered the most ornamental of all the styles of lettering, and should be reserved for the most elegant display. It should be executed with great skill and facility, using the broad pointed pen. The great variety, and diversified position of curves in the German Text capitals, especially the flourishes with which they may be embellished, which seem to wind around the parent letter with affectionate playfulness, furnish an extensive field for the exhibition of superior taste and skill.

38. Although Text may be executed with an ordinary pen, yet is poorly adapted to the purpose, and generally produces a greatly modified and inferior va-

(36.) What is Old English? Of what is it chiefly composed? What is said of flourishes in connection with this letter? In what does its beauty consist? For what is it principally used?

(37.) What is the most ornamental of all styles of lettering? For what should German Text be used? What is said of the flourishing around it?

(38.) What is said of the execution of Text? From what did the Text let-

riety. Text letters originated in the use of the broad nibbed quill pen; consequently their forms are expressly suited to be produced by it.

In all writing, whether practical or ornamental, the pen should be held straight with the shaded or thick strokes. This is particularly the case in writing Text, and should be studiously observed. The left side or portion of each letter should be made first, progressing from left to right, as in ordinary writing.

FLOURISHING.

39. Flourishing is a department of the art, independent of Writing or Drawing, requiring the greatest fertility of genius, cultivation of taste, knowledge of design, and facility of execution. To produce, with a single sweep of the pen, a smooth and graceful curve, at once a beautiful, complete, and essential form, is the first aspiration of the ornamental penman.

Next comes the art of composition or design, by which the varied combination of mingled curves may, together, embody and convey a clear conception of a finished plan; for every product of the pen should be fraught with meaning, as every written letter, word, or sentence must convey ideas, thought, and sense; or their production is mere foolishness.

40. The simple curves, already shown as Elements of Writing, are also the Elements of all manner of

ters derive their forms? How should the pen be held in writing Text? What order of progression should be observed? *

(39.) What is the relation between Flourishing, Writing, and Drawing? What is the first aspiration of the ornamental penman? What comes next? What must all flourishing convey? With what is flourishing compared?

(40.) What are the Elements of Flourishing? Are they sufficient for every

Flourishing. The varied forms, positions, and combinations of which they admit are sufficient to illustrate every conception of the artist's imagination. The rightward and leftward Ovals form a prominent feature in flourishing, and admit of indefinite expansion and contraction, producing every variety of spiral and cylindrical forms. Combination of their segments produces all Compound Curves, while repetition and combination of these essential forms constitutes the remainder of the work.

In the act of Flourishing, the pen is held nearly perpendicular; the elbow is raised so as to allow the arm to swing from the shoulder, while the motion and pressure are regulated by resting on the little finger.

41. The rules already given for Shading, Parallelism and Harmony of curves, must still be borne in mind, and govern throughout Flourishing; remembering that only curves of the *same nature* can harmonize with each other by comparison and contrast, and that the mind only associates objects which are *near* each other. (See Part I. page 11.)

In designing an ornamental piece, regard must be had to the contour of the whole, that it is a square, oval, circle, or other complete, essential form, and that the arrangement and prominent parts bear proper relation to each other, and proportion to the whole.

species of flourishing? What form a prominent feature in ornamental writing? Of what do they admit? What does this produce? How are Compound Curves produced? How is the pen held in the act of flourishing? The elbow? How is the motion and pressure regulated?

(41.) What Rules must be borne in mind in flourishing? What kind of Curves only can harmonize with each other? What objects does the mind asso-

It is customary to deviate occasionally from the straight line as a Line of Arrangement, in important lines and headings when displayed. If this is done, either a simple or compound curve must be observed as the Line of Arrangement, and every letter must be regulated by it.

ciate together? To what must regard be had in designing an ornamental piece? What shape should it be? What should be its arrangement? What is customary? When this is done, what should be observed, as a Line of Arrangement?

PART III.

PUNCTUATION AND LETTER WRITING.



CHAPTER I.

LANGUAGE.



LESSON I.—*Of Ideas and Language.*

1. ATTENTION is that state of mind which prepares one to receive impressions.

An *idea* is a picture or impression of any object upon the mind, whether the object be within or without it.

An *object* is anything which has the power to produce an idea. Objects make a strong or weak impression, according to the degree of attention.

An idea of a *perfect* object is called an *ideal*.

As no object in nature or art is perfect in every part, it follows that an ideal can exist only in imagination, and is created by it from the various points of perfection, of ideas already in the mind.

2. Ideas can only be produced in the mind through

(1.) What is attention? What is an idea? What is an object? According to what do objects make a strong or weak impression? What is an ideal? What is the observation?

(2.) How only can ideas be produced in the mind? What are they? What

the medium of the five senses, viz., seeing, hearing, feeling, tasting, and smelling.

- Ideas appear to be a natural stimulus to produce action of the mind, as food is a natural stimulus to produce action of the body. When any idea produces an act or operation of the mind, that act or operation is called a *thought*. We are constantly surrounded by objects, of whose presence we are conscious, which produce no action of the mind; therefore, we have an *idea* of their existence, though we do not think of them at the time. "I saw it, but thought nothing of it at the time," is a common expression. A thought, therefore, differs from an idea, in being an *action* of the mind, while an idea is merely a *conception* of the mind. Thought, then, is the action of the mind upon ideas contained in it, and consists in the relation which it perceives to exist between objects.

3. The desire to communicate our thoughts to others is natural to us all, and its gratification is one of the highest sources of enjoyment. It is this which makes us social beings, and is, therefore, the very basis of society. Any means by which we can communicate our thoughts to others is called *language*.

It is plain, that as there are but five mediums (the senses) through which impressions are made upon the mind, there can be but five different kinds of language—one directed to each sense, though the *means* by which these impressions can be made are as various as the objects of nature. It is a wise provision of Providence that we have such a variety of ways by which we can receive and convey thoughts. Some of the senses, however, as sight, hearing, feeling, or touch, are more

is the observation? How are thoughts produced? What is the observation? How then does a thought differ from an idea? What then is thought?

(3.) What is natural to us all? What is said of its gratification? What makes us social beings? What is the basis of society? What is language? Only how many different kinds of language can there be? How numerous are the means of producing impressions upon the mind? Is this considered a wise provision? Are

acute than the others, and are, therefore, better adapted to receive and convey impressions ; consequently they are addressed in preference to taste and smell. The senses of sight and hearing are, moreover, possessed in a more equal degree by every individual than any of the others.

We here see the wisdom as well as goodness of Providence ; for, though the rarest gifts are denied to some, yet those which are necessary to our enjoyment are bestowed more nearly alike upon all.

4. Thus we see that language, of whatever kind, is the result of a natural desire among men to communicate their thoughts to each other. The Creator has given to all the higher orders of beings the power of manifesting their wants to each other in a more or less intelligible manner. Thus, the bark of the dog, the neigh of the horse, the cries and smiles of the child, and the gestures of persons, are examples of a natural language. Although man is endowed with the faculty of natural language in a much greater degree than any other animal, yet he finds even this insufficient to express his numerous thoughts and emotions, and has therefore invented a method of communicating them, called artificial language. Since artificial language is capable of conveying every variety of thought and emotion, natural language is used only in connection with it, and is very little cultivated.

all our senses equally acute? Which are best adapted to receive and convey impressions? Which senses are seldom addressed? What is said of the universal diffusion of sight and hearing? Repeat the observation.

(4.) What is language the result of? What power has the Creator given to all the higher orders of beings? Illustrate by examples. Has man a superior faculty of natural language? Is this sufficient? What has he done in consequence? Which language is most used, natural or artificial? Why? Is natural language much cultivated?

LESSON II.—*Artificial Language.*

5. ARTIFICIAL LANGUAGE is of two kinds: Eye language, or that addressed to the eye by means of gestures, pictures, or arbitrary characters, such as letters, figures, &c., and ear language, or that addressed to the ear by sounds, such as the human voice, musical instruments, and the like.

6. ALL *Conventional* sights and sounds, signals of every kind, such as color lights or flags; the ringing of bells, firing of cannon, or whistle of an engine, are examples of artificial language. Thus it will be seen that the usual division of artificial language into spoken and written, after the agents most commonly employed in its production, is too limited, and fails to include many varieties of language; while the division into eye and ear language, after the organs through which it is conveyed to the mind, is general and comprehensive. Of the order in which the various kinds of language are acquired, it appears that natural language is first, and of artificial, first ear and lastly eye language. The superiority of eye over ear language, is not only equal to the relative difference between the senses of sight and hearing, but where characters are employed, as in written or printed language, it becomes vastly greater. For, though neither can perform the office of the other, yet the permanent and universal nature of visible characters renders such language capable of conveying

(5.) How many kinds of artificial language are there? Name them.

(6.) What are all conventional sights and sounds? Is the usual division of language into spoken and written comprehensive enough? Which division is best? Which kind of language is acquired first? Which next? Last? What is the superiority of eye over ear language? How is this, when neither can perform the

thoughts to an unlimited number through indefinite time and distance. The influence of an uttered thought is limited and transitory, but express it in written or printed characters and it becomes universal and perpetual—reiterated through succeeding ages. Upon this superiority rests the progress of the world's civilization. So fully is this recognized, that among all nations advancement in civilization is measured by the number who can read and write. Although visible characters are so vastly superior to sounds in perpetuating thought, yet in personal intercourse, where the great object is facility of communication, language addressed to the ear possesses a manifest advantage.

7. Since, then, thought intended to be universally diffused, and become an inheritance to the race, is committed to writing, it would seem that not only the most durable material should be selected upon which to preserve characters of such vast importance, but even the characters themselves should be moulded in forms the most beautiful and symmetrical, and at the same time legible and perfect, which art could devise. This seems to have been the design of the ancients, as inscriptions in labored hieroglyphics on tables of stone, pillars of brass, lofty monuments, and even the sides of mountains, abundantly testify. But the hand of time has overthrown those mighty pillars and monuments; crumbled in dust the flintiest rock, and shown

office of the other? What is the difference between an uttered and a printed thought? What rests upon this superiority? How is this fact recognized? Under what circumstances does ear language possess a manifest advantage over eye language?

(7.) Since thought intended to be perpetuated is committed to writing, what would seem natural? Does this seem to have been the design of the ancients? How is this shown? What has been the result? -What have men been taught by

that even "the mountains themselves decay with years."

Men have thus been taught that metals, rocks, and monuments are less enduring than the fragile leaf protected from the elements. So also, in less ancient times, the scribe labored weeks and often months upon a single manuscript; the initial letters of which engaged the skill of a separate artist, and frequently display exquisite coloring, design, and workmanship.

This vast expenditure of labor and skill in recording thought could only be afforded in those remote ages when learning was confined to the few; when even kings and queens could not read or write their names. As the desire to profit by these recorded thoughts became more general, the multiplication of copies by hand to supply the increasing demand necessarily abridged the labor bestowed upon each. In making such abridgments ornaments were naturally discarded first, resulting in a simpler style of writing. Yet, at best, the work was tedious and expensive, and the luxury of books still remained far beyond the means of the masses.

8. The invention of printing gave a new impulse to civilization, by the facilities it afforded for producing any required number of copies at a trifling cost; thereby bringing the benefits of learning within the reach of all. The characters also used in printing being reduced to exact and definite geometric forms,

this? What has been done in less ancient times with the same view? How only could this vast expenditure be afforded? As the desire to profit by recorded thought became more general, what was done? What was the natural result of such abridgments? Did this accomplish the object fully?

(8.) What gave a new impulse to civilization? How? What is said of the characters used in printing? What has printing done in 400 years? Has it su-

gives to it a uniformity which insures universal and permanent recognition.

Although printing has revolutionized society since its invention, but little more than 400 years ago, and possesses such obvious advantages and capacity for disseminating thought; yet the pen, instead of being dispensed with, has been stimulated in its legitimate sphere, as the most powerful auxiliary of the press. No invention of man has as yet been able to supersede the pen as the primary exponent of thought, and its use, instead of being confined to the few, as in time past, is now essayed to be taught to every individual.

Upon it rests the whole superstructure of commerce and literature, while it furnishes the readiest and most reliable means for correspondence of every kind.

Having thus briefly traced the origin of language in general, and the superiority of written over every other kind of language, together with its relation to printing, and shown its legitimate sphere, as an exponent of thought, we will next proceed to a consideration of the conventional methods adopted to regulate its use.

perseded the use of the pen? What effect has it had? Has any invention of man been able, as yet, to dispense with the pen? What is said of its universal use? What rests upon the use of the pen? What has been done in this chapter? What will we next do?

CHAPTER II.

CONSTRUCTION OF LANGUAGE.



LESSON I.—*Orthography.*

1. WE come now to that department of the Science of Language usually included under the heads Grammar and Composition. It is not our purpose however to enter into a minute investigation of these subjects; as they already form the basis of an almost innumerable number of exhaustive works, easily accessible, to which, such as desire to pursue these studies in the most thorough manner, are referred. We shall merely trace those general features in each which are deemed necessary to a practical application of their principles in constructing the common conventional forms which written language assumes in social intercourse.

2. SOUNDS AND LETTERS.—Language existed before letters. Characters or letters were originally invented to represent the elementary sounds of spoken language. The relation existing between spoken and written language is still so intimate that in order to arrive at a clear understanding of the construction of written lan-

(1.) To what department of the Science of language do we now come? Why do we not enter into a minute investigation of these subjects? What shall we do?

(2.) Which existed first, Language or letters? For what purpose were letters originally invented? Why is it desirable to trace the connection between

guage it is desirable to trace the connection between these sounds and the letters which are used to represent them. The elementary sounds of the English language are forty-one in number, while the different elementary characters used to represent them are but twenty-six. It therefore becomes necessary that some of the letters represent more than one sound each. Letters also combine to represent some sounds for which there are no single letters used as representatives.

3. The elementary sounds are divided into two classes, Vowels and Consonants. Vowels are sounds produced with the organs of speech open. Consonants are sounds produced by an interruption of sound or breath by the organs of speech. Those letters or combinations which represent vowel sounds are called vowels. Those letters or combinations which represent consonant sounds are called consonants.

4. The vowels are *a, e, i, o, u*, and sometimes *w* and *y*, depending upon their use.

The letter *A* represents five different vowel sounds; they are, *a long*, as in *ale*; *a short*, as in *at*; *a medial*, as in *air*; *a flat*, as in *art*; and *a broad*, as in *all*.

The letter *E* represents two distinct vowel sounds: *e long*, as in *eel*, and *e short*, as in *egg*.

The letter *I* represents two distinct vowel sounds: *i long*, as in *ice*, and *i short*, as in *it*.

letters and sounds? How many elementary sounds are there in the English language? How many characters are used to represent them? What, therefore, becomes necessary? For what do letters combine also?

(3.) Into how many classes are the elementary sounds divided? What are they? What are vowels? Consonants? What are those letters called that represent vowel sounds? Consonant?

(4.) Name the vowels. How many sounds does the letter *A* represent? Illustrate each. *E*? Illustrate them. *I*? Illustrate them. *O*? Give illus-

The letter *O* represents three distinct vowel sounds: *o long*, as in *old*; *o short*, as in *not*; and *o slender*, as in *who*.

The letter *U* represents three distinct vowel sounds: *u long*, as in *glue*; *u short*, as in *up*; and *u medial*, as in *pull*.

The letter *Y* represents two vowel sounds, but they are the same as represented by *I*.

The consonants are the single letters *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y, z*, and the combinations *th, ch, sh, zh, wh*, and *ng*, each representing a single consonant sound.

5. SYLLABLES.—A syllable is a letter or combination of letters sounded together, as *pen, pen-man-ship*.

Every syllable must contain at least one vowel.

6. WORDS.—A word is a letter or combination of letters used to represent an idea. The letters *a, I, and O* are the only single ones used as words.

Words always have as many syllables as they contain distinct vowel sounds.

A word of one syllable is called a monosyllable, as *pen*; of two syllables, a dissyllable, as *pen-cil*; of three syllables, a trisyllable, as *pen-man-ship*; of four or more syllables, a polysyllable.

At the end of a line in writing or printing a word may be separated between its syllables; but a syllable must never be broken.

trations. *U*? Illustrate them. What is said of *Y*? Name the consonants. How many sounds does each consonant represent?

(5.) What is a syllable? Give an example. What must every syllable contain?

(6.) What is a word? What single letters only are used as words? How many syllables do words always have? What is a monosyllable? Dissyllable? Trisyllable? Polysyllable? Where may a word be divided at the end of a

A compound word is composed of two or more distinct words, and is usually indicated by placing a dash between the words composing it; but if rendered common by long usage, or it has but a single accent, the dash may be omitted; as *Will-o'-the-wisp*; *nevertheless*, *chestnut*.

LESSON II.—*Parts of Speech.*

7. IN order to comprehend clearly the philosophy of language, it will be necessary to frequently refer to OBJECTS as the primary cause of ideas and language.

“The purpose of language is to express our ideas. Similar classes of ideas necessarily arise in the minds of every portion of the human family; for the mind is everywhere the same in kind if not in degree, and the circumstances and desires of man are everywhere less or more alike. To express these classes of ideas, men in all countries, and in all stages of society, use corresponding classes of words, although the words may themselves be different.

8. For example, men everywhere see tangible objects around them. To these they apply distinct *names* or *appellations* which form, it may be said, one class of words—NOUNS. They see things perform *acts*; as, for instance, they see animals *run*, and fish *swim*.

line? What is a compound word? How are they usually indicated? When may it be omitted?

(7.) Why will it be necessary to refer frequently to OBJECTS, in the study of language? What is the purpose of language? Do similar classes of ideas arise in the minds of all? Why? Do all men use corresponding classes of words in expressing these ideas? Do they use the same words?

(8.) Give an example illustrating the origin of NOUNS. VERBS. ADJECTIVES.

Thus arises another class of words—**VERBS**. They see *white* cattle, and *black* cattle; hence **ADJECTIVES**. These and other kinds of words, or to use the common phrase, *parts of speech*, are found equally in the language of the savage and the refined discourse of the philosopher.

Words are the symbols of ideas, and they are classified and named, not by their form, but from the nature of the idea they represent or stand for. The class of any particular word is only to be ascertained by the office which it performs. What it *does* alone indicates what it is.” *

9. All the words in our language are divided into eight classes or parts of speech. They are, the *Noun*, *Adjective*, *Pronoun*, *Verb*, *Adverb*, *Preposition*, *Conjunction*, and *Interjection*.

A **NOUN** is the name of whatever can be an object of thought or subject of discourse. The characteristic of the noun is this: it gives of itself a distinct idea or subject of thought; thus of the words *to*, *pen*, *just*, *alas!* *he*, *terrify*, and *ship*, the only ones that present a picture to the “mind’s eye” are *pen* and *ship*. These, therefore, we call *nouns*; but the others do not belong to this class. Nouns are of two classes, Proper and Common. Proper nouns are names of individual objects only; as *Victoria*, *United States*, *New York*,

* Chambers.

What are these and other kinds of words commonly called? Are they found in every language? What are words? How are they classified and named? How is the class of any particular word ascertained?

(9.) Into how many classes or parts of speech is our language divided? What are they? What is a **NOUN**? What is its characteristic? Give an illustration of how a noun is determined. Of how many classes are nouns? What are they called? What are Proper nouns? Common?

&c. Common nouns are names of classes of objects ; as *queen, island, city.*

10. An ADJECTIVE is a word which expresses some *quality* belonging to a noun, that modifies its use. The characteristic of the adjective is, that it limits the application of the noun ; thus the noun *island* is applicable to every portion of land surrounded by water ; but if the adjective *fertile* be prefixed to it, all islands not fertile are excluded from our consideration. Adjectives are of two kinds, Attributive and Numeral ; or those which denote quality and those which refer to number.

11. A PRONOUN is a word used instead of a noun, or which refers directly to it. Pronouns are divided into *Personal, Relative, and Interrogative.*

Personal pronouns are words used instead of the name of a person. There are three : *I*, used instead of the name of the person speaking ; *thou* or *you*, used instead of the name of the person spoken to ; and *he, she, or it*, instead of the person spoken of.

Relative pronouns are words which refer directly to a noun. They are *who*, referring to persons ; *which*, referring to things ; and *that*, referring to either persons or things.

Interrogative pronouns are words used in asking questions. They are *who*, relating to persons only, and *which* and *what*, relating to both persons and things.

(10.) What is an adjective ? What is its characteristic ? Give an illustration. Of how many kinds are adjectives ? What are they called ? What do Attributive adjectives denote ? Numeral ?

(11.) What is a Pronoun ? Into what classes are pronouns divided ? For what are personal pronouns used ? How many are there ? Where is *I* used ? *Thou* or *you, He, she, or it* ? What are Relative pronouns ? Which are they ? To what does *who* refer ? *Which* ? *That* ? What are Interrogative pronouns ? Which are they ? To what does *who* refer ? *Which* and *what* ?

12. A **VERB** is a word that *asserts* something of a noun. The characteristic of the verb is affirmation. As the noun denotes the thing spoken of, so the verb indicates what we affirm concerning it. Without affirmation there could be no communication of sentiment, and hence the class of words by which affirmation is made has been dignified by the appellation **VERB**, which means *the word*. "No affirmation can be made without the assistance of some verb. We never speak but in order to express our opinion that something is or is not. But the word which denotes this event or matter of fact which is the subject of our affirmation must always be a verb." *

Verbs are of three classes, Active, Passive, and Neuter. An Active verb represents its subject as acting. A Passive verb represents its subject as acted upon. A Neuter verb represents its subject as neither acting nor acted upon, but merely existing. "John *runs*" is active; "John *is struck*" is passive; and "John *is*" is neuter.

13. An **ADVERB** is a word used to modify the use of a verb, adjective, or another adverb. The adverb sustains the same relation to the verb which the adjective does to the noun. If we wish to modify the noun or *subject* of a sentence, we must use an adjective; but if the verb or *predicate* is to be modified, or any

* Adam Smith.

(12.) What is a **VERB**? What is its characteristic? What is the difference between the relation of the verb and noun to the thing spoken of? Why is the verb an important word? What does the word *verb* mean? Of how many classes are verbs? What are they? What is an Active verb? Passive? Neuter? Give an illustration of each.

(13.) What is an **ADVERB**? What relation does the adverb sustain to the

additional modification to be put on a word already qualifying it, the verb then used must be an adverb.

Adverbs are of four classes, determined by the idea which they convey. They are: first, *Manner* or *how*; second, *Time* or *when*; third, *Place* or *where*; fourth, *Quantity* or *how much*.

14. A **PREPOSITION** is a word which connects other words, and shows the relation between them.

Prepositions are so named because they generally go immediately before the object related to the other thing named; but the essence of the preposition, it should be carefully observed, is to signify the *relative position of objects*, as *in*, *into*, *near*, &c. Since the different relative positions of objects is limited, it follows that the number of words to express these various positions must be limited also; and a complete list of them will be found in most works on grammar.

15. A **CONJUNCTION** is a word used to join words and propositions together.

Conjunctions are of two classes, *Copulative* and *Disjunctive*. The Copulative not only joins words but indicates that the things are to be united; while it is the office of the Disjunctive to unite the words but keep separate the things. Thus the expression, "Take an apple *and* an orange" indicates that both are to be taken, while "Take an apple *or* an orange" indicates that only one is to be taken.

verb? Give an illustration. Of how many classes are adverbs? How is each class determined? Name the classes.

(14.) What is a **PREPOSITION**? Why are they so named? What should be carefully observed? Is the number of prepositions small? Why? Where may complete lists be found?

(15.) What is a **CONJUNCTION**? Of how many classes are they? Name them.

AN INTERJECTION is a word used to express sudden emotion or excitement of the mind ; as *O, Ah, &c.*

Pure interjections are mere instinctive emissions of the voice, few in number and unimportant in character, but as the idea which they convey cannot be represented by other parts of speech, this class cannot well be dispensed with.

LESSON III.—*Construction of Sentences.*

16. ALL language consists of sentences. Words rightly arranged form phrases, clauses, and sentences, and become the vehicle of thought.

A PHRASE is a collection of related words which does not contain a verb ; as “The city of New York.”

A CLAUSE is a collection of related words which contains a verb, and forms part of a sentence ; as “The city *is* larger.”

A SENTENCE is a collection of related words making complete sense ; as “The city of New York is larger than Boston.”

The difference between a phrase, a clause, and a sentence is this: A phrase *never*, a clause *sometimes*, and a sentence *always* makes complete sense.

Phrases are generally named from the office they perform, or the principal parts of speech which they contain ; as *Substantive, Participial, Adverbial, Prepo-*

What is the office of each ? Give an illustration of their use. What is an INTERJECTION ? What is said of them ?

(16.) Of what does all language consist ? Of what are sentences composed ? What is a PHRASE ? A CLAUSE ? A SENTENCE ? Illustrate each. What is the difference between a *phrase, clause, and sentence* ? How are phrases named ?

sitional, &c. Clauses are generally named from the state of the verb which they contain ; as *Active-transitive*, *Active-intransitive*, *Passive* or *Neuter*. Sentences are of two kinds, Simple and Compound.

* 17. A Simple sentence contains but one subject and one verb ; as "Life is short."

A Compound sentence is one that contains two or more simple sentences properly united ; as "Life is short, *and* art is long." The parts of a compound sentence are called members.

Phrases are generally united by prepositions and adverbs, and clauses by conjunctions and relative pronouns.

Having now glanced at the parts which unite to form sentences, we will next consider the selection of words and expressions and order of arrangement best adapted to fulfil the grand purpose for which all language is constructed, viz., to convey thought and sense.

I. WORDS AND EXPRESSIONS.—In the selection of words and expressions we should attend to their

18. *Purity and Propriety*.—Words and phrases may be impure in two ways. First, they may not be English ; such impurity is called *barbarism*. Use plain, familiar English words and expressions in preference to those of foreign derivation, except where the thought is rendered more clear and forcible by the foreign one. The Anglo-Saxon language, which we

Name some of them. How are clauses named ? Name some of them. Of how many kinds are sentences ? What are they ?

(17.) What is a *Simple* sentence ? Name one. A *Compound* sentence ? Name one. What are the parts of a compound sentence called ? How are phrases united ? Clauses ? What have we now done ? What will we next do ? Why ?

(18.) In the selection of words and expressions, what should we attend to ? In how many ways may words and phrases be impure ? What is the first called ?

speaking, is remarkable for the brevity, clearness, and strength of its words and expressions, and the occasions are rare where it cannot convey every shade of sentiment which can arise in the mind. If difficulty is experienced, it must result from a lack of proper acquaintance with its wonderful power and flexibility.

Father, mother, brother, sister, home, happiness, heaven, &c., are Anglo-Saxon words. The French language has no word to express *home*, the dearest spot on earth.

19. Second, the construction of the words may not be grammatical or according to correct usage. This is technically called *solecism*. Almost every word in our language may be made to convey a variety of ideas by the connection in which it is used, or by a change in its formation called inflection. The use of the word *present* in the following sentences will illustrate the different ideas produced by the same word in a different connection: "I shall ^{Verb.} *present* the book to you." "The book will then be a ^{Noun.} *present*." "You must be ^{Adverb.} *present* when the book is given."

20. All the words of our language except *prepositions, conjunctions, and interjections*, may be inflected, or changed in termination so as to convey a change of idea. Nouns may be inflected to indicate *Gender, Number, Person, and Case* or condition.

What kind of words should you use? What language do we speak? For what is it remarkable? If difficulty is experienced, from what must it arise? Name some common Anglo-Saxon words. What is said of the French language?

(19.) What is the second cause of impurity? What is this called? What is said of almost every word in our language? Illustrate this in the use of the word *present*.

(20.) What is said of all words except *prepositions, conjunctions, and inter-*

Verbs may be inflected to indicate *Number*, *Person*, *Mood* or manner, and *Tense* or time.

Adjectives may be inflected to indicate *Degree of Comparison*.

Pronouns may be inflected to indicate *Person*.

Adverbs may be inflected to indicate *Manner*, *Time*, *Place*, and *Quantity*.

In this connection it may not be inappropriate to enumerate frequent sources of error in the use of words and phrases.

1. The words *a* and *an* are identical in meaning but not in use; *a* being placed before words beginning with the sound of a consonant, the long sound of *u*, and vowels sounded like *w*; and *an* before words which begin with the sound of a vowel. Thus, we say *a* man, but *an* ox; *a* house, but *an* hospital; *a* one-horse coach; *a* unicorn, *an* easterly wind, &c.

2. Adjectives should never be used to qualify verbs or other adjectives. This should be done by adverbs. We do not say "James reads *good*," but "James reads *well*."

3. Two negatives ought not to be used unless affirmation is meant. Shakespeare says, "Be *not* too tame *neither*;" and again, "*Nor* do *not* saw the air too much." *Nor* should be omitted and *neither* should be *either*.

4. Certain conjunctions go in pairs. Thus, if we use *both* we must use *and*; *either*, *or*; *neither*, *nor*; *though* or *although*, *yet*; *whether*, *or*, &c.

5. Certain prepositions are appropriated to certain words and phrases. We do not say, "To have faith *to* a person," but "*in* a person." "To find difficulty *with* doing a thing," but "*in* doing it." "To differ *with* a person," but "*from* a person," &c.

6. Adverbs, as well as adjectives, ought to be so placed as to leave no doubt what word is affected by them. In the sentence, "The negroes are to appear at church *only* in boots," it makes a sensible difference whether the adverb *only* occurs after "appear" or "church."

jections? How may nouns be inflected? Verbs? Adjectives? Pronouns? Adverbs?

The following ungrammatical expressions are constantly met with :

7. "Between you and *I*," should be "Between you and me."
8. "I am not so proud as *him*," should be "as he."
9. "You will do it better than *her*," should be "than she."
10. "I *rather think* he is not," should be "I believe he is not."
11. "He *lays* asleep," should be "He lies asleep."
12. "The dinner is all *eat* up," should be "eaten up."
13. "I went and *ate* very heartily," should be "I went *to the table* and *ate* very heartily."
14. "I took some cream *into* a bowl," should be "in a bowl."
15. "There is not a spot *onto* it," should be "on it."
16. "I am going *for* to do it," should be "I am going to do it."
17. "James is going to be a *medical* man," should be "James is going to be a physician."
18. "He is *oftener* wrong than right," should be "He is more frequently wrong than right."
19. "I met him *on* the street," should be "in the street."
20. "I have been *to* Boston and am now going *for* Philadelphia," should be "I have been in Boston and am now going to Philadelphia."
21. "It was approved *of* by all," should be "It was approved by all."
22. "Failing in his effort, he *again* repeated it." *Again* is superfluous.
23. "No *less* than two hundred were there," should be "No fewer," &c.
24. "My father *left* this morning," should be "My father went this morning."
25. "I happen to have a little leisure *upon my hands*." "Upon my hands" is an awkward expression.
26. "You can see it with *half an eye*." "Half an eye" is a low expression, to say the least.
27. *Topsy turvy*, *pell mell*, *hurly burly*, *dancing attendance upon customers*, &c., are slang phrases, and should be avoided.

21. The following Rules of Propriety should be strictly observed :

RULE 1. Avoid low expressions.

RULE 2. Be careful not to use the same word in different senses in the same connection.

RULE 3. Avoid the unnecessary use of technical terms, or expressions peculiar to some art, occupation, or profession.

RULE 4. Avoid words of doubtful or double meaning.

RULE 5. Avoid all words and phrases not well adapted to express the idea you wish to communicate.

LESSON IV.—*Construction—Continued.*

II. ARRANGEMENT IN SENTENCES.—1. CLEARNESS.

The first requisite of a sentence is clearness. In order to secure this, sentences should neither be very long, nor very short. Long sentences require too close attention in order to perceive the relation of the several parts, and short ones are apt to break the sense and weaken the connection of thought. Yet they may both be used occasionally with good effect.

Endeavor to put your words together so that they may truly represent your idea, and nothing more. Make yourself understood, if nothing else; and let there be no vagueness in your statements.

A succession of either long or short sentences similarly constructed should never be allowed, for the mind soon tires of monotony. A proper succession of

(21.) Repeat the Rules of Propriety.

(1.) What is the first requisite in the arrangement of a sentence? How can this be secured? What is said of long sentences? Short ones? May they sometimes be employed with effect? How should you endeavor to put your words together? What is said of a succession of long or short sentences?

long and short periods, and of periods variously constructed, gratifies the ear, and imparts animation and force to style.

Dr. Blair gives the following excellent rule for clearness and arrangement:

RULE.—Words and members of a sentence closely related to each other, should be placed as near each other as possible, that their mutual relation may clearly appear.

2. **STRENGTH.**—Next to clearness, in the arrangement of sentences, comes *strength*. It is not enough that we are understood. We wish to make an impression—to influence the reader. To do this we must make our sentences not only clear, but strong. Strength of language or expression consists mainly in two things; the use of *strong words*, and *such an arrangement of these words as will exhibit the sense to the best advantage*.

We have said something of strong words, in speaking of the Anglo-Saxon element of our language. Do not think that long words are strong words. On the contrary, the reverse is most commonly true. Long words may seem finer and more high-sounding, but short words are more expressive, and you can set forth more clearly in them what you have to say, than in long ones. If you have great thoughts, simple words

What is said of a proper succession of periods? What is the Rule given by Dr. Blair for Arrangement?

(2). What comes next to clearness in arrangement? Is it sufficient always that we are understood? How can we make an impression upon the reader? In how many things does strength of language consist? Name them. Of what have we said something about strong words? Are long words always strong words? What is most commonly true? How may long words seem? What words are most expressive? What kind of words befits great thoughts? Can lofty words elevate small thoughts? If used, what will they do?

will well befit them; and if your thoughts are small, lofty words cannot elevate them, but will only make them seem ridiculous.

In arranging words in a sentence you should carefully observe the following Rules:

RULE I.—Place the principal words where they will make the most striking impression. This is generally at the beginning of a sentence.

RULE II.—Avoid concluding your sentence with an adverb, preposition, or other insignificant word.

RULE III.—A weaker assertion should never follow a stronger one, and the longer member of a compound sentence should generally be placed last.

RULE IV.—Strike out all words which add nothing to the sense.

3. **UNITY AND HARMONY.**—Unity means *oneness*. A sentence may be not inaptly compared to the human body. Both are composed of parts or members, each having its distinct office to perform in relation to the whole structure; that is, each part is a unit of the whole, and assists in making up its general character. If any member is deformed or fails to perform its office it weakens the effectiveness of the whole. Lack of unity frequently arises from crowding together ideas in one sentence that appear to have little or no connection, and which would be better divided into separate sentences. Shun this fault, even at the risk of making too many short sentences; and avoid parenthetical or side expressions in the middle of all sentences.

Repeat Rule I. for Arrangement. Rule II. Rule III. Rule IV.

(3.) What does *Unity* mean? To what may a sentence be compared? Why? What if any member fails to perform its office? How does lack of unity frequently arise? At what risk should you shun this fault? What else should you

The following extract presented from the "Quarterly Review" violates all the rules of unity :

"They got a canoe ; the place of her retreat was described to her on the way to it,—these women swim like mermaids—she dived after him and rose in the cavern ; in the widest part it is fifty feet, and its medium height is guessed at as the same, the roof hung with stalactites."

Harmony means *agreeableness of sound* in a sentence. While it is true that sense should not be sacrificed to sound, it is equally true that music has saved many a meritless arrangement of words which have been set to it. It is not always sufficient that what we have written can be understood, but we are anxious that it should *sound well* also. Pleasing ideas and forcible reasoning lose much by being communicated to the mind by harsh and disagreeable sounds. For this reason a sentence, besides the qualities already enumerated, under the heads of *Clearness*, *Strength*, and *Unity*, should also, if possible, express the quality of *Harmony*. To promote it, avoid harsh-sounding words and those of difficult utterance, and remember that whatever is easy to the organs of speech is pleasant to the ear.

MISCELLANEOUS HINTS.

I. USE OF ADJECTIVES.—Young writers are apt to use the adjective too freely, and to put too many in the

avoid? What does *Harmony* mean? Should sense be sacrificed to sound? Does harmony of sound add to the force of an expression? Is it sufficient for us that what we write will be understood? What is the effect of harsh and disagreeable sounds in conveying pleasing impressions? What are the qualities which every sentence should possess? How do you promote harmony?

I. What is said of the use of Adjectives by young writers? II. How should

superlative degree. These qualifying or describing words lose force by multiplication; and if comparatively common things are described as the "grandest," "sublimest," "most beautiful," "most lovely," "most delightful," "most exquisite," or "most splendid," there will remain no expressions by means of which to express the difference between objects possessing these qualities in different degrees.

II. FIGURES OF ARITHMETIC.—Numbers, except dates and sums of money, should generally be expressed in words. In legal and other important writings sums of money should be expressed in both words and figures, to prevent possibility of error. It is incorrect to write, "I have been at school 3 months;" also, "There were 25 persons present."

III. CONTRACTIONS.—Never use & for *and*, except in the titles of firms, and even then it is better to write *and* in full. Contractions and abbreviations should, in general, be avoided. The saving of time and space will hardly compensate for the mutilated appearance of the writing, and liability to error which their use involves. *Don't*, *can't*, *isn't*, and similar contractions are only allowable in familiar letters, or where common conversation is quoted.

figures of Arithmetic be written? When should they be expressed in both words and figures? Is it correct to write 3 months and 25 persons? III. What is said of contractions and abbreviations? Where only are the contractions *don't*, *can't*, *isn't*, &c., allowable?

PLAN FOR CONDUCTING EXERCISES IN COMPOSITION.

1. It is suggested that, previous to attempting original composition, a few days or weeks should be spent in copying, with great accuracy, short pieces in prose from some good author. This will give the habit of neatness and exactness in the use of points, capitals, &c., and if carefully managed will form an excellent preliminary exercise.

2. Each pupil should be provided with a quantity of common paper for the scroll exercise, and an exercise book for transcribing, and this text book.

3. Place several familiar objects on the table or desk before the class, and request the pupils to write the names of the objects, then the names of some of the qualities possessed by each, next their uses, next their relations to each, the table, and each other.

4. Next write names of living objects, such as animals, and write words expressing their qualities, and *what they can do*, and *how*, &c.

5. This done, the papers may be exchanged, and each pupil should correct the errors of his neighbor, such as spelling, &c.

6. Then let the papers be returned to their owners, that they may review the criticisms, and all should be encouraged to protest against false criticisms.

7. The teacher should then pass round the class, deciding disputed points, explaining the ground for each decision, questioning the pupils and allowing them to freely question him.

8. The scroll copy, thus corrected, should then be taken home by its owner, neatly transcribed into the exercise book, which, duly dated, should be handed to the teacher next day.

9. The teacher may then mark the errors in the transcript, asking the class to show the cause of each correction.

10. The exercise should then be returned to the owner, with a *number* (in the teacher's handwriting) indicating the rank of the exercise.

11. The pupils should use *black ink* in writing the exercise, and *lead pencil* in marking corrections. The teacher's criticisms, remarks, and numbers should be in *red ink*.

CHAPTER II.

PUNCTUATION.



LESSON I.—*The Period, Colon, Semicolon, and Comma.*

1. NEXT in importance to writing words and sentences correctly is the ability to properly punctuate what is written.

Punctuation is inserting points in written language. Points indicate pauses in reading, and are used to cut off or separate single words, or groups of words, from each other, that the exact meaning or sense may be apprehended, and perfect regularity preserved.

Fewer points are used in ordinary writing than in printing, but their use is not less important, and should be carefully observed in all kinds of composition.

The importance of correct punctuation has been frequently illustrated by many ludicrous examples. The following circumstance will show how completely the sense is altered by a change in the punctuation :

An English statesman, having charged an officer of government with dishonesty, was required by Parliament, under a heavy penalty, to retract the accusation in the House of Commons. At the appointed time he arose and read aloud the following recantation, which was satisfactory ; “ I said he was dishonest, it is true ; and I am sorry for it.” On the following morning what was the surprise and indig-

(1.) What is next in importance to writing words and sentences correctly? What is Punctuation? What do points indicate? For what are they used? Why? What is said of the number of points used in writing? How is the im-

nation of Parliament to see the retraction printed in the papers thus: "I said he was dishonest; it is true, and I am sorry for it."

By a simple transposition of the comma and semicolon the ingenious slanderer represented himself to the country, not only as having made no recantation, but even as having reiterated the charge in the very face of Parliament.

The principal characters or points used in punctuation are :

- | | |
|------------------------|------------------------|
| 1. THE PERIOD . | 5. THE EXCLAMATION ! |
| 2. THE COLON : | 6. THE INTERROGATION ? |
| 3. THE SEMICOLON ; | 7. THE DASH — |
| 4. THE COMMA , | 8. THE CARET ^ |
| 9. THE PARENTHESIS () | |

I. THE PERIOD. (.)—The word PERIOD means *circuit*. This name is given to the full stop because it is placed after a complete *circuit* or round of words, usually called a SENTENCE.

RULE.—*The period should be placed after every abbreviated word and independent sentence.*

The following example illustrates its use: "Dr. B. is in town."

II. THE COLON. (:)—The word COLON means a *limb* or *member*. Some sentences may be separated into two or more principal parts, each making sense in itself, yet so dependent on each other that they cannot be regarded as distinct sentences without affecting the meaning. Such parts are called MEMBERS.

RULE.—*Where the connection between the members of a sentence is VERY SLIGHT, owing to the omission*

portance of correct punctuation illustrated? Name the principal points used in punctuation.

I. What does the word *Period* mean? Why is this name given to the full stop? Repeat the rule for the use of the Period. Write a sentence illustrating its use.

II. What does the word *Colon* mean? What is said of some sentences? What are such parts called? Repeat the rule for the use of the Colon. Give

of a connective ; or where a member is added by way of illustration, contrast, or example, or before a formal enumeration of particulars or a direct quotation, a colon should be inserted.

EXAMPLES.

1. *Omission of Connective.*—"It is not enough that we have books : we should read them."

2. *Illustration.*—"The point called the colon is illustrated thus":

3. *Contrast.*—"Cleon dwelleth in a palace : in a cottage I."

4. *Example.*—"The following are examples":

5. *Formal Enumeration.*—"Man consists of three parts : first the body ; second the mind ; and third the soul."

III. THE SEMICOLON. (;)—The word SEMICOLON means *half a limb or member*.

RULE.—*When the connection between members is close ; or a connective is written ; or in long sentences containing several members, the semicolon should be used between them.*

Remark.—The use of the Semicolon is much more common than the Colon. The Colon and Semicolon are both used in Compound Sentences consisting of several members in which the sentiment seems to rise to a *climax* or summit, and descend again. In such cases the Colon should be inserted at the climax and the semicolon between the other members.

EXAMPLES.

1. *Connective expressed.*—"Lying lips are an abomination to the Lord ; but they that deal truly are his delight."

2. *Long sentence containing several members.*—"The value of a maxim depends on the principle it embodies ; the subject to which it relates ; the extent of its application ; and the ease with which it may be carried out."

examples illustrating its use where the connective is omitted. Illustration. Contrast. Example. Formal Enumeration.

III. What does Semicolon mean? Repeat the rule for the use of the Semicolon. What is said of the use of the Colon and Semicolon in the remark? Give an example illustrating the use of the Semicolon where the connective is

3. *Illustrating the Remark.*—"We perceive the shadow to have moved along the dial, but did not see it moving; and it appears that the grass has grown, though nobody ever saw it grow: so the advances we make in knowledge, as they consist of such minute steps, are perceivable only by the distance."

IV. THE COMMA. (,)—The word COMMA means *that which is cut off*. The comma is used to mark the smallest division of a sentence, and its introduction should be governed by the following

GENERAL RULE.—*Where words, phrases, clauses, and short members, closely related to the rest of the sentence, require a point to render the meaning more clear, a comma should be used.*

These words, phrases, clauses, and expressions are mostly of three kinds: *Parenthetical, Elliptical, and Transposed.*

1. A *Parenthetical* word, phrase, clause, or expression, is one not essential to the sense of the sentence, but introduced between its principal parts, to explain, modify, or restrict the meaning. They are equivalent to *by* or *side expressions*, usually uttered in a modified tone in speaking.

EXAMPLES.

1. "As these expressions are of constant occurrence, and are always punctuated in the same way, *with a comma on each side of them*, it is important that we should be able to recognize them readily."

2. History, *in a word*, is replete with moral lessons."

expressed. Long sentence containing several members. Illustrating the remark.

IV. What does the word *Comma* mean? For what is the Comma used? Give the general rule for its use. Of how many kinds are these words, phrases, and clauses? What are they? What is a *Parenthetical* word, phrase, or clause?

2. *Elliptical*, are *wanting* words, phrases, clauses, or expressions. Elliptical words are generally conjunctions, or verbs which have been previously used.

1. "A brave,^(and) pious,^(and) patriotic prince.
2. "Days, months, years, and ages shall circle away."
3. "Conversation makes a ready man ; writing,^(makes) an exact man."
4. "When the sot sings the praises of sobriety, the miser of generosity, the coward of valor, and the atheist of religion, we may easily judge what is the sincerity of their professions."

3. *Transposed* or inverted words, phrases, clauses and expressions are those which are introduced out of their usual order of arrangement in the sentence, thus :

1. "To those who labor, sleep is doubly pleasant."
2. "Whom he loveth, he chasteneth."
3. "Unquestionably, Napoleon was a man of genius."
4. "Of all our senses, sight is the most perfect and delightful."

Were these sentences in their natural order, no point would be necessary.

Commas are also used to denote contractions of words, and quotations, as in the following examples :

1. Bro't, bo't, don't, isn't, &c., for brought, bought, do not, is not, &c.

2. "Many men of many minds," is a familiar quotation.

It is also used, instead of the semicolon, in pointing short members, thus : "Educate men, and you keep them from crime."

The use of the comma is so various that its accurate insertion, in all cases, cannot be well learned, except by carefully copying correctly printed matter.

What are *Elliptical* words, phrases, and clauses? Of what classes are they generally? Give illustrative examples. What are *Transposed* words, phrases, clauses, and expressions? Give illustrative examples. What if these sentences were in their natural order? For what else are commas used? Give illustrative examples. What is said of the use of the comma? What is the tendency among

We have endeavored to give a sufficient number of rules to illustrate the principle which should govern its introduction.

The tendency among beginners is to use *too many* points. It will therefore be best to insert only the important ones. The safe guide is to keep in view the *object* of punctuation, and *insert points only where the meaning would appear obscure without them.*

In a general view, the period divides the paragraph into sentences; the semicolon divides compound sentences into simple ones; and the comma collects into clauses the scattered circumstances of manner, place, time, relation, &c., belonging to every verb and every noun.

LESSON II.—*The Dash, Interrogation, Exclamation, and Other Points.*

V. THE DASH. (—) The word *Dash* means a sudden movement out of the ordinary course. Its proper use is to express a sudden stop or change of subject; but it is very improperly used by many modern writers as a convenient substitute for all the other points, when ignorance prevents them from employing the proper one. Its use should be regulated by the following

RULE.—*The Dash is used where there is an unexpected turn or change of sentiment; a repetition, hesitation, or sudden interruption of the speaker; or where a significant pause is required.*

beginners? What is the safe guide in inserting points? In a general view, what is the office of the Period? Colon? Semicolon? Comma?

V. What does the word *Dash* mean? What is the proper use of the dash? What is said of its improper use by many? Repeat the rule for the use of the

Remark.—A dash may be used after other points when a greater pause is required than they usually denote. It is also used to denote omissions of letters, figures, and words, and is placed between the syllables of a word when divided.

EXAMPLES.

1. *Sudden turn of Sentiment.*—"Politicians are brilliant, versatile, profound, far-seeing—everything but honest."

2. "He had no malice in his mind—no ruffles on his shirt."

3. *Repetition.*—"Shall I, who have spent my life in the camp—I, who have shed my blood in defence of my country—I, who am a soldier by experience—shall I compare myself with this flaunting captain?"

4. "He has a weakness—a weakness of the head as well as the stomach."

5. *Hesitation and Interruption.*—"I would do it, but—but—to say the truth—I—" "To say the truth, you are afraid," broke in the earl.

6. *Significant Pause.*—"Let the government do this—the people will do the rest."

7. *Pause lengthened.*—"Under the remark the use of the dash is thus illustrated:—"

8. "This agreement entered into this — day of — 18— between — of the first part and — of the second part witnesseth:—"

VI. THE INTERROGATION. (?)—The word *Interrogation* means a question asked. Questions may be of two kinds, called *direct* where an answer is expected, and *indirect* where no answer is required. The following rule prescribes the use of the Interrogation-point:

RULE.—The point of *Interrogation* should be placed after all direct questions to which an answer is expected.

dash. What is the remark? Give illustrative examples of each different use of the dash.

VI. What does *Interrogation* mean? Of how many kinds may questions be?

Remark.—The Interrogation-point, enclosed in a parenthesis, is sometimes inserted in the midst of a sentence to express doubt concerning the truth of the assertion it contains.

EXAMPLES.

1. *Under the Rule.*—"Will you go?" "Is it true?" In the sentence "In what sublime terms is the war-horse described by Job!" the interrogation-point should not follow. The questions at the bottom of this page will illustrate the further use of this point.

2. *Under the Remark.*—"If he goes (?) I will accompany him." " ? who will go."

VII. THE EXCLAMATION. (!)—The word EXCLAMATION means *outcry*, and is nearly equivalent to *interjection*. The use of this point is governed by the following

RULE.—*The point of Exclamation should be placed after sentences expressing surprise, mirth, sorrow, or scorn.*

EXAMPLES.

1. *Surprise.*—What! are you here! I am surprised!

2. *Mirth.*—Ha! ha! ha!

3. *Sorrow.*—O the horrors of war!

4. *Scorn.*—Infamous wretch!

Remark 1.—The exclamation-point is frequently used after interrogative sentences to which no answer is expected; as "What is more amiable than virtue!" A repetition of this point adds to its force, and is used to express ridicule, or a great degree of surprise; as "Political honesty!! Where can such a thing be found!"

Remark 2.—When Oh is used, the point is generally placed immediately after it; but when O is employed, the point is placed after one or more intervening words; as "Oh! my offence is rank, it

Repeat the rule for the use of the *Interrogation*. What is the remark? Give illustrative examples under the rule. Under the remark.

VII. What does *Exclamation* mean? Repeat the rule for the use of the *Exclamation-point*. Give illustrative examples. What is remark 1? 2?

smells to Heaven!" "But thou, O Hope! with eyes so fair."
 "Oh! Oh!! Oh!!!"

VIII. THE CARET. (^)—The word *caret* means *it is wanting*. This point is confined entirely to manuscript, and is introduced where words have been omitted, and where those interlined are to be inserted.

EXAMPLE.—"The proper study ^(of) mankind is man."

IX. OTHER MARKS.—Besides the points already described there are several others frequently employed for various purposes.

The *Brace* (}) is used to enclose whatever is to be taken together; as

"Signed by { O. E. WHITE,
 E. A. LESTER,
 D. J. PRATT, } Committee."

Marks of *Parenthesis* or *Brackets* () [] are used to include that which is to be regarded as separate from other matter which surrounds them. They are now commonly employed to enclose illustrations pertaining to the subject matter, and occasionally to enclose explanatory or side expressions too foreign to admit the use of the comma.

Marks of *Reference* are the *Star* *, *Dagger* †, *Double Dagger* ‡, *Section* §, *Parallel* ||, *Paragraph* ¶. These marks are used to connect a word or words in the text with remarks in the margin, or at the bottom of the page on which they occur.

In Commercial writing, ₣ is frequently written for *by the*; @ for *at or to*; % for *per cent.*; # for *number*, &c

VIII. What does *Caret* mean? To what is this point confined? Give an example on the blackboard illustrating its use.

IX. Are there other points in use besides those already described? For what is the *Brace* used? Illustrate it. Marks of *Parenthesis* and *Brackets*? Name the *Marks of Reference*. For what are these marks used? What does ₣

Double Commas (“) are also used to indicate the repetition of a word or figure in the line above, as : 4 yds. satinet @ 25 cts.

2 “ “ “ 38 “

“ Lot # 2 will be sold @ 20 % discount, for cash.”

UNDERSCORING.—Words or sentences which the writer desires to render emphatic are *underscored* by drawing one or more lines underneath them. A single line underneath a word or words would indicate *italics* in printing; two lines would indicate greater emphasis, and would be printed in **SMALL CAPITALS**; while three lines would indicate still greater prominence, and would be printed in **LARGE CAPITALS**. Example: “ To Arms! to Arms!! to Arms!!! they cry.”

The following extract from Shakspeare illustrates the use of nearly all the points :

“ Filial ingratitude !

Is it not as if this mouth should tear this hand

For lifting food to't?—But I'll punish home :—

No—I'll weep no more.—In such a night,

To shut me out! Pour on; I will endure!”

King Lear, Act III. Scene IV.

RECAPITULATION.

A Composition is *a revolving train of thought* upon a particular subject.

Each *change of direction* in this onward train is called a PARAGRAPH, and should be indicated by commencing upon a new line.

Each *complete revolution* of the train is denoted by the *Period* or full stop (.), and is called a SENTENCE.

stand for? @? %? #? For what are double commas used? Illustrate the use of each of the foregoing marks. What is *Underscoring*? What does a single line under a word indicate? Two lines? Three lines? Give an illustrative example on the blackboard. What is a Composition? What is each change of direction in the subject called? How is it indicated? What is each complete

When two usual revolutions are combined in one, the customary stopping place is denoted by the *Colon* (:), or one stop displaced by another.

Each partial revolution of the onward train is noted by the stopping signal *elevated*, with the *sign of motion underneath*,—or the *Semicolon* (;).

The *halting places* of manner, time, number, place, &c., are noted by the lesser sign of stop, *all but absorbed by motion*, called the *Comma* (,).

The *incidents along the way*,—of questions asked,—of turn in sentiment,—of slacking in the train from weakness or for explanation;—each has its signal, thus:—*Interrogation* (?)—*Exclamation* (!) and *Parenthesis* ().

No wonder, then, the tyro shudders at the mental effort necessary for *freighting* and *conducting* such a tortuous train in safety onward to success,—omitting not a signal by the way!

revolution indicated by? When two complete revolutions are combined in one, how is it indicated? How is each partial revolution denoted? How are the halting places of *time*, *manner*, &c., indicated? Incidents along the way? Is it a wonder that the beginner shudders at the effort necessary to write a composition?

CHAPTER III.

LETTER WRITING, ETC.



LESSON I.—*Of Letters in General.*

1. OF all species of Composition, LETTERS are the most universal, as well as important; and yet, among the millions of letters written yearly, how few could bear the most sparing criticism! Errors in penmanship, spelling, grammar, and arrangement are universally attributed to *haste*, which is considered as ample apology for every fault; when in reality the writer is not *qualified* to write a letter correctly under the most favorable circumstances.

2. A letter well composed, and neatly written, is a standing recommendation in its author's favor. In no way can a person so commend himself to the favorable regard of others, or impart to them so just an idea of his mental qualities as by writing.

3. Says Lord Collingwood, "When you write a letter, give it your greatest care, that it may be as perfect in all its parts as you can make it. Let the subject

(1.) What is the most universal and important species of Composition? What is said of the millions of letters written yearly? To what are errors attributed? Is this the true cause?

(2.) What is said of a letter well composed and neatly written?

(3.) What does Lord Collingwood say about letters?

be *sense* expressed in the most plain, intelligible, and elegant language which you can command. If, in a familiar epistle, you should be playful and jocular, guard carefully that your wit be not sharp so as to give pain to any person; and before you write a sentence, examine it, that there be nothing vulgar or inelegant therein. Remember that your letter is a picture of your mind, and those whose minds are a compound of folly, nonsense, and impertinence, are to blame to exhibit them to the contempt of the world, or the pity of their friends. To write a letter with negligence, without stops, with crooked lines, and great flourishes, is inelegant. It argues either great ignorance of what is proper, or great impudence toward the person to whom it is addressed. It makes no amends to add an apology for having scrawled a sheet of paper, for bad pens, because you should have good ones; or want of time, for nothing is more important to you, or to which your time can more properly be devoted."

4. The essential requisites of any letter are: first, correct Spelling; second, legible Writing; third, good Grammar; and, fourth, proper Arrangement.

I. ORTHOGRAPHY.—Correct spelling, or orthography, is so rare among the majority of people that it is considered an absolute virtue. Perhaps there is no part of our education, the neglect of which receives so little charity as this; and a bad speller is a common laughing stock. Yet, when we look for that system of classification and application of general rules and

(4.) What are the essential requisites of any letter? What is said of the estimation in which correct spelling is held? Does this part of our education receive much charity? Ought it, when we look at the difficulties attending its acquisition? Is there much system in our orthography? Why might we with better

principles in this, which is found in every other branch of study, we find that *exception* soon becomes the rule, and the pupil is forced to rely upon memory and unremitting practice for the orthography of almost every word. With better show of reason might we stigmatize a bad handwriting than bad spelling. How few would exculpate delinquencies in spelling on the plea that the orthography was sufficiently accurate to enable one to comprehend the meaning!

We spell only when we write. Therefore, spelling is best acquired by constant practice in copying from the best authors, writing from dictation, or composing and correcting original essays. These exercises are at the same time the most efficient training in penmanship and grammar.

Copying from a printed page should form a daily exercise, until entire pages can be correctly transcribed from dictation. Such an exercise gives substantial practice in reading, translation, spelling, punctuation, and use of capitals. It also cultivates a habit of accuracy in transcribing, which is a most desirable acquisition.

It is safe to predict that not one in fifty, who have never attempted it, can copy an entire page without a mistake. Let those who doubt, try it.

reason stigmatize bad spelling than writing? Would the plea that our spelling is sufficiently correct to be understood be accepted? Is not a similar one often made about writing? *When, only, do we spell?* How is spelling best learned? Of what other benefit are these exercises? What should form a daily exercise? What does it give? What else? What is the remark?

II. What is said of the importance of Penmanship in letter writing? What relation does it sustain to it? Because some persons use bad taste in their penmanship, does it follow that good writing is to be avoided? What is the remark?

II. PENMANSHIP.—Writing forms so conspicuous a portion of the present work, that its importance, and the means best adapted to facilitate its acquisition, have already been sufficiently dwelt upon. Penmanship is to writing, what dress is to the appearance of an individual; and no one can deny the deciding influence of dress. Nor does the attire of a gentleman become him less because knaves and fools sometimes assume the same.

Never apologize for bad penmanship, especially where it is habitual. It is far from refreshing to the recipient to read such uninteresting commonplaces. Either write respectably, if possible, or submit to such reflections as your bad writing must inevitably suggest whether excused or not.

III. GRAMMAR.—The principles of grammar, also, have been so clearly and fully set forth, that a few hints and cautions are all we need offer in this place. Remember letter writing is *talking on paper*; but we must talk on paper more carefully than many of us are accustomed to talk with the voice. In common conversation, redundancies, bad grammar, and inelegant expressions, if they do not pass unobserved and uncriticised, may at least be excused and soon forgotten; but in a letter they remain permanent witnesses against us. It would astonish many who pride themselves on their grammatical attainments, to see their precise language in print. Never commit to paper expressions you would be ashamed to acknowledge should they confront you afterward; trusting to the charity of your friends to burn them for your reputation's sake.

III. What is said of Grammar? What are we to remember in letter writing? May bad grammar be excused in common conversation? Can it in letter writing? What would astonish many? Ought you, even in confidential letters, to commit

If spoken vulgarisms are bad, what shall we say of such expressions put upon paper and sent to one's friend? Think of the letter you are writing as a record which may be preserved by your friends long after you have ceased to be among them; and commit nothing to the permanence of ink and paper that can possibly throw a shade upon your memory.

IV. ARRANGEMENT.—In all letters, whatever be their class or subject, attention must be paid to certain conventional forms for arranging the several parts of which they are composed. Every letter is regarded as consisting of six essential parts: 1. The Location and Date. 2. The Name and Address of the person to whom it is written. 3. The Complimentary Address. 4. The Body of the letter. 5. The Complimentary Closing. 6. The Signature of the writer.

The location and date should both be written upon the same line, near the *right* upper corner of the sheet. The name and title of the person to whom it is addressed follow on the next line below, near the *left* side of the sheet, and his address on the line underneath. The complimentary address follows on the line below the address, ending near the *middle* of the sheet. The body of the letter should be commenced very nearly under the last letter of the complimentary address. The style or complimentary closing should stand very nearly under the last letter of the body;

to paper expressions you might be ashamed of afterward? How should you think of the letter you are writing?

IV. What is said of Arrangement? Of how many parts is every letter composed? What is the First? Second? Third? Fourth? Fifth? Sixth? Where should the location and date be written? The Name and Title? Complimentary Address? Where should the Body of the letter begin? The Style or Complimentary Closing? Signature? Draw the form of arrangement on the blackboard?

A LETTER AND ITS PARTS.

(Location and Date.)

NEW YORK, Sept. 20th, 1863.

(Name and Title of the person addressed.)

J. G. THOMPSON, M.D.

(Address.)

Stockton, N. Y.

(Complimentary Address.)

DEAR SIR:

(Body of the Letter.)

Your letter of inquiry dated 18th instant has just been read.

In reply to your inquiry, allow me to say that the form for arranging the various parts of a letter, varies somewhat with the nature of the subject and the relation of the parties between whom the correspondence is conducted. The arrangement here presented will perhaps be found as convenient as any, in most cases.

Should you desire to inform yourself further upon the subject, I would suggest "Ellsworth's Text Book on Penmanship and Letter Writing" as affording full and explicit forms and directions.

(Complimentary Closing.)

Very truly yours,

(Signature.)

H. V. PERRIN.

LESSON II.—*Of Letters in General—Continued.*

A FEW remarks under each of the foregoing parts will serve to develop all the important features relating to an ordinary letter.

I. THE LOCATION AND DATE.—The location and date at which a letter is written is one of its most vital parts. Its omission, particularly in letters of business, is a source of constant annoyance to the recipient; and as the whole legal bearing of any letter, however important, may be destroyed by the omission of this essential part, you cannot be too careful in stating it correctly and fully. If you write in a city, the street and number should be included, as:

“141 William Street, New York,
Oct. 30th, 1863.”

In writing from any place except a large city like New York, Philadelphia, Boston, or Buffalo, care should be taken to mention the State, and generally the county, as there may be from ten to thirty post offices of the same name in the United States.

The order in which the words of the location and date are written, varies somewhat. For instance, English letter writers generally place the day before the month, as: *15th June*, instead of *June 15th*. The former is certainly the most natural arrangement, but custom in this country generally favors the latter. Some adopt the Quaker method and write, “*New*

I. What part of the letter is of vital importance? What is said of its omission? What is said of letters written in a city? Other places? Does the order in which the words are arranged vary? What is the English custom? Ours? Which is most natural? What is the Quaker method? Has this advantages over the others?

York, 10th Mo. 25th, 1863," which has some decided advantages as a business custom.

II. NAME AND TITLE.—1. *Names.* The first name of a person, as: *John, James, Mary, Martha, &c.*, is called the *Christian* name; while the last, as: *Smith, Jones, Thompson, &c.*, is called the *Surname*. Most persons in this country have two Christian names, as: "*John Jacob Astor.*" It is a general custom to use only the *initial* or first letter of the second christian name, and not unusually both are represented by their initials. Example (1.) *James O. Putnam*; (2.) *S. S. Randall, &c.*

In addressing letters to persons, it is always best to use the same form as that adopted in their own signature, with the addition of the proper title.

When father and son have both the same name, *John Smith*, for instance, the father is addressed as John Smith Sr., or Senior, meaning *older*, and the son as John Smith Jr., or Junior, meaning *younger*.

2. *Titles.*—Although the laws of this country recognize no titled nobility, and all profess to be aristocrats, believing that

"Titles of honor add not to his worth
Who is an honor to his title;"

yet there has imperceptibly grown up an array of titles and addresses,—which, though perhaps not so numerous or cumbersome as those of Europe, are

II. What is the first name of a person called? The last? How many names do most persons have in this country? What is the general custom in writing them? Give examples. What is the best rule in addressing letters to persons? When father and son have both the same name, how is the father addressed? The son?

(2.) Do the laws of this country recognize titles? What do we profess and

nevertheless guarded as strictly from violation by the laws of etiquette. Many of these titles, or *expressions of respect*, are clearly traceable to their foreign origin. For example: *Mr.* from *Master*; *Mrs.* from *Mistress*; *Miss* from the French *demoiselle*; *Esq.* from *Esquire*, an English officer of the law, but applied almost indiscriminately to all classes of males in this country.

Titles may be divided into two classes: Titles of Respect, as *Mr.*, *Mrs.*, *Miss*, *Esq.*, &c., and Professional Titles, as *Hon.*, *Rev.*, *LL.D.*, &c.

As a general rule, two titles of the same class should not be applied to the same name. "*Mr. John Smith, Esq.*" should be either "*Mr. John Smith*" or "*John Smith, Esq.*" The first is preferable. If the profession of the person is known to the writer, the professional title alone should be used. Where there are two or more professional titles applicable to the same individual, the highest should be used in preference to the others.

Custom places mere Titles of Respect (except *Esq.*) *before* the name, while it is not uniform in the application of Professional Titles, some preceding and others following it. For instance, *Hon.*, *Rev.*, *Dr.*, and military titles should *precede* the name, while *LL.D.*, *A.M.*, *D.D.*, &c., should follow it. It is considered more respectful to write titles of high rank, such as

believe? Have we titles nevertheless? Are they as numerous and cumbersome as those of Europe? Are they guarded as strictly by the laws of etiquette? What is said of many of these titles? Give examples. How is Esquire applied in this country? Of how many classes are titles? What are they? Examples. What is the general rule for applying titles? Illustrate a wrong use of titles. When should the Professional Title be used? When there are several, which has preference? Where does custom place mere Titles of Respect? Professional Titles? Give instances. How should titles expressing high rank be

Honorable, Commodore, General, &c., in full, than to abbreviate them thus: Hon., Com., Gen., &c. The following list will illustrate the effect of titles in expressing elevation of rank among individuals:

- | | |
|---|--|
| <i>His Excellency</i> , John Smith, | { President of the U. S., Governor of any State, or Ambassador of the U. S.
Vice-President, Senators and Representatives of U. S., Lieut.-Governor of a State and State Senators, Judges, Mayors, and Heads of Ex. Departments of Gen. Gov. |
| <i>Honorable</i> . John Smith, | |
| John Smith, <i>D.D.</i> , Doctor of Divinity. | |
| John Smith, <i>LL.D.</i> , Doctor of Laws. | |
| <i>Rev.</i> John Smith, Minister of the Gospel. | |
| John Smith, <i>A.M.</i> , Master of Arts. | |
| <i>Dr.</i> John Smith, Physician or Surgeon. | |
| <i>Prof.</i> John Smith, | { Professor or Teacher of Art or Science. |
| John Smith, <i>Esq.</i> , | |
| John Smith, <i>Esq.</i> , | { Member of the Legal Fraternity. |
| <i>Mr.</i> John Smith, Non-Prof. Gentleman. | |
| John Smith, Plain Signature. | |
| J. S. . . . His Initials. | |
| John × Smith, Unable to write name. | |
| (his mark.) | |

III. ADDRESS.—The address of the person to whom you are writing should always be upon the sheet containing the body of the letter, so that, in case the letter becomes separated from the envelope, it may not be lost for want of direction. Custom has of late fa-

written? To whom is *His Excellency* applied? *Honorable*? *D.D.*? *LL.D.*? *Rev.*? *A.M.*? *Dr.*? *Prof.*? *Esq.*? *Mr.*? When a person is unable to write his name, how may his assent be expressed?

III. Where should the address always be placed? Why? What does cus-

vored placing both the name and address at the head of the letter instead of at the close, as was done formerly. This arrangement appears more sensible, as in case it is received by the wrong person through mistake, it can be discovered before reading the letter through. This plan also facilitates addressing the envelopes when several letters are written at the same time.

IV. COMPLIMENTARY ADDRESS.—In writing to a gentleman with whom you have little or no acquaintance, the address should be simply “Sir.” If you are on familiar terms with the person, “Dear Sir” may be used. “My Dear Sir” implies still greater intimacy.

In addressing a lady not a relative, “Madam” or “Dear Madam” may be used, according to the degree of intimacy. Unmarried ladies are addressed as “Miss,” “Dear Miss,” “Dear Julia,” and so forth, to express degrees of intimacy.

In addressing a firm, or association of individuals comprising a Committee, Board of Trustees, or other body, “Gentlemen” or “Ladies” should be used, according to the sex of the individuals composing it. If the body is one toward which it is desired to express great regard or esteem, something like the following may be used:

“To the Honorable:
The New York Board of Education.”

tom favor of late? Is this a better arrangement? What does this plan facilitate?

IV. How should a gentleman with whom you have but slight acquaintance be addressed? If you are on familiar terms? Very intimate? How should a lady not a relative be addressed? How should unmarried ladies be addressed?

V. BODY OF THE LETTER.—The body of a letter should be made up of paragraphs. Every change of subject should be indicated by commencing a new paragraph to the left of the middle of the sheet, and about an inch farther to the right than the other lines. The opening paragraph should always be short, and unfold, if possible, the object of the letter. If it is a reply, it should announce the receipt and date of the letter to which this is an answer, and should give a brief statement of its subject matter, that all cause for misapprehension may be explained or removed, thus: “Your favor of 4th inst., relating to the purchase of an Invoice of Stationery, is received,” &c.

Whatever be the nature of the letter, avoid all such expressions as “I take my pen in hand,” &c. If the letter is one of business, or inquiry, dispose of that first; and, unless on familiar terms, never introduce other matters. If the letter is to be short, it should be begun so as to leave an equal space above and below.

No error is more frequent among beginners than the use of small *i* instead of the capital *I* in writing of themselves. This pronoun is of frequent occurrence in letter writing, and such a display of ignorance should be carefully guarded against.

Much ado has been made about the frequent use

How should a firm or association of individuals be addressed? If you desire to express great esteem or regard? Give an example.

V. Of what should the body of a letter be made up? How should every change of subject be indicated? What is said of the opening paragraph? If a reply, what should it contain? Write an illustration. What kind of expressions should be avoided? If the letter is one of business or inquiry, what should be disposed of first? Where should a short letter begin? What error is frequent among beginners? Should such a display of ignorance be guarded against?

of *I* in alluding to one's self, as evincing egotism in the writer. The following extract, taken from "Fraser's Magazine" (Eng.), touches upon this point:

"Depend upon it, my reader, that the straightforward and natural writer who frankly uses the first person singular, and says, 'I think thus and thus,' 'I have seen so and so,' is thinking of himself and his own personality a mighty deal less than the man who is always employing awkward and roundabout forms of expression to avoid the use of the obnoxious *I*. Every such periphrasis testifies unmistakably that the man was thinking of himself; but the simple, natural writer, warm with his subject, eager to press his views upon his readers, uses the *I* without a thought of self, just because it is the shortest, most direct, and most natural way of expressing himself. The recollection of his own personality probably never once crossed his mind during the composition of the paragraph from which an ill-set critic might pick out a score of *I*'s. To say 'It is submitted,' instead of 'I think,' 'It has been observed,' instead of 'I have seen,' 'the present writer,' instead of '*I*,' is much the more really egotistical. You use the readiest and most unaffected mode of speech to set out your thoughts of it. You have written *I* a dozen times, but you have not thought of yourself once."

The first letter of every sentence, title, proper name, or adjective derived from it; every name applied to the Deity; every quotation of the words of another; every line in poetry; the words *I*, *O*, and *Oh*, and the principal words in rules and headings, should be capitals. The tendency, at first, is to use too many capitals, especially if the writer happens to pride himself on his dexterity in making them. Their improper use, instead of adding to the appearance of the page detracts much from it. Except in one of the cases above enumerated, or when in doubt, use a small letter.

What is said of the use of *I* in speaking of one's self? Read the extract aloud. State where capitals should be used. What is the tendency at first? What is

Do not begin a sentence till the whole is clearly fixed in the mind. Never add clause after clause, loosely linked on with "*ands*" and "*buts*," till you are led to say what you did not mean, instead of having expressed the thought intended.

When finished, strike out all words which add nothing to the sense, and see if all the paragraphs of your letter, taken together, include all you intended to say. If errors have been committed, or many interlineations have been made, the whole should be carefully copied upon another sheet before sending.

V. COMPLIMENTARY CLOSING.—The complimentary closing, like the complimentary address, usually consists of a phrase more or less formal in its character, regulated by the degree of familiarity between the parties. It generally consists of some such expressions as "Yours truly," "Respectfully yours" or "Yours respectfully," "Always respectfully," "Yours with great respect," "Your sincere friend," &c.

The closing sentence of the body should be framed so as to connect smoothly with the complimentary closing. The following is an example: "Hoping to hear from you soon, I remain,

Yours truly,

W. W. OLCOTT."

VI.—SIGNATURES.—The first ambition of every beginner in writing is the ability to write his own name.

said of their improper use? When should you use small letters? What is said about beginning a sentence? Of adding clauses linked on with *ands* and *buts*? What should be done when finished? What, if errors and interlineations have been made?

V. Of what does the Complimentary Closing usually consist? Repeat some of the common expressions.

VI. What is the first ambition of every writer? How long ago were per-

At the beginning of the eleventh century, in Europe, persons of the highest rank and most exalted station could neither read nor write. Those who had to express their assent in writing, did so by a sign of the cross attached to the document; and to this day we speak of *signing* when we subscribe our names. (See page 181.) Sometimes, instead of the cross, a seal was attached to the writing, a practice still observed in very formal or legal documents.

The importance of an appropriate signature is much greater than is sometimes supposed. Different tastes will suggest different styles, such as the bold, coarse hand, the condensed hand, back hand, fine hand, &c.; but it matters little what style is chosen for one's signature, if it be suited to the sex of the individual and length of the name.

In addition to the opportunity afforded for displaying individual taste in the selection and grouping of the various parts, the liability of being counterfeited should be carefully guarded against. To this end, the signature once adopted should not vary, so that continual repetition may give to it a *character* which it is extremely difficult for an unpractised hand to counterfeit. In addition, some peculiarity of combination, such as the crossing of curves, or arrangement of the parts may be observed. When the temptation to counterfeit is great, as is the case with the signatures of persons in important offices, some private

sons of the highest rank unable to read or write? How did they express their assent? What expression has this custom given rise to? What else was sometimes attached to the writing? Is this practice still adhered to? What is said of the importance of an appropriate signature? What will different tastes suggest? Is it much matter what style is adopted? What should be guarded

mark, likely to pass unobserved by the common eye, is frequently resorted to, as a security against forgery.

The following extract relative to signatures, from Fraser's Magazine (Eng.), may perhaps be read with profit:

"The handwriting of some men is essentially affected; more especially their signature. It seems to be a very searching test whether a man is a conceited person or an unaffected person, to be required to furnish his autograph to be printed underneath his published portrait. I have fancied I could form a theory of a man's whole character from reading, in such a situation, merely the words 'Very faithfully yours, Eusebius Snooks.' You could see that Mr. Snooks was acting when he wrote that signature. He was thinking of the impression it would produce on those who saw it. It was not the thing which a man would produce who simply wished to write his name legibly in as short a time and with as little needless trouble as possible. Let me say with sorrow that I have known even venerable bishops who were not superior to this irritating weakness. Some men aim at an aristocratic hand; some deal in vulgar flourishes. These are the men who have reached no further than that stage at which they are proud of the dexterity with which they handle their pen. Some strive after an affectedly simple and student-like hand; some at a dashing and military style. But there may be as much self-consciousness evinced by handwriting as by anything else. Any clergyman who performs a good many marriages will be impressed by the fact that very few among the humbler classes can sign their name in an unaffected way. I am not thinking of the poor bride who shakily traces her name, or of the simple bumpkin who slowly writes his, making no secret of the difficulty with which he does it. These are natural and pleasing. You would like to help and encourage them. But it is irritating when some forward fellow, after evincing his marked contempt for the slow and cramped performances of his friends, jauntily takes up the pen and dashes off his signature at a tremendous rate and with the air of an exploit,

against in signatures? How can this be prevented? What may be done in addition? Where the temptation to counterfeit is great, what is sometimes done? Read the extract aloud.

evidently expecting the admiration of his rustic friends, and laying a foundation for remarking to them on his way home, that the parson could not touch *him* at penmanship. I have observed with a little malicious satisfaction that such persons, arising in their pride from the place where they wrote, generally smear their signature with their coat-sleeve, and reduce it to a state of comparative illegibility. I like to see the smirking, impudent creature a little taken down."

ETIQUETTE OF LETTER WRITING.

1. In general, every letter requires a reply. It is as necessary to answer when written to, as when spoken to. Letters considered disrespectful or insulting should be returned at once, without a reply. Letters of business or courtesy should be answered promptly.

2. Two persons should not write in the same letter, unless in family letters, or both persons are very intimate with the correspondent.

3. Where ceremony is required, letters should be begun a little above the middle of the first page, and if there is insufficient room to finish it on the first page without bringing the signature too near the bottom, it may be finished on the inside of the sheet, *on the right-hand page*. In such cases, there should be at least two or three lines of the body upon the next page.

4. It is considered impolite by many to write other than business letters on a half sheet of paper, and therefore, unless from necessity, always use a whole one.

(1.) What, in general, does every letter require? Why? What should be done with letters considered disrespectful or insulting? What letters should always be answered promptly?

(2.) Should two persons write in the same letter?

(3.) When ceremony is required, where should letters be begun? What, if the room is insufficient on the first page? How many lines should there be on the next page?

(4.) What is considered impolite by many?

5. A business letter should never occupy more than the first page of the sheet, except in rare cases. It is not considered improper to write such letters upon a half sheet only, although to avoid the appearance of economy, many prefer to send the whole.

6. In letter writing, be particular and use a sheet appropriate in size and style to the purpose for which it is employed. For example, it would be considered bad taste to write a business letter upon colored note paper. Paper is now manufactured of every requisite size, shape, and quality, and its judicious selection and use should be a matter of no little consequence. Envelopes should in general be buff, white, or other *plain* color, and quite thick. Avoid all fancy patterns and colors.

7. *Postscripts* are sentences inserted after the body of the letter is finished. They indicate either haste or thoughtlessness, and should, in general, be avoided. Writing around the margin of a letter should likewise be avoided.

8. Letters of recommendation or introduction should not be sealed, when intended to be delivered by the person to whom they relate, as he ought to know the contents.

FOLDING.—The folding of letters at the present day

(5.) How much of a sheet should a business letter occupy? Is it improper to write business letters on a half sheet? What do many prefer?

(6.) What should you be particular about in letter writing? Give an example of bad taste in the selection of paper. What is said of the manufacture and selection of appropriate paper? What color should envelopes be? Should they be thick or thin? What should always be avoided?

(7.) What are *Postscripts*? What do they indicate? What, in general, should be avoided?

(8.) What is said of letters of introduction, &c.? Is the folding of a letter

is a very simple operation. Whether the sheet be a single or double leaf, the process is the same, viz. : 1. Turn over the bottom of the sheet till its edge lies upon the edge at the top, making a fold in the middle. 2. Bring the right end of the folded sheet to your body, and fold over about one third of the letter toward the top. 3. Finally, reverse the ends of the sheet, and fold as much of the upper part in the opposite direction.

SUPERSSCRIPTION.—The Superscription of a letter means the address of the person to whom it is sent, written upon the envelope inclosing it. The form of arrangement should correspond with the same address at the head of the letter. Care should be taken that it is commenced a little above the middle, and to the left of the centre of the envelope, so as not to crowd upon the right edge or bottom. The following will serve to illustrate the

FORM OF A SUPERSSCRIPTION.

Stamp.
<p>Dr. J. G. THOMPSON, STOCKTON, <i>Chart. Co.,</i> N. Y.</p>

Never scratch or draw faint lines upon which to write the superscription ; but, if necessary, practise

at the present day difficult? What is done first in folding? Second? Third? What does the superscription of a letter mean? With what should the form

until you can write sufficiently straight, with no other guide than the edges of the envelope.

Before writing the superscription, always ascertain if the envelope is right edge up.

It is in this position when the part on which the gum is usually placed folds under *from* the *top* of the envelope.

SEALING AND STAMPING.—All ordinary letters at the present day are inclosed in envelopes called *self-sealing*, the edges being covered with prepared mucilage which only requires moistening to adhere firmly. In sealing letters of ceremony, or great importance, or letters sent to foreign climes, wax is still used.

The use of wafers for sealing letters is now almost entirely discontinued. The customary spot for placing the requisite postage stamp, to insure the conveyance of the letter, is on the right hand upper corner of the envelope. The longest way of the stamp should correspond with that of the envelope, as it occupies less desirable room, and looks better in this position.

LESSON III.—*Particular Letters and Forms.*

Most letters belong to one of the following classes :

1. Letters of Business.
 2. Letters of Friendship.
-

correspond? Of what should care be taken? Write a superscription on an envelope. Is it allowable to scratch faint lines as guides? What should be done? Before writing the address, what should be carefully noted? When is it right side up? How are all ordinary letters now inclosed? When should wax be used? Are wafers much used? Where should the requisite postage stamp be placed? With what should the longest way of the stamp correspond? Why? To how many classes do most letters belong? Name them. What are the

I.—LETTERS OF BUSINESS.

The characteristics of a business letter are *brevity* and *clearness*.

BREVITY.—Business letters are expected to be as brief as the subject will possibly allow, for “unnecessary words are a waste of time, both to him who writes, and to him who is obliged to read them.”

Few who have not had the actual experience can understand the labor of opening and reading even a hundred letters; and when we consider the fact that many of the largest firms in New York receive several hundred **DAILY**, whose contents must be read, and considered, frequently through the most shocking penmanship and grammar, we can imagine why letters filling an entire sheet, with business which should be dispatched in a dozen lines, are never read at all. In reading his correspondence, the man of business habits grasps not merely the meaning of words, but whole sentences at a glance, and extracts the important points of the letter, and object of the writer, almost instantaneously.

Before commencing a business letter, the writer should ask himself: 1. How many different *points* do I wish this letter to contain? 2. Can I embody all I wish to say upon each point in a single sentence? 3. If I cannot, *how few sentences will suffice?*

After the letter is completed, the following questions should be answered: 1. Have I included all the points or subjects I intended to write about? 2. Are

characteristics of a business letter? Why should business letters be brief? What is said of the labor of opening and reading a large number of letters? How many do some New York houses receive daily? How do they sometimes treat long carelessly-written letters? How does the man of business habits read his correspondence? What should the writer ask himself before beginning a business letter? What questions should be answered after it is completed?

they expressed in a brief and clear manner? 3. Can the language be misconstrued?

The arrangement or form of such a letter must be such as will answer clearly the three questions, which always arise on unsealing any letter: 1. *Where* is this letter from? 2. *Who* wrote it? 3. *What* does the writer want?

The following arrangement answers these questions promptly and satisfactorily in the affirmative, and is the form sanctioned by the best usage.

FORM FOR A BUSINESS LETTER.

NEW YORK, *Jan.* 28, 1863.

H. W. ELLSWORTH

To MR. W. H. SADLER,
Lockport, N. Y.

DEAR SIR:

Will you oblige me by placing the inclosed Promissory Note in the hands of some prompt and reliable lawyer of your place, for immediate collection?

Very truly yours,

H. W. ELLSWORTH.

FORMS FOR BUSINESS LETTERS.

The following examples will illustrate a variety of the customary forms employed in business correspondence:

What must the form of such a letter answer clearly? Write a letter of the form sanctioned by the best usage. Write the form of an Order for books, newspapers, &c. What is said of the use of *Messrs.* and *Gentlemen*? Write a form, expressing a desire to make an arrangement for ordering merchandise. Write a reply, expressing present inability to forward samples as requested. What is the difference between the form of address given in the last letter and reply and the others? What is said of its necessity? When is it best to employ it?

L.—FORM FOR ORDERS.

DETROIT, MICH., *Jan. 1, 1863.*D. APPLETON & Co.,
New York.

GENTLEMEN :

Inclosed, you should find \$25 in U. S.

Treasury Notes, for which please forward me:—

1 Dozen Photographic Albums	\$12 00
8 Dozen Ellsworth's Copy Books	8 00
1 Ellsworth's Text Book of Penmanship	1 00
1 Banks of New York	1 50
1 Freedley's Treatise on Business (Lippincott)	1 25
‡ Dozen Railway Guides	1 25
	\$25 00

Send per American Express, directed to me, care of F. Raymond
& Co., Detroit.Respectfully yours,
CASH DOWN.MESSRS. HARPER BROTHERS,
Franklin Square, New York.I inclose \$2 50 in U. S. Postal
Currency, for which please mail one copy of "Harpers' Weekly" to
my address, for one year.Yours truly,
S. S. CRISSEY.FREDONIA, Chaut. Co., N. Y., *Oct. 30, 1863.*

By comparing the addresses in preceding forms, it will be noticed that the title *Gentlemen* is used in the first, and *Messrs.* in the second. They are both frequently used in the same address, which is incorrect, as *Messrs.*—an abbreviation of the French *Messieurs*—signifies gentlemen, and the addition of that word makes an unnecessary repetition.

18 COOPER INSTITUTE, *Nov. 25, 1862.*

S. S. PACKARD

TO CHAS. PIQUETTE, Gold Pen Manufacturer,
Detroit, Mich.

DEAR SIR :

Having heard my friend John R. Penn speak of the excellent quality and superior fineness of the Gold Pens of your manufacture, I desire to make an arrangement with you to keep them on sale in this city. I shall expect to pay cash, and hope to obtain them at your lowest trade prices. You will oblige me by sending samples of your various styles, with the prices marked, that I may be able to order understandingly.

Very respectfully yours,

S. S. PACKARD.

REPLY.

DETROIT, *Nov. 28, 1862.*

CHAS. PIQUETTE

To S. S. PACKARD, Esq.,
18 Cooper Institute, New York.

DEAR SIR :

Your favor of 25th inst., relative to making an arrangement for the sale of my pens in your city, is at hand.

I shall be glad to furnish you with any quantity you may desire, at most favorable rates upon short notice. I regret my inability to send you samples immediately, having just filled several large orders, but will forward them as requested by the middle of next week.

Yours respectfully,

CHAS. PIQUETTE.

In this letter and reply a different form of address is employed from the others. Most business persons at this day have their names, and frequently their cards, printed on the envelope, which renders the preceding form of address unnecessary. It is therefore best to use it only when the envelopes are plain, and the parties have no other means of recognizing the letter at sight.

II.—INVOICES AND ACCOUNTS SALES.

Where merchandise is sent to an agent or commission merchant to be sold, on account of yourself or others, the articles sent at any one time form a *consignment*. A list or specification of the articles sent is called an *invoice*, and should either accompany or precede the consignment. A statement of the amount sold and prices received up to any given time, is called an *account sales*. Invoices and accounts sales usually either accompany, or are contained in, letters of the forms following:

(Invoice.)

BUFFALO, N. Y., Oct. 5, 1862.

WHITE & DOUGLAS,

No. 9 Water Street, New York.

GENTLEMEN :

We have shipped you this day, per N. Y. Central R. R., 75 Firkins of Butter, as follows :

25	(O. Temple dairy)	marked	W. & D.,	N. Y.
10	(V. Batcheller dairy)	“	“	“
35	(G. Goldsmith dairy)	“	“	“
5	(L. Keith dairy)	“	“	“

This lot is in prime condition, and of better quality than our last shipment. From your prices current, received to-day, we learn that the demand for the best grades is in advance of the supply. We are therefore induced to hope that this lot may meet with ready sale at good prices. We may send you another lot of prime Western butter soon if the market will warrant it. Awaiting further advices from you, we remain,

Very respectfully yours,

DOWIE & ELLSWORTH.

What is a *Consignment*? What is an *Invoice*? An *Account sales*? What do invoices and accounts sales accompany? Write the form of a letter containing an invoice of merchandise. Write the form of a letter accompanying an account

(*Account Sales.*)

7 & 9 WATER ST., NEW YORK, Nov. 1, 1862.

DOWIE & ELLSWORTH,
Buffalo, N. Y.

GENTLEMEN :

We inclose an account sales of 60 Firkins of the butter shipped us the 5th ult., which we trust will prove satisfactory. At the time of its arrival the market had declined so much that we were compelled to dispose of it in small lots to retailers, in order to obtain anything like the prices you no doubt expected to realize. The remainder will be closed out as soon as possible in the same manner, unless there is a prospect of an advance. You may draw on us at the customary date for the amount due you.

Hoping to receive further consignments, we remain,

With great respect, yours truly,

WHITE & DOUGLAS,
per C.

In the preceding form, the word *ult.*, for *ultimo*, meaning *the last month*, occurs. *Proximo*, or *prox.*, is, likewise, frequently employed to denote the next or succeeding month, while *inst.*, for *instant*, refers to any day of the present month, whether forward or backward.

Where a clerk is authorized to sign the name of a firm, his initials, preceded by the word *per*, meaning *by*, should be placed underneath, as in the foregoing example.

III. ACCOUNTS CURRENT.

Twice yearly, it is customary among business houses to send a statement of account, to all who are indebted to them upon their books. The customary form of

sales. What does *ult.* mean? *Prox.* or *proximo*? *Inst.*? How may a clerk sign the name of his employers? How often is it customary to send accounts

the letter inclosing such a statement, with the reply, is as follows:

141 WILLIAM ST., NEW YORK, *Jan. 1, 1863.*

R. G. VAN PELT, Esq.,
New Brunswick, N. J.

SIR:

Your attention is respectfully called to the inclosed statement of account, showing a balance in our favor of one hundred and fifty-three dollars and seventy-five cents (\$153 75). By the terms of sale, this account is now past due. It will, we trust, receive early attention.

Respectfully yours,

A. B. SANDS & Co.,
per C. L. G.

(REPLY.)

NEW BRUNSWICK, N. J., *Jan. 5, 1863.*

A. B. SANDS & Co.,
141 William St., New York.

GENTLEMEN:

Your favor of 1st inst., covering statement of account, is at hand. On examination, I find it correct, and have the pleasure to inclose my check for the amount, for which please send a receipt, and oblige,

Yours truly,

R. G. VAN PELT.

IV. REQUESTING FAVORS.

In the prosecution of business, it sometimes becomes necessary to ask a favor of some friend who may happen to be, at the time, more advantageously situated than ourselves; such, for instance, as making small purchases for us, or loaning money to meet an emergency. In such cases, be careful that you do not incommode, or subject him to expense on your account;

current? Write the form of the letter inclosing such a statement. Write the form of the reply.

for it is quite enough to command your friend's time without taxing his pocket. In a large city, like New York for instance, it is very easy for one unacquainted with its size, to send a friend the whole length or breadth of the city, a distance of five or ten miles, on some trifling errand, to his serious inconvenience.

JAMESTOWN, N. Y., Oct. 3, 1863.

FRIEND WINSOR:

May I presume so much upon your friendship, as to ask you to favor me by making a few purchases, not in the line of your legitimate business? I annex a list of articles which I greatly need, and cannot procure here. I inclose \$5 00, which will, I think, be sufficient to pay all expenses. I need hardly assure you that it will afford me pleasure to reciprocate the favor at the earliest opportunity. With kindest regards to your family, I am,

As ever,

Your friend,

EDWARD COOPER.

We annex the following form, sincerely hoping that the reader may never have occasion to make use of it; and that, if he should, he will receive a kind and favorable reply, and finally repay promptly, and with fitting thanks, the sum borrowed.

SYRACUSE, Jan. 25, 1863.

FRIEND ATWATER:

I have the misfortune, at this time, to be in great need of a small amount of money, which I find it difficult to raise, and have, with great reluctance, concluded to ask of you the loan of fifty dollars for one month, if you can conveniently spare that amount. Do not incommode yourself to oblige me, as I fear your generosity may prompt you to do, for whatever may be the result of this application, I shall not doubt your willingness to favor me as far as is consistent with other duties and obligations.

Be kind enough to let me hear from you soon, and believe me,

Very truly yours,

E. E. EDMUNDS.

V. INTRODUCTION AND RECOMMENDATION.

Letters of introduction and recommendation are usually written to a second party in favor of a third. Before writing such letters you should be thoroughly satisfied with regard to two things:

1. Whether you have any claims upon the person you propose to address, whether of friendship or for civilities rendered, and whether it will be for his interest to become acquainted with the person you propose to introduce.

2. Whether the person introduced is one whom you are willing to claim as a friend, and for whose good conduct you are willing to be held responsible.

Such letters should not be sealed, when given to the person whom it concerns. The following brief forms will suffice to illustrate this class:

NEW YORK, *March 4, 1863.*

HON. VICTOR M. RICE,
Albany, N. Y.

MY DEAR SIR:

Allow me to introduce my young friend, Mr. H. P. Perrin. He visits your city upon business, which he will himself explain. Anything you may do to advance his wishes will personally oblige,
Yours, very truly,

J. F. STODDARD.

MY DEAR SIR:

BROOKLYN, *Feb. 8, 1863.*

Permit me to recommend to your favorable notice the bearer, Mr. W. H. Clark.

He has served me as clerk and correspondent for three years, and has proved himself, in all respects, worthy of the position. Should you be in need of a clerk, I am sure you will not readily find one more competent and faithful.

With sincere esteem,

Your friend,

J. W. BULKLEY.

To PETER COOPER, Esq., New York,

VI. ANSWER TO AN ADVERTISEMENT.

The daily papers of every large city, and especially New York, usually contain a long list of advertisements for persons to fill situations of every kind. These present irresistible attractions to the thousands of young persons who are out of employment, and anxious to secure any opportunity for obtaining a livelihood. It is needless to state, except for the benefit of the inexperienced, that a large majority of these advertisements are mere delusions, inserted by designing persons to entrap the unwary into an acquaintance with some unprofitable and ruinous scheme; and that they require to be scrutinized with the utmost caution before venturing a reply:

NEW YORK, *Nov. 1, 1863.*

“H. W. E.” *Box 1352 Post Office, New York.*

SIR:

I observe in this morning's Times that you advertise for a clerk, and desiring a situation in that capacity, take the liberty to reply.

I have been engaged in business in this city for several years, and trust I possess the experience, and other qualifications you desire.

For information respecting my character and ability, I would refer you to Messrs. Clafin, Mellen & Co., who can speak from a long and intimate personal acquaintance.

Should you desire an interview, a note addressed to “W. W. Olcott, 131 Irving Place,” will receive prompt attention.

Of what do the daily papers usually contain a long list? To whom do these present irresistible attractions? Are they always what they appear? Should they be answered without caution?

II. LETTERS OF FRIENDSHIP.

1. The correspondence of friendship is the great confidential publishing house of the human heart and brain, whose circulating pages contain the greater part of the originality of the people,—of their real thoughts and feelings. The most remote and solitary home has had at least the advent of such a letter, and has sent away a silent message sheet to the loved, who are afar.

How important, then, that the medium of such cherished communion should be pure and attractive,—that no mental deformities be exposed to the gaze of those whose friendship and esteem we desire to retain.

2. It is of the greatest importance, in such letters, that we attend to those apparent trifles, in the observance of which, consists the true art of friendship. In writing to absent friends, we should bear in mind, that to them, nothing which relates to home scenes and friends is trivial or uninteresting, and that the farther we are removed from them the higher these little things rise in importance. Therefore, tell your story as freely as though your correspondent were by your side—omitting not the boyish feats of Charley, the winning ways and wonderful performances of baby May, and even the tricks of the dog Carlo, as well as the discussion of matters of graver import.

3. Letters of friendship include the correspondence

(1.) What is said of the correspondence of friendship? What is important, therefore?

(2.) To what is it of the greatest importance that we should attend? In writing to absent friends, what should we bear in mind? How, then, should you tell your story?

(3.) What do letters of friendship include? What is said of the language of

of relatives and friends of every degree of intimacy. The language of friendship, though not usually so brief as that of business, should be not less clear and unmistakable. The arrangement of such letters is much less formal than letters of business, and is sufficiently illustrated in the subjoined letter from

John Randolph, of Roanoke, to his Nephew.

BIZARRE, Sept. 11, 1806.

MY DEAR THEODORE :

I thank you for your letter, which I received post before last. Present my respects to Dr. Haller, and tell him I will be obliged to him to procure you shirts, handkerchiefs, and such other things as you may stand in need of.

We do not say, "scarcely *nothing*," but *anything*. Give my love to Buona, and tell him that I shall forward his letter to his brother immediately; but tell him also, that a "tolerable long letter" is *intolerable* English. He should have used the adverb (*tolerably*) instead of the adjective. I wish that, instead of a fictitious correspondent, you would address your letters—I mean those which Dr. Haller requires you to write weekly—to some one of your friends or acquaintance. It would take off from them the air of stiffness which now characterizes them. If Buona had been describing Richmond to his mother or myself, he would never have introduced it with, "I beg leave to wait upon you;" an awkward exordium which even Mr. Expectation, of Norfolk, would not approve.

You see, my sons, that I make very free with your performances; but do not let this discourage you. *Write* your letters just as you *think them*, and they will be easy, and any inaccuracy which creeps in may be afterward corrected.

The partridges are so forward that we have begun to shoot nearly a month earlier than usual. Carlo is an excellent dog for bringing in birds, after they are shot, but not so good for finding game. I wish you were with me, my sons, to enjoy the sport. Your skill, my dear Theodore, would make amends for my clumsiness, and dear Buona would hold Miniken, who now runs away from uncle when-

friendship? The arrangement of such letters? Read aloud the subjoined letter.

ever she has an opportunity. But, thank God, my children, you are more profitably engaged. This alone reconciles me to the loss of your society. I hope to see you both by the last of this month.

Mother has had an ague, and Sally very sore fingers.

Your friend and kinsman,

JOHN RANDOLPH.

P. S. Do not make a flourish under my name in the superscription of your letters. It is not customary to do so.

LESSON IV.—*Notes and Cards.*

I. NOTES.

NOTES, in general, are brief letters intended to be sent but a short distance. Official communications are sometimes called notes.

Notes should be written upon small-sized sheets, adapted to the purpose, called note paper. Notes of a business character have the same arrangement as letters. Notes of Invitation or Ceremony should be written in the third person only, as *Mr. Smith presents his respects to Miss Jones, &c.* The date and address follow the body of the note, and should be placed at the left side of the sheet.

It is a rule in epistolary correspondence, that the name of the writer should always be subscribed to the letter or note when it is written in the *first* person, but never when written in the third. The date should be written *at the beginning*, when the letter is written in the first person, and *at the end* when it is written in the third.

I. What are notes, in general? What are sometimes styled notes? Upon what should notes be written? What forms have notes of a business nature? In what person should notes of Invitation or Ceremony be written? Give an exam-

When a letter or note is to be delivered by a friend or acquaintance, it is customary to acknowledge the favor by placing the name of the bearer on the outside, at the lower corner on the left, included in some such phrase as: "*Politeness of Mr. —,*" "*Courtesy of Mrs. —,*" or "*Favored by Miss —.*"

Letters of introduction should contain, in the same place, instead of the above, the name of the person introduced, as, "*Introducing Mr. —,*" or simply "*Mr. —.*"

When the residence of the person for whom the letter or note is intended is in the same town or city in which we write, and is well known to the bearer, the word "*Present*" is frequently written in place of the residence, in the superscription.

PROMISSORY NOTES.

Under this class is included all promises to pay value received. Accuracy of language is of the utmost importance in writing promissory notes, as their validity often depends entirely upon the words employed. The customary forms are as follows:

Negotiable Note.

\$500

NEW YORK, Oct. 3, 1863.

For value received, I promise to pay Thomas Hunter, or order, Five Hundred Dollars on demand.

HENRY KIDDLE.

This note is due whenever payment is demanded,

ple. Where should the date and address be placed? What is a rule in epistolary correspondence? How is it customary to acknowledge the favor when a note is delivered by a friend? What should letters of introduction contain in the same place? When is the word *Present* to be used? What is included under the head of Promissory Notes? What is said of the importance of accurate language in writing them? Write an example of a *Negotiable Note*. Non-

but requires Thomas Hunter's name across the back of it upon the receipt of the money, or upon disposing of it to another party.

Non-Negotiable Note.

\$750

NEW YORK, Jan. 1, 1863.

Sixty days after date, for value received, I promise to pay Alonzo Hopper, Seven Hundred and Fifty Dollars, with interest.

MYRON FINCH.

The above note can be paid, at the expiration of sixty days, only to Mr. Hopper.

NOTES OF INVITATION.

MISS HAWLEY presents her compliments to Miss Willard, and solicits the favor of her company to dinner on Tuesday next, at four o'clock.

123 W. 16th St., *Monday.*

REPLY,—*Regretting.*

MISS WILLARD regrets that a previous engagement will deprive her of the pleasure of accepting Miss Hawley's kind invitation for this evening.

GRAMERCY PARK, *Tuesday Morning.*

MR. FISHER presents his respects to Miss Sparling, and begs that he may be allowed to wait on her this evening to the Italian Opera, at the Academy of Music.

14th St., *September 30.*

REPLY,—*Accepting.*

MISS SPARLING presents her compliments to Mr. Fisher, accepting his polite invitation for this evening.

LONDON TERRACE, *Sept. 30.*

Negotiable. When a note contains the words "or order," what is necessary upon disposing of it? Where these words are not included, what is the case? Write a Note of Invitation. Reply, regretting. Accepting. Write a form which may be used among intimate friends. Acknowledgment of a call.

Mrs. Halsey may invite her intimate friend, Miss Lozier, to an evening party, very appropriately, thus :

MY DEAR CARRIE :

We are to have a little social party on Thursday evening next, which will be very incomplete without you. Pray come, and bring your brother with you. He will not, I trust, require a more formal invitation, as he knows he is always welcome.

Your true friend,

Wednesday morning.

LIZZIE DEANE HALSEY

ACKNOWLEDGMENT OF A CALL.

MR. McNARY regrets that he was absent when Mr. Wandell called, and hopes that Mr. Wandell will name some time when it will be convenient to receive a call from him in return.

II. CARDS.

Cards are small pieces of pasteboard, upon which is written or printed some brief announcement. There are four kinds in common use, viz: 1. Autograph Cards. 2. Address Cards. 3. Business Cards, and 4. Wedding Cards.

1. Autograph cards, as their title implies, contain merely the autograph or signature of the person. Upon such cards, it is inappropriate to use any title except when necessary to distinguish the wife or the eldest daughter of a family. The following forms will serve to render clear the autograph card appropriate for any member of a family. If the gentleman's name be Gray, his card will be,

II. What are cards? How many kinds of cards are in common use? Name them. What are Autograph cards? What is inappropriate upon such cards? Write the proper form for your autograph card. Write one for Mr. Corydon L. Gray. His wife. Eldest daughter. Next. Next.

Corydon L. Gray.

That of his wife should be:

Mrs. C. L. Gray.

His eldest daughter's should be:

Miss Gray.

His second daughter's might be:

Antoinette Gray.

His third daughter's might be:

Alma Gray.

2. The Address Cards of the same parties will not differ from the Autograph Cards, except that the residence will be added, as in the following arrangement :

<p><i>Corydon L. Gray.</i> 32 Madison Square.</p>

Autograph Cards should be used only among those acquaintances to whom your residence is well known.

3. Business Cards usually contain the business address of the individual, or the firm with which he is connected, together with the title of the profession or character of his business. Frequently the names of well known individuals are also added, by permission, as references, when the person or firm is not widely known.

FORM FOR PROFESSIONAL CARD.

<p>Wm. N. BLAKELEY, M.D.,</p>	
<p>Reference.</p>	<p>13 W. TENTH ST.</p>
<p>DR. VALENTINE MOTT.</p>	<p>New York.</p>

FORM FOR BUSINESS CARD.

<p>D. APPLETON & CO., Publishers, Importers, and Booksellers, 443 & 445 BROADWAY, NEW YORK.</p>
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(2.) How will the address cards of the same parties be written or printed? Where, only, should autograph cards be used?

(3.) What do Business Cards usually contain? What is frequently added? Write a form for a Professional Card. Business Card. What should Business Cards always contain?

Business Cards should always contain the name of the place of business and State ; while it is not necessary upon address cards, except when travelling.

4. Wedding Cards consist of the single cards of the intended bridegroom and bride, fastened with ribbon.

These are usually accompanied by another announcing the place where the ceremony is to be performed. If it take place at the home of the bride, this card will contain the names of the bride's parents, and date of the ceremony.

Thus, if Mr. Edward Dumont and Miss Emma Demarest are to be married at home, the cards may be as follows :

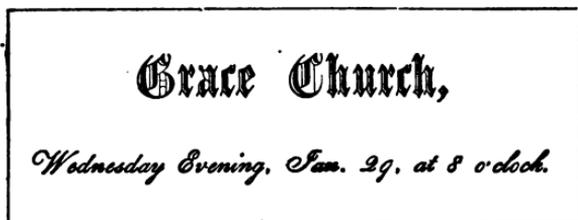
○
Edward Dumont.

○
Emma Demarest.

Mr. & Mrs. W. H. Demarest
At Home
Wednesday Evening, Jan. 29, at 8 o'clock.

(4.) Of what do Wedding Cards consist? How are they fastened? What are these cards usually accompanied by? If the ceremony take place at the home of the bride, what will this card contain? How will it be if the ceremony take place at church? In such a case, what will the "At Home" card contain? What is sometimes retained and sometimes omitted in addressing married ladies? With whom does its retention find favor? What title should be used in addressing two or more unmarried ladies of the same name?

If the ceremony is to take place at church, an additional card announcing the fact may be arranged thus :



In such a case, the "At Home" card will contain the names of the newly married parties, and announce the place and time for receiving calls after the marriage.

In addressing married ladies, the title of the husband is sometimes retained and sometimes omitted. Its retention finds favor with many ambitious ladies, who thus endeavor to sanction its use. For instance, the wife of Dr. John Smith is frequently addressed as Mrs. Dr. John Smith ; but Mrs. John Smith, Esq., or Mrs. Mr. John Smith, is ridiculous.

In addressing two or more unmarried ladies of the same name, the title Misses should be used ; as "The Misses Chegrave," or "Misses Anna and Mary White," if we wish to particularize. The eldest daughter will be addressed as Miss White, the second as Miss Mary White, the third as Miss Celestia White, &c. On the marriage or death of the eldest daughter, the second becomes Miss White, &c.

How is the eldest daughter addressed? The next? Next? When does the second become *Miss*?

PART IV.

I.—ORIGIN AND HISTORY OF WRITING.

“ Whence did the wondrous mystic art arise,
Of painting speech, and speaking to the eyes ?
That we, by tracing magic lines, are taught
How both to color and embody thought ? ”

To that busy, rushing throng, which seizes upon the passing moment as it flies, and cries for something “*practical*,”—something to satisfy the present demands, this question of the poet can hardly be expected to command more than a passing notice. But to the studious, inquiring mind, and especially the zealous devotee of any art or science, everything connected with its history is possessed of unwonted and never failing interest.

For such, we have collected, from the more elaborate researches of scholars and antiquarians, a brief synopsis of that part of the history of alphabetic writing showing its origin and progress, to which is added a review of its present condition.

Few subjects have given rise to more discussion than the Origin of Alphabetic Characters. The honor of their invention has been claimed by nearly every nation of antiquity, but none has been able to sub-

stantiate their claim as a nation, much less to identify either the author or era of this happy invention. The most proved by their testimony is the fact of its existence among them at the remotest period of which they can furnish any account. As a writer in the Edinburgh Cyclopaedia justly observes: "If alphabetic characters are a human invention, they must be considered as one of the most admirable efforts of the ingenuity of man. So wonderful is the facility which they afford for recording human thought; so ingenious, and at the same time so simple is the analysis which they furnish for the sounds of articulate speech, and for every possible variety of words, that we might expect their author to have been immortalized by the grateful homage of succeeding ages, and his name handed down to posterity with the ample honors it so justly merited." It is indeed remarkable, that the very art which has embalmed every other, and recorded the rise and progress of all knowledge, should have failed to leave any record of its own origin.

In consequence of this uncertainty respecting its author, and the high value and extreme difficulty of the invention itself, many have been inclined to attribute this art to an immediate revelation from Deity; contending that it was communicated, in remote ages, to the descendants of Abraham, and probably to Moses, who is the author of the most ancient compositions in alphabetic writing which we at present possess.

Much ingenuity has been shown by various authors in accounting for the origin of the particular forms which letters at present possess, comparing the form and sound of the letter *s*, for instance, to the shape and hiss of a snake. Many are of the opinion that letters derive

their forms from the position of the organs of speech in their pronunciation.

As no positive authority exists relative to the subject, and as all who have written respecting it have merely expressed various opinions, formed from the means of information within their reach, nearly all of which differ, we are inclined to think that alphabetic characters are of human invention, but not attributable directly to any individual, but may be traced to a desire, apparently natural to man, to perpetuate a record of his actions, thoughts, and feelings, beyond the narrow span of his own existence. He knows that the past is no longer his, that the present is fast fleeting away, and therefore he seeks to be in some way connected with the future.

Pictures of natural objects were, probably, the first attempts at conveying thoughts by writing. The American Indians, at this day, carve upon the handles of their tomahawks figures of warriors without heads, to denote how many of their enemies they have scalped. Next came the expression of thought respecting qualities of objects by symbols; such, for instance, as the figure of a lion to present strength; a lamb or a dove, gentleness, meekness, &c. As civilization advanced, more time was devoted to writing, and it was soon discovered that part of an object would answer as well as the whole; thus saving much labor and talent in expressing a single idea. Thus, a sceptre was made to represent a king; smoke ascending symbolized fire. A battle was represented by two hands, one holding a bow and the other a shield. But there were still many ideas which could not be thus represented by pictures of natural objects, and for these it was agreed

to use certain arbitrary characters, or marks, which conveyed the idea by some similarity or property supposed to belong to them. For instance, eternity was appropriately represented by a circle, as neither is supposed to have beginning nor end. Specimens of these styles of writing are frequently introduced into papers and magazines at the present day, as amusement for children, and many symbols are still in use; such, for instance, as an eye for Providence. By degrees, these signs became conventional; that is to say, it became a matter of agreement that certain ideas should be represented by certain signs. This kind of writing was much used among the Egyptians. It has been proved by Champollion, who spent twenty years in investigating this subject, that the symbolic characters used by them were limited to 864—which he arranged into 18 classes—consisting, for the most part, of human figures in various positions, quadrupeds, birds, fishes, tools and instruments, furniture, &c.

By degrees, as these characters became universally known as fixed and permanent signs of the ideas they represented, less trouble was taken in their accurate delineation, so that they were made less and less like the visible object of which they were originally the image. At length, all traces of resemblance were lost; but the character, in its abridged and mutilated form, still continued to be conventionally recognized as the sign of the same idea of which it was originally the picture.

This is the exact state in which the written language of China now stands. The elementary Chinese characters are 214 in number, and are called *keys*. These keys are formed by a varied combination of

six straight and variously curved lines. From these keys, the other characters, which are generally reckoned at 80,000, are formed. It would require the labor of a whole life to become acquainted with all the words in the Chinese language. All that is required of their mandarins, or learned men, is merely to be able to read and write 2,000 of them.

By degrees, as knowledge increased, and as writing became more and more resorted to, it was discovered that the labor would be greatly lessened by making each character represent, not a word or idea, but a simple elemental sound of the voice. Though this increased the number of characters *in one word*, it at the same time greatly diminished the number of characters in the language; for, previously, only one character had represented a word, and for each word it required a separate character; but, by this arrangement, it only required as many different characters as there were distinct sounds in a language; and wherever the same sound occurs the characters are repeated.

This is the origin of alphabetic characters, in all languages, as history and analogy satisfactorily prove. Although a perfect alphabet should have a separate character for each different sound used in the language, yet no language, if we except the phonetic, possesses a perfect alphabet. Our own alphabet is well known to be very defective in this respect, many letters having the same sound, and others having different sounds, according to their position in words. Although this defect is acknowledged by all, and Franklin and many other learned men have proposed more perfect alphabets, yet it seems impossible to introduce any immediate change in a living language. In fact, it can be

shown, that such a change would result in more harm than good, could it be effected; as all books now in the language would require to be translated to the new. This change, if ever brought about, must be by the same gradual process by which it has continued to advance toward perfection from the first rude hieroglyphic to its present condition, and will continue to keep pace with the requirement of progressive ages. The exact number of different articulate sounds which man is capable of uttering has never been ascertained, but is known to greatly exceed the number employed in any language. Now, when we consider that, according to the law of combinations, the number of different words which can be formed from 24 letters, by taking them in groups, first one, then two, then three, &c., is 1,391,724,288,887,252,999,425,128,493,402,200,* we may safely conclude that the resources of the English alphabet are amply sufficient to answer all practical purposes for some time to come!

Having thus explained the probable origin of alphabetic characters, and traced their progress to their present condition; showing them to have been reduced by gradual abbreviation from complex imitations of natural objects to the simpler forms which they now possess, having lost all resemblance to the original object of which they were the representation; we may safely conclude that all characters used to communicate ideas, are only significant by compact, and letters do not derive their meaning from their forms, but from the sounds men have agreed to annex to them.

* Statement of M. Prestet, a French Geometrician.

SYSTEMS OF WRITING.

It is evident, that if there are certain conventional characters used to represent the articulate sounds of the English language, those characters should have a definite and prescribed form, as well as name, by which they may be universally known. As the *forms* of letters have long since ceased to affect their meaning, provided the characteristic parts are preserved; and as the use of fixed forms is attended with so many advantages, it seems eminently desirable that the letters of the alphabet should be reduced to the simplest possible forms, classified according to their similarity of construction, and their principles be clearly pointed out. Since, as we before have stated, the general use of writing among all classes, together with the demands of business, has always tended to simplify and reduce letters to a style best adapted to the requirements of the age, we shall best obtain the rudiments of a system of writing suited to the demands of the present age among those business writers who are distinguished for their legible and rapid penmanship—qualities most essential in the current writing of the day.

From the foregoing reasoning, it must appear conclusive that *that System of Business Writing is best* which groups similar letters into Classes, and points out, as of PRIMARY importance, the Principles governing their general formation, together with the peculiar *Characteristic* of each letter, accompanied by the most perfect model of *each variety* of the style of letter sanctioned by the usage of the best business penmen.

Styles may and do change, but the Principles and Characteristics of letters are preserved, and must always be permanent. The superiority of such an arrangement over a collection of mere head lines must also appear evident.

These distinctive features are claimed for the author's system, which may be regarded as a faithful exponent of *writing as it is at the present day*, subjected to the corrective influence of criticism and systematic arrangement, and embraced in a compass which enables the pupil to grasp the subject, and perceive its design and beauty, without becoming disgusted with tedious and useless monotony.

II.—MATERIALS FOR WRITING.

It is but poor economy, at best, which furnishes materials of an inferior quality for carrying on any of the arts; and, perhaps, there is none in which it is oftener exhibited than the very first in which the young hand is to be practised—the Art of Writing.

Writing materials should always be the best which can be procured, and the practice of economy in their *use* should be inculcated upon every pupil. They should always be of uniform quality throughout the class, and if possible, be selected by the teacher. They may be distributed by persons appointed for that particular purpose, and should always be under the charge and supervision of the teacher.

To aid in the selection of proper materials, the necessary qualities which they should possess are here briefly enumerated. The manufacture of Pens, Paper,

&c., being a very interesting operation, a description of the process will be found in the Appendix.

1. PENS.—Metallic pens have now generally superseded the quill for common use.

Their general introduction has dispensed with a vast amount of unprofitable labor, in making and mending pens, and thereby effected a great saving of valuable time to teachers, enabling them to superintend and instruct their classes in a much more thorough and efficient manner.

Pens have been made of nearly every kind of metal, yet nothing seems better adapted to the purpose than steel. Although gold pens have a great advantage over steel, in point of durability and flexibility, yet their quality of mark is generally inferior and lifeless. The appearance of the work of the gold differs from that of the steel pen as the oil painting differs from the steel engraving. The marks of the one are *spread* upon the surface, and the other *cut into it*.

Steel pens are made of nearly every conceivable shape, but those which are plain and semi-cylindrical are the best. The points should not be too fine and sharp for beginners, but should rather be firm and even, making a uniform and clear mark at all times. Gillott's Nos. 404 and 303 will be found to possess these requisites, and can be generally procured.

PEN HOLDERS.—The plainest, lightest, wooden holder, not exceeding six inches in length, is the best. Never use a holder which is heaviest at its upper end. The clasp which holds the pen should be simple yet firm, holding it immovable while writing, yet capable of being easily freed from broken or worn out pens.

Pen wipers should be supplied by the pupil. A piece of black cloth, of any shape, will answer.

2. **INK** is the most troublesome material used in writing. It is especially so with beginners, and from its peculiar nature requires the greatest caution in its management. Any discovery which might enable us to dispense with its use would do as much toward advancing the art of writing as the invention of steel pens has already done. As yet, however, it seems impossible to find any universal substitute, and we must patiently await the progress of discovery and the other arts.

Black ink only should be allowed in a writing class. It is of all shades and qualities, but that only should be procured which flows freely, is nearest black when first used, and will not change its color or spread under the surface after being applied. The depth of ink in the stands should never exceed three fourths of an inch, and fresh ink, or a little water, should be added as it is used or evaporated. The stands should be kept free from sediment by washing and renewing the ink when necessary, and should never be left open. *In taking ink upon the pen, never let it touch the stand, or dip it above the small hole in the pen.*

This rule, carefully observed, will save many blots and inky fingers.

3. **PAPER.**—With large classes, paper in the form of books is most conveniently managed. Books with engraved copy headings are in very general use, but many excellent teachers prefer the copy upon a separate slip to be laid upon the blank book or paper. Both methods have their advantages and disadvantages. In either case, the pupil should be supplied

with a separate sheet to be used as *trial paper* for the pen, copy, or such exercise as may be given by the teacher. Letter paper, large size, is best for this purpose.

Blotting paper is an essential material, and should always be supplied to every pupil. The common red paper should be procured, cut into pieces a little larger than the hand, and distributed with the injunction to never touch it with a pen.

Having thus spoken of the various requisites of writing materials, we will again mention the articles with which every pupil should be supplied before attempting to write:

1. Pen, Holder, and Pen Wiper.
2. Ink.
3. Writing, Blotting, and Trial Papers.

BLOTTING.

How to Prevent Blots, and How to Erase them.—

Blots are nearly always the result of careless handling of the pen, filled with ink, and are universally considered the indication of carelessness or slovenly habits. Indeed, the first indications of advancement in the art of writing among beginners, is the absence of these unsightly stains, together with a general appearance of neatness and order in their work. To prevent blots, do not take too much ink upon the pen at once, and never allow yourself to hold the pen in your mouth, or carelessly by the end of the holder.

But as blots will sometimes occur, even with the utmost care, it is important to know how to erase them in the best manner.

FIRST.—Take your blotting paper and lay it lightly upon the blot. Do not press upon it, or lift it until the ink is all absorbed.

SECOND.—Then change the paper to a new place, and rub it over the blot. Leave the spot until the ink is dry.

THIRD.—When thoroughly dry, take a knife or ink eraser, and scrape it *lightly* until all color is removed, after which *rub* the spot with the handle of the knife, or eraser, until smooth and hard. You can then write over it if necessary.

Never put blotting paper upon your writing if you can wait for it to dry, as the color is much better if all the ink is left in the marks.

III.—HINTS AND DIRECTIONS FOR CONDUCTING WRITING CLASSES.

1. The plan here presented for conducting classes, renders writing an eminently concert exercise. Such a plan, strictly carried out, must prove beneficial to the pupils as a discipline, and will commend itself to every teacher who desires complete system and order in each exercise of the school room.

This plan is adopted by the author in his own teaching, and has given the utmost satisfaction to every one who has witnessed its workings. This, or a similar plan, adapted to the circumstances, cannot be too strongly recommended for adoption in every school in which writing is taught.

2. Each pupil should be furnished with the requisite materials, after which the following directions

should be given by the teacher, and practised by the class, until every pupil understands exactly the position to take, though the number of the direction only is spoken, or indicated by a stroke of the bell.

The least violation should be noticed and reprov'd, and the whole gone over and over again, until it is performed with military precision. Let the teacher's motto be, "Begin to write *aright*;" and, as good writing itself is made up of the observance of apparently trifling things, let not *strict* order and discipline be laid aside for a single moment, if he would succeed. Difficulties and obstacles will doubtless be encountered, and the advantages of this over the common method may not at first be apparent; but all difficulties and obstacles will disappear, and the good results will be rendered certain and satisfactory, if the work be undertaken with determination.

3. Before commencing, each pupil should lay the pen upon the front of the desk, and place the book in the middle of the desk, parallel with the front edge. Then sit erect, and fold the hands ready to obey.

SIGNAL 1.—Sit directly forward until the body touches the edge of the desk, keeping it *straight* and erect. At the same time, place the *left* hand upon the desk, in such a way that the *forearm* is parallel with its edges, and the fingers touch the book; then drop the right arm by the side.

SIGNAL 2.—Place the right hand upon the inkstand.

SIGNAL 3.—Open inkstands.

SIGNAL 4.—Touch books.

SIGNAL 5.—Open books.

SIGNAL 6.—Touch pens.

SIGNAL 7.—Take ink.

SIGNAL 8.—Adjust the pen, arm, &c., ready for

SIGNAL 9.—*Write.*

At closing, the following directions may be observed :

SIGNAL 1.—Wipe pens.

SIGNAL 2.—Lay up pens.

SIGNAL 3.—Touch inkstands.

SIGNAL 4.—Close inkstands.

SIGNAL 5.—Sit back (as at opening).

SIGNAL 6.—Monitors arise.

SIGNAL 7.—Collect pens.

SIGNAL 8.—Touch books (the class).

SIGNAL 9.—Close books. “ ”

SIGNAL 10.—Collect books.

4. It is of the utmost importance that the whole class write after the same copy at the same time. This enables a single teacher to superintend a class as large as can be assembled in any room, and impart instruction, by means of the blackboard, in all the general features pertaining to the lesson, as effectually as to a dozen. The special attention and instruction needed by each pupil can be imparted by assistants, each having charge of a single section of the class, and passing around to each individual, as in the ordinary way ; at the same time illustrating and enforcing the general directions.

5. In order to make up for the differences of speed among the writers, and keep them together, each pupil should be provided with a blank trial book, or sheet of paper.

Then let the whole class be brought together at the beginning of every page, by requiring those who have finished the previous one to write upon the trial paper, until permission is given to commence a new page.

In this way, pages written by the class during the absence of members, will be left blank, and must be omitted until the lesson for the day is accomplished. Back pages may then be written up, instead of using the trial paper.

6. Thus, it will be seen, no pupil need remain idle for a moment; there is no inducement for those disposed to hurry beyond the average speed of the class, as they can gain nothing by it; while the slow are urged forward.

7. Before beginning a new copy, the whole or the most important part of it should be written upon the blackboard, and the attention of the whole class directed to it, while the teacher explains the lesson it is intended to convey; analyzes the new or difficult letters, referring each letter to the class to which it belongs, the principle and manner of its formation; dwelling particularly upon its characteristic portion, and anticipating common errors in its formation; the whole interspersed with frequent interrogations, reviewing previous instruction.

8. No teacher who prizes success should allow the interest of the writing exercise to flag for one moment, for when the interest in any exercise is gone, all benefit is likewise gone. Life and energy should characterize the writing hour, and the teacher should throw into it extra exertion to relieve it from the monotony which is apt to characterize it. For this reason a

morning hour is preferable for writing. More can be accomplished by this method in thirty or forty minutes than by the old method in an hour; while the working energies of a class cannot be profitably kept up for a longer period without relaxation.

APPENDIX.



I.—THE PEN.

There is no instrument so simple in its construction, and at the same time possessing such wonderful resources, as the pen. Yet thousands who have occasion to use it never stop to inquire into the principle of its structure, or learn its capabilities, but “add insult to injury” by attributing to it the blame which properly belongs to themselves.

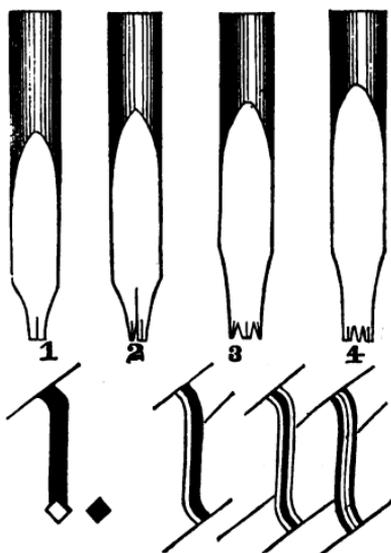
Its point is divided into two and sometimes three parts or prongs, which separate when pressure is applied, and allow the ink to flow between them upon the paper. When improperly held, or the prongs are of unequal length, they rest unevenly on the paper, and a rough mark is produced.

The excellence of pens consists, in a great measure, in their elasticity, or power of recovering their original position when bent, in bringing them downward or toward the writer.

The pen used for German Text, Old English, and other back hands, as they are called, is not generally known. It differs in make, but still more in application, from that employed for ordinary writing. The nib is made as broad as the thick stroke of the writing is intended to be, and in using it no pressure is required to open the nibs, as with the common pen. The only use of the slit is to give greater elasticity to the point, and form a channel for the ink. For very large writing, two other slits are sometimes made, one in each shoulder. A pen made in this manner works more freely, and does not tire the hand so much, as if made with one slit only. The fine or up strokes are produced by throwing the pen upon one of the angles

of its nib, generally that to the left of the hand in writing, by a turn of the wrist; and a practised hand can produce, in this manner, the finest hair stroke. These pens are made of the turkey quill, the goose quill being too weak for the purpose. In making all quill pens, but more particularly these, it is necessary that they should be well scraped, as the upper surface being formed of fibres, lying in rings around the quill, will otherwise cause the slit to be ragged. The shoulders of these engrossing pens should be well hollowed out, so that they may be nibbed several times without the necessity of mending the other parts of the pen.

In nibbing them, a sloping cut or false nib must first be made, to reduce the substance of the quill, which, if this were not done, would deliver the ink too fast. The real nib must then be made perpendicular to the quill, and the knife held in such a manner as to take off more of the right than the left side, as seen in the annexed figure, which represents the back of a pen fit to write German Text letters an inch long. The numbers indicate the pens, and the marks produced by them.



The object in sloping the nib is to render the pen more convenient for describing curves, &c.; for, by holding the elbow rather away from the side, as in drawing, the nib may be more easily brought to an angle of about 45° with the line of writing, so as to be equally applicable to the horizontal and perpendicular position of the different parts of the letters. On account of this angular position of the nib, it is necessary to make it rather wider than the thick stroke of the writing.

Many attempts have been made to substitute steel or other pens for the turkey quill, which is short and of small diameter, but hitherto without success.

Steel pens were introduced about 1803, and owe their present popularity to the improvements made by Joseph Gillott and Mr.

Perry, of England. Birmingham is the chief seat of manufacture. The steel used for this purpose is rolled into thin sheets at Sheffield, and these are cut into strips about three feet long and four broad. After annealing, the scales are removed by pickling in dilute sulphuric acid, when the sheets are again rolled to the required thickness.

From these strips *blank* or *flat* pens are cut out, by means of a stamping press, the fibres of the steel being made to take the direction of the length of the pen. After this, the hole which terminates the slit is pierced, and the superfluous metal removed. The blanks are now annealed in a muffle, and the maker's name and number of the pen are stamped on each blank, by means of a small punch. The next operation is to make the blanks concave for nib pens, and in the form of a barrel for barrel pens. This is done at a stamping press, with an appropriate bed and punch. The pens are next enclosed in an iron box, raised to a red heat, and then quenched in oil, which hardens them. The adhering oil is got rid of by agitating the pens in a tin-plate barrel. They are tempered at a moderate heat, and are placed in a revolving cylinder, with sand, which restores the natural color of the steel.

The nib is next ground upon a small emery wheel, after which the slit is made by means of a chisel with a flat side, fixed to the bed of a press, the descending screw of which has a cutter which accurately corresponds with the chisel. The pens are colored brown or blue by placing them in a revolving cylinder, over a charcoal fire, and removing them as soon as the film of oxide of the desired color is formed. A gloss is given them by immersion in a solution of lac in naphtha, after which they are dried by heat, counted, and put up in boxes. Numerous patents are taken out in England every year for pens, pen holders, lead holders, and pencil cases. Purchasers are fond of novelty, and novelty, however slight, is sure to claim the protection of a patent.

II. — INK.

INK has not only been useful in all ages, but still continues absolutely necessary to the preservation of every art and science, and for conducting the ordinary transactions of life.

In this age of division of labor no one thinks of making his own

ink, and the public rely upon the nearest market, which in turn relies upon the most enterprising dealer for a supply of this little necessity, until its ingredients are scarcely known, except to those who manufacture it as a specialty.

Simple as the composition of ink may be thought, and really is, it is a fact well known to those who have given the subject attention, that we have at present none for writing purposes equal in beauty, color, or durability, to that used by the ancients. This arises, we apprehend, not from ignorance or want of proper materials, so much as the spirit of the age, which seeks only after that which will satisfy present demands without reference to the future.

Inks are of various kinds, named from their color, or some other circumstance or property peculiar to them, as gold, silver, purple, black, blue, red, India, sympathetic, indelible, &c., of which black receives the preference for general use, probably from its more perfect contrast with the surface of the paper, which is usually white. The other colors are used mostly for ornamental purposes.

The essential requisites of all good writing ink are fluidity, brilliancy of color, and durability—qualities seldom combined in any article now before the public.

The ink used by the ancients had nothing in common with ours but the color and gum. Gall nuts, copperas, and gum are used in the composition of ours; whereas soot or ivory black was the basis of theirs.

INDIA INK, which is much used by artists, approaches nearer to the ancient in its composition than any other. The best is made by the Chinese, and is composed of lampblack and size, or animal glue.

There is a chemical difficulty attending the color of black ink which manufacturers have never been able to overcome, and which is a desideratum sought after by chemists, viz., to produce a compound possessing the required fluidity and permanence, and at the same time be perfectly black when first applied; exposure to the air being necessary to oxidize the iron which produces the color of common ink. This may be overcome, at the expense of durability, by the addition of ammonia to any ink whose basis is sulphate of iron, and is an excellent preparation for the use of the writing master.

BLUE INK is made by grinding indigo with honey and the white of eggs, and making it fluid with water.

To Prevent Mould.

To prevent ink from moulding, add a small quantity of cloves or creosote.

To Extract Ink Spots.

The juice of lemons, or strong vinegar, will take ink spots from linen. Oxalic acid may be used in removing ink from parchment. It should be diluted in water, and applied cautiously with a feather.

ADVICE.—With regard to the use of ink, we cannot refrain from referring to many thoughtless and disgusting, not to say dangerous practices indulged in. These are not confined alone to the beginner, but have become confirmed habits with many who pride themselves upon their neatness and propriety of habit; such as taking twice the amount necessary for writing, and throwing the excess upon the floor or carpet, and when done writing, striking the pen over the front or side of the desk; or,—to cap all,—using the hair or mouth as a pen wiper! A beautiful hair dye! Far less dangerous, however, than the cancers produced in the mouth by the copperas or blue vitriol of the ink.

