

GA 12 p

THE
PENMAN'S HAND-BOOK,
FOR PENMEN AND STUDENTS,

EMBRACING A

HISTORY OF WRITING,

WITH FAC-SIMILE ILLUSTRATIONS FROM ANCIENT MANUSCRIPTS,

MANY COMPLETE ALPHABETS

BY THE LEADING PEN ARTISTS OF ENGLAND, FRANCE AND GERMANY;

ORNAMENTS BY RIESTER, FEUCHERE, AND REGNIER, OF PARIS;

AND

PRACTICAL AND ORNAMENTAL PENMANSHIP,

BY THE BEST AMERICAN PENMEN.

ALSO,

CHAPTERS ON TEACHING PENMANSHIP, BUSINESS LETTER WRITING,
OFF-HAND FLOURISHING, HOW TO PREPARE SPECIMENS FOR PHOTO-ENGRAVING,
WRITING CARDS AND INVITATIONS, Etc.

By G. A. GASKELL,

AUTHOR OF GASKELL'S COMPENDIUM OF PENMANSHIP AND GASKELL'S COMPENDIUM OF FORMS;
PRINCIPAL OF GASKELL'S JERSEY CITY BUSINESS COLLEGE.

NEW YORK CITY:

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1883.

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BRIGHAM YOUNG II IV

PROVO, UTAH

TO THE
PENMEN OF THE UNITED STATES,

OLD AND YOUNG,

WHO WISH TO KNOW MORE OF THEIR ART,

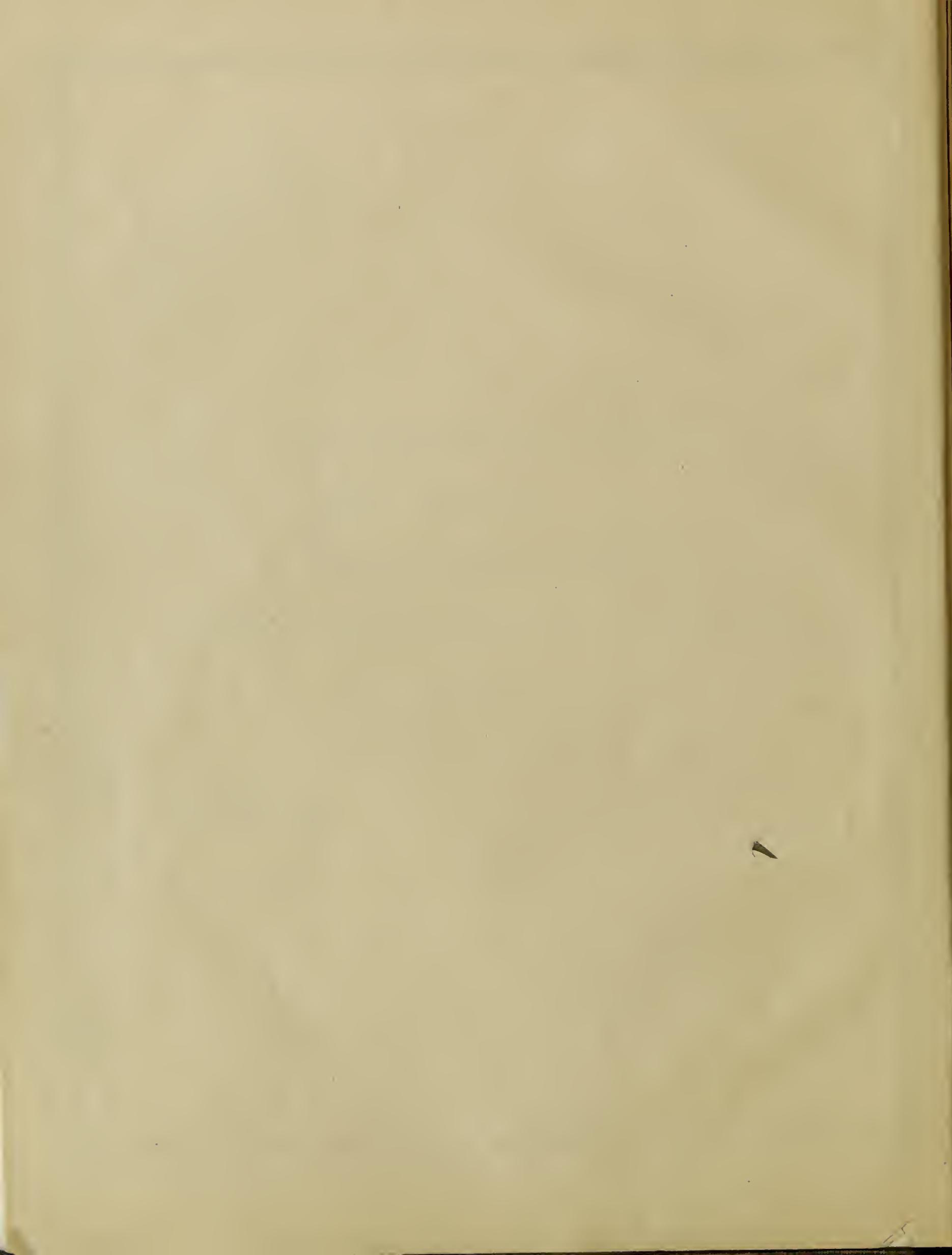
How to make it more useful and more profitable to themselves,

THIS BOOK,

BY ONE OF THEIR CRAFT, IS MOST AFFECTIONATELY DEDICATED BY

The Author.

* JOHN



PENMEN AND ARTISTS

WHOSE WORK APPEARS IN THIS BOOK.

FOREIGN.

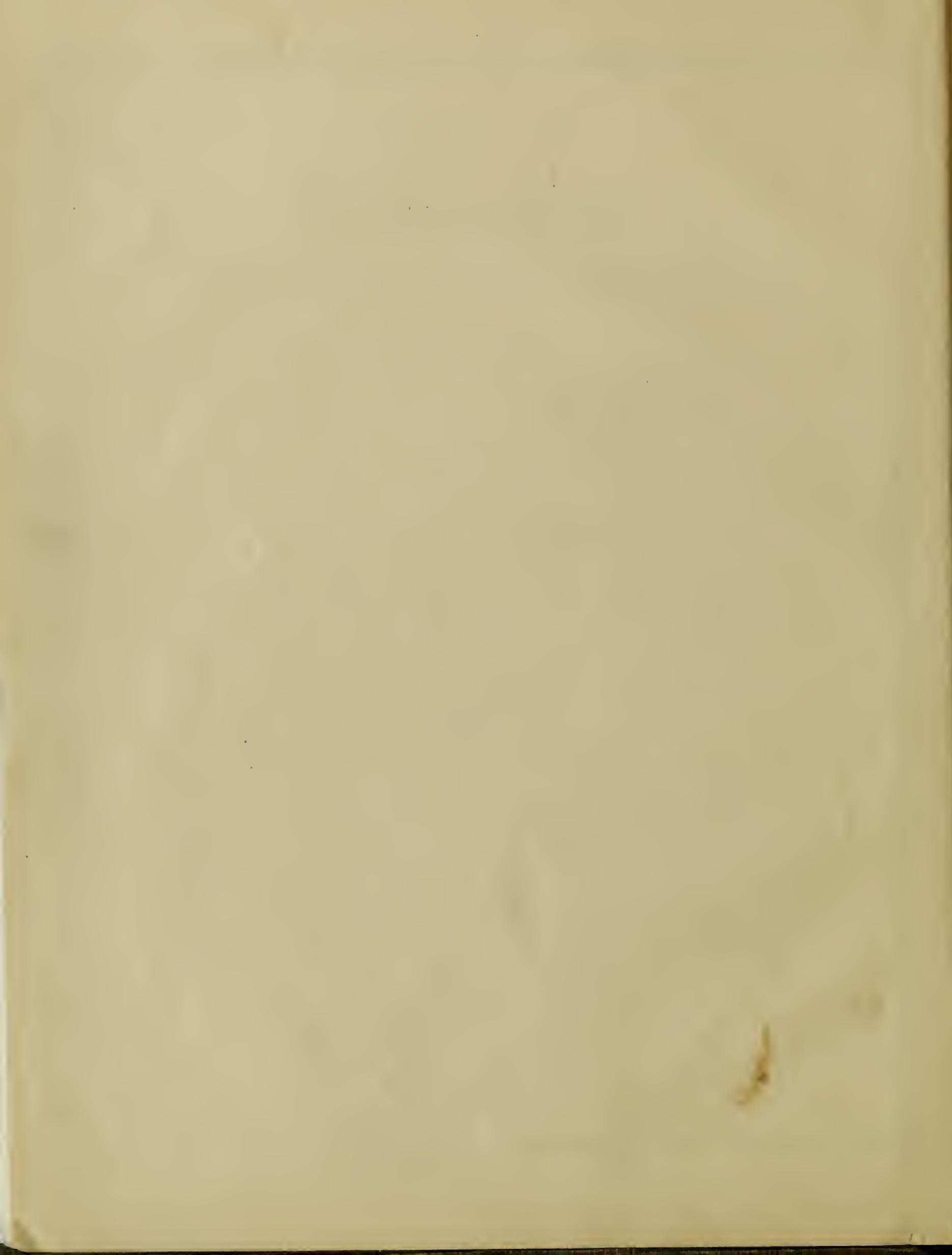
WILLIAM JONES,	- - - - -	London.
A. CAULO,	- - - - -	Paris.
MARTIN RIESTER,	- - - - -	Paris.
EDUARD HEINRICH MAYER.	- - - - -	Leipsig.
THEODOR REINECK,	- - - - -	Weimar.
J. H. REGNIER,	- - - - -	Paris.
J. WISSLER,	- - - - -	Paris.
L. FEUCHERE,	- - - - -	Paris.
HENRY SHAW, F. S. A.,	- - - - -	London.

And several unknown ancient Penmen.

AMERICAN.

* HENRY DEAN,	- - - - -	New York.	JONES,	- - - - -	Cincinnati.
* PHEBE JOHNSON,	- - - - -	New York.	H. W. KIBBE,	- - - - -	Utica.
* PLATT R. SPENCER, SR.,	- - - - -	Geneva, Ohio.	F. W. H. WIESEHAHN,	- - - - -	St. Louis.
* JOHN D. WILLIAMS,	- - - - -	New York.	J. W. SWANK,	- - - - -	Washington.
A. H. HINMAN,	- - - - -	Worcester.	W. E. DENNIS,	- - - - -	Brooklyn.
H. W. FLICKINGER,	- - - - -	Philadelphia.	* JAMES FRENCH,	- - - - -	Boston.
* GEORGE N. COMER,	- - - - -	Boston.	B. M. WORTHINGTON,	- - - - -	Chicago.
J. E. SOULE,	- - - - -	Philadelphia.	THOMAS J. STEWART,	- - - - -	Trenton.
H. C. CLARK,	- - - - -	Titusville.	G. A. GASKELL,	- - - - -	New York.

* Deceased.



PREFACE



HERE has been no time in the history of this country when Penmanship of all kinds, business and ornamental, was so well appreciated by all classes of people as it is to-day. The newly invented process of photo-engraving, by means of which properly prepared work may be so engraved on relief plates as to appear exactly as executed with the pen, has increased the demand for work of this character, and it is in much request for all sorts of artistic illustration.

This book is intended to be—and is—a new departure. The author has followed no one's plan but his own, and in its preparation he has availed himself of all the best authorities, from the earliest dates. THE HISTORY OF WRITING will be found more complete and more reliable than any other that has been published; and much space is given to matters that will serve to enlighten the reader as to certain claims made by our predecessors, about which there has been some controversy. No thinking person will examine, carefully, the affidavits relating to the improved methods formerly supposed to have originated with Carstairs, without forming an opinion as to the justice of his claims; and other things of more or less similar importance are included.

A large number of ancient letters and devices in use between the Saxon period and the reformation are herein reproduced; several sets of alphabets by English penmen of a later date; twenty full page alphabets by A. Caulo, a pen artist of Paris, in 1845; and others by Theodor Reineck and Eduard Heinrich Mayer, the best German artists of the present. Also full page *fac-similes* of artistic ornaments which any penman can work up to suit his own taste and skill, in engrossing of various kinds, and in his own pen sketches. These, executed by the leading artists of France, Martin Riester, L. Feuchere and J. H. Regnier, illustrating the four schools of art, are among the very finest ever printed in a book for general use.

The easy, graceful pieces of our own American penmen will be liked best, no doubt, by all of our younger patrons. In rapid off-hand work, comprising pen flourishing and practical writing, America leads the world. These grace lines, simple as they may seem to the school boy of our own country, have never been equalled by any of the penmen of Europe. Perhaps it is the air of this free Republic that gives breadth of curve and strength of stroke, and grace, and harmony, and all that make such pictures at all pleasing. Certain it is that the art seems to be native to the soil, and can be found in its perfection nowhere else.

But in the single matter of engrossing, our penmen have followed so closely the hackneyed style of a few American pen artists, originating nothing, and adding nothing new from European workers,

where there is a wide field open to them, that their work is unsatisfactory, not only to themselves, but in many cases to their patrons. The old style of pen lettering is now fashionable, and engrossing may be made doubly attractive by introducing such styles of lettering as are given in these pages from the old masters ; such, for instance, as the alphabet by Shaw, of the London Art Society, and the ornamentation suggested by Riester, Feuchere, and Regnier.

The author has spent the better part of his life as a practical teacher of writing, and has examined all the various systems and methods. In the chapter on TEACHING PENMANSHIP he has endeavored to give such hints as to teaching as seem to him most important ; among these is a simple, rational analysis that will commend itself to the practical common sense of American parents, as well as to children, and which will do more for a class than any other he has ever seen put in practice. He will take his chances as to the success practically of that part of the work : if it does not do some good, and counteract, in a measure, the senseless trash promulgated by many, it will, on the other hand, do no harm.

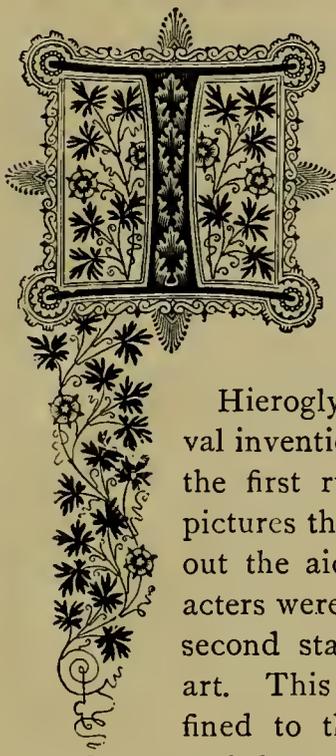
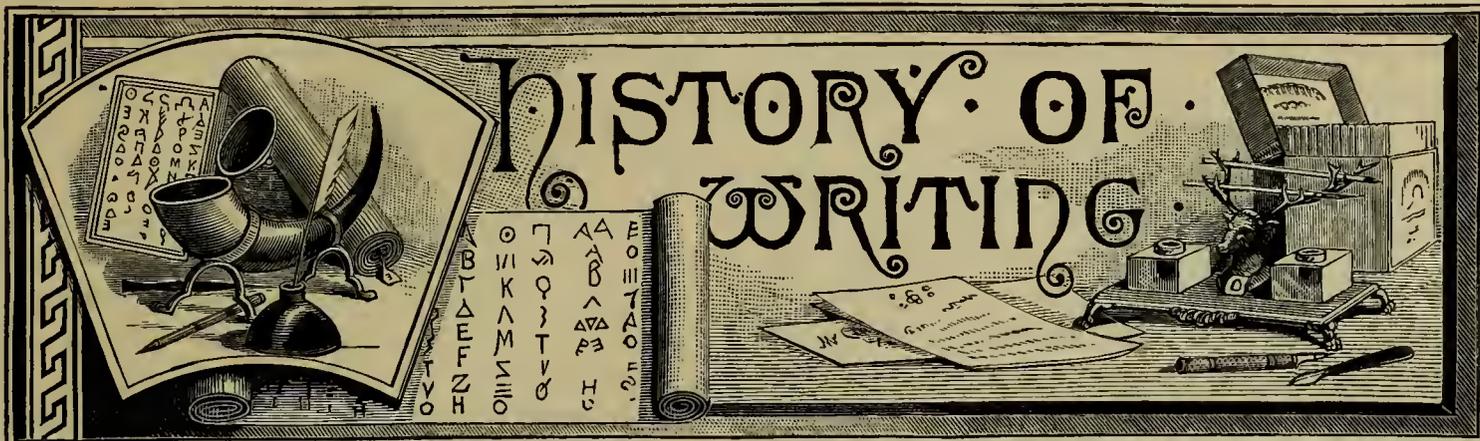
For the forms of Invitations, Visiting Cards, and the like, he is indebted to Messrs. Carroll & Dempsey, of Union Square, who are considered authority by our best society.

The other portions need no comment. It is hoped they will all serve a good purpose, and be of much benefit to all professional penmen and students.

G. A. GASKELL.

New York, January 1, 1883.





It is thought by the best authorities, that the many ancient systems of writing had at least three different sources, the Egyptian, the Assyrian, and the Chinese. All of these systems were originally hieroglyphic.

Hieroglyphics, then, were the primeval invention of the art of writing, and the first rude effort of expressing by pictures the images of the mind without the aid of speech. In time, characters were added, and this formed the second stage, or improvement of the art. This curious attainment was confined to the priests and the nobility, and kept from the vulgar, who were deemed incapable of understanding the sublime truths of religion and state policy.

The progress of writing in England is well described in an old book published in London, some seventy years ago. The author says: "The invasion, or rather the assistance of the Saxons, taught England many arts. The Danes impressed her with the value of a navy, her natural bulwark. The Normans, the parents of our regular dynasty, enriched the conquered soil with luxuries and improvements she was previously unacquainted with. Literature, from this epoch, made hasty strides; trade made Britain acquainted with the whole world; and knowledge from a thousand sources enlightened the land. The dark, uncouth character of the Saxon letter soon yielded her empire to her fair sister, the Roman; which, for elegance and beauty, appears a perfect model of invention, and ever will prevail."

Not longer ago than during the reign of Henry IV., writing was so little known in England, that scarcely a bishop or archbishop could subscribe his name, and very few of the rest of the "learned men" of the day. Learning was at the lowest ebb. Among the clergy, the repeating of their breviary by rote constituted about the entire stock of their available knowledge. This midnight of ignorance continued until the reign of Henry VII., during which America was discovered; curiosity stimulated inquiry; the people began to think and to reason. This faint dawn of intelligence broke out into a glorious morning during the reign of Elizabeth. The arts flourished; literature was cultivated; and progress was made throughout the nation.

Since then, England has had some of the best and most famous writing masters the world has known, to whom we are indebted for the most of what we teach to-day.

The first authors of any note, says Ellsworth, are John Baildon and John de Beauchesne, who published a quarto volume, in London, in 1570, styled "A Book of Divers Sorts of Hands." It contained a set of copies of the various handwritings then in use, which, according to Mr. Astle, were the set hand, the common Chancery and the Court hands, partly Gothic and partly Norman, and were used in records and judicial proceedings. The Secretary hand, in use for other purposes, first began to be popular about this period. Beauchesne was a school master at Blackfriars, and his work was principally an illustration of the French and English hands, the Italian, Court and Chancery hands, with the just and true proportion of the capital Roman letters. This book opened lengthwise, and for that reason was considered very remarkable, and probably our modern copy books have been constructed on a

similar plan, without their authors' knowledge of the reason.

The next author of celebrity was Peter Bayles, born in 1547, who published, in 1590, a work called "Brachygraphy; or, the Writing Schoolmaster, in three books, teaching Swift Writing, True Writing, and Fair Writing." At least two editions of this work were issued. Peter Bayles seems to have occupied a prominent place in the biography of his time. He presented to Queen Elizabeth, at Hampton Court, a remarkable piece of fine writing; the Lord's prayer, the creed, the ten commandments, two short prayers in Latin, his own name and motto, with some other things, written in a space within the circumference of a penny. It was Bayles who was employed by Secretary Walsingham to counterfeit handwriting for political purposes; by which means this statesman, acting on the axiom that "the end justifies the means," was enabled to baffle the designs of his own and his country's enemies. When his work on writing appeared, he received congratulatory addresses in poetry from a good many of the eminent personages of the time.

Immediately succeeding Bayles, in 1590, we have a work by William Kearney, entitled "A New Book Containing all Sorts of Hands Usually Written in Christendom, with the true proportions of the Roman Capitals," but this was thought to be a mere copy of Beauchesne.

At this same period, and in this same year, a Neapolitan scholar gave to the world a book called "*De Occultis Notis Literatim*," which describes one hundred and eighty modes of secret writing.

Herman Hugo, a Jesuit, in 1617, published a work—*Prima Origine*—on the first origin of writing. This was translated into German in 1738, by a man named Trotz, and was again translated into French, and published in Paris in 1774. This must have been considered an important book, since it was given to the public in the three leading languages of Europe.

In 1662, David Brown, a Scotchman, published his "New Invention; or Calligraphy, the Art of

Fair Writing;" this was followed by another book which he styled "The Whole Art of Expedition in Writing." This latter appeared in 1668, in quarto form.

About this time, Sir William Petty published his work on double writing, which was on much the same principle, we presume, as the pentograph or our manifold writer—a mere plan for copying. But it led the way for the author's advancement in life.

The most industrious penman of this period, whose works had the greatest sale, and therefore the most influence, was Edward Cocker. The following carefully prepared sketch of Cocker is by an old writing master :

This ingenious and very industrious penman and engraver was born in the year 1631, which I compute thus : In his copy book entitled "*Plumæ Triumphus*," published 1657, is his picture, with this inscription beneath, "*Ætatis suæ 26*," which being subtracted from 1657, gives the year of his birth as aforesaid.

I have not met with memoirs relating to his extraction, or where he was born, or from whom he received the rudiments of his education. We first find him in London, and it is probable he breathed his first air in that city.

He has been blamed for writing and engraving too much, and thereby debasing the art he attempted to promote and illustrate. Mr. Robert More, in his short essay "On the first invention of writing,"

says that "after Cocker commenced as author, the rolling press groaned under a superfetation of such books as has almost rendered the art contemptible," and Mr. Champion, in his historical account of penmanship, prefixed to his "Parallel," echoes the same complaint; adding, that led on by lucre, he let in an inundation of copy books. Now, whatever foundation there may be for this charge in general, he was certainly a great encourager of various kinds of learning, an indefatigable performer both with the pen and burin, an ingenious artist in figures, and no contemptible proficient in poetry, as will manifestly appear, I think, to any one who thoroughly examines his numerous works that are still extant. His writing, I allow, is inferior to what we have from the hands of some of our late penmen, and there is not that freedom and liveliness in his pencilled knots and flourishes, that there are in pieces done by command of hand. But let us



PEN DRAWING. DATE, 1495.

consider the time in which he lived, and what little improvement there had been made in the modern way of penmanship, and we may justly make allowance for the many defects that now appear in his books, and say with the poet :

"Let the impartial judge, in every case,
Weigh well the circumstances, time and place ;
All these considered, the accused may
With justice be discharged on such a plea."

In the year 1657, our author published his "*Plumæ Triumphus*," (in some title pages it is "The Pen's Triumph"), invented, written and engraved by himself. He lived then on the south side of St. Paul's Church, where he taught the art of writing. This was probably his first work from the rolling press. It contains six plates in a small quarto. His picture is in the front, with this inscription over it, "*Etatis suae 26.*" So that it seems as if he had a design in this, his first book, to write just as many leaves as he was years old ; but I advance this only as a conjecture, for in a copy of verses prefixed to this book, by S. H., he mentions "The Pen's Experience," as Cocker's first work ; "Art's Glory," the second ; "The Pen's Transcendency," the third ; and "The Pen's Triumph," the fourth. In the second page there is a dedication, "To the ingenious and able penman and arithmetician," his honest friend, Mr. Richard Noble, of Guilford, in Surrey.

In the same year (1657), he published his "*Pen's Ascendency ; or, Fair Writing's Labyrinth.*" It contains thirty-two small oblong folio plates, besides his picture at the beginning, and a large plate at the end, informing the reader that he lived in St. Paul's Churchyard, where he kept school and taught writing and arithmetic. The writing is mostly Secretary and Italian, according to the custom of those times, with a great many labored knots

and languid pencil ornaments. There is another edition of this book in 1660, which was then augmented, containing forty-three leaves, including letterpress work.

In 1659, he set forth "The Artist's Glory ; or, The Penman's Treasury," "with directions, theorems, and principles of art" in the letterpress work. It contains twenty-five plates, and at the end of the book is the following Latin anagram, by one Jer. Collier :

"EDOARDUS COCCERIUS.

"O sic curras, Deo duce !
Obstupeat, quisquis, Cocceri,
scripta sagaci
Lumine perlustrat marte per-
acte tuo.
Igenium and genium, natu-
rem mirer an artem ?
Ducta, Deo celebrem te tua
dextra facit.
Macta nove virtute, puer,
monumenta prioris,
Ut superes pennæ, O sic duce
curre Deo !"

In the year 1661, he published his "*Penne Volans ; or, Young Man's Accomplishment*," to which he prefixes this distich,

"Whereby ingenious youth
may soon be made,
For clerkship fit, or manage-
ment of trade,"

invented, written and engraved by himself. It contains twenty-four plates, besides his picture at the beginning. In each leaf there are directions for the principal rules of arithmetic. The best performances in this book are the German Text Capitals, and the examples of the Court and Chancery hands.

In 1654, he published his "*Guide to Penmanship*," of which there is another edition in 1673. It contains twenty-two oblong folio plates, besides his picture at the beginning, where he is drawn in his own hand, with a laced band, and these lines underneath :

"Behold rare Cocker's life, resembling shade,
Whom Envy's clouds have more illustrious made ;
Whose pen and graver have displayed his name
With virtuosos in the book of fame."

This book abounds more with ornamental



OLD INITIAL. DATE, 1550.



FROM LANCELOT DU LAC. DATE, 1515.



PEN LETTERING. DATE, 1516.

flourishes and pencilled figures, than examples of free and sound writing. At the latter end of it there are five leaves of letterpress work, setting forth some extraordinary rules and directions (as he expresses it), for everything belonging to the art of fair writing.

A. D. 1672, he published his "*Magnum in Parvo* ; or, the Pen's Perfection," invented, written and engraved by himself. It contains twenty-six plates in large octavo, with rules for writing, and some verses in four leaves of letterpress work. This book was engraved on silver plates. Thomas Weston, a contemporary penman, has some verses in this book, which I give, not for their elegance or harmony, but because they mention many of the most celebrated penmen, both abroad and in England :

"Let Holland boast of
Velde, Huvilman,
Of Overbecque, and Smythers,
the German,
France of her Phryius and
Barbedor,
The unparalleled Marterot
and many more ;
Of those that follow Rome
and Italy,
Vignon, and Julianus Selevy,
Hayden and Curionne, and
in fine,
Of Andreas Hestelias, Argentine ;
England of Gething. Davies,
Billingfly."

A. D. —, he published "The Tutor to Writing and Arithmetic," without date. It contains sixteen small quarto plates, mostly in Secretary and Italian, to which is added a sketch of arithmetic as far as the Rule of Three, in fifty-seven leaves of letterpress, printed by John Garret, in Cornhill.

In 1668, he published his "England's Penman," exhibiting all the curious hands in use in England ; twenty-eight brass plates in folio.

Some time before 1676, he published his "Complete Writing Master ;" twenty-three pages in octavo.

He also published, some time before his death, "The London Writing Master ; or, Scholar's Guide ;" fifteen small plates, without a date. In some editions of this book, there are added four leaves, containing directions in verse and prose, "How to write well."

Besides these books that I have taken notice of that our author published from the rolling press, I

find in the MS. "Adversaria" of Wm. Oldys, Esq., the titles of the following books, which were also the productions of his fertile pen :

1. "*Multum in Parvo* ; or, the Pen's Gallantry," quarto, price 1s.
2. "Youth's Directions," to write without a master.
3. "Young Lawyer's Writing Master."
4. "The Pen's Facility."
5. "The Country Schoolmaster."
6. "Introduction to Writing," containing excellent copies of Secretary, Italian, Court, Chancery, etc., price 6d.

I cannot ascertain the precise time of Mr. Cocker's death, nor where he died. I think, however, it was in the year 1677, the 46th year of his age.

The works that we have of this laborious author, that came from the letterpress, are these :

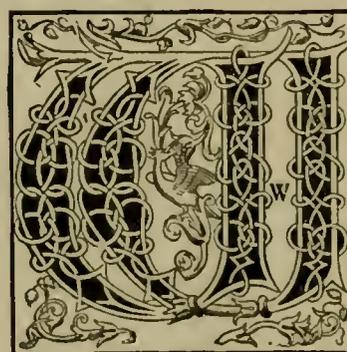
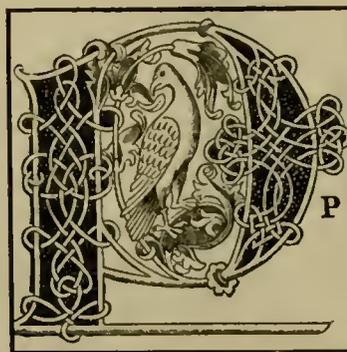
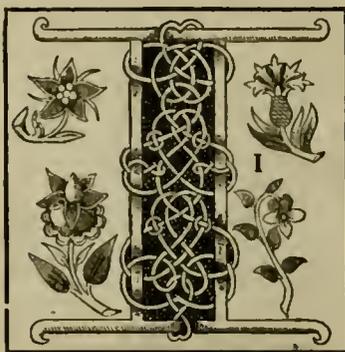
1. A book entitled "Morals," or the "Muses' Spring Garden," a quarto of fifty pages, containing distiches, in alphabetical order, for writing schools ; dedicated to his friend, Eleazer Wigan, whom he calls "that famous writing master, living at the Hand and Pen, on Great Tower Hill." This dedication is in verse, the first lines of which may serve as a specimen of the whole :

"To you, you rare commander of the quill,
Whose wit and worth, deep learning and high skill
Speak you the honor of great Tower Hill."

2. In 1677, Jno. Hawkins, writing master at St. George's Church, Southwark, published "Cocker's Vulgar Arithmetic," a small octavo, recommended to the world by Jno. Collens and thirteen other eminent mathematicians and writing masters. There is his picture before it, under which are these four lines.

"Ingenious Cocker, now to rest thou'rt gone,
No art can show thee fully but thine own.
Thy rare arithmetic alone can show,
What sums of thanks we for thy labors owe !"

Jno. Collens, in an advertisement to the reader, at the beginning of said book, says that he was well



PEN LETTERING. DATE. 1539.

acquainted with Mr. Cocker and knew him to be studious in the mysteries of numbers and algebra, of which he had choice MSS. The fortieth edition of this book was printed in 1723.

A. D. 1695, the same Hawkins published "Cocker's Decimal Arithmetic," in octavo, to which is added his "Artificial Arithmetic, containing the doctrine of composing and resolving an equation." The fourth edition was printed in 1713.

Mr. Cocker had a large library of rare MSS. done by several writing masters, and printed in various languages, relating to the science he professed. Some of the most curious were purchased by a nobleman at a great price.

In a copy of "Cocker's Pen's Triumph," that I have by me, which was sold by Robert Walton, at the Globe and Compasses, on the north side of St. Paul's Church, there is the following note in the title page :

"Where are also sold E. Cocker's 'Pen's Celerity,' and 'Fair Writing's Store-house,' the last and largest E. Cocker hath made, for that called, 'A Guide to Penmanship,' was made by Mr. Daniel, and because it sold not, they have put out Mr. Daniel's name, and got Edward Cocker to add some few other copies to them and to prefix his name."

Now, whether this was some crafty design of the bookseller, or real matter of fact, I cannot say, nor who are meant by "they" in the old advertisement, neither have I met with this odd advertisement, nor have I ever seen this largest book of Cocker's entitled "The Pen's Celerity," if ever such an one existed. The changing of the titles of books, on some occasions, has been reckoned a common trick among the booksellers.

Daniel Richard followed Cocker in 1669 with a compendium of the most useful hands of England, the Netherlands, Spain, France and Italy.

Edmund Wingate, a member of Parliament and a mathematician of note, born in 1593, and who died 1656, left a work called "My Remains; or, Tutor for Arithmetic and Writing," a book very much of the Cocker sort, and of little originality. Wingate appears to have been a friend of Cromwell, and took part in the civil wars.

"An Exact Lineal, Swift, Short, Easy Method

of Writing," by William Mason, appeared in 1682.

Claude Comiers, a canon of Embrun, who died in 1693, published a work entitled a "Treatise on Speech, Language and Writings," which appears to have been very popular, from the fact that it was afterward republished at Paris, Brussels and Liege.

In 1734, a very curious publication made its appearance in London, of which David Casley was the author. This work would be very valuable at this time, as it would afford us an opportunity to review the progress of the art prior to his day. It

contained one hundred and fifty different specimens of the manner of writing in the different ages, from the third to the fifteenth century.

Joseph Champion, born in 1709, was the most celebrated penman of his day, and the best in the world at that time. His schools were filled with scholars from the most aristocratic families of England. His publications were numerous, and embraced complete alphabets of characters, copies of engrossing hands, living hands, etc.

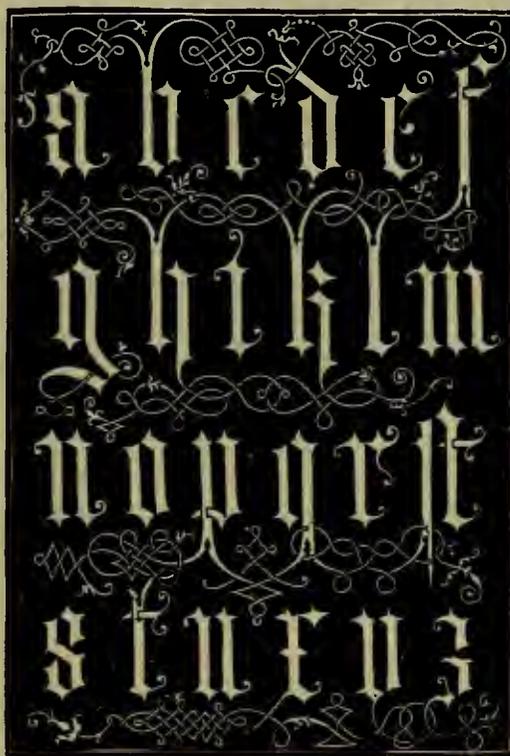
In 1763, the principal of a boarding school in Surrey, William Massey, published a work from London, showing the origin of letters, which contained an

account of writing from the earliest ages, and the lives of the most distinguished English penmen.

The celebrated D'Alembert, in 1760, published his reflections on the history and different methods of writing.

Subsequently works on the same subject were published, of which King, Robert, Scott, Brayley, Mills, Butterworth, Thomson, Smith, Tompkins, and Hodkins were severally the authors.

Thomas Astle, keeper of the records in the tower and an antiquary of reputation, published in 1803, the year of his death, a very beautiful work on the origin and progress of writing. A copy of this book is to be found in the Astor Library, of New York City.



DATE, THE BEGINNING OF THE 16TH CENTURY.

James Henry Lewis published in London, in 1816, "A New Method of Rapid Writing, whereby a proper business hand may be acquired with ease and certainty in a few short and interesting lessons, and its principles and practice are rendered familiar to the meanest capacity; clearly demonstrating the superiority of the NEW PRINCIPLES of Penmanship; by which any person, though but little acquainted with the subject, can detect and easily remove the various impediments which retard his progress in the Art of Writing." The book before us bears no date—a common fault of old books. This belongs to the "thirty-ninth edition," has nearly one hundred large quarto pages, substantially bound. It is dedicated to Sir Walter Scott, as follows:

TO SIR WALTER SCOTT, BART.

Honoured by your permission to dedicate to you this work on the "Art of Writing," I shall endeavour, in expressing my gratitude, to prove myself not unworthy of your patronage, by avoiding the fulsome panegyrics which are too frequently employed on similar occasions; satisfied, that if your reputation required the flimsy aid of flattery, I should not derive honour from this inscription, nor yourself credit from such eulogium.

I feel proud in being allowed to offer this production to the public under the auspices of one whose honourable exertions in promoting the diffusion of useful knowledge are so well known throughout the empire.

With the hope that its utility may be appreciated by a patron I so much esteem,

I subscribe myself, with great respect,

Honoured Sir,

Your most obliged and obedient servant,

JAMES HENRY LEWIS.

Lewis' first book, "The Flying Pen; or, New and Universal Method of Teaching the Art of Writing, by a System of Lines and Angles," to which reference is made in this work, was issued in 1806. The author claims to be the inventor or discoverer of the principles which, from that time to the present, have

been a part of every penman's stock in trade, but which have been generally credited to Carstairs, one of his contemporaries. Much space is taken up in explanation and defence of the Lewisian System. We copy:

NOTICE TO THE PUBLIC.

As many vile stratagems have frequently been tried by an interested competitor to mislead the public, respecting the "new system of writing"—an invention which has cost me many years of anxious study and experiment—I have determined to republish the following AFFIDAVITS, in order that the public may not be *deceived* by those IMITATORS, who endeavour to divert public patronage from the proper channel; but, though I feel the necessity of adopting this mode of securing my property from the rapacious grasp of an ungrateful impostor, I would rather invite direct and personal *examination* of the merits of my system; as I aim at no other preference than that which I may be really found to *deserve*.

AFFIDAVIT.

London } I, JAMES HENRY
to Wit. } LEWIS, of No. 104,
High Holborn, in

the parish of St. Andrew, in the county of Middlesex, the inventor and first teacher of the "new method of writing," solemnly declare and affirm on my oath, as follows:—

That the genuine system of improving writing, which practically and scientifically combines the various motions and operations of the hand and arm



FROM THE MISSALE TRAJECTENSE. DATE, 1515.

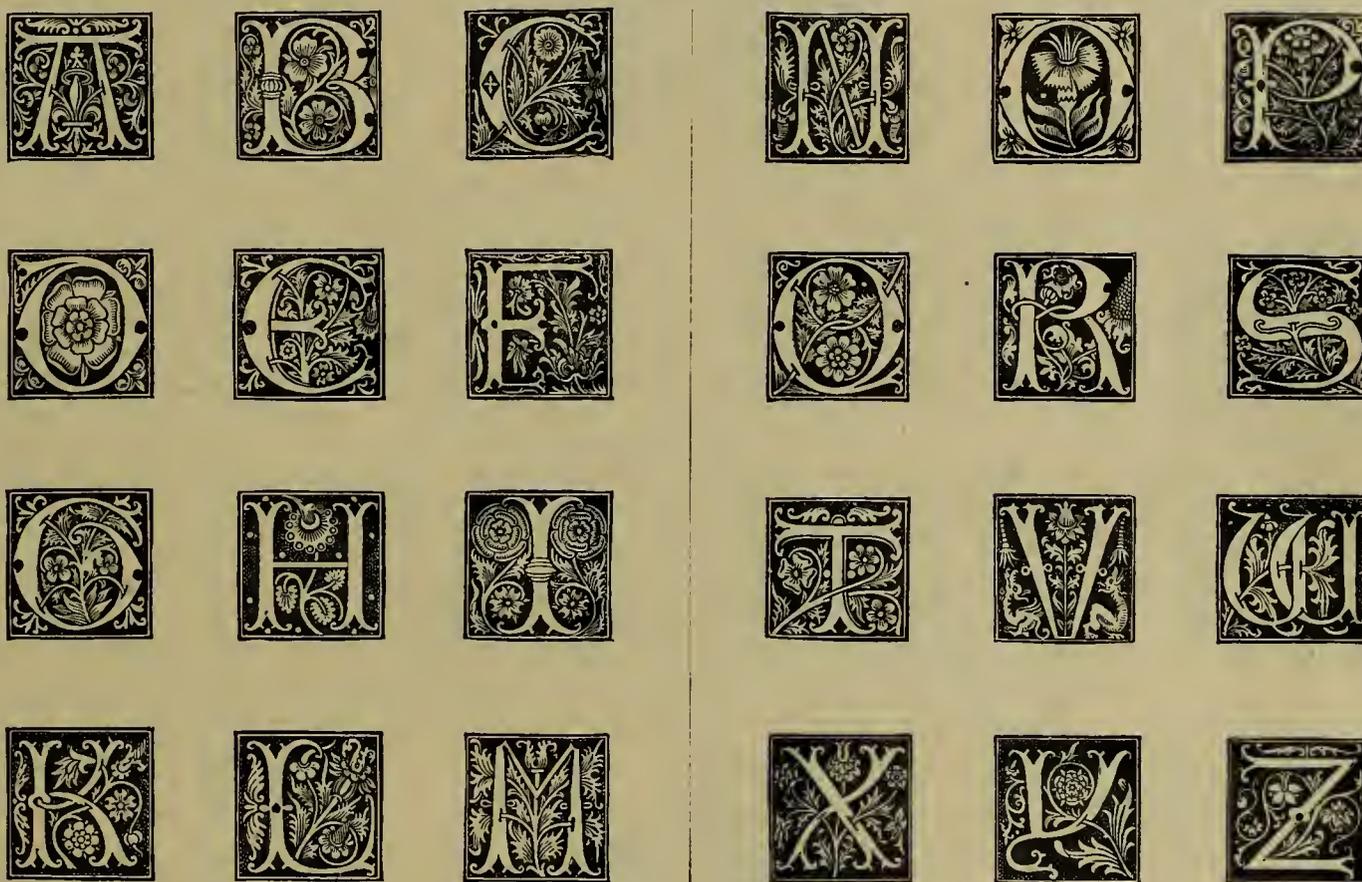
in perfect unison with each other, is wholly and altogether my own invention.

That I am thoroughly convinced there can be but *two* principles of penmanship—the OLD and the NEW—the one performed by the MANUAL movement *only*;—the other by the *united* MANUAL and SCAPULARY operations, which is introduced into, and forms the basis of the LEWISIAN SYSTEM,—and that all the recent modifications of writing have arisen from these principles.

That I firmly believe, and can prove from undoubted authority, that all those persons who have taught, or who are teaching the “new system of writing,” have derived their knowledge of such invention,

charged him the sum of two guineas for the course of lessons. And this the said JAMES MOWAT has solemnly affirmed by an AFFIDAVIT which he has made on the subject.

That I have frequently heard the said JOSEPH CARSTAIRS acknowledge that *he had taken lessons* of the said JAMES MOWAT at Sunderland aforesaid. And that I can, moreover, produce those who are ready to attest this fact on oath. To confirm and corroborate which, I have, also, in my possession a certain document in the handwriting of the said JOSEPH CARSTAIRS, unequivocally avowing and acknowledging that at the time of his writing the aforesaid document (March, 1812), he *then* taught the



FROM A COPY OF THE ROMANT DE LA ROSE. DATE, THE BEGINNING OF THE 16TH CENTURY.

and the idea of regulating the various motions of the hand and arm in performing the same, either directly or indirectly, from me, and my original invention.

That I furthermore believe, and solemnly declare, that the person named JOSEPH CARSTAIRS is *not* the *inventor* of any new principles of penmanship; but, that he first obtained his knowledge thereof by lessons which he received from a person named JAMES MOWAT, writing master, formerly of Edinburgh; as I have frequently heard the said JAMES MOWAT publicly declare that he taught the said JOSEPH CARSTAIRS the aforesaid “new system of writing” at Sunderland (where the said JOSEPH CARSTAIRS was then carrying on the business of a tailor), and that he

“new system of improving writing” *precisely* as it was communicated to him by his tutor, the said JAMES MOWAT; which document has been for many months publicly exhibited in my *window*, and is at all times open to the inspection of the public.

That the said JOSEPH CARSTAIRS afterwards became a PUPIL of *mine*, under the fictitious name of ROBERT DRURY, and commenced a course of lessons with me in London, on the 28th of July, 1812, for which he paid me the sum of 2*l.* 15*s.* 0*d.* And that, at the time I discovered this *trick* (which was not till after he had taken his 5th lesson), I exposed his conduct to the public, although he offered me *fifty pounds* to suppress that exposition.

That I have frequently heard the said JAMES MOWAT declare that he first obtained a knowledge of the said "new system of writing" from a person named CHARLES LISTER, who was first a pupil and afterwards an assistant of mine. That the said CHARLES LISTER has frequently assured me that he did teach the said JAMES MOWAT. That he, the said JAMES MOWAT, likewise received a course of lessons from me; and afterwards was engaged as my assistant, and finally became a partner in my establishment.

That the ridiculous expedient of writing downward in perpendicular columns from the top to the bottom of the page, and that of fettering the hand and fingers with a bandage as adopted by the said JOSEPH CARSTAIRS, forms no part whatever of my system, but is altogether useless and preposterous, tending to produce the most vicious habits, cramped and unnatural motions, CROOKED writing, and other erroneous practices; all of which it is the chief object of the "LEWISIAN SYSTEM" to eradicate and correct.

Witness my hand,
JAMES HENRY LEWIS.
Sworn at the MANSION
HOUSE, this 29th day
of April, 1816, before
me,
MATTHEW WOOD,
Mayor.

MR. HEWSON CLARKE'S
AFFIDAVIT.

London } I, HEWSON
to Wit. } CLARKE, late

of Emanuel College, Cambridge; Author of "The Saunterer," "The History of the late War," "The continuation of Hume's History of England," and various other popular works; declare and solemnly affirm on my OATH, as follows:—

That I was employed by a person named JOSEPH CARSTAIRS, a teacher of a new system of penmanship,

to compose and write for him a work, which he first published under the title of "A new system of teaching the art of writing," and, subsequently, under that of "Lectures on the art of writing." And, that I am the REAL AUTHOR of the aforesaid work, notwithstanding he, the said JOSEPH CARSTAIRS, has *falsely* affixed *his name* thereunto, as the *author* thereof.

That when, at first, I permitted the said JOSEPH CARSTAIRS to publish the aforesaid work under *his*

name, it was with the express agreement (and this was the chief remuneration for my labour) that the following *acknowledgement*, which was printed on the back of the title-page of the *first edition*, should also appear, in the same position, in *every subsequent edition* of the aforesaid work:—"J. CARSTAIRS feels it his duty to acknowledge his obligations for the remarks and assistance of MR. CLARKE."

That a "second edition" of the aforesaid work, under the title of "Lectures on the art of writing," having been published without the said *acknowledgement* being at all inserted, I remonstrated with the said JOSEPH CARSTAIRS on this unjust and foul breach of his contract. That I have not been able to obtain any redress for the injuries I have thereby sustained, and am, therefore induced to make this solemn declaration of the facts connected with the aforesaid work, published under the name

of the said JOSEPH CARSTAIRS, and of which I am the real author.

That I furthermore declare, that I composed and wrote, for the said JOSEPH CARSTAIRS, those highly coloured advertisements and paragraphs which have frequently appeared in the daily and other papers, for the purpose of puffing him into notice. Also, that I was the author of that anonymous letter under



No there has never been a work of this extent in PENMANSHIP offered to the public, even by the most celebrated Masters: the Author indulges himself with a hope that the generous patrons of art will not consider this as a presumptuous attempt in this work he has endeavoured to give a general display of Penmanship, Comprehending all those branches of it that are common and most useful as well as those which are curious, ornamental, and novel. He has introduced writings in two and twenty hands specifically different from each other. And as a key to the knowledge of those various writings, he has inserted an Alphabet of each hand so as to make this book a complete guide to all kinds of Penmanship.

He has also added various drawings with the pen and numbers that this instrument might be employed to advantage in sketching out and even finishing designs in Miniature

W. Jones hopes by this work to excite a suitable emulation in youthful minds to imitate these specimens, and that from this they may be led to the more refined, and noble art of painting which has done so much honour to the several civilized Countries. Impressed with this feeling he submits the following Specimens to the notice of a liberal & Deserving Public where he trusts it will be appreciated as it deserves



PHOTOGRAPHIC COPY OF THE PREFACE OF WM. JONES' ORNAMENTAL PENMANSHIP, PUBLISHED IN LONDON, ABOUT THE YEAR 1813.

the signature "TACHYGRAPHUS"—which, in the "Lectures on the art of writing" aforesaid, is addressed to the editor of the "Morning Chronicle" relative to the "Lancasterian system." And likewise, that I was the author of many commendatory notices, extracts, testimonials, letters and puffs, which have been given in the reviews, magazines, and other periodical publications, in favour of the aforesaid work, which I had written for the said JOSEPH CARSTAIRS.

That I have frequently heard the said JOSEPH CARSTAIRS acknowledge that he first became acquainted with the "new principles of writing"—or, free use of the fingers, hand and arm—from lessons which he had taken of a person named JAMES MOWAT, who was a teacher of the said new method. And, that I can, moreover, prove by other conclusive and incontrovertible evidence, that the said JOSEPH CARSTAIRS did obtain his knowledge of the new principles of penmanship from the said JAMES MOWAT; and that he also taught those principles, according to the system he had obtained from his aforesaid teacher, until the year 1814.

That I have been very intimately acquainted with the said JOSEPH CARSTAIRS for many years; and was, for a considerable time, in partnership with him as a teacher. That I always considered him very illiterate, and totally incapable of writing on any subject that required the least degree of talent. And, furthermore, I most solemnly declare and affirm that the said JOSEPH CARSTAIRS has no pretensions whatever to the *discovery* of the new principles of penmanship.

Witness my hand,
HEWSON CLARKE.

Sworn at the MANSION HOUSE,
the 18th day of June, 1816, before me,
MATTHEW WOOD, *Mayor*.

MR. JAMES MOWAT'S AFFIDAVIT.

London } I, JAMES MOWAT, of No. 104, High Hol-
to Wit. } born, in the parish of Saint Andrew, in the
county of Middlesex, solemnly declare and
affirm on my oath, as follows :

That I was formerly a writing-master in Edinburgh, and there became acquainted with a person named CHARLES LISTER, who was an itinerant teacher of a system of writing, which he professed to be entirely new, and superior to the common method, which method I was *then* in the habit of teaching. That in consequence of his professions, I received a course of lessons in the said new system from the said CHARLES LISTER, and practised those lessons under his immediate superintendence.

That I was informed by the said CHARLES LISTER, that *he* was a native of Birmingham, in the county of

Warwick; and that he had obtained his knowledge of the aforesaid new principles of penmanship, by lessons which he had received from a person named JAMES HENRY LEWIS, who had been teaching the said new method of writing in that town.

That I derived great benefit from the lessons I obtained from the said CHARLES LISTER, and from that circumstance I was induced to relinquish the old method of teaching. That since that period I have had much experience in teaching the said new system, in various places, especially in the northern counties of England; and that on every occasion I have found it decidedly superior to the old tedious mode.

That I taught the said new system for a considerable time in Newcastle and Sunderland; and many persons, including one JOSEPH CARSTAIRS, became my pupils, received and practised the lessons I set them, and then and there, and by that means, obtained their first acquaintance with the new method of teaching writing.

That I believe the aforesaid JOSEPH CARSTAIRS, at the time he received his lessons from me, was engaged in the tailoring business; and that I charged him the sum of two guineas for the said course of lessons. That he soon afterwards left the country, and, as I believe, repaired to London.

That within the last month I have seen and conversed with a person named JOSEPH CARSTAIRS, who is now professing to teach a new system of writing in London, and who has also published a work on that subject. And I most solemnly declare and affirm that this person is none other than that self-same JOSEPH CARSTAIRS, who was a pupil of mine, as before stated, and to whom I first communicated the new system as aforesaid.

That the said JOSEPH CARSTAIRS, in the said conversation we had on this subject, acknowledged that he had taken the lessons as aforesaid, and, at the same time, he offered to give me the sum of twenty pounds to remain silent on the subject.

Witness my hand,
JAMES MOWAT.

Sworn at the MANSION HOUSE,
the 11th day of March, 1816,
before me,
MATTHEW WOOD, *Mayor*.

AN EXACT REPORT OF THE "PUBLIC EXAMINATION"
OF WHAT MR. CARSTAIRS CALLS HIS SYSTEM OF
TEACHING THE ART OF WRITING.

MR. CARSTAIRS having been employed, in his professional capacity, by the late MR. JOSEPH HUME, M.P.; and having succeeded with those who had been placed under his care, to the entire satisfaction of that gentleman, MR. HUME was desirous of bene-

fitting MR. CARSTAIRS by some public acknowledgement of the beneficial property of the new system, its great importance to society, and the meritorious claims of its founder; who, from the most gross misrepresentations, he had been led to believe was no other than the said MR. CARSTAIRS. Under this delusion, therefore, MR. HUME, with the best intentions, prevailed upon his friend the late DUKE OF KENT, with whom he was then in habits of the greatest intimacy, to preside at a meeting on this subject, which it was proposed should be held on the 9th of July, 1816; at the Freemasons' Tavern, Great Queen Street, Lincoln's-Inn Fields.

There can be no doubt whatever, that both his ROYAL HIGHNESS and MR. HUME expected that the meeting would have been made a fair, open, *honest*, appeal to the public; and that, for that purpose, it would have been properly advertised, in order that it might attract the attention of those who were deeply interested in the subject, and who would naturally feel a desire to be present on such an occasion. But MR. CARSTAIRS never intended that such a meeting as this should take place; he knew, full well, that one of those little snug congregations, which is generally termed a "*hole and corner meeting*"—with as few attendants as possible, would answer his purpose best; and, accordingly, the means usually adopted for making such a circumstance generally known were entirely omitted, lest a knowledge thereof might have induced me to intrude myself on the meeting, and, in all probability, have materially disconcerted the schemes of that arch-impostor, MR. CARSTAIRS.

On the 9th of July, 1816, however, the meeting (such a meeting as it was) did take place; and I have been informed that both the DUKE OF KENT and MR. HUME were much astonished to perceive so meagre an attendance; for there were not, at any time during the said meeting, above *thirty persons* in the room. No doubt *they* expected a very different affair;—that hundreds, if not thousands, would have been present, as was always the case, on every other occasion, when his ROYAL HIGHNESS presided. But had *they* known the *trick*, they would have ceased to wonder at so singular a phenomenon! Yes, MR. CARSTAIRS knew full well that I had in my possession such documents—such damning evidence of his knavery and falsehood, with respect to his claims to the invention of the new principles of penmanship, as would have decided the point against him in one minute; and have overwhelmed him with shame and confusion:—and knowing *this*, he, with the serpent's cunning, contrived that I should not know that the said meeting was about to take place. And, so effectually did he manage the concern to his own advantage, that it was not until the 11th of July (two days after it had occurred) that I first heard anything about it; and then, indeed, through the agency of the self-same

MR. CARSTAIRS, who, very kindly, *sent* his own ASSISTANT to inform me of the circumstance.

Supposing, however, I had been so fortunate as to have known of the intended meeting *before* it took place, what would it have availed me, when there was a determination (and this can be proved on *oath*) that I should *not* be admitted? for MR. CARSTAIRS had given the most positive orders to the doorkeeper, and to his assistant—who for that purpose was stationed with them on the top of the stairs, that if I came there they were "not on any account to admit me, but were to kick me down stairs." These were MR. CARSTAIRS' own words; and he further added—"if LEWIS should come, and he should be determined to get in, send for an officer, and give the fellow in charge, for here he shall not be admitted."

The reader will now see pretty clearly the why and the wherefore (as MR. COBBETT has it) there are but fourteen names, besides that of the DUKE OF KENT, attached to the *two resolutions* "unanimously resolved," and "resolved unanimously," which were moved and carried at that "*numerous meeting of ladies and gentlemen*;" when indeed they were so miserably straightened for signatures of approval, that even one of the prodigious number who did sign the said "resolutions" was his own ASSISTANT! Heavens! what a laughable affair! Thirty persons present! conjured by MR. CARSTAIRS into a "*numerous meeting of ladies and gentlemen*!" Fourteen persons *only*, and his *assistant*, could be found, in this great metropolis, to sign the certificate of the deceiver! Is there, I would ask, any such circumstance on record? anything so puerile and abortive? If this affair does not realize the tales of "the mountain in labour," and "the three black crows," I know not what can! And then to see the "celebrated teacher," as he calls himself, stand up and *attempt* to address that "*numerous meeting*," with the white of his eyes turned up in his peculiar manner, and with his usual egotism, tautology, and bombast, were surely a sufficient apology for those who thought of him as APelles did of the ignoramus who ventured to criticise his paintings; and who, therefore, so impatiently coughed and sneezed the "celebrated teacher" into his seat!

As MR. HUME could have no other motive in this affair than the public good, and must, therefore, be desirous that truth and justice should characterize his proceedings; I must readily conclude that he will give me an opportunity of meeting MR. CARSTAIRS before a public assembly, in order that our claims to the discovery of "the new principles of penmanship," may be fairly investigated and decided. I, therefore, most respectfully call upon MR. HUME to do me that justice which I think, from his well-known character, I may venture to anticipate; and I am satisfied that such an appeal cannot be made in vain to any honest and honourable man. I shall, indeed, feel grateful to him, if he will call a

public meeting at my expense, on this subject, and will preside on that occasion; when I most solemnly assure him that I will prove to his satisfaction, by the most incontrovertible evidence, that he has been entirely deceived and imposed upon by the false representations of MR. CARSTAIRS.

Carstairs published his lectures on the art of writing, "a new system," in 1814, and his "Tachygraphy; or, Flying Penman," in 1815. Whether the ideas he promulgated were altogether original, or were borrowed from Lewis, can never be definitely known.

One of the finest works ever published on ornamental penmanship was prepared about this time by "William Jones, author of the Permanent Writing Book, or a new System of Writing, patronized by His Majesty," and published by W. Alexander, 50 Strand, price one pound one shilling. The words enclosed in quotation marks appear below the frontispiece portrait, which represents an intelligent looking Englishman, of thirty-five or thereabout. The book contains twenty-two different alphabets, and as fine specimens of pen drawing as have ever been published as such. We give copies of three of these pages among our plates. They are as good, in their way, as anything in the book.

America published its first penmanship in 1759, a work by Jenkins, who gave a correct analysis of letters, rules for their formation, and general directions for position of the body; but he omitted to give the principles in combinations of words and sentences, except in coarse hand. He gave no rules for running hand. The work altogether was of small merit.

In 1805 Dean's Analytical Guide was printed. The country was first pretty thoroughly canvassed for subscribers to it, as it involved great expense for that time. Among the subscribers were James Madison, Esq., then Secretary of State; Daniel D. Tompkins, Esq., Governor of the State of New York; Pr. Pedeson, Consul General from Denmark, and most of the best business men of New York City at that day, as well as the professors in the leading colleges—Yale, Harvard, Union, etc. The price of the book was ten dollars a copy, and one thousand two hundred and fifteen subscribers were obtained. The first edition, then, brought in twelve thousand one hundred and fifty dollars. A second edition was

issued, of which, no doubt, as many more copies were sold. From that time to the present America has led England in penmanship; and the works which have appeared from time to time since have been more worthy of notice than the English, on account of their greater originality and perfection of style in the copy pages. Dean's work contained nearly two hundred pages; the largest half of it was devoted to the origin and progress of the art of writing, which few at this day consider reliable, yet written in an attractive literary style. We give the following chapter as a sample from that book:

PENMANSHIP.*

"Sid quid novisti rectius istis
Candidus imperti; si non, his utere mecum."† HOR.

The remote antiquity, indispensable benefit, and when gracefully and correctly executed, justly admired beauties of the art of writing, cannot fail to recommend it to the particular attention of an enlightened public.

No one denies its importance in the busy spheres of life; and so intimately is it connected with the attainment of polite and useful knowledge, that wherever science is cultivated, it is necessarily considered an essential introductory acquisition. Professional and commercial characters, not only, but all ranks and conditions of men, derive from it incalculable advantages. It is to this inestimable art, that we are indebted, under Providence, for the regular transmission of the Holy Scriptures, and the learning of former ages, until the fifteenth century; and although the extensive usefulness of it as a vehicle of public information, was then superseded in a measure by the invention of printing; still, as a safe and convenient medium of private communication, and a faithful remembrancer of events, involving the interest either of individuals or communities; the blessings to which it gives rise, exceed all imagination. Nothing furnishes a surer safeguard to the banking and commercial interests of a state, against forgeries, than a finely engraven piece of penmanship, accompanied with elegant and graceful decorations, intricately wrought, and skilfully disposed. The reason is obvious, because few possess the skill and dexterity requisite to a complete imitation; and the probability is, that numbers, from this circumstance alone, are deterred from an undertaking, fraught with such mischievous consequences to indi-

* The art of writing, is called Chirography: fine Penmanship is sometimes termed Calligraphy; Shorthand, Brachygraphy, or Stenography; Miniature Writing, Micography; and Secret Writing, Cryptography.

† If you know any thing better than this, kindly impart it: if not, use the present system.

vidual character and public prosperity. In fine, as a machine ceases to move when a necessary spring of motion is removed or destroyed, civilized society, without the art of writing, would exist only in name. Religion, literature, commerce, and mechanics, together with the refined and tender relations of polished life, would be speedily succeeded by the vagrancy, indolence, and barbarity, of the savage state.

Penmanship, however beneficial, is perhaps, of all other arts, the most neglected, beyond what is necessary for ordinary occasions; notwithstanding, none is more susceptible of genuine ornament, and real perfection; or affords a more ample scope for the display of genius and correct taste.

A complete and finished piece is calculated to yield high pleasure to every mind, that has ability to discriminate between an ingenious cut and a casual dash of the pen; or can perceive the beauties of form and disposition, in a wild, but harmonious order of flourishes and decorations.

Regularity and variety are reckoned the chief sources of beauty in figure; but it is certain, that in the exhibition of these two powerful principles, to the best advantages, penmanship may claim uncontested superiority.

The waving line of Hogarth may be disposed by a masterly penman, in such diversified and graceful forms, as to excite the admiration, even of the most careless observers; and many objects of nature may also be represented to a degree of exactness, not to be surpassed by any other art.

When we consider the comparative ease with which due excellence is attained in other arts; the value of this will proportionably increase. In the kindred art of drawing, an exact resemblance of the original is produced by reiterated touches of the pencil, and frequent revision. In mechanics, there are the same advantages of a slow and gradual progress; nor is poesy behind hand in this respect. The poet may lay aside his composition for a month or longer time, without any inconvenience; and then, resuming the subject, transpose the words, supply deficiencies, and correct redundancies, until the whole meet his approbation. But, the penman enjoys no such liberty, or leisure for improvement. Perfection must be produced in the first attempt; or not at all. Designed emendations seldom fail of issuing in contrary effects. In what are called the round hands, particularly, such accuracy of conception, and such command of the pen, at the same instant are required, as will enable him to delineate for a number of times, in uninterrupted succession, the most distinct and difficult strokes. The figure of the letter must be formed exactly according to his preconceived idea of it; and precisely of the same size and shape, as often as it recurs. The whole piece, when thus finished, must not only be clean and neat, but display an air

of freedom and ease, without the least mark of stiffness or restraint. Is it then a matter of surprise, that the art of drawing has hitherto borne away the palm of reputation? So little nice precision, and dexterity of hand, are necessary therein, that a youth of but ordinary parts, will, after a trifling practice, appear to make great proficiency; whereas, in writing, he must bestow considerable time and labour before he can attain to any tolerable degree of excellence. A juvenile production from a drawing school, if it wear the least semblance of real objects, naturally excites pleasure in the mind of a parent.—He views, and reviews it; and with undissembled fondness, exhibits it to every friend, as a pleasing specimen of skill and improvement; while, at the same time, he blushes to take up the copy book, lest he should betray the stupidity of his child, by a collection of clumsy and irregular scrawls.

The frequent mortification of parents on this account, is, no doubt, a principal cause of that contempt, in which penmanship, as a polite accomplishment, is too generally held. But the blame is ill charged, as well on the infertility of the art, as the dulness of children; for the true source of failure is the mode of instruction.

In the present day, the art is acquired by imitation alone. The primordials, or grounds of it, are but imperfectly unfolded to the youthful mind. Letters are formed altogether independent of rules, or in a loose, untutored way, just as the eye happens to light upon the model. So that the want of intellectual aid can only be supplied by the long practice of the hand. Thus, the powers of genius are locked up, and the edge of infant ingenuity effectually blunted. Few excel, because few can imitate to perfection; and the knowledge acquired after this manner, is precisely the same as that of one pretending to an acquaintance with geometry, who knows not a single axiom or principle on which the science is founded; but only because he can delineate something like a triangle, or parallelogram.

The inconveniences of the current method of instruction, are completely obviated upon the analytical plan. This resolves the art into its pure and original principles—Principles founded on the nicest discriminations of taste, and calculated to restrain that arbitrary practice, and to prevent those deviations of caprice, so inimical to the elegance and utility of writing. The letters of the alphabet are thereby reduced to as few elements as possible, consistently with a practical application; and the pupil is thence conducted by regular and steady advances, to the most complex and refined ornaments. That accuracy of conception and corresponding motion of the pen, that command of the hand, which is necessary to conduct it slowly and correctly, and to accompany it in its progress with different degrees of pressure, which but few have attained in the com-

mon way, are the certain and natural effects of a due attention to a few fundamental rules.

Habits of effeminacy, stiffness, and the like, however firmly fixed, are effectually conquered, and followed by a surprising manual facility at forming the most correct, masculine and beautiful strokes. There is another important advantage resulting from this plan, which deserves to be mentioned. The art is acquired in a very inconsiderable portion of time; whereas, in ordinary cases, children spend years, which might be profitably devoted to the pursuit of other objects, before they can write a moderate, or even intelligible hand. Being pre-eminently calculated, therefore, to promote the public good, it deservedly merits public encouragement. The Analytical process, as a sure guide to first principles in subjects of speculation, is abundantly sanctioned by successful experiment. The wild fancies of the Stagirite, would, in all probability, until now, have maintained a tranquil dominion over the minds of men, had not the illustrious Bacon, disregarding the false prejudices of the times, developed, by that means, the genuine principles of philosophy. A flood of light then burst in upon the world, which has increased to a perfect day. And, doubtless, under the auspices of learning and liberty, it may be fondly anticipated, that at no distant period, the art of writing, by a generous patronage of a system so obviously eligible, will arrive at a celebrity inferior to none of the polite accomplishments, and become the favourite pursuit of men of genius and taste.

A principal object of the present publication is, to simplify the art of writing, to elucidate its principles, and by laying down a compendious set of rules, to place it more within the reach of those, whose local situation, or other circumstances, preclude them from the advantages of the best masters; to assist parents and teachers, who have not made writing a study, yet who, from motives of convenience and a regard to public utility, find it necessary to teach it along with other branches of education.

The specimens exhibited in the plates of this work, are not offered to the public, as faultless, or superior to all others; on the contrary, the author frankly acknowledges, that some inaccuracies are discernible, which may probably offend the eye of a nice critic; but he hopes the rules, while they point them out, will at the same time instruct the learner how they may be avoided.

Ornamental writing is properly the province of adepts in the art. Indeed it is in this department, that the greatest latitude is given for the display of genius; for whoever has seen the best performances of this kind, must confess that they exhibit many pleasing pictures, and discover a very great share of ingenuity and dexterity; not only in the wild, yet beautiful order of flourishes, but also in the artful manner of arranging the different branches, and bal-

ancing the general effect. In fine, when we take into the penman's province the art of striking, and consider the eminent beauties which may be produced by a due intermixture of the various ornamental hands now in use, set off with scrawls (or flourishes) well formed, and judiciously placed, we shall find, as has frequently been the case of late, that a capital piece of writing deserves to appear among the productions of the other polite arts; that the principles of penmanship are better founded on true taste, than may in common be imagined; the graceful and easy flow of its touches, will be often found superior to any thing produced in its imitation, by the engraver and the rolling press; and that it has truly merited the golden and silver pens, which have sometimes been given by the public, for its encouragement.

“Sure in its flight, though swift as eagle's wings,
“The pen commands, and the bold figure springs;
“While the slow pencil's discontinued pace
“Repeats the stroke, but cannot reach the grace.”

We give on another page a lithographed copy of one of the pages of Dean's book.

A book by Wrifford appeared in 1810, Guernsey's Angular Hand, in 1820; another book by Wrifford was issued in 1824, in which he advocates two methods for the hair stroke and shading. Following these were several copy book systems of little account, though giving a good style for imitation.

In 1845, A. Caulo, of Paris, published his book of “Alphabets,” comprising twenty full page alphabets, the best that had ever appeared in France. Thousands of copies were sold all over Europe; but to-day there is no book of that date more difficult to obtain. We give the entire contents of that volume in the twenty alphabets at the end of this chapter, each reproduced exactly as to size, and in every other respect.

Root published his analytical system in 1843, at Philadelphia; Foster's development of Carstairs' system appeared at Albany, 1830; Spencerian, by P. R. Spencer, 1848; Duntonian system, by A. R. Dunton, Boston, 1853; Payson, Dunton & Scribner, Boston, 1854; Potter & Hammond, Providence, 1855; Knapp & Rightmyer, New York, 1856; Beers, New York, 1857; John D. Williams, New York, 1860; A. Cowley, Pittsburgh, 1863; Isaiah Ryder, Cincinnati, 1863; Williams & Packard's Gems, New York, 1867; Comer's, Boston, 1869; Gaskell's Compendium, 1873, besides several other “systems” in various parts of the country, that are hardly deserving of mention in this connection.

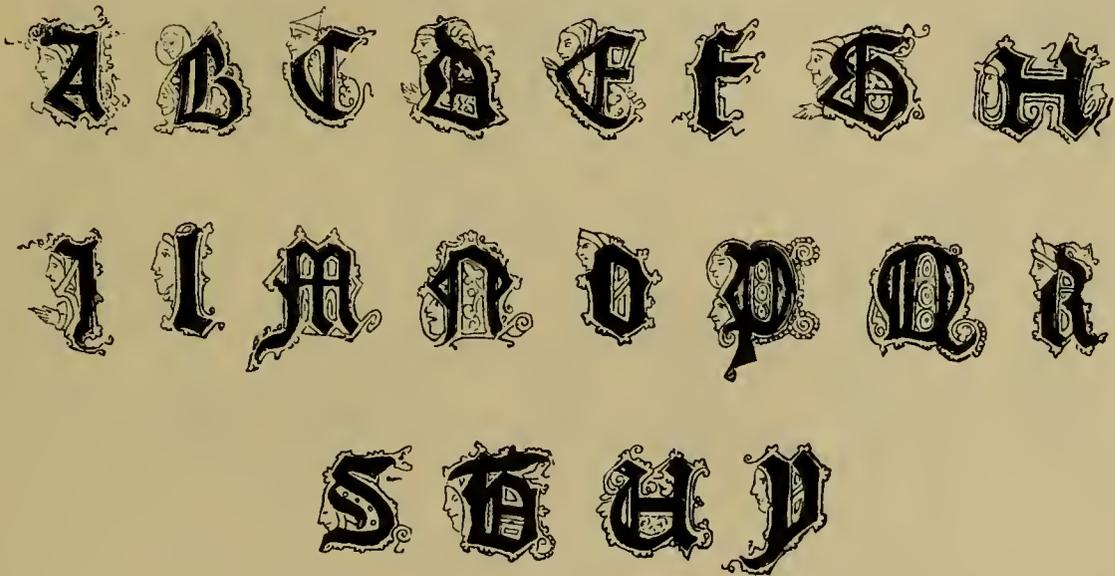
The only successful systems appear to be founded upon the Lewis or Carstairs system, which Lewis claimed would mark a new departure in the history of writing, and rank as one of the greatest discoveries of modern times! His prophetic words must have looked bombastic enough to his contemporaries.

Handwriting is constantly undergoing modifications. The tendency is to drop all unnecessary and useless lines, to write as rapidly as is consistent with legibility, for in this day speed is the great desideratum. Yet there has never been a time in the history of the country when ornamental penmanship was

better appreciated than it is to-day, and it is the object of this book to exhibit for the use, as well as the admiration, of self teaching learners, as well as professional penmen everywhere, the best work from the masters of England, France, Germany and America, both of the past and present. It will be seen that we are entering upon an era of good writing, though, in some respects, we cannot excel the old masters in lettering; that no such ornamental off-hand work and easy, practical writing has ever been done in the world as our penmen in the United States, with their improved writing implements, are now executing.



DATE ABOUT 1480.



From a M.S. in the possession of Philip Harrott Esq^r.

Brit Mus^m Vespasian A. II.
Date 13th Cent^y

a b c d e f g h i k l
m n o p q r s t u x y
1 2 3 4 5 6 7 8 9 0

Brit Mus^m Lansdown M.S. 451
Date about 1470.

WZRHGASOO

Brit. Mus^m Arundel 343
Date 14th Cent^y

centes	decades	ab	om	ma	de	qu	in	ti	us	ad	mo	ca	li	q	u	o	
6	a	f	u	v	g	o	h	a	g	o	h	a	g	o	h	a	g
4	b	s	a	a	h	p	l	q	i	q	i	q	i	q	i	q	i
e	l	h	p	v	i	a	l	q	i	q	i	q	i	q	i	q	i
3	v	b	i	q	l	k		3	3	3							
7	e	c	k	r	d	l		2	7	7							
l	f	d	t	c	e	m		4	l	l							
h	g	e	m	t	f	u		6									

ebdomade apentecoste ad advēti d m

79 78 77 76 75 74 73

ebdomade apentecoste ad festū iohis

6 4 2 3 7 1

From a M.S. 15th Century.

1 2 3 4 5 6 7 8 9 0

In the Church of St. Egidio Nuremberg
1457 1468 1515.

1298, 1268, 1919

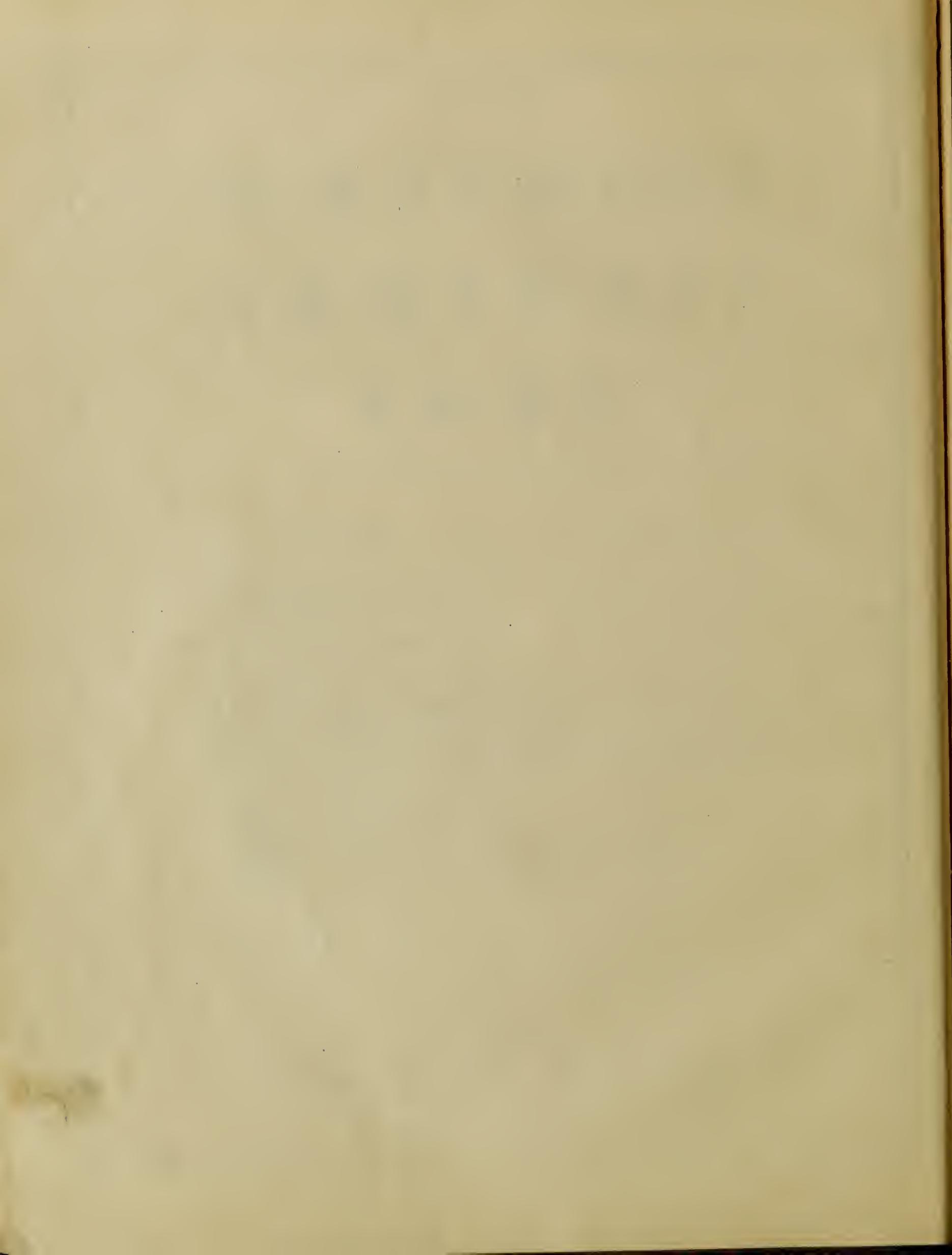
From Salisbury Cathedral.

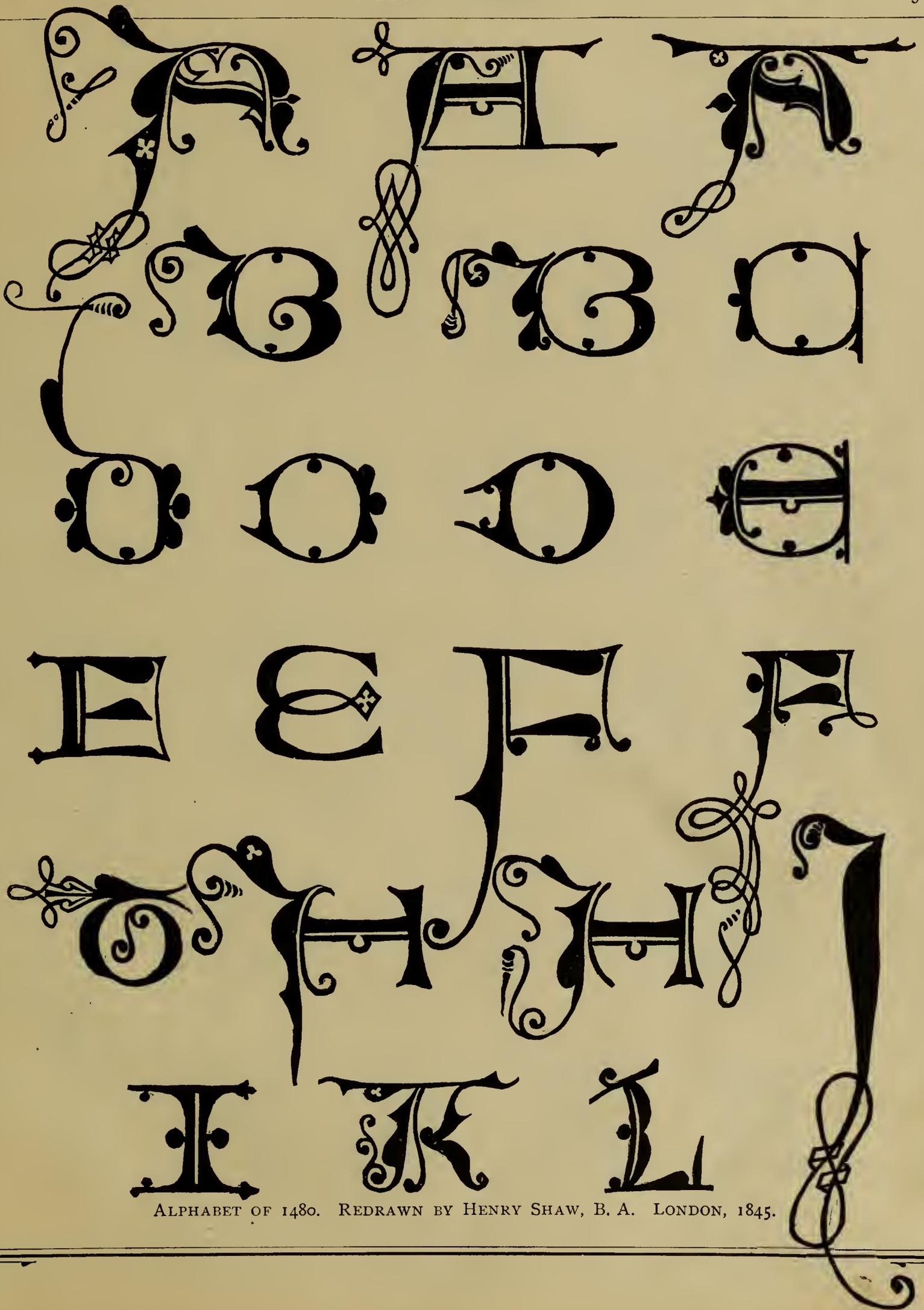
In Iron on a House
near Aix la Chapelle.

A la Cour. Imperial Ostend.

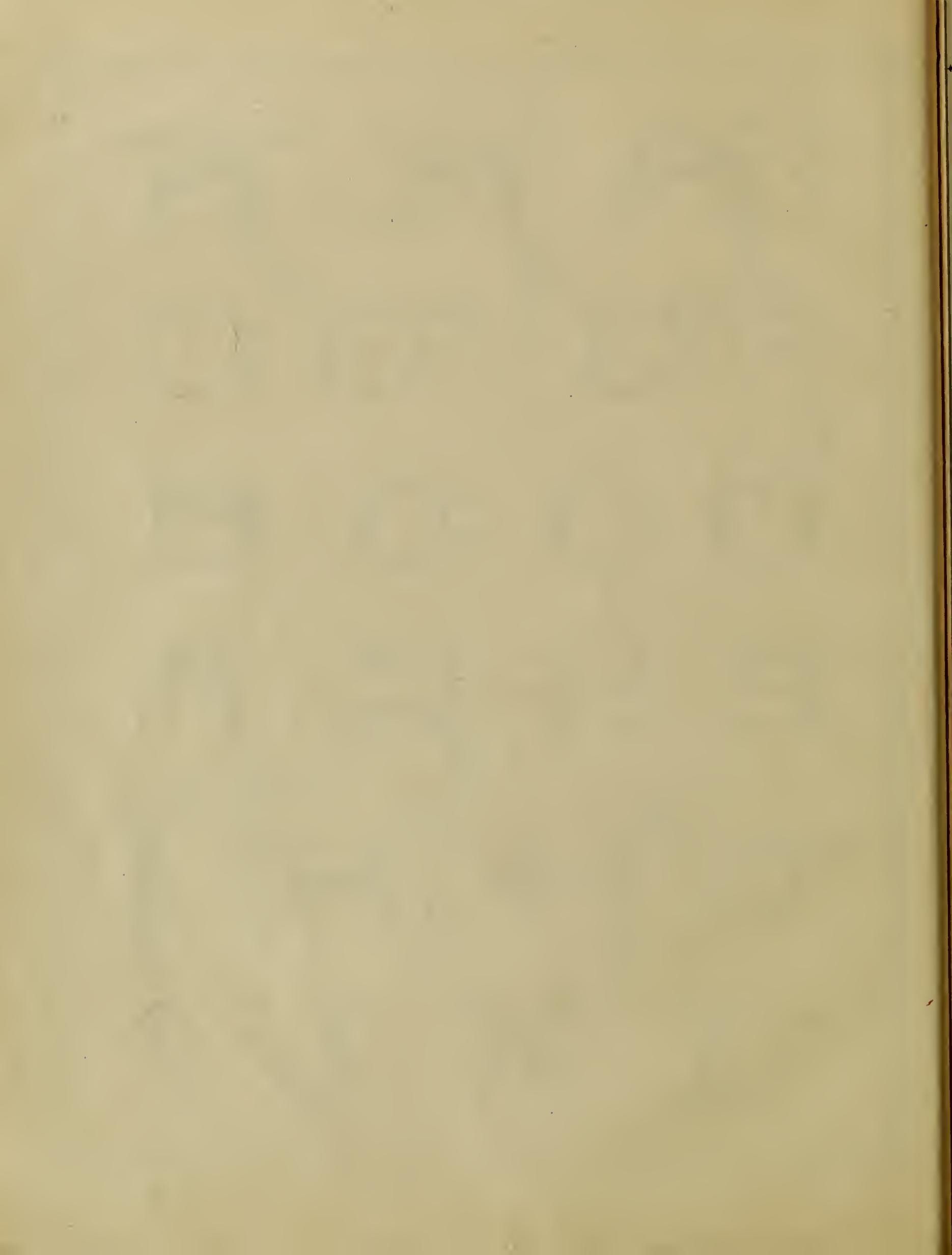
AD 1554 1617 1673

OLD ALPHABETS IN BRITAIN.





ALPHABET OF 1480. REDRAWN BY HENRY SHAW, B. A. LONDON, 1845.



L I H H

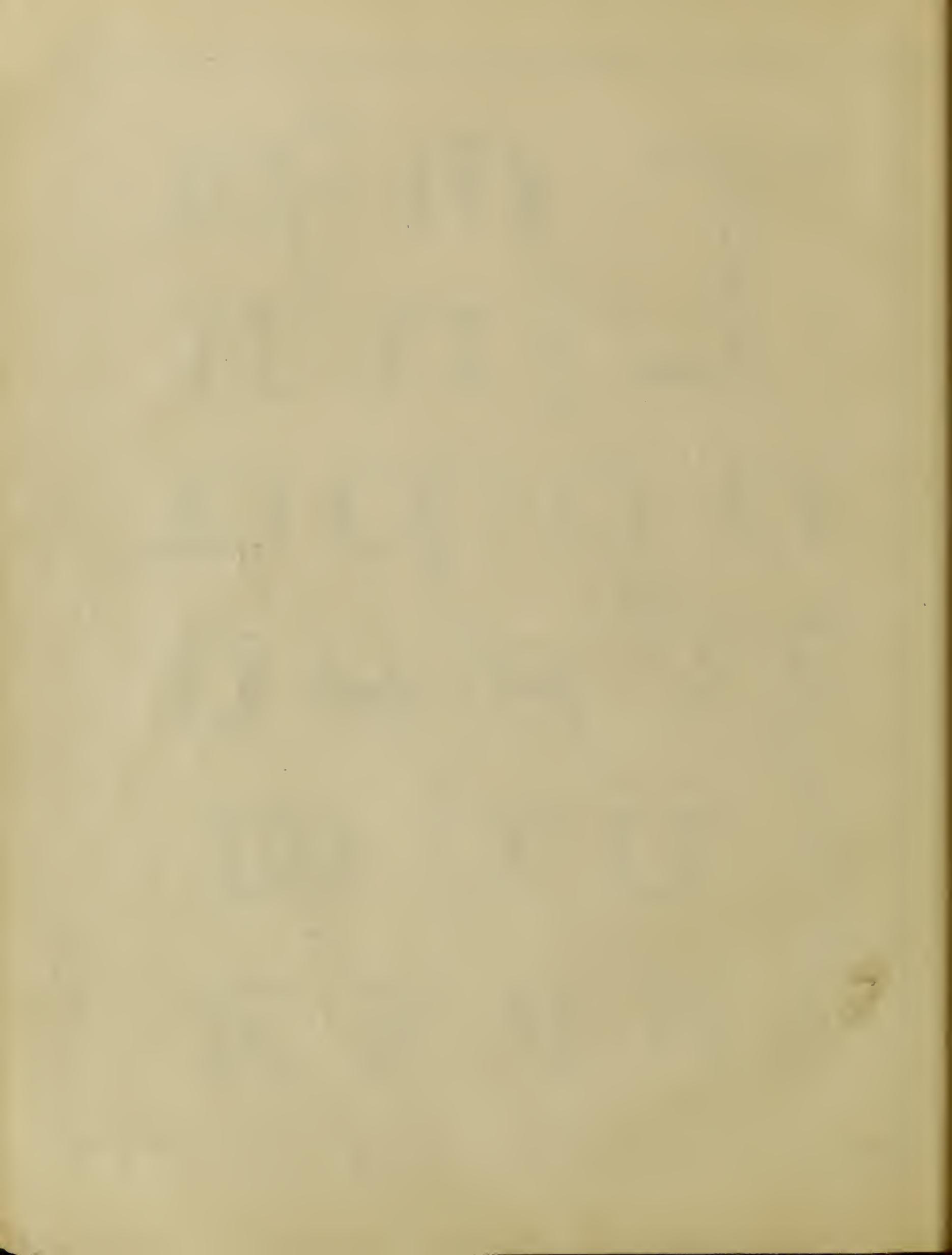
O O O O

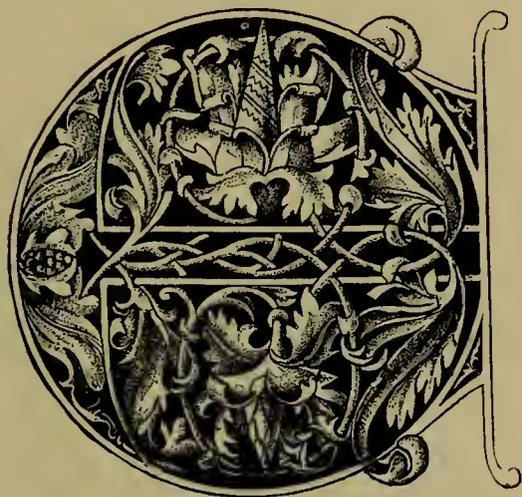
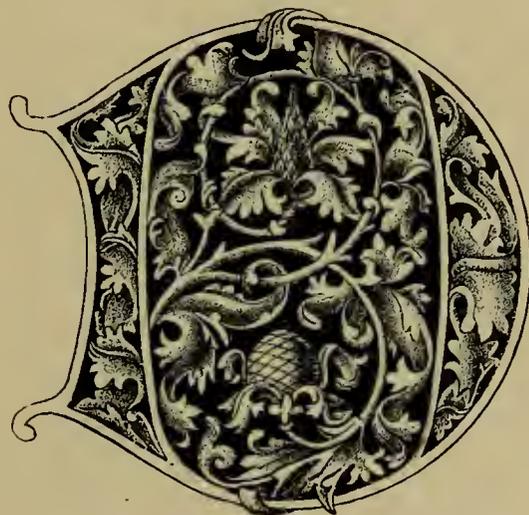
R S S S

U U W

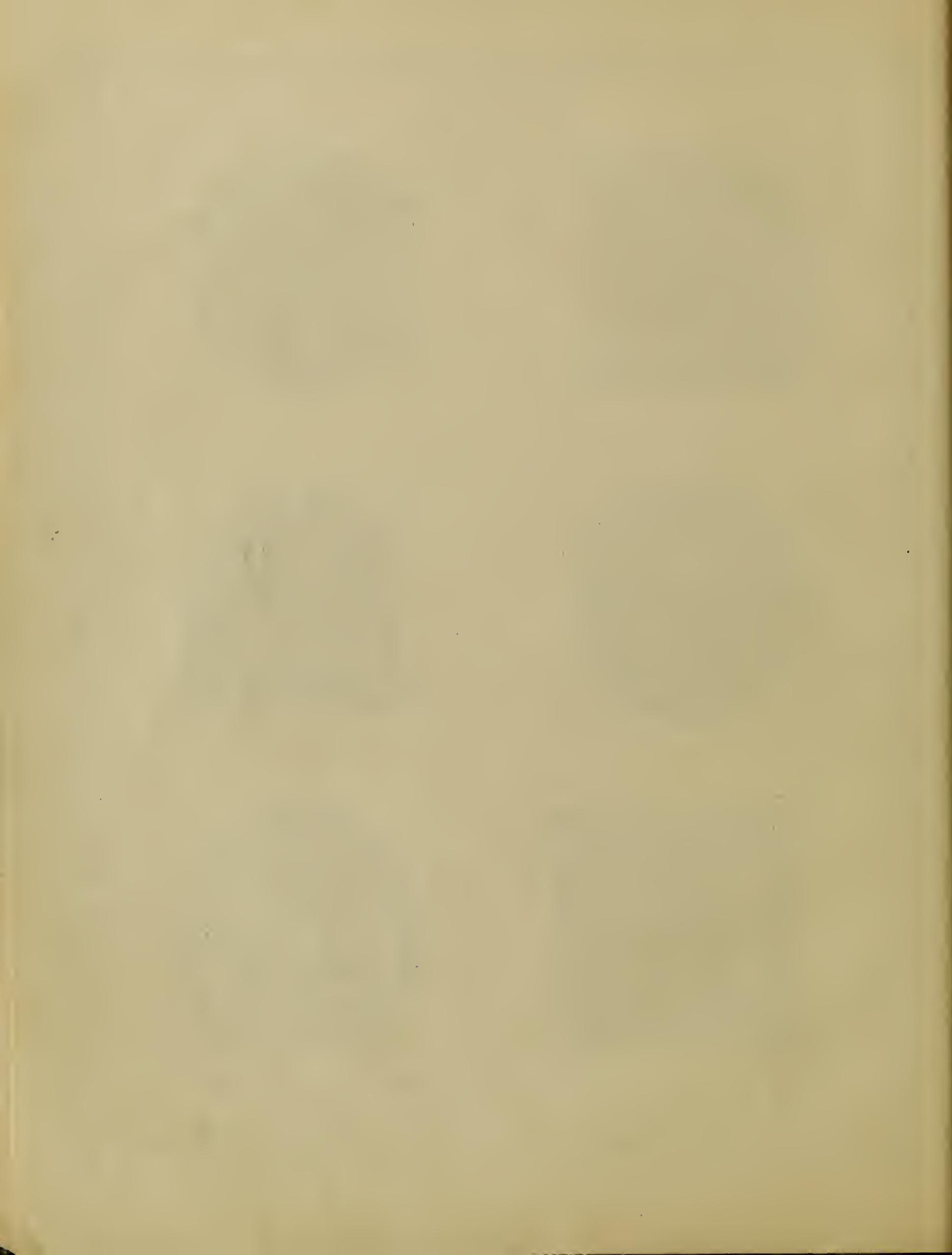
X Y Z Z

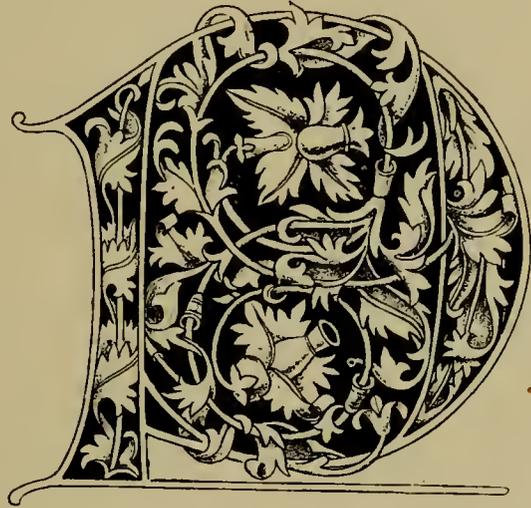
ALPHABET OF 1480. REDRAWN BY HENRY SHAW, B. A. LONDON, 1845.



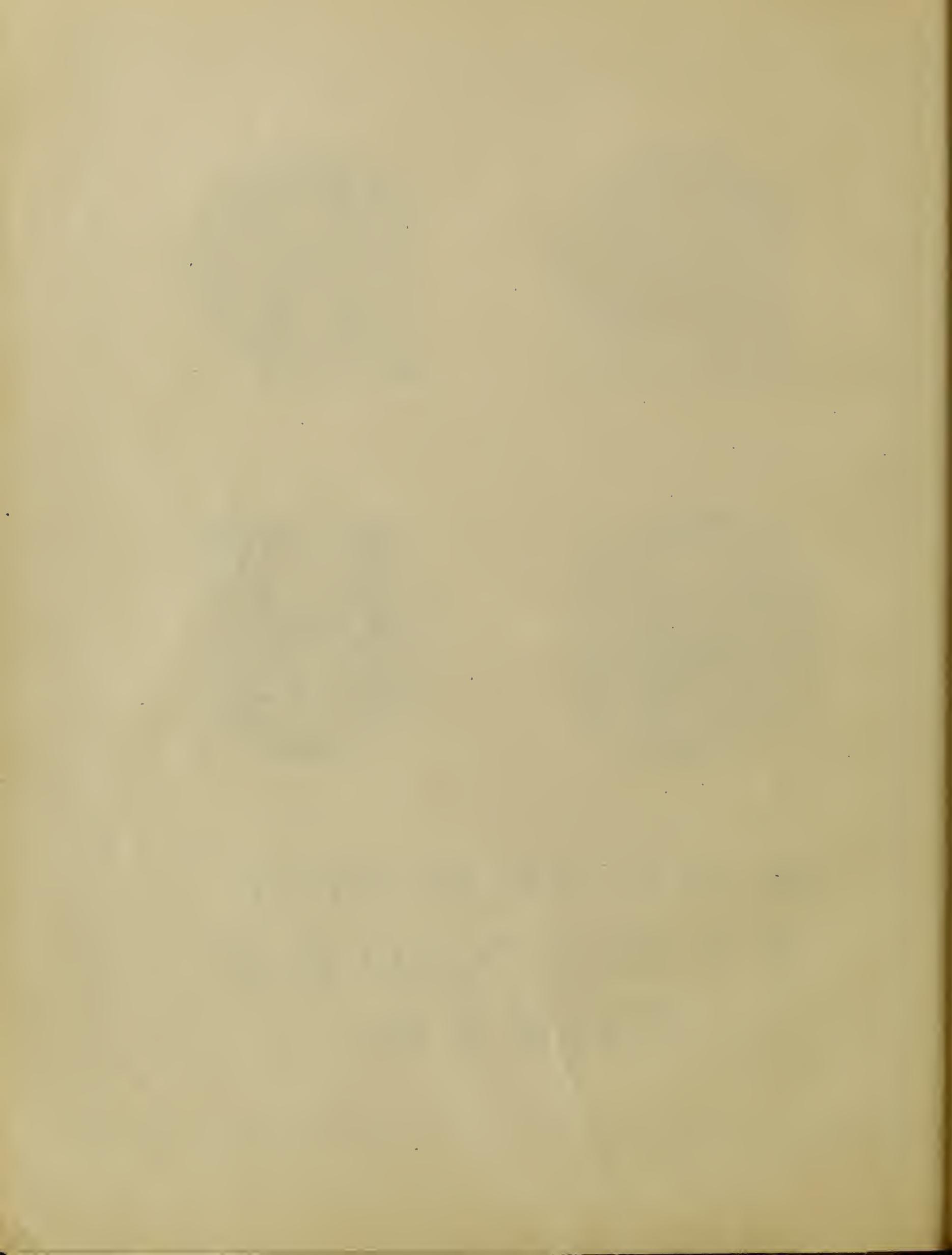


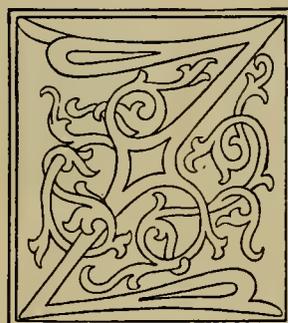
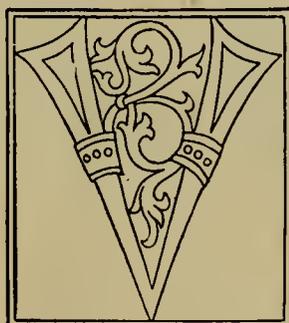
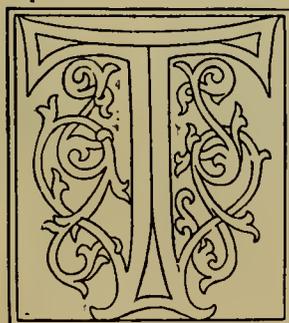
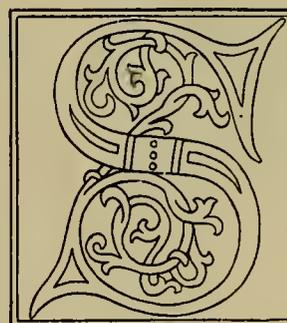
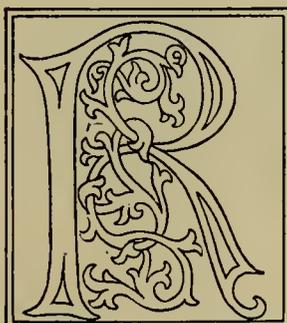
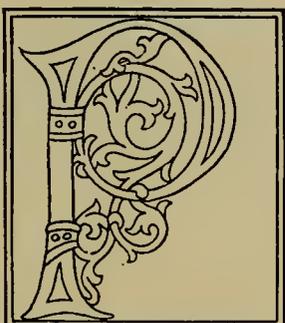
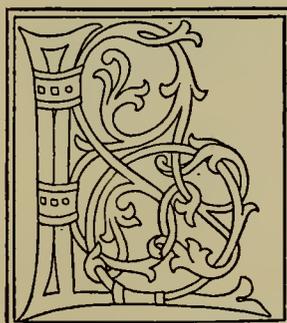
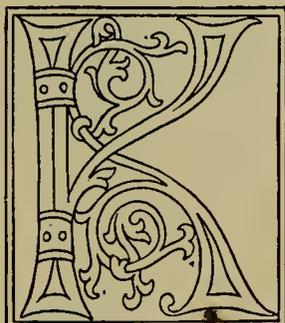
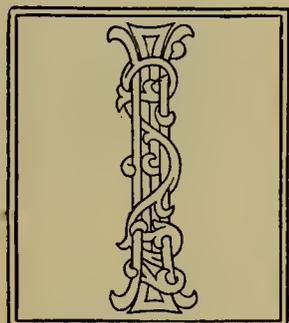
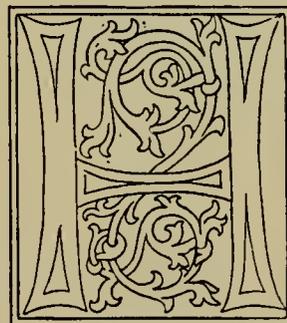
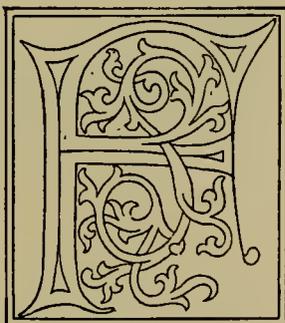
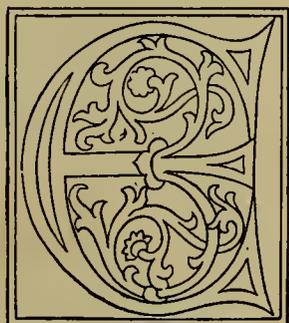
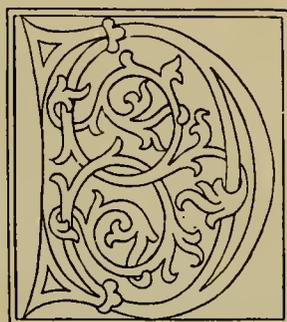
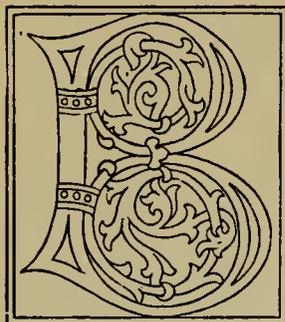
FROM A VOLUME ENTITLED, "PRESERVATION OF BODY, SOUL, HONOR AND GOODS." NUREMBERG, 1489.



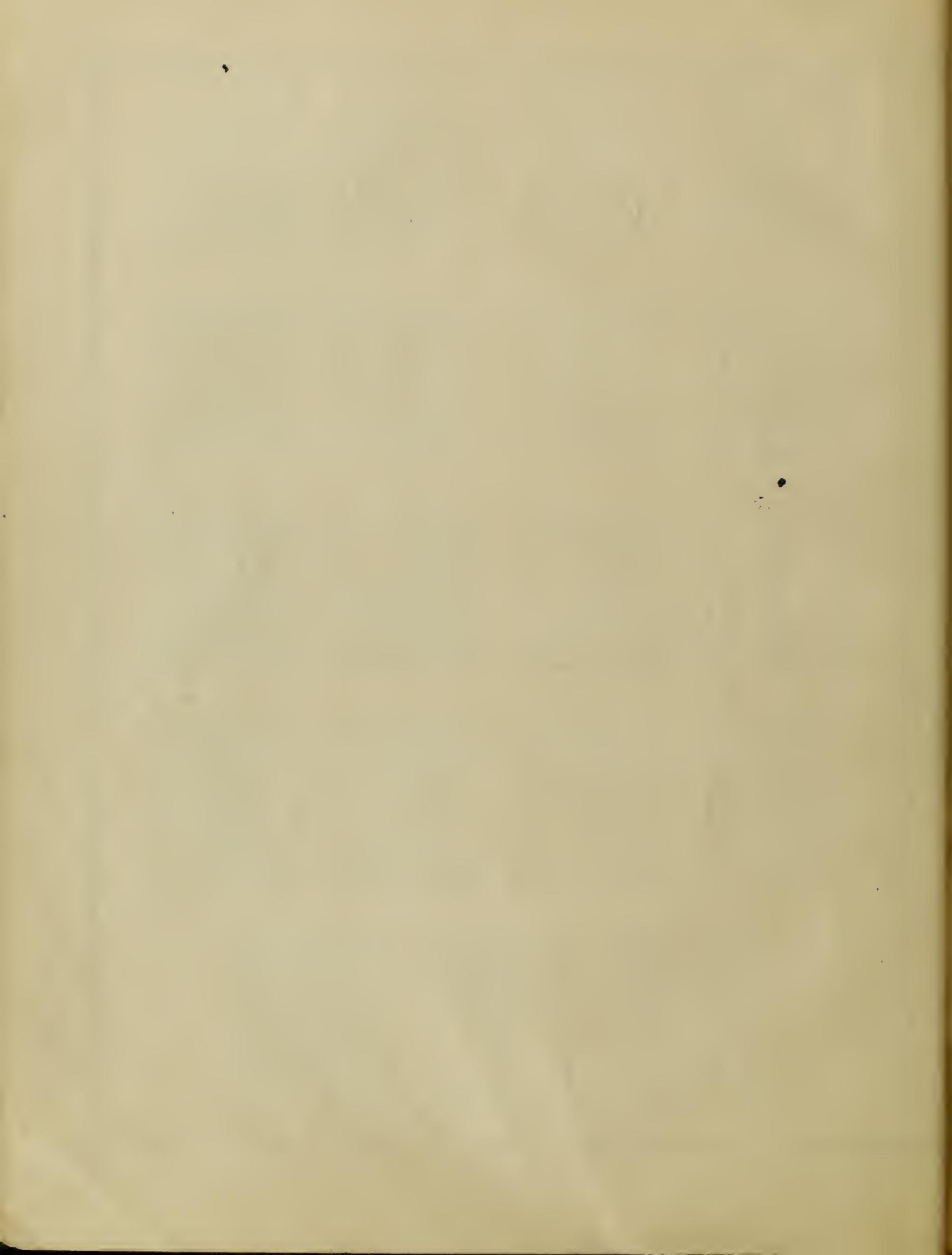


A B C D E F G H I
K L M N O P Q R S
T U V X Y Z



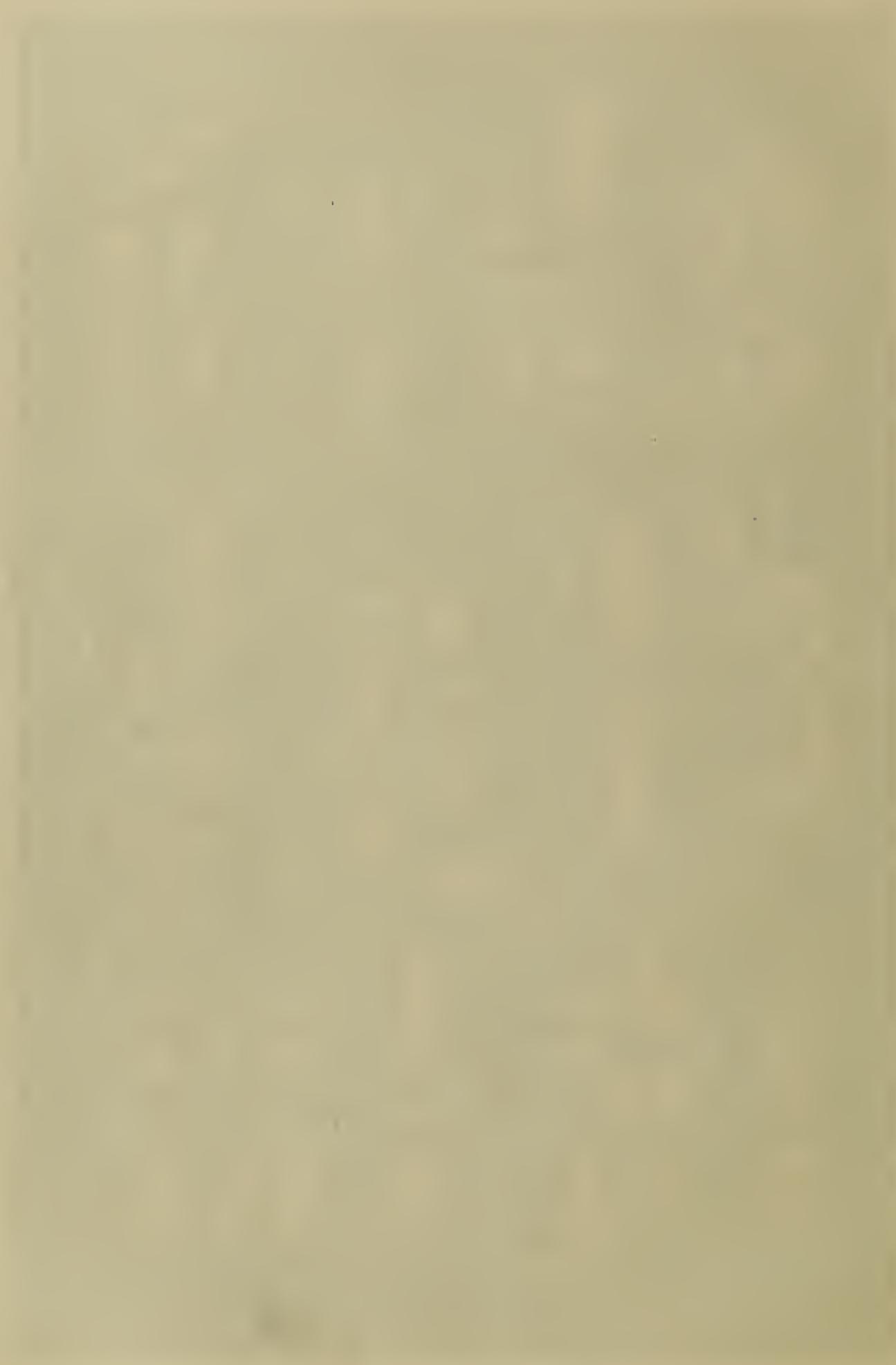


DATE, ABOUT THE END OF THE 15TH CENTURY.



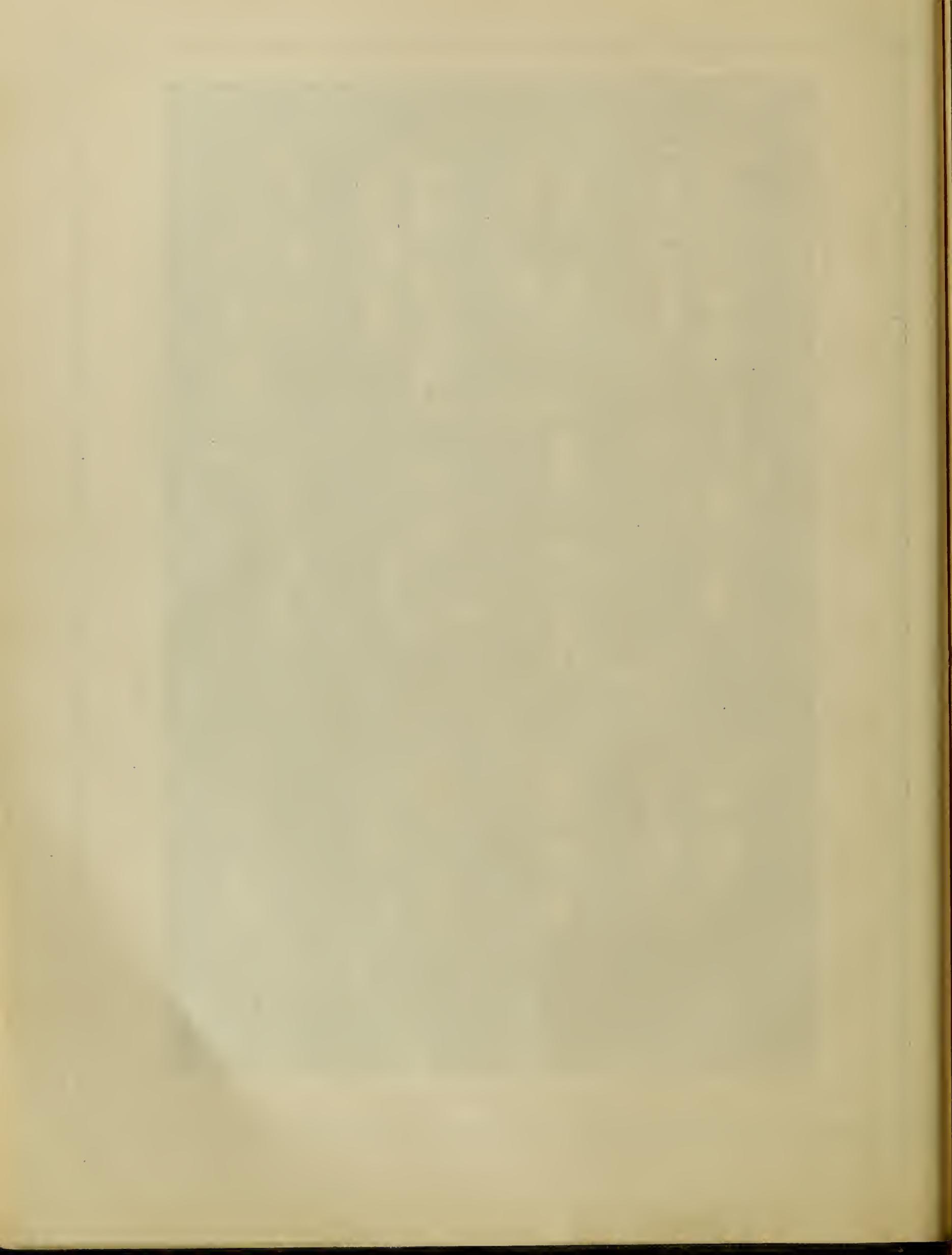


RIBBON LETTERS. DATE, 1547.





RIBBON LETTERS. DATE, 1547.



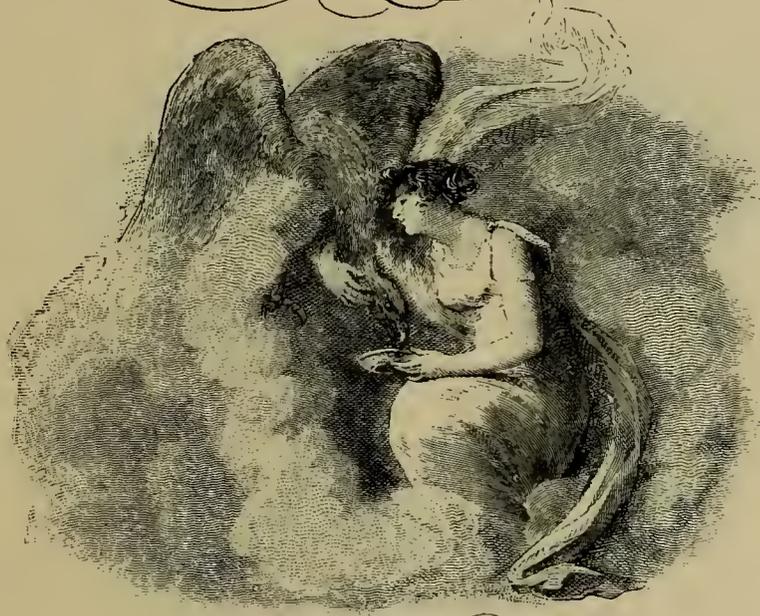
RESPECTFUL ACKNOWLEDGEMENT
of Patronage given to
this
WORK,

and of
Polite attentions to the Author

BY
Sir William Beecher, R.D.

Whose fame as an artist is too well known

SO
require panegyric.



And to the
Admirers of Ornamental Penmanship
& THE FINE ARTS IN GENERAL,
This Work is most Respectfully Inscribed by
W^m JONES.

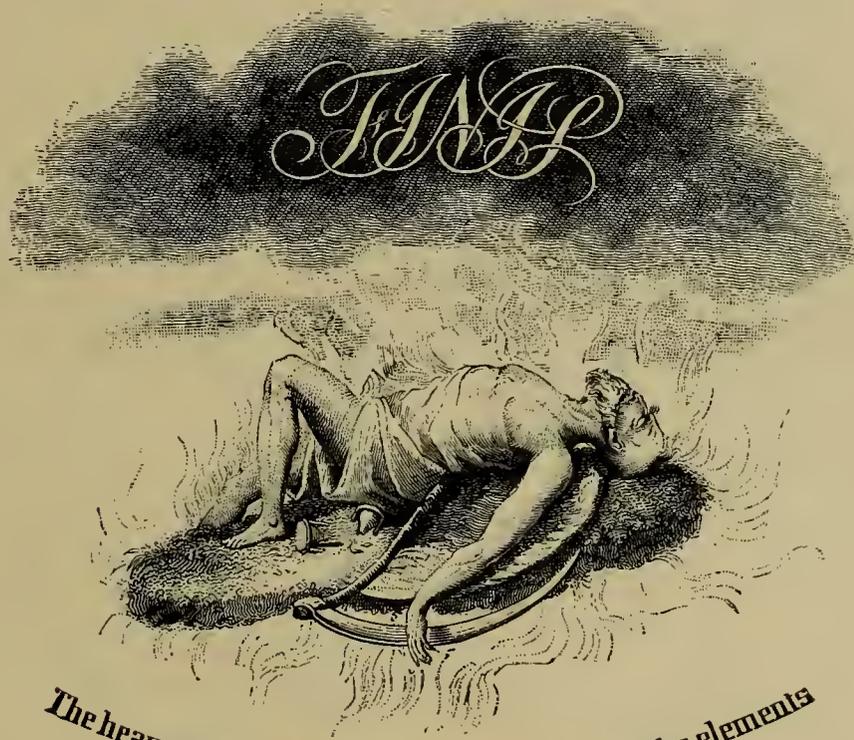


ENGROSSING ALPHABET.

A B C D E F G H I J K L M -
 a b c d e f g h i j k l m n o p q r s t u v w x y z.
 N O P Q R S T U V W X Y Z. -

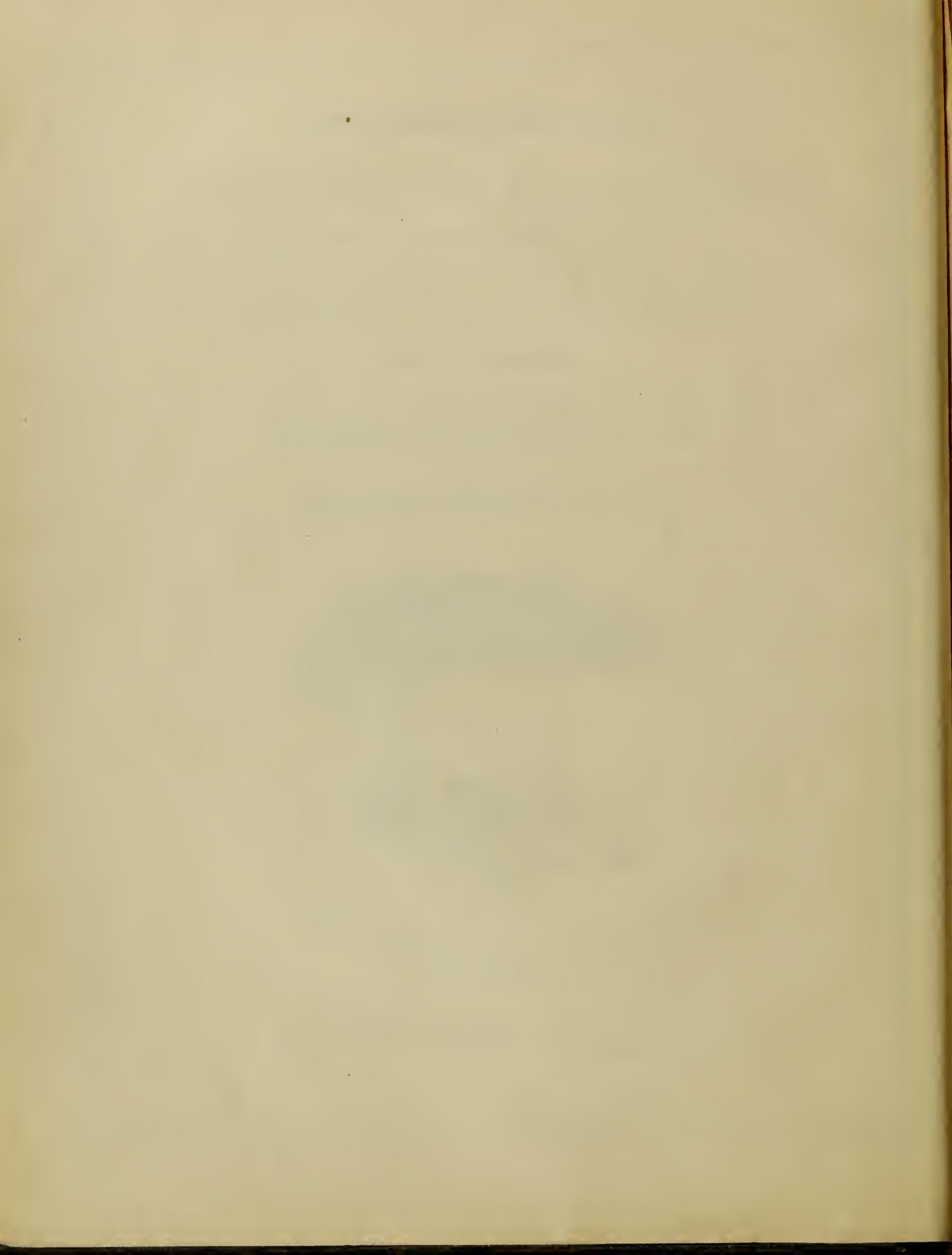
CHURCH TEXT.

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



The heavens being on fire shall be dissolved and the elements shall melt with fervent heat 2.Pet.

Time no longer.



Industry

The Sloth, the Canker of good Men and Parts,
Of Health, of Wealth, of Honour and of Arts.
Such as court Fame must not their Senses please;
Her Chariot lags when drawn by Sloth and Ease.

Specimen of Penmanship.

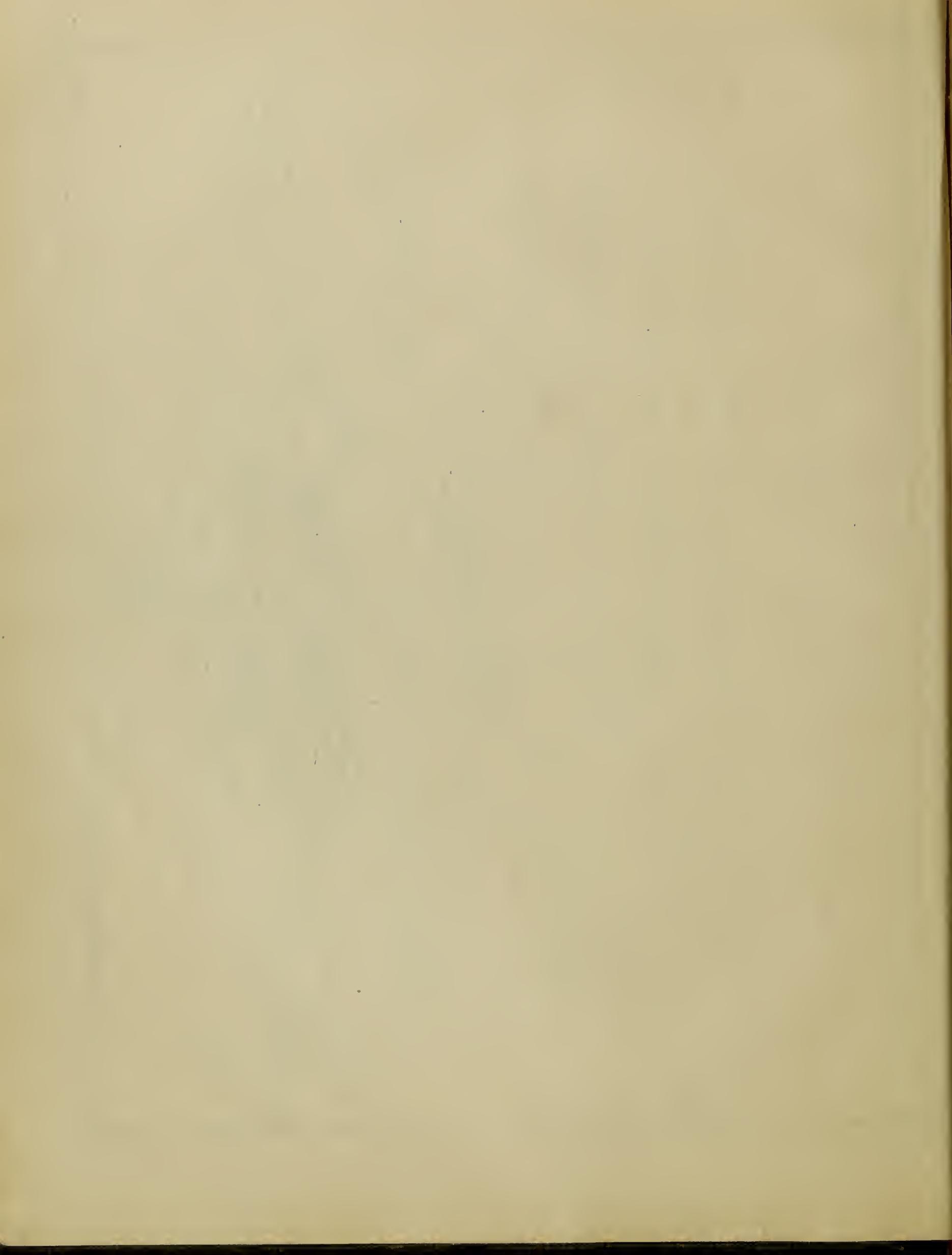
Written at Deans Writing Academy, City Library.

ENGRAVED BY

W. & A. RAYNES and
WRITTEN BY
THOMAS JOHNSON.

F. MAVERICK.

1808



A. CAULO'S
TWENTY ALPHABETS.

PUBLISHED IN PARIS, 1845.

PERFECT PHOTOGRAPHIC COPIES, SAME SIZE.



A B C D E

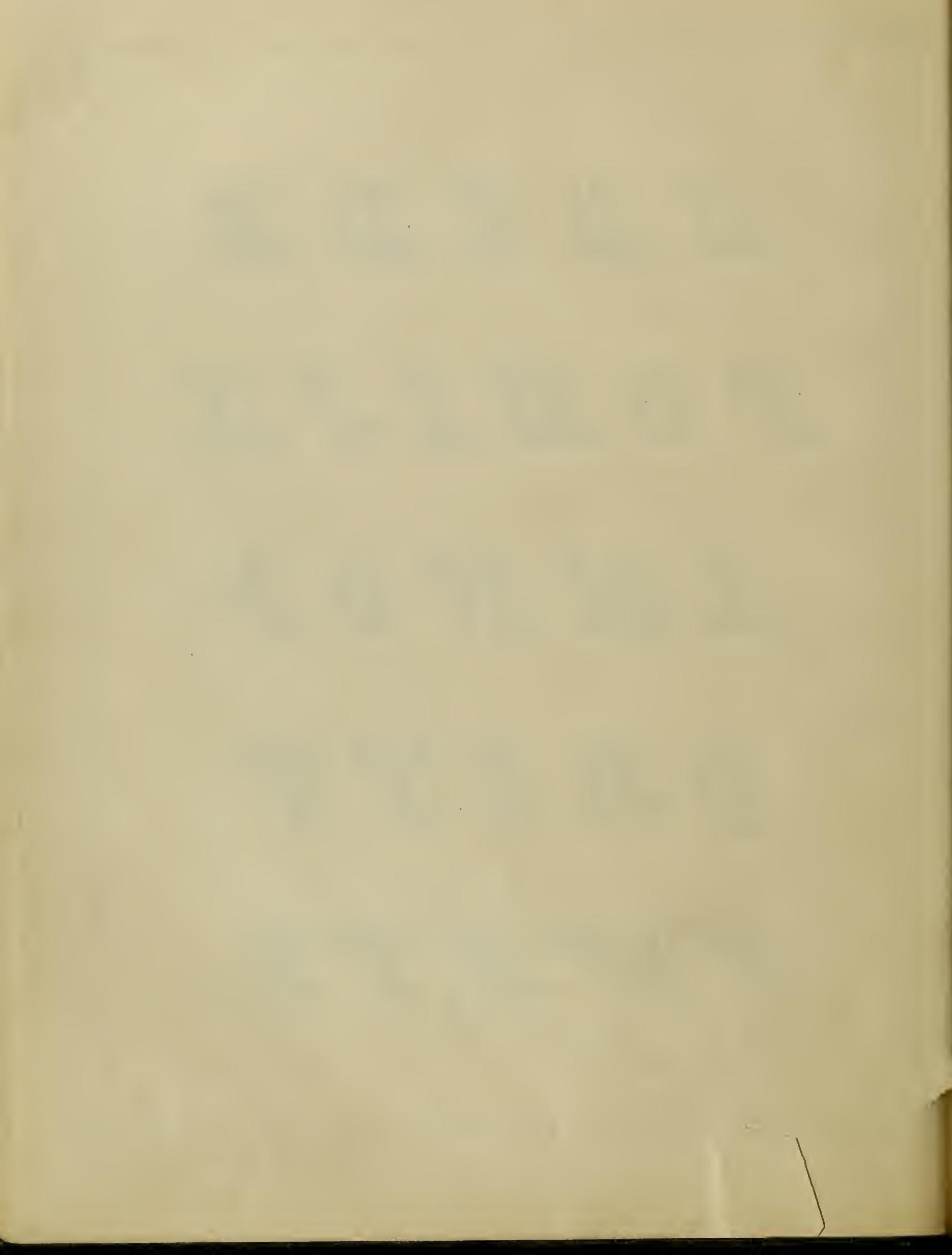
F G H I J K

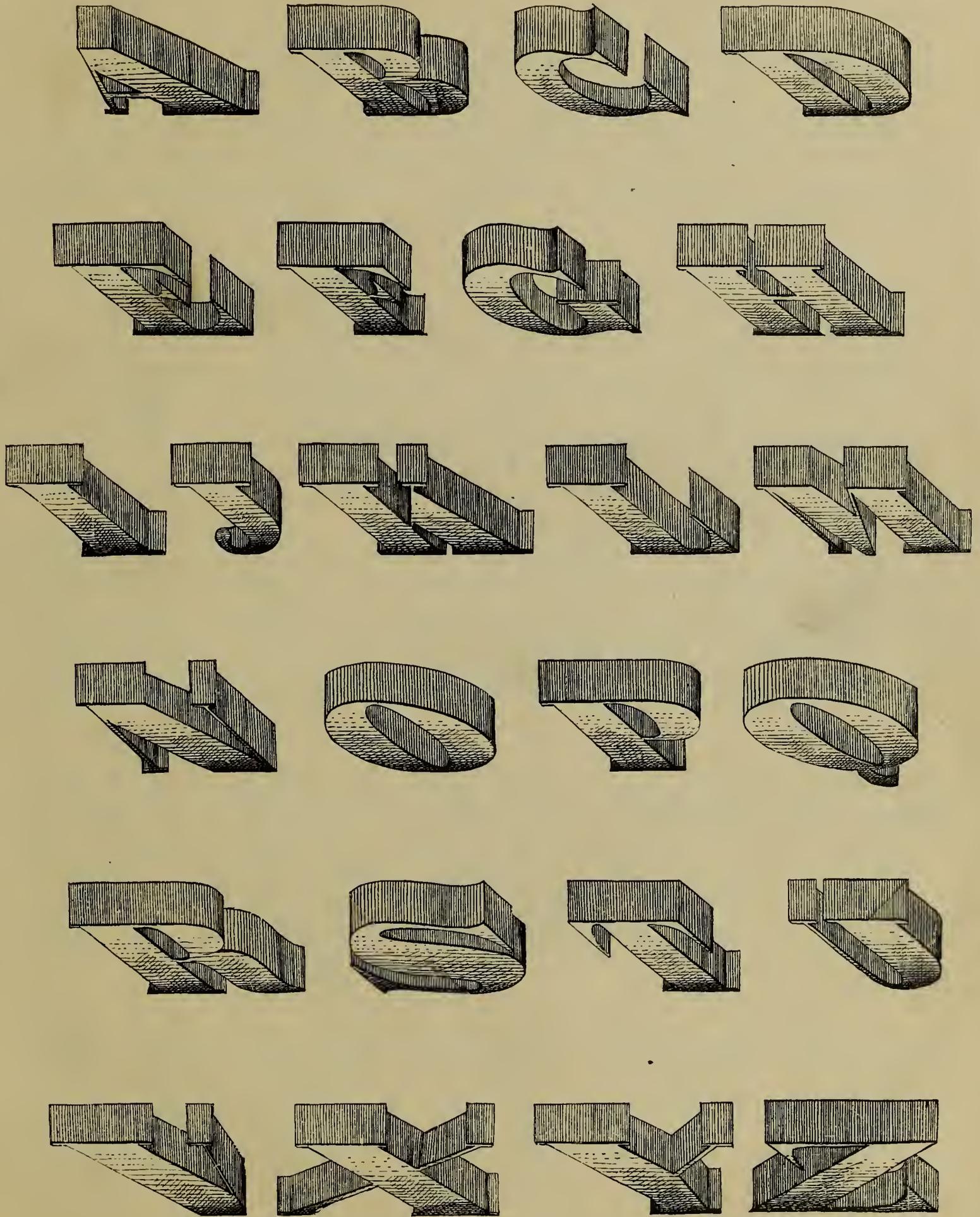
L M N O P

Q R S T U

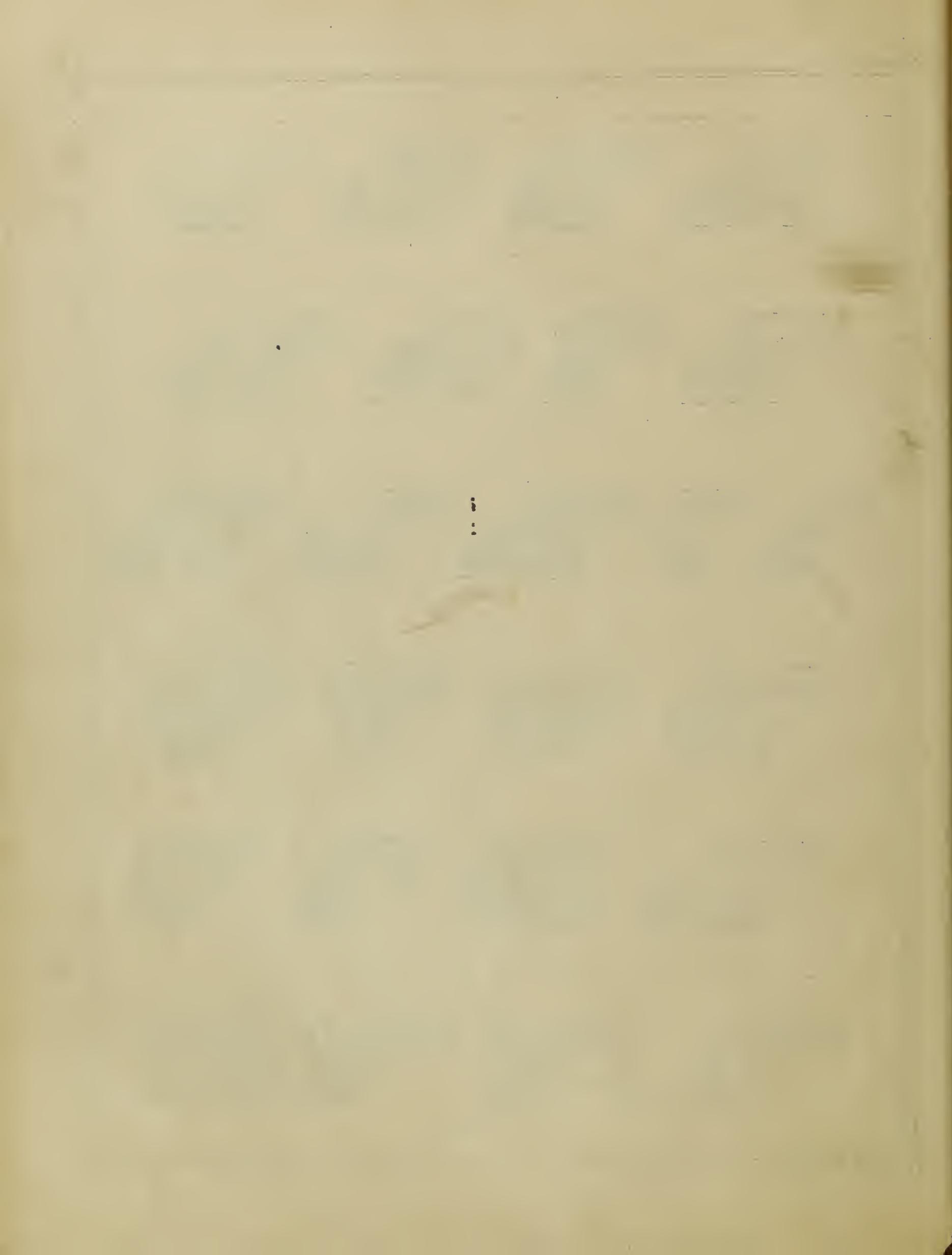
V W X Y Z.

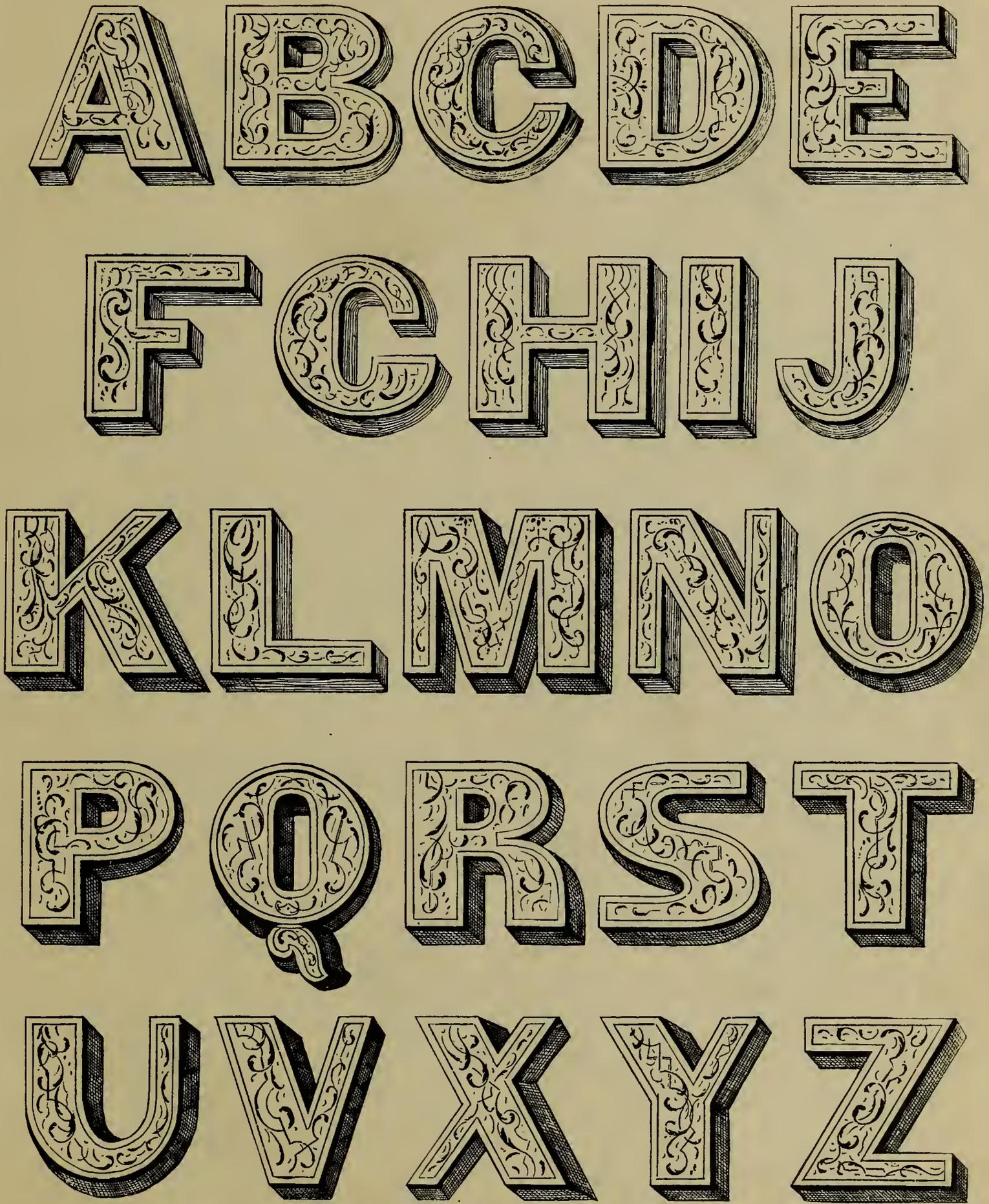
ORNAMENTAL ITALIC ALPHABET.



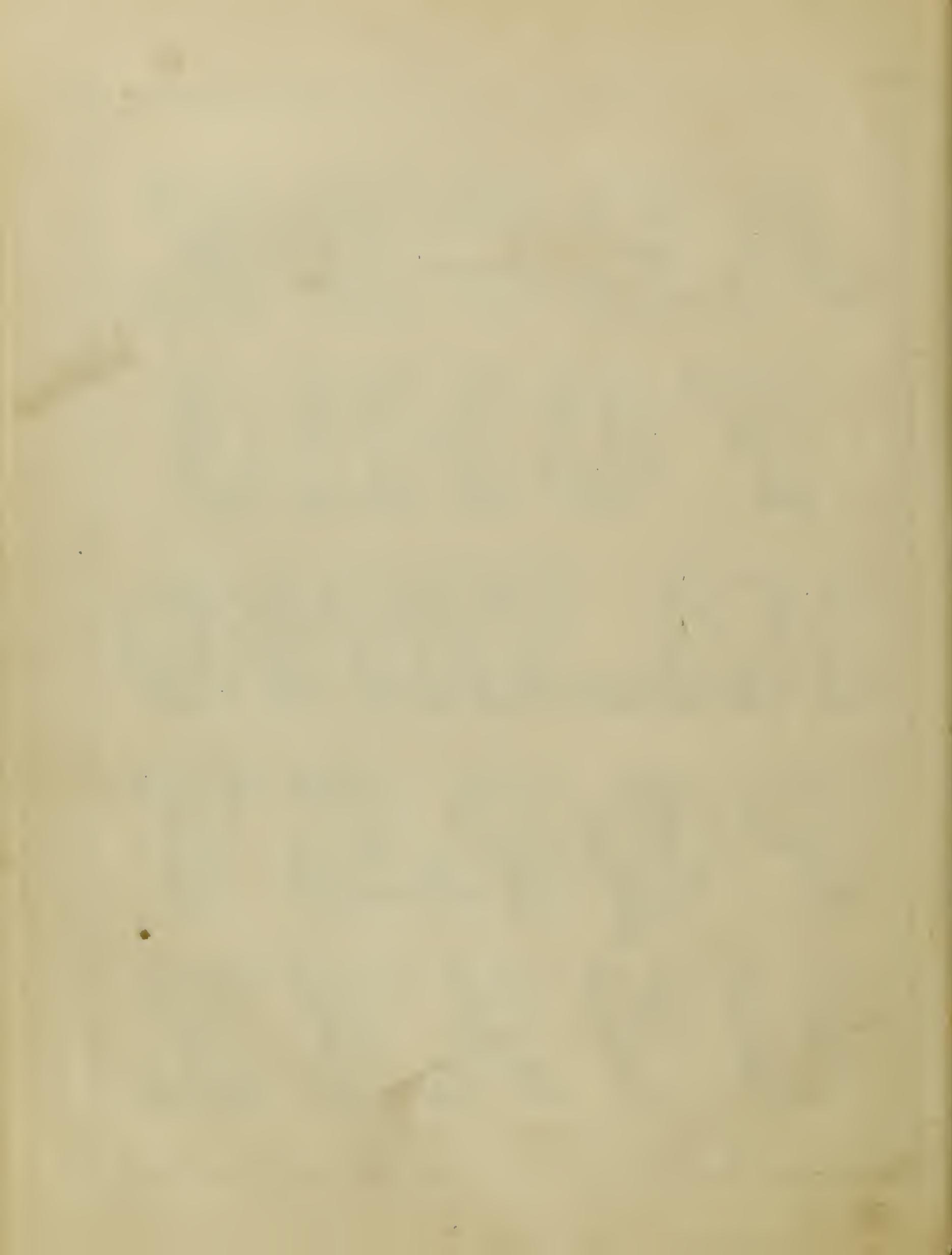


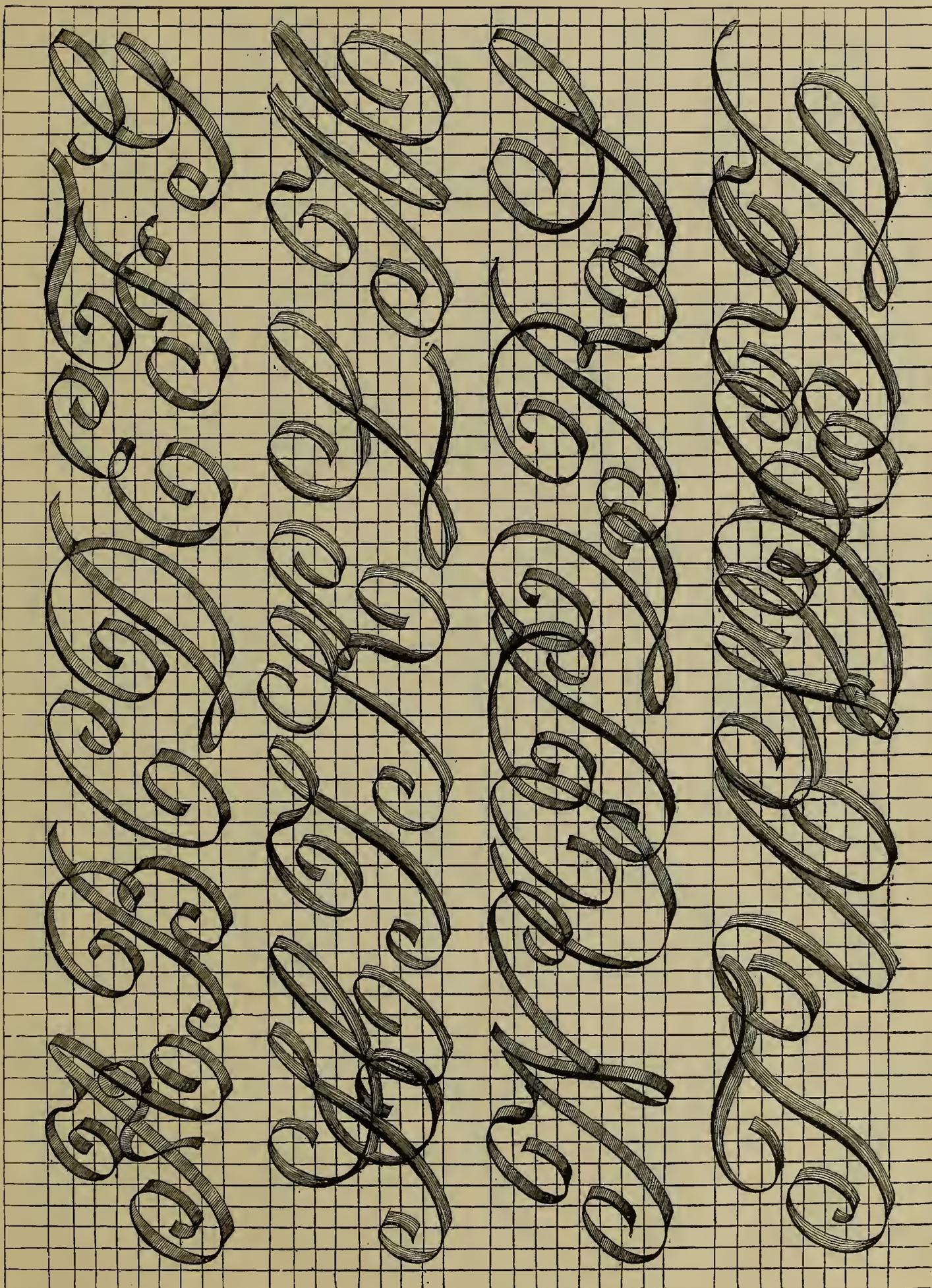
BLOCK ALPHABET.



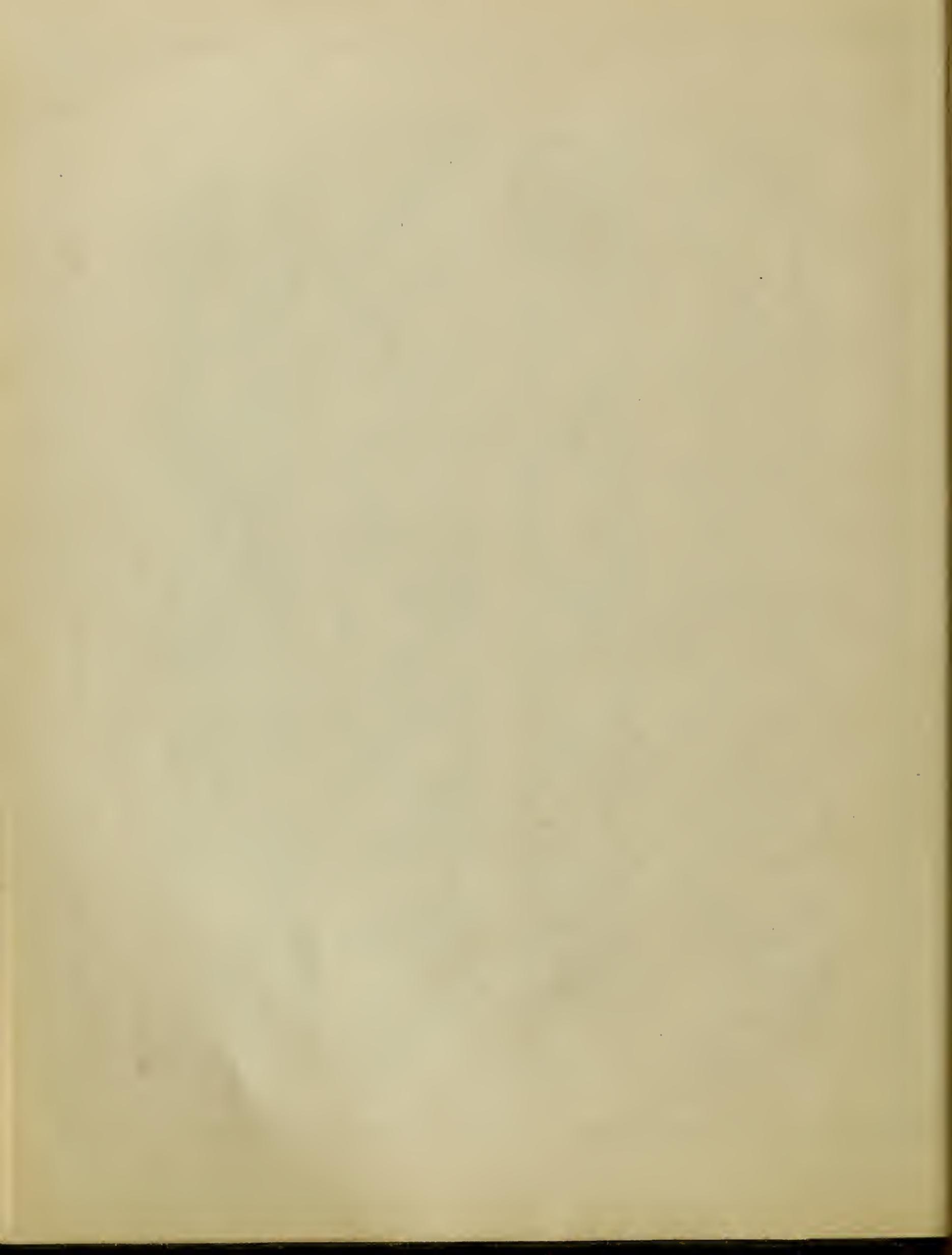


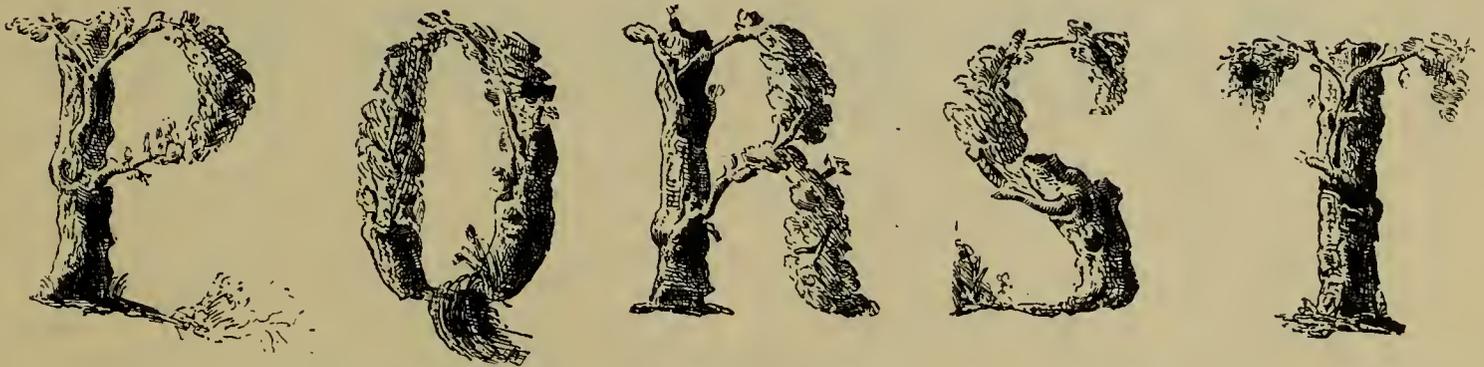
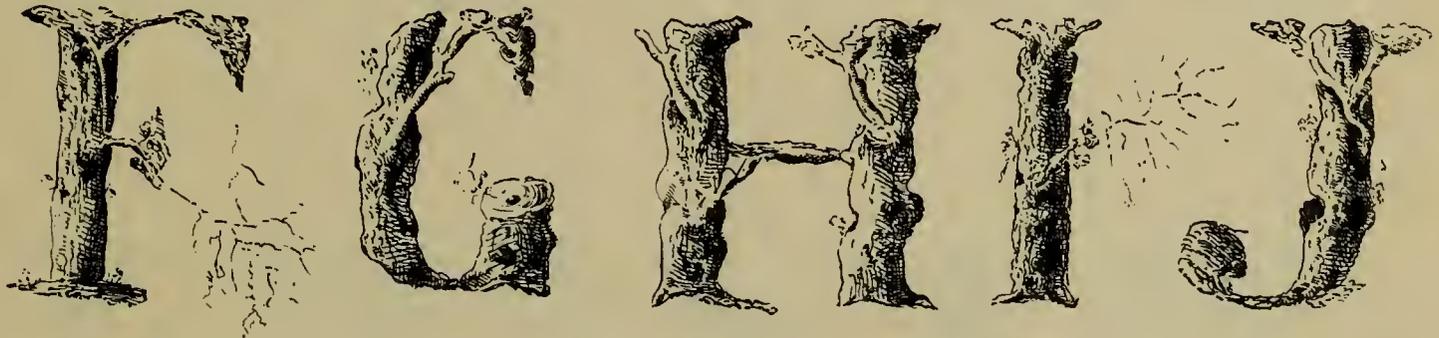
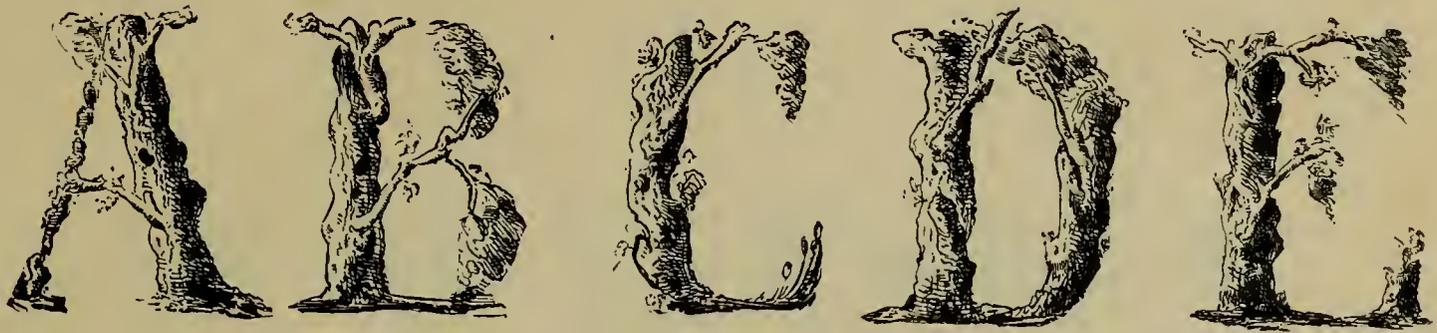
ORNAMENTED GOTHIC ALPHABET.



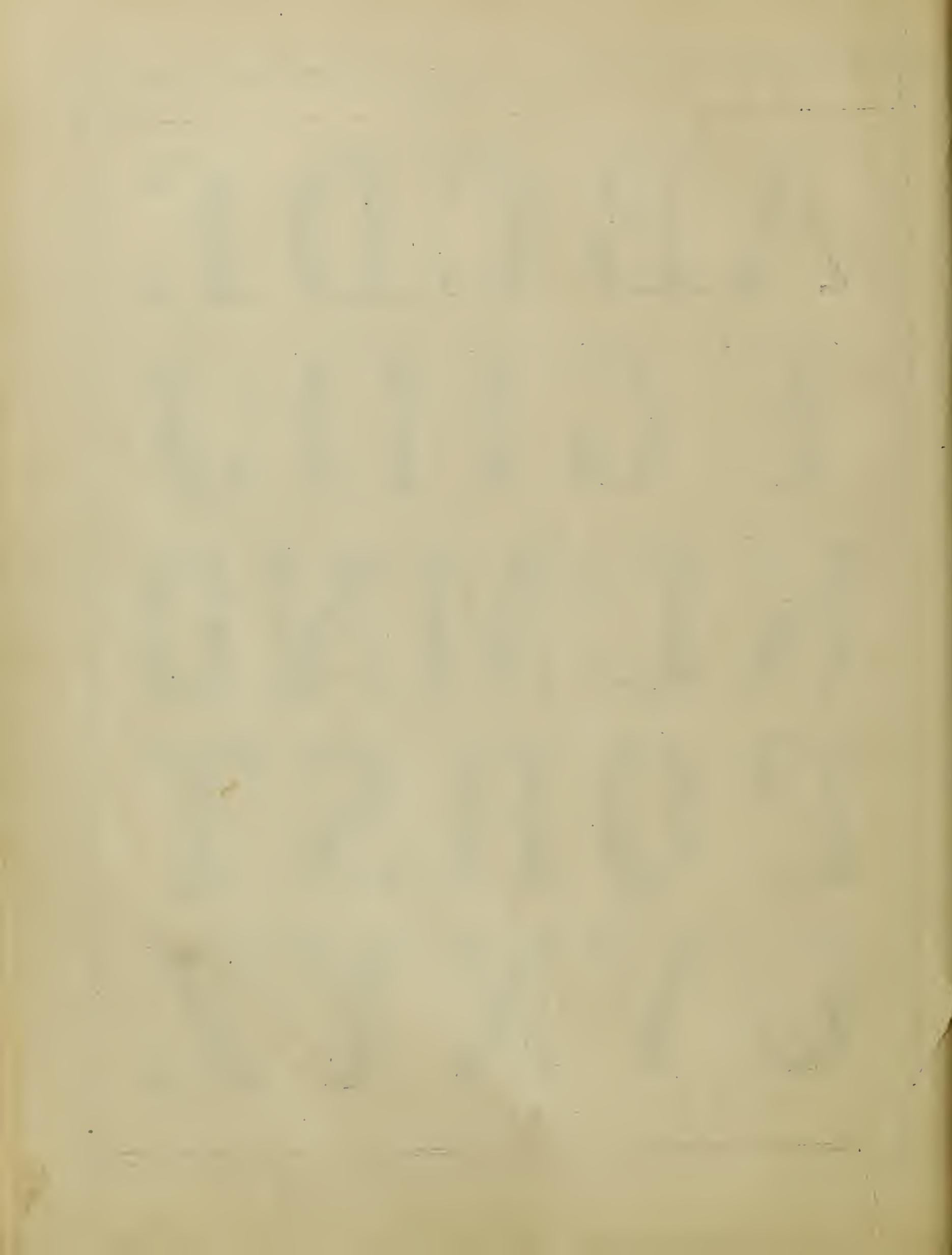


ORNAMENTED SCRIPT ALPHABET. PARIS, 1845.



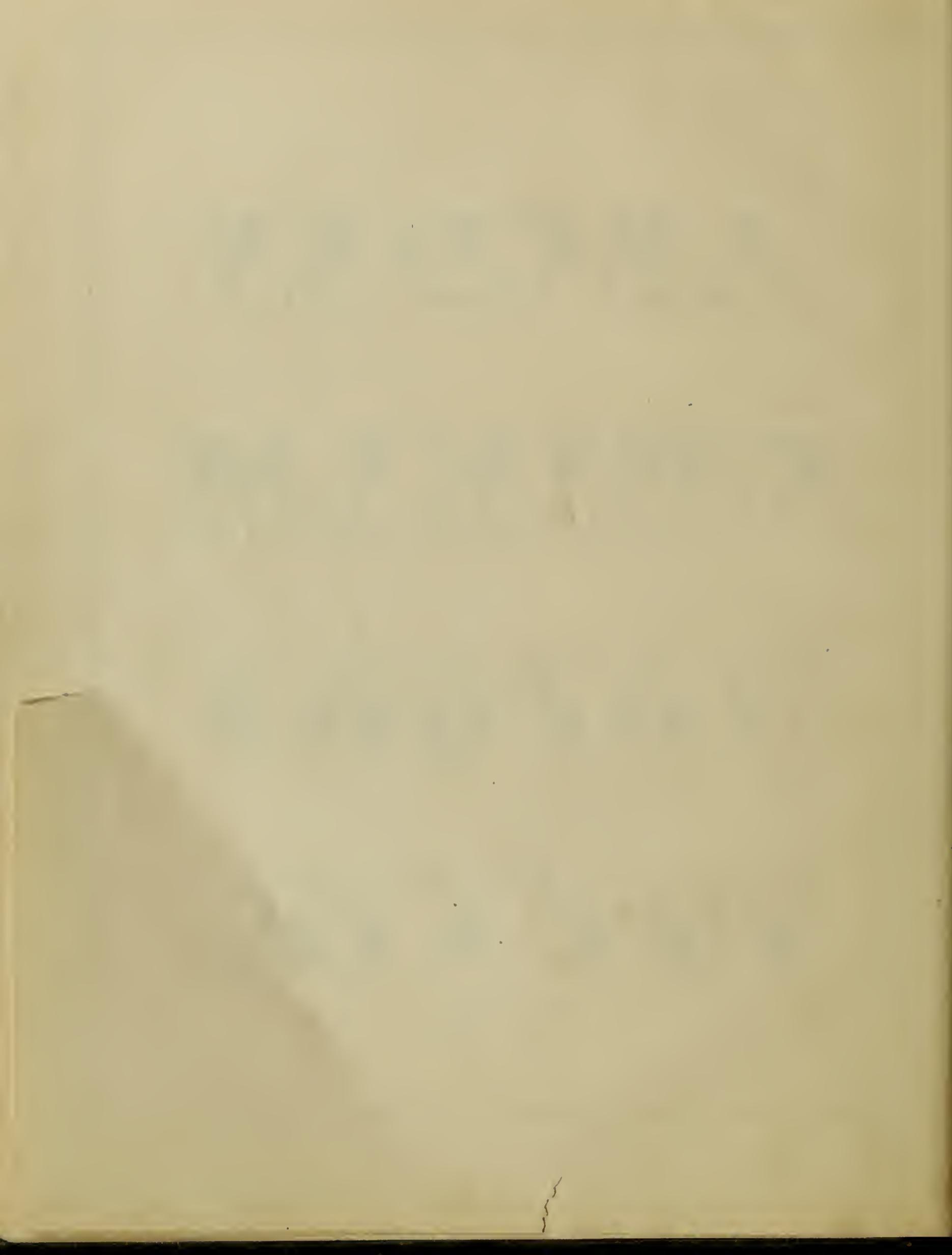


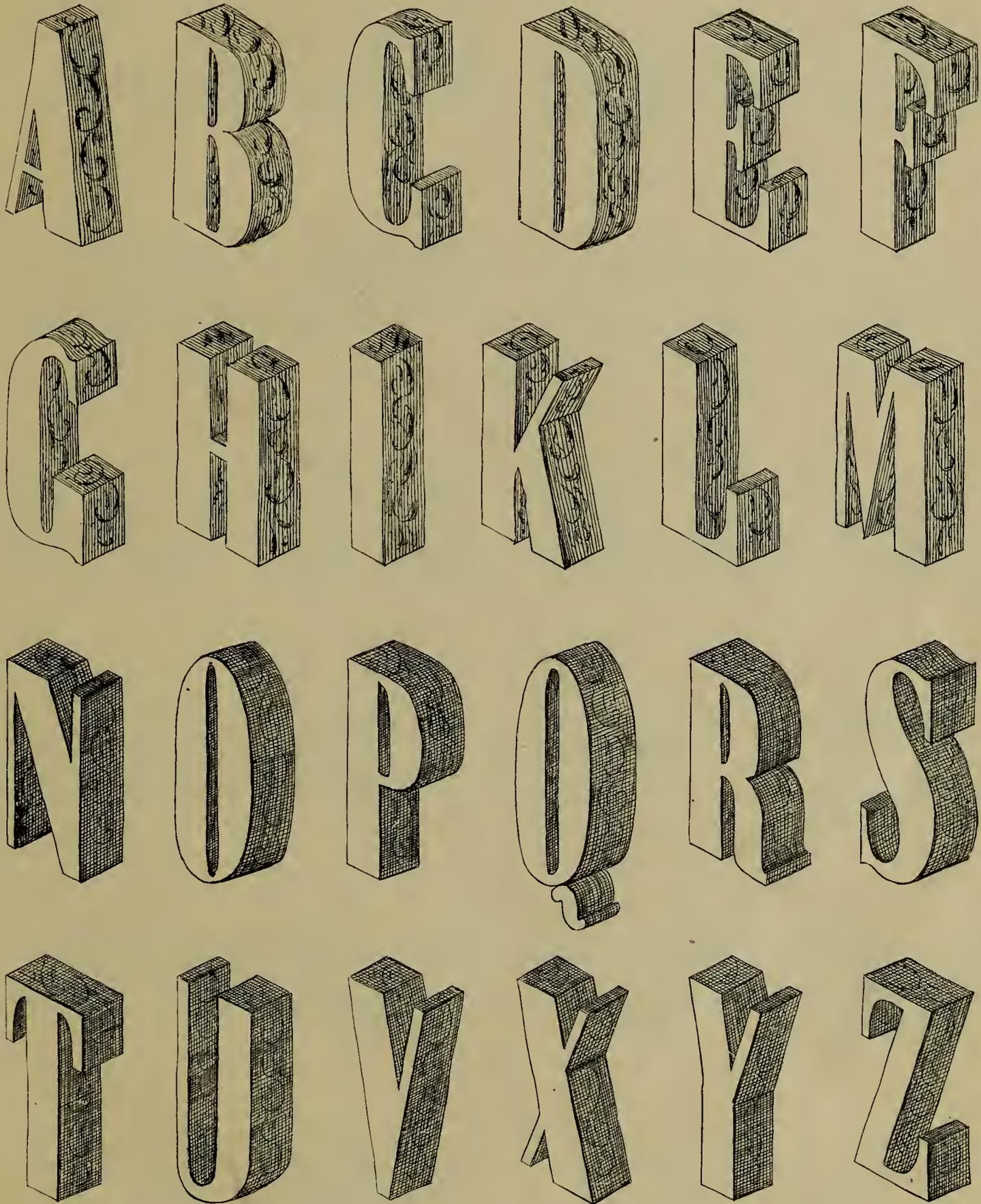
RUSTIC ALPHABET.



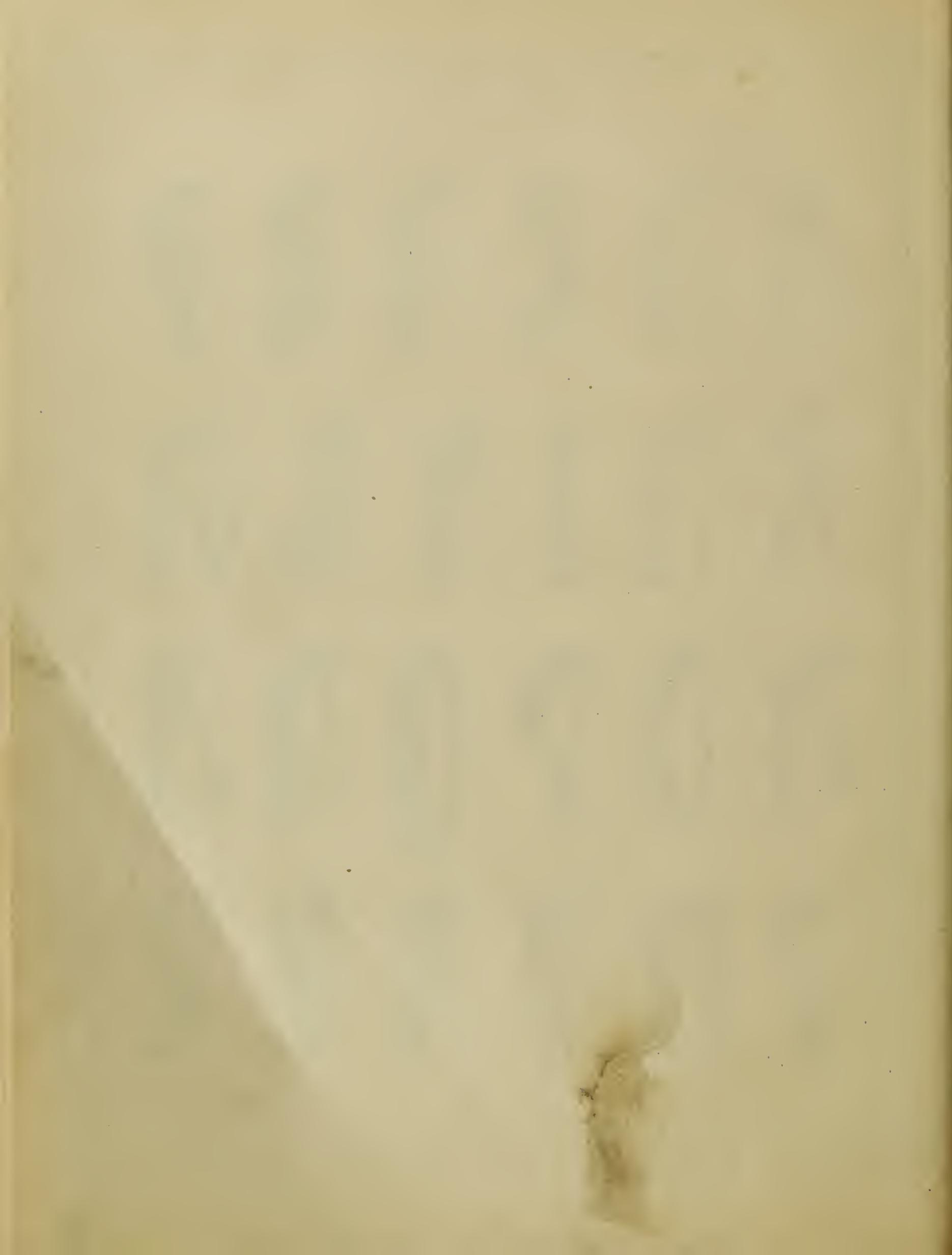
A B C D E F
G H I K L M
N O P Q R S
T U V X Y Z.

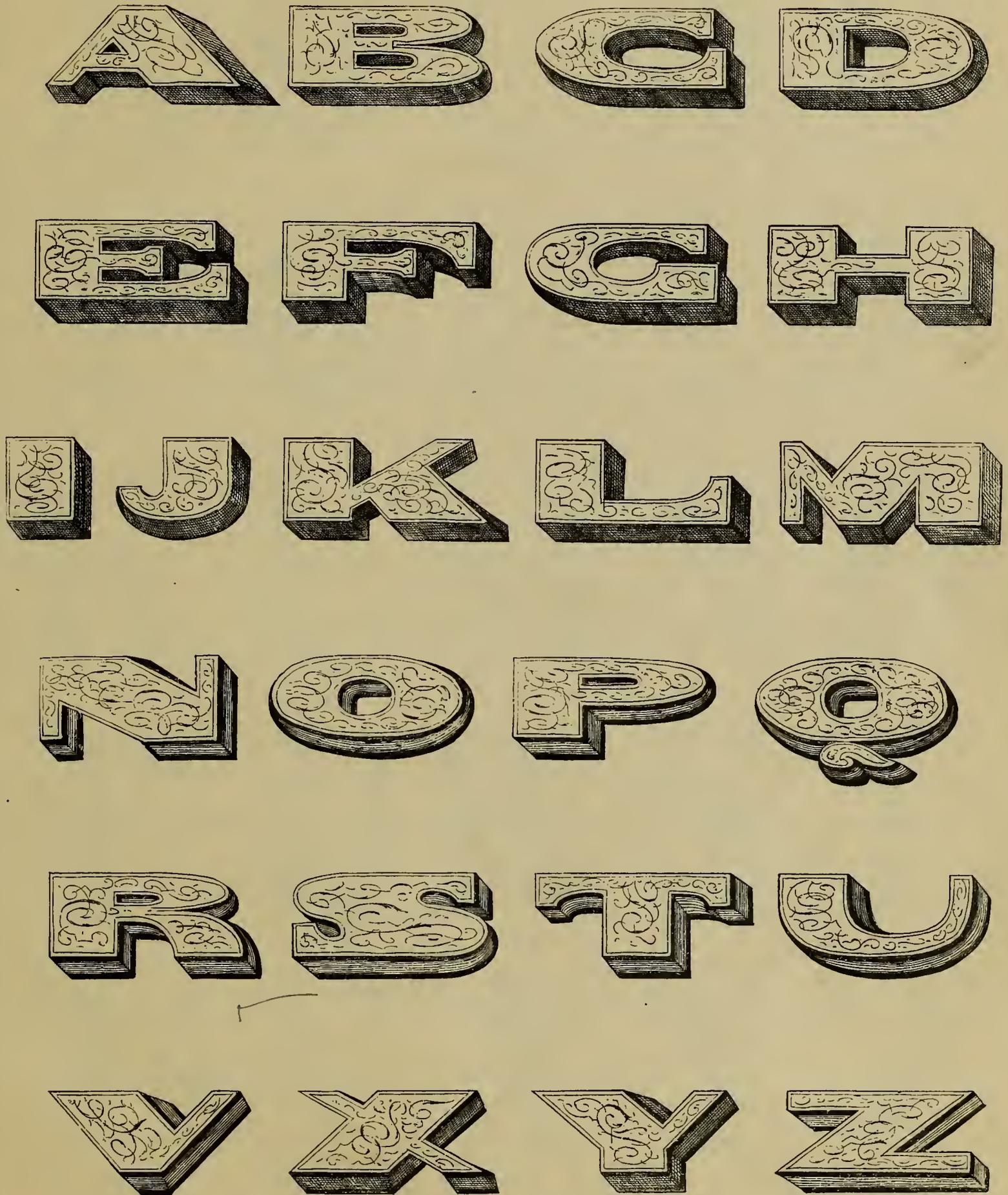
ROMAN ALPHABET.



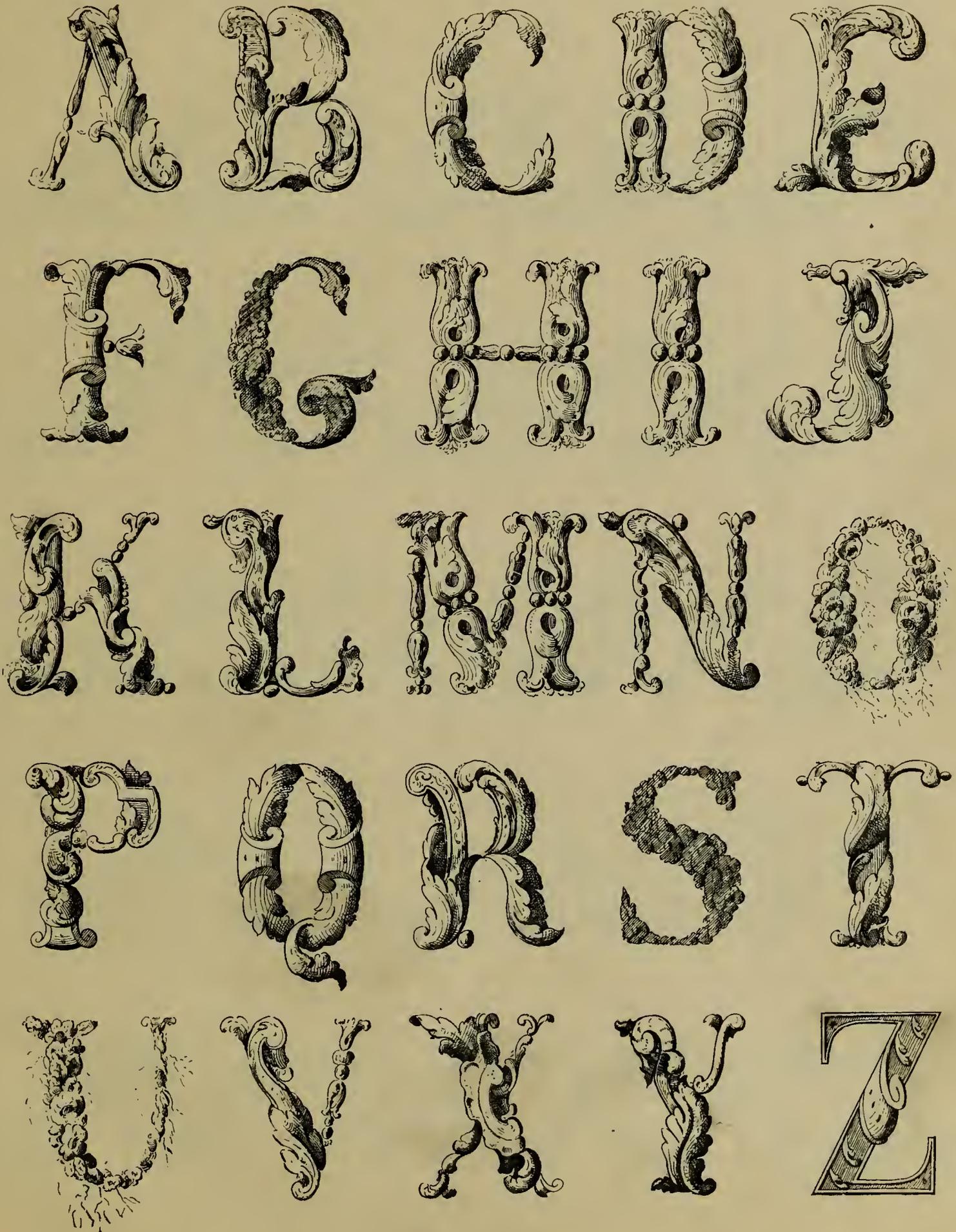


SIDE BLOCK ALPHABET.

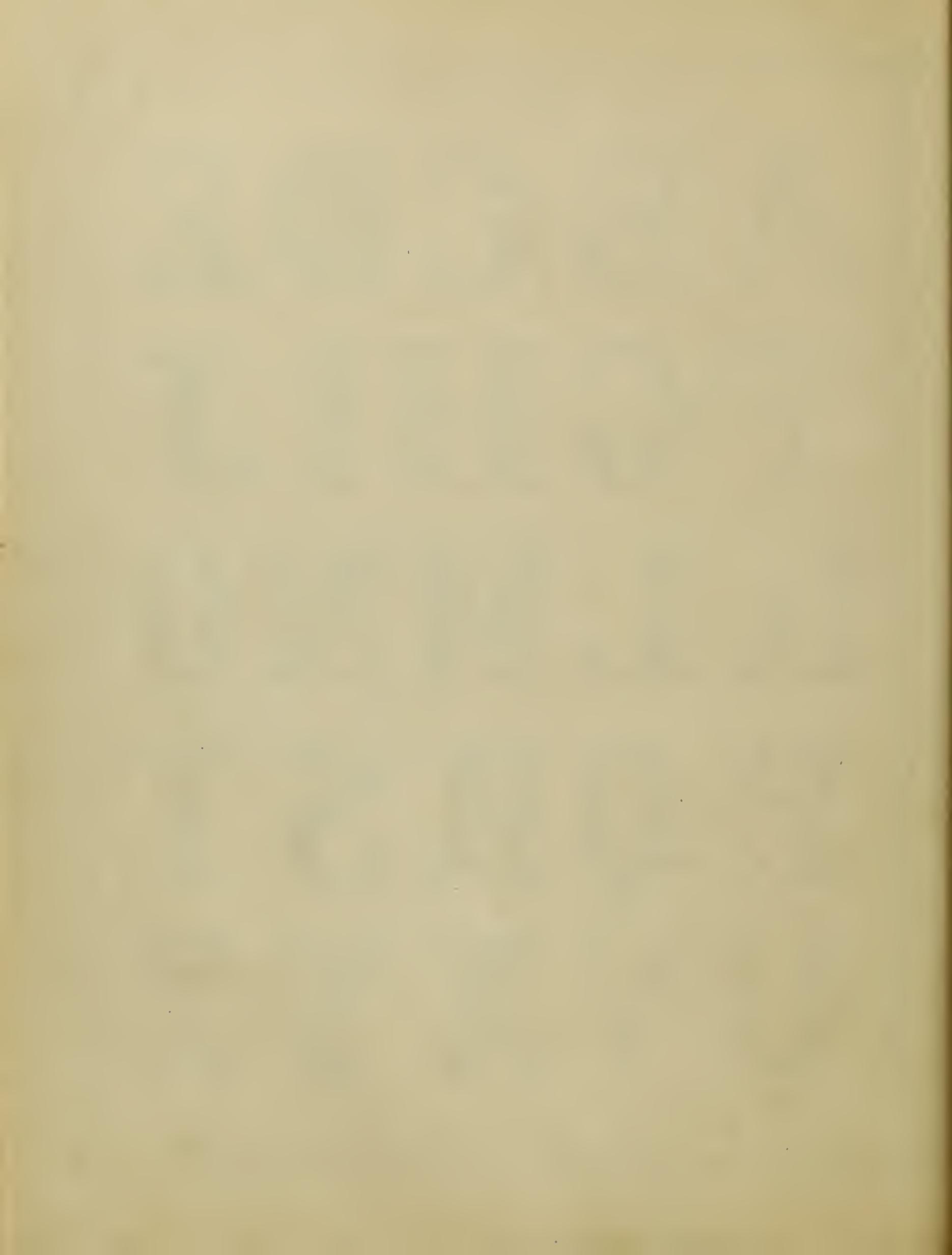




EXTENDED ORNAMENTAL GOTHIC ALPHABET.



GROTESQUE ALPHABET.



A B C D E F

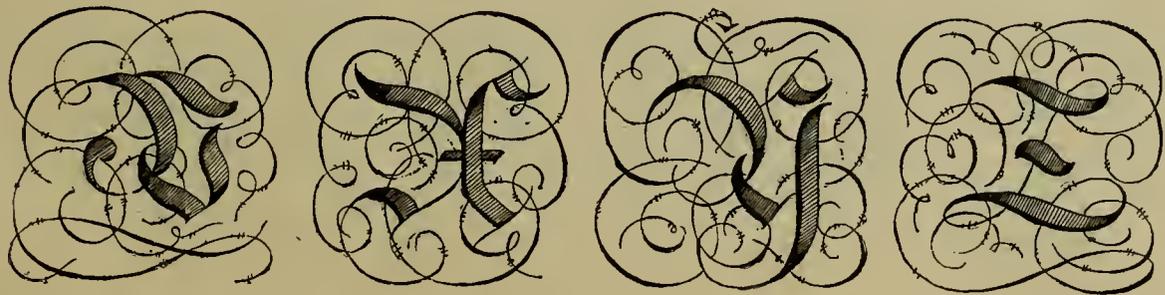
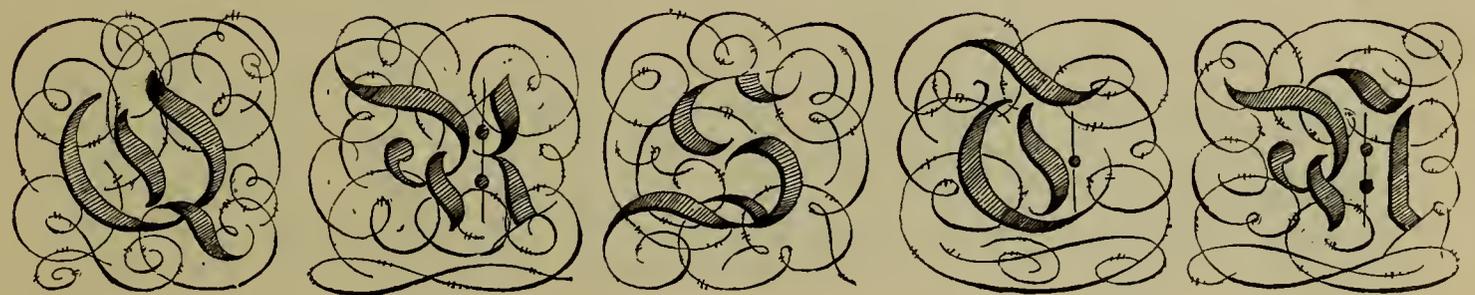
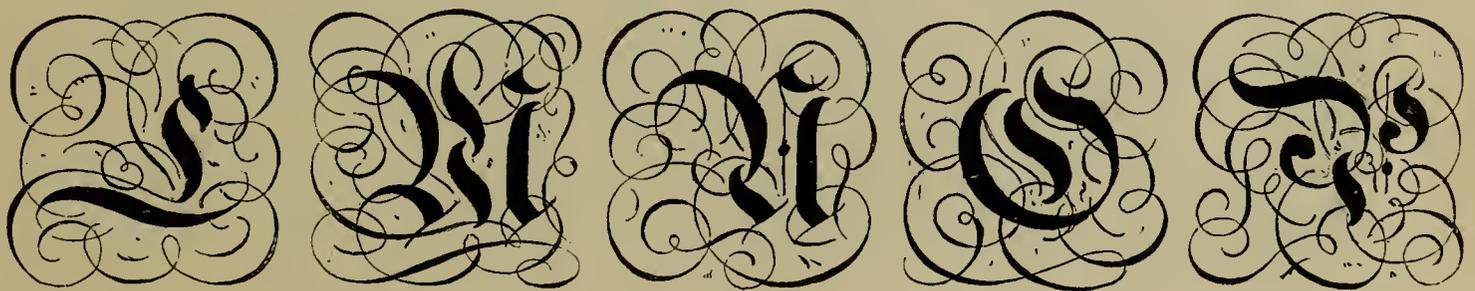
G H I J

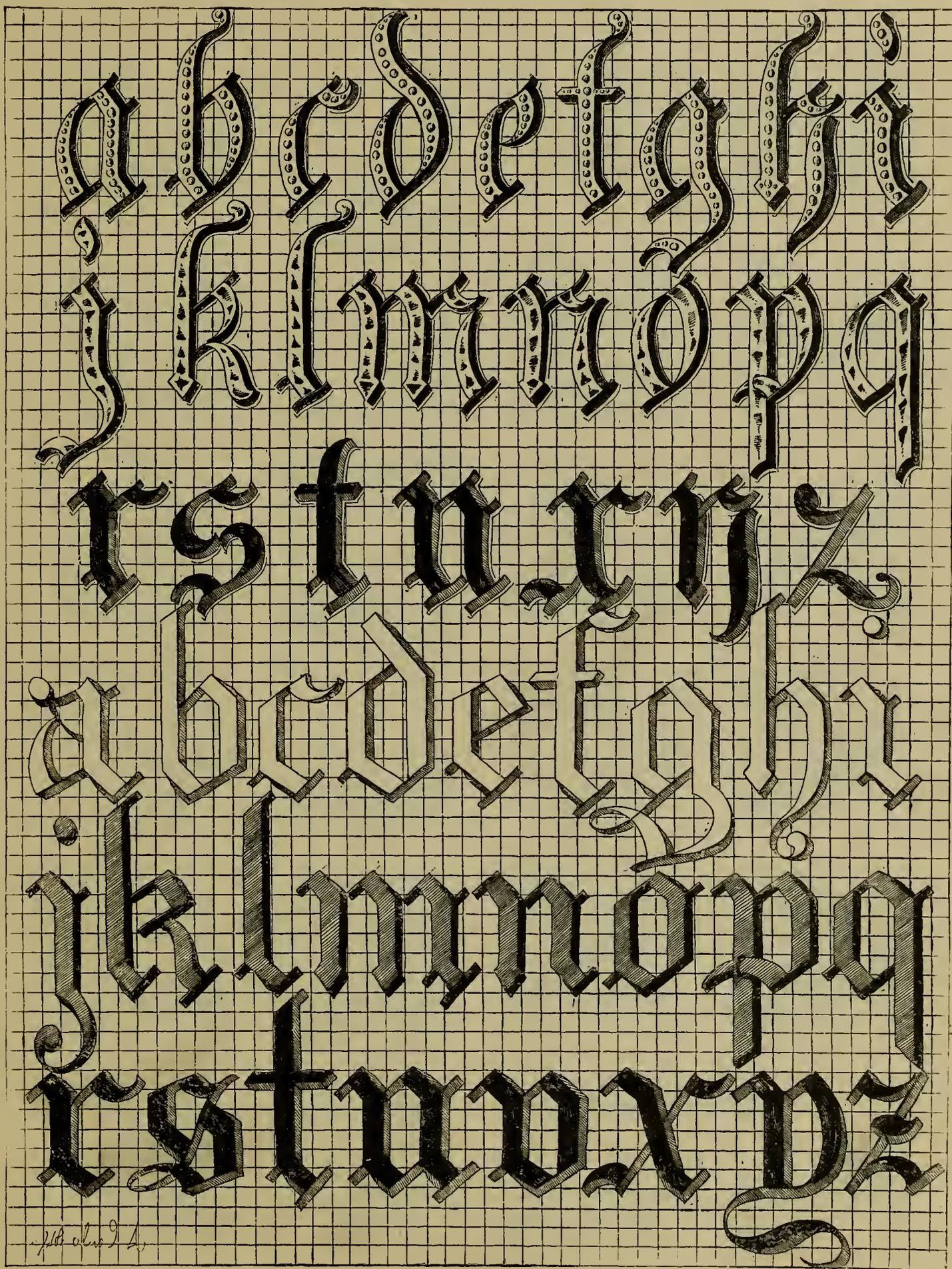
K L M N O

P Q R S T

U V W X Y Z

SHADED BLOCK ITALIC. BY A. CAULO. PARIS, 1845.

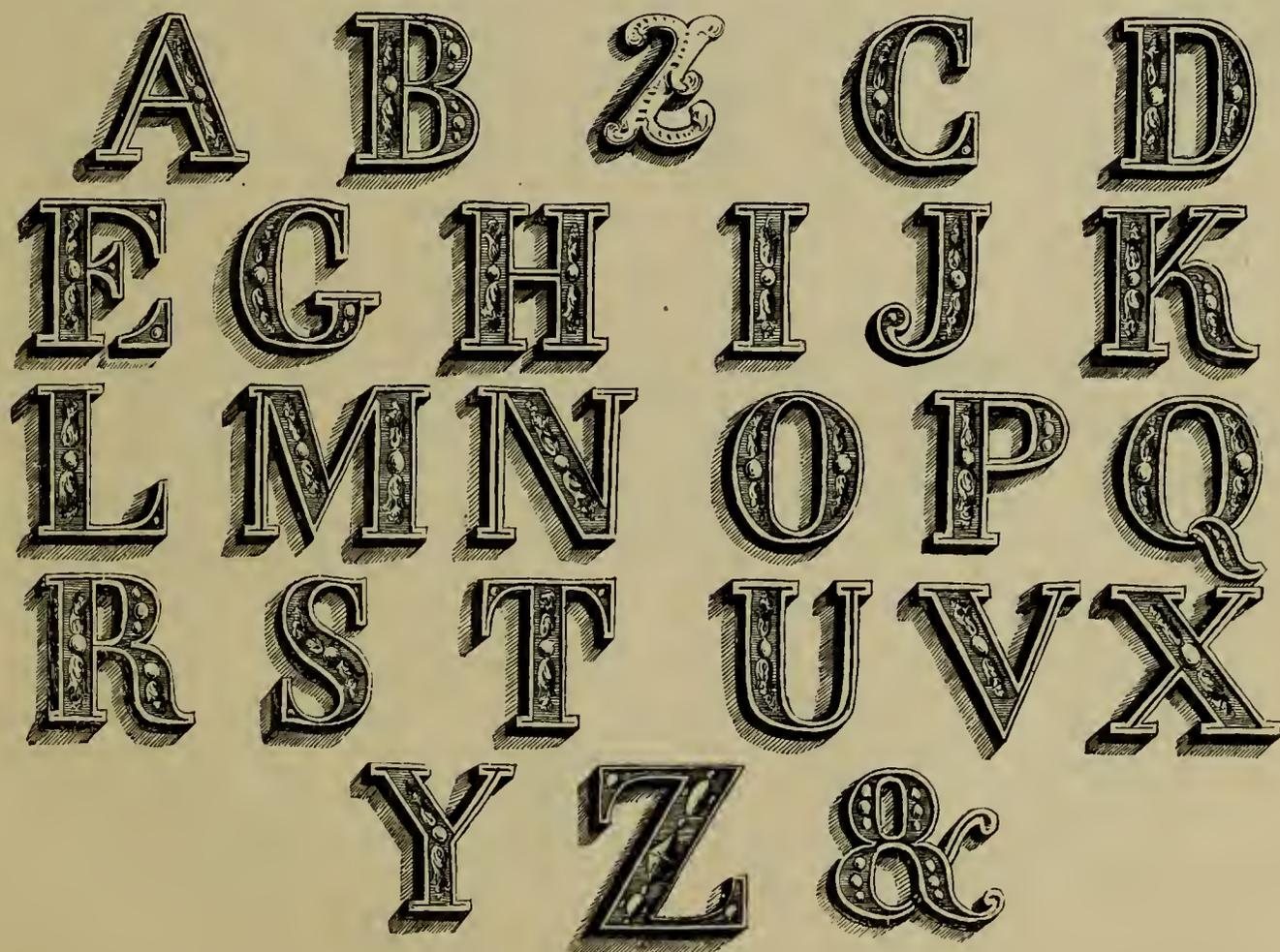
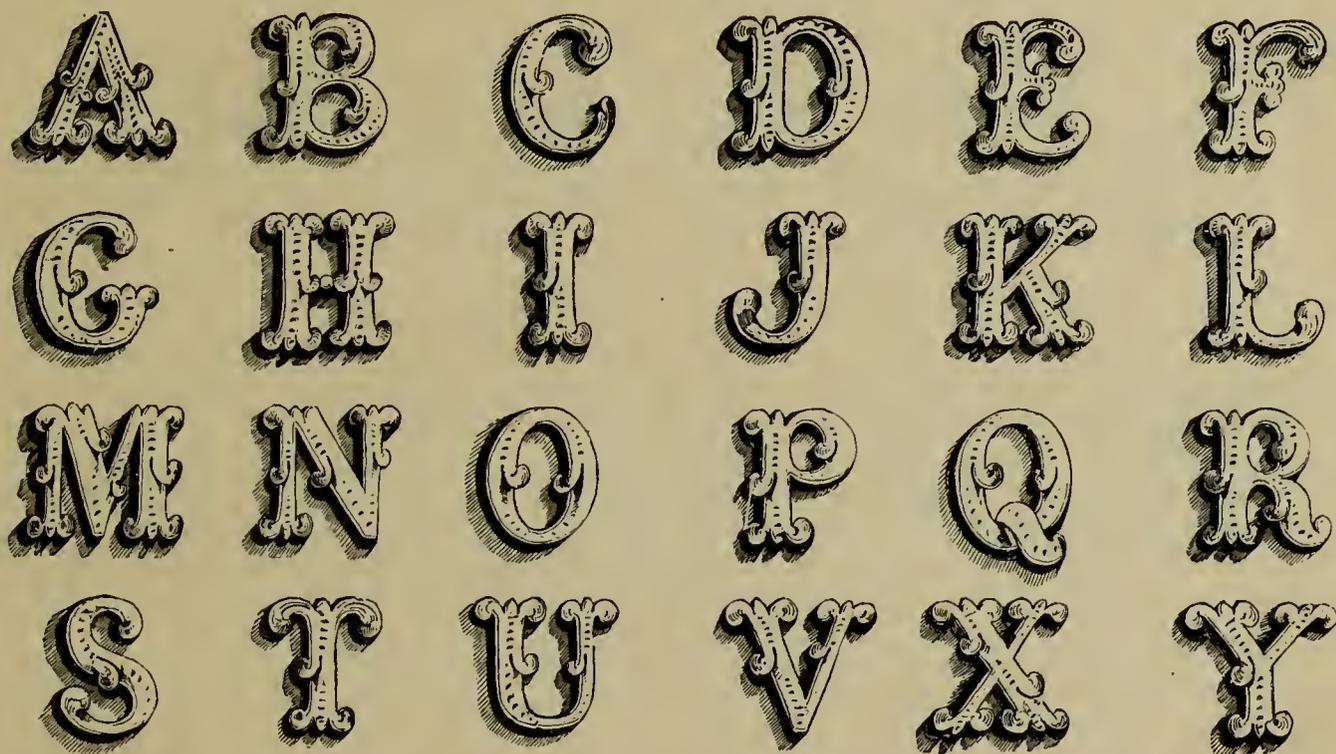




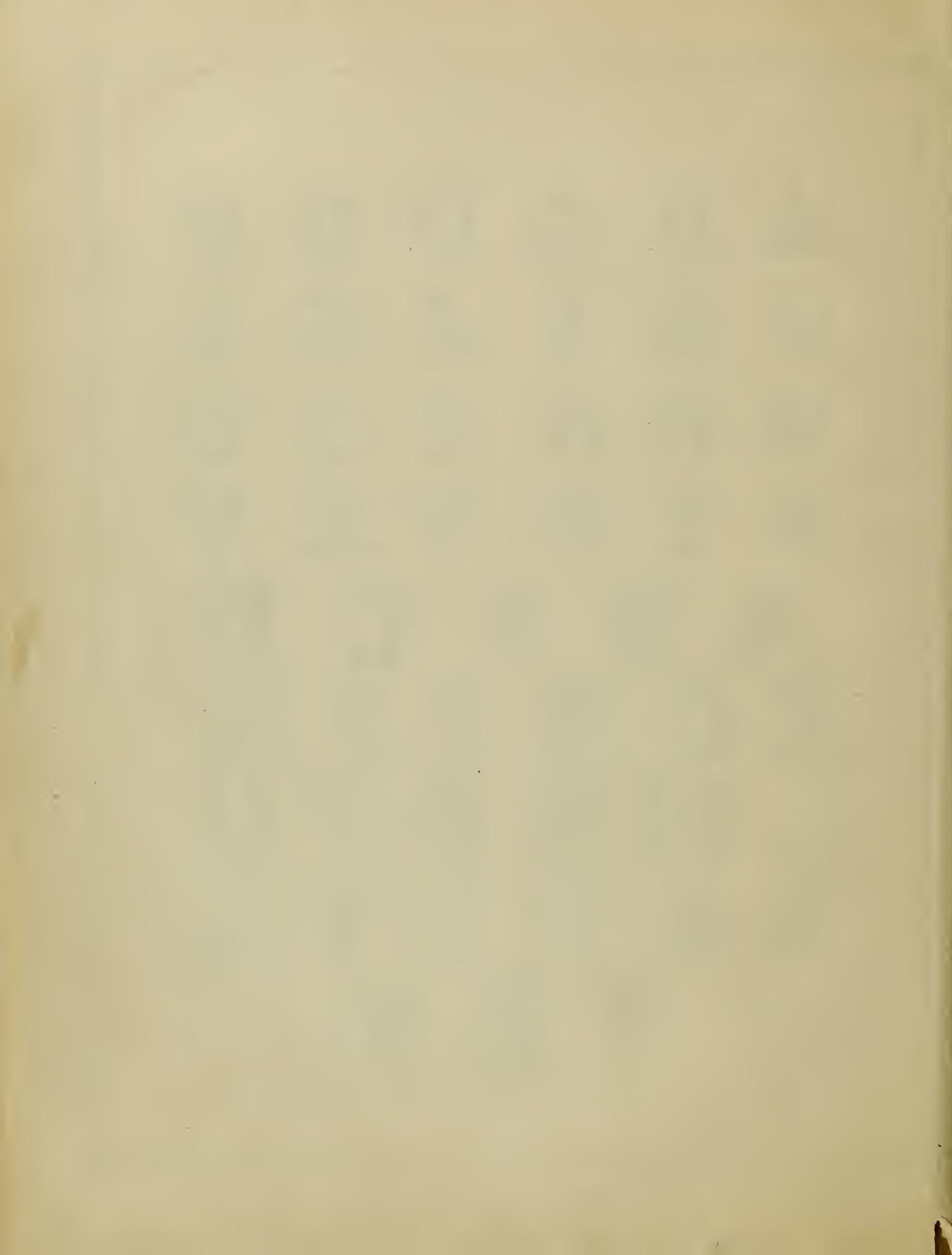
ORNAMENTED GERMAN TEXT AND OLD ENGLISH ALPHABETS. A. CAULO, PARIS.

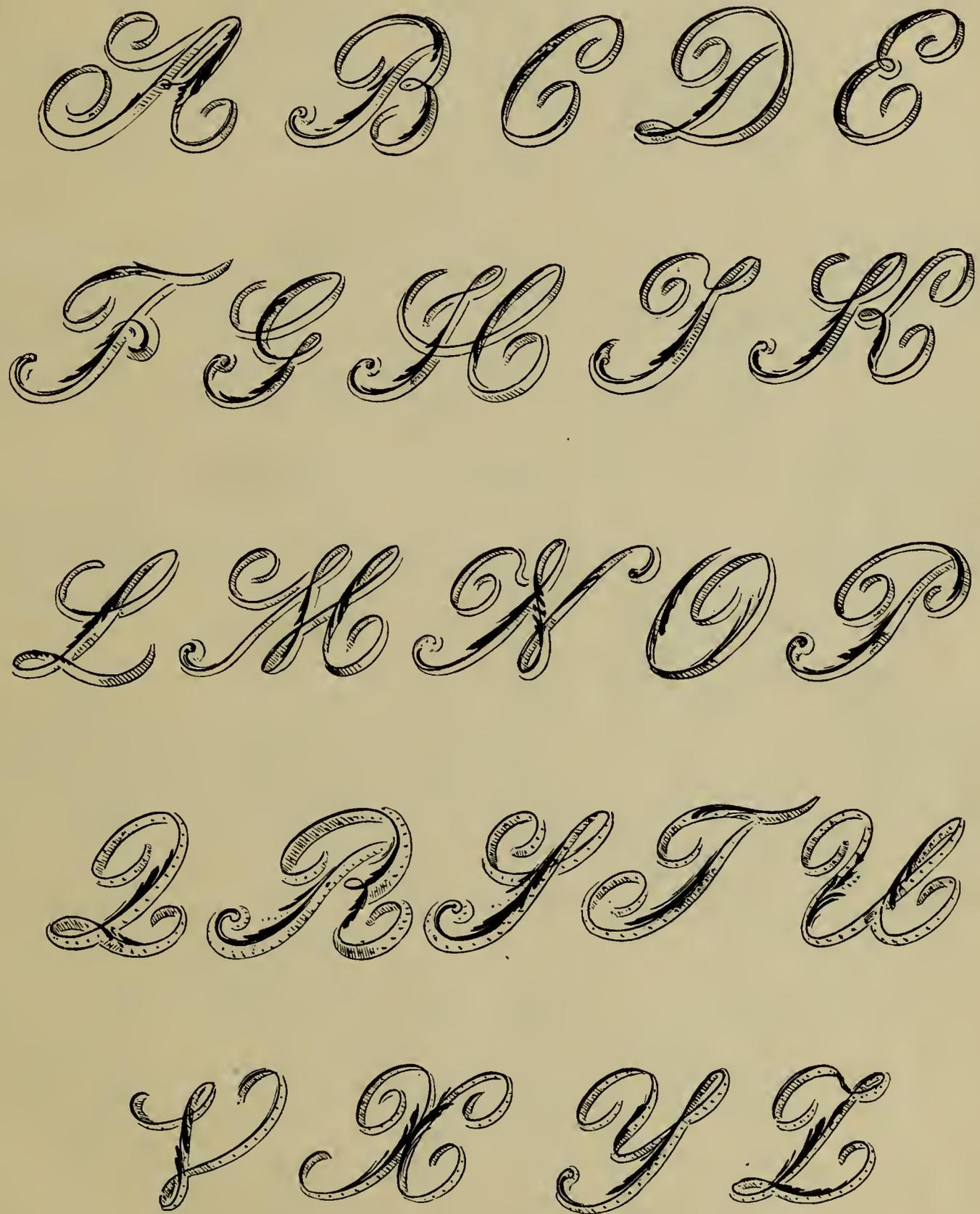


ORNAMENTED POINTED ANTIQUE ALPHABET. BY A. CAULO. PARIS, 1845.

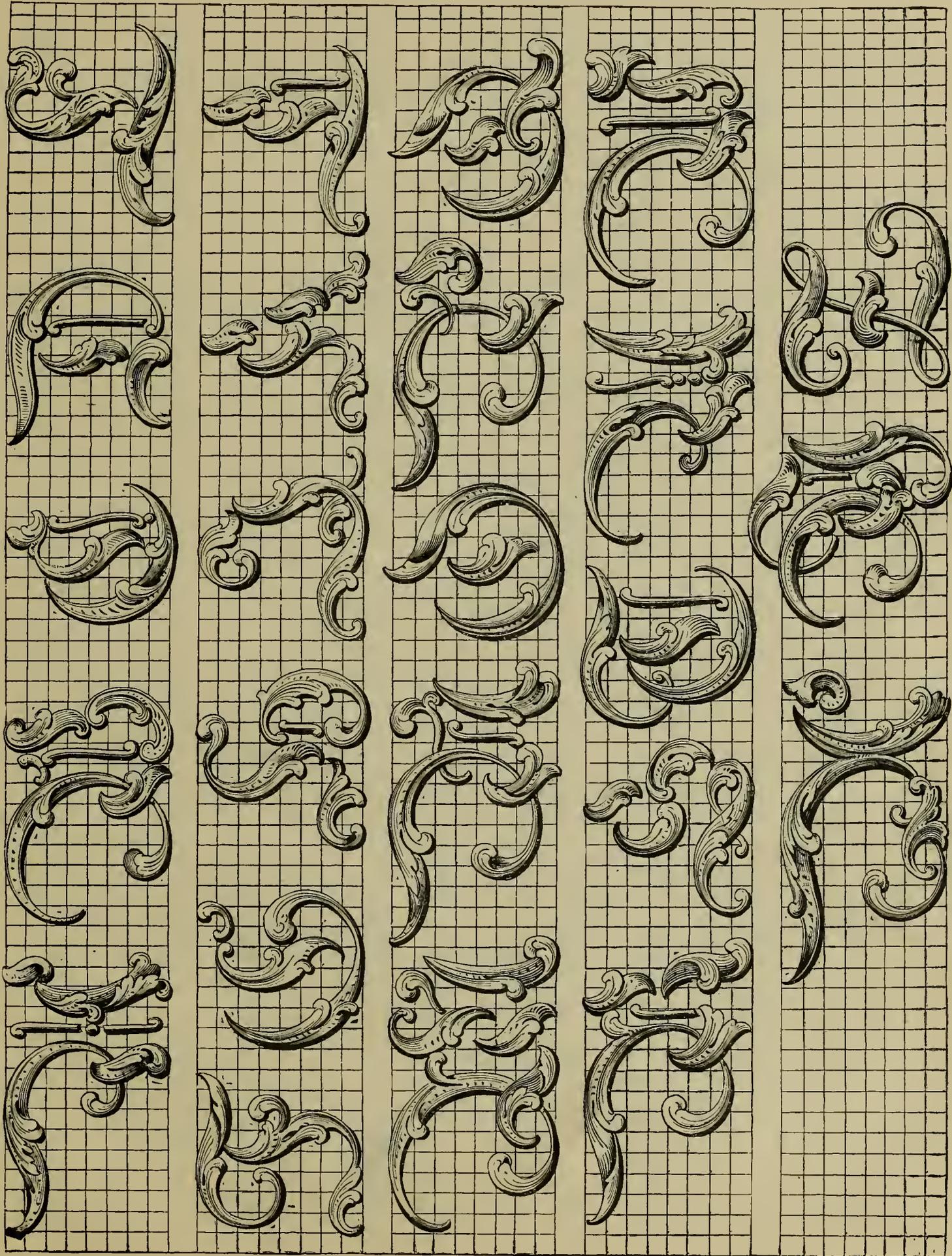


ORNAMENTED TUSCAN AND ANTIQUE ALPHABETS. BY A. CAULO. PARIS, 1845.

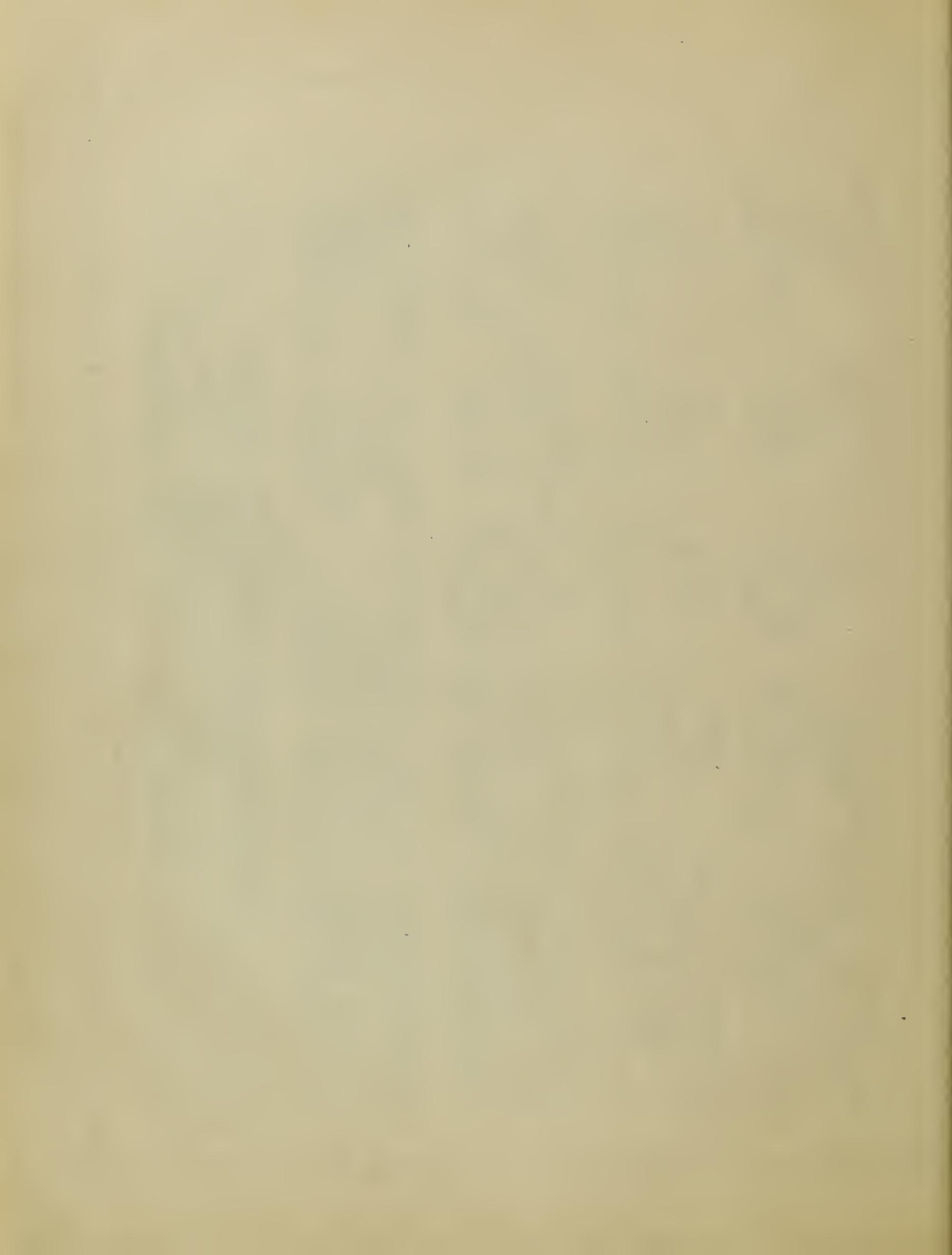




ORNAMENTED SCRIPT ALPHABET. PARIS, 1845.



ORNAMENTED GERMAN TEXT. BY A. CAULO. PARIS, 1845.



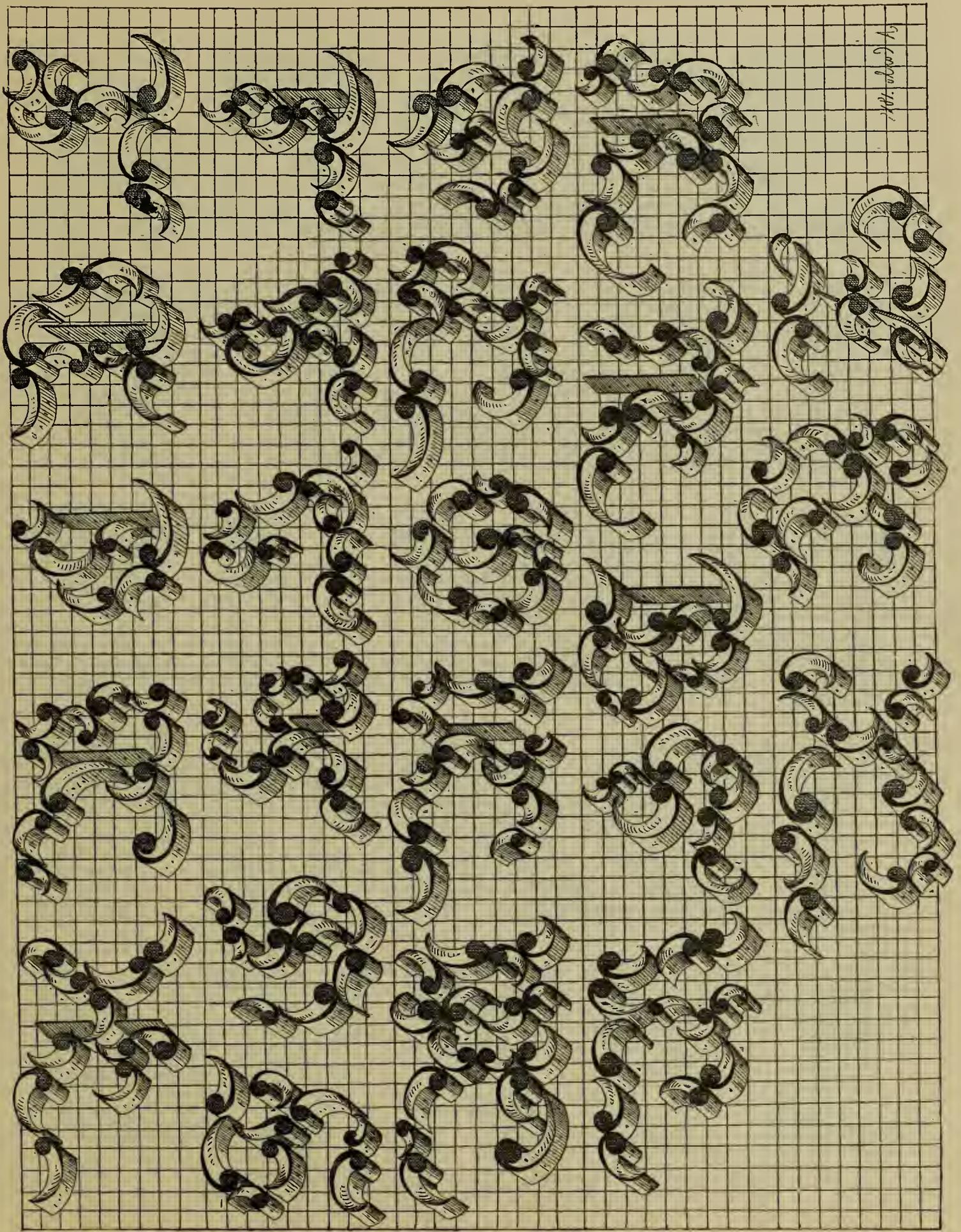
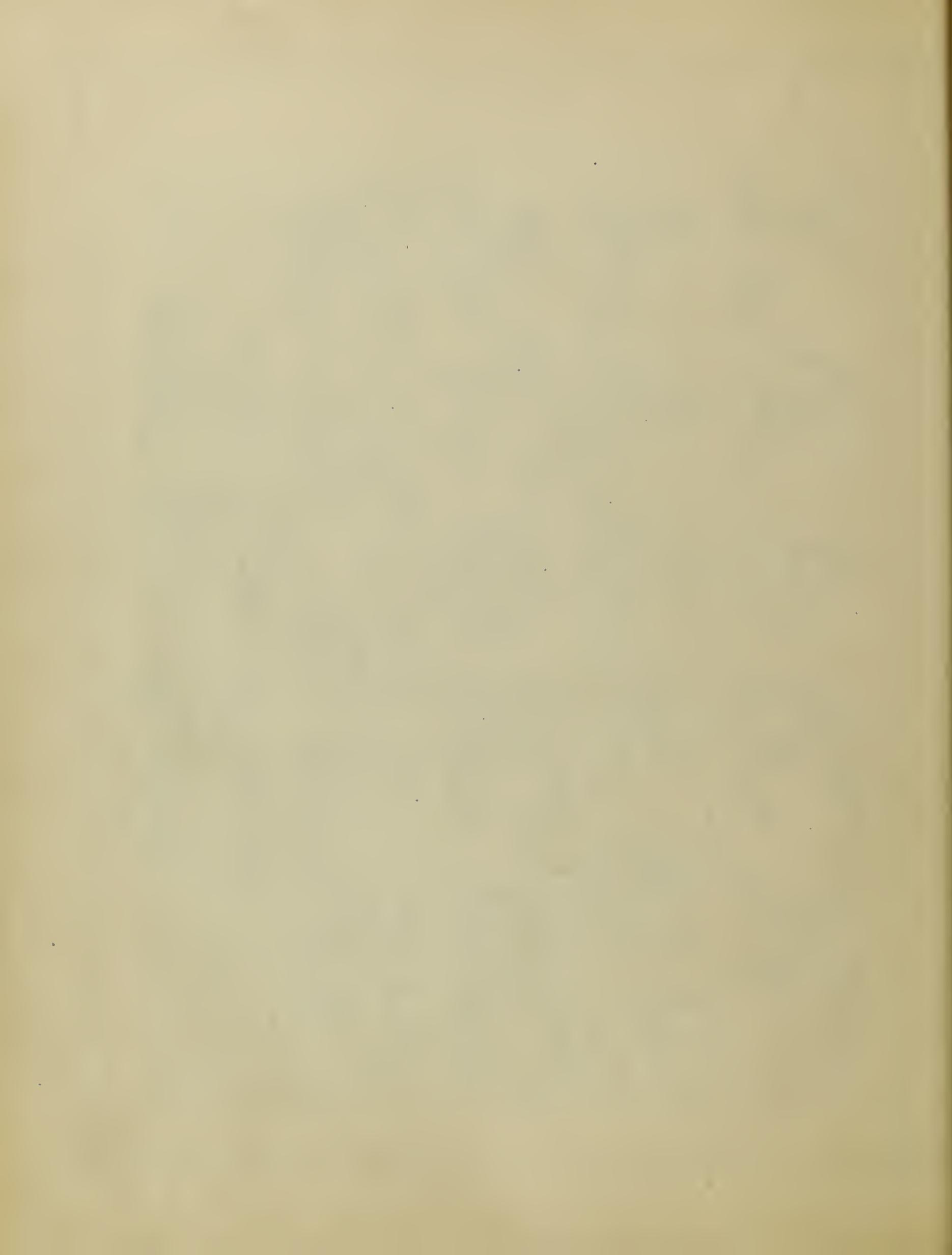
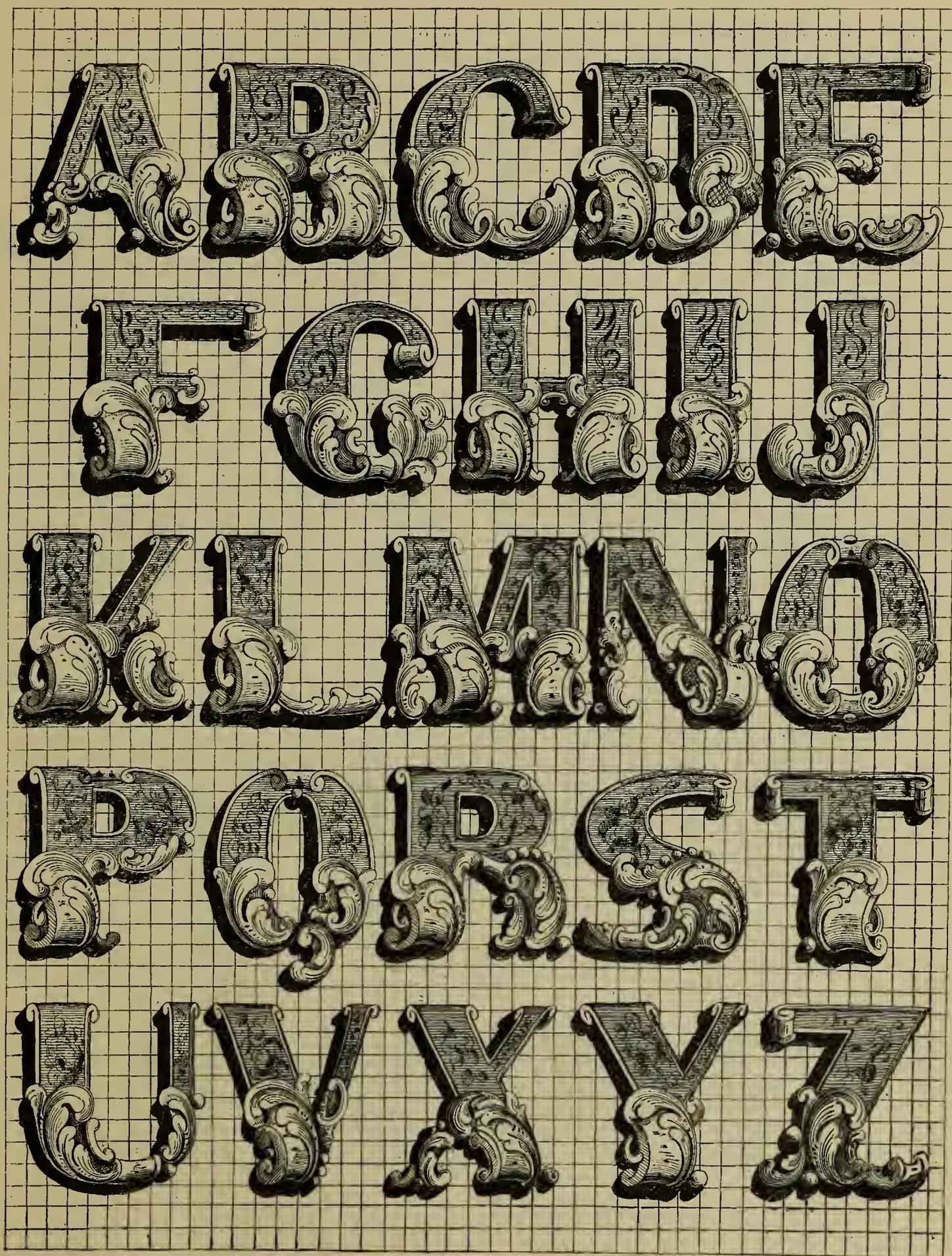


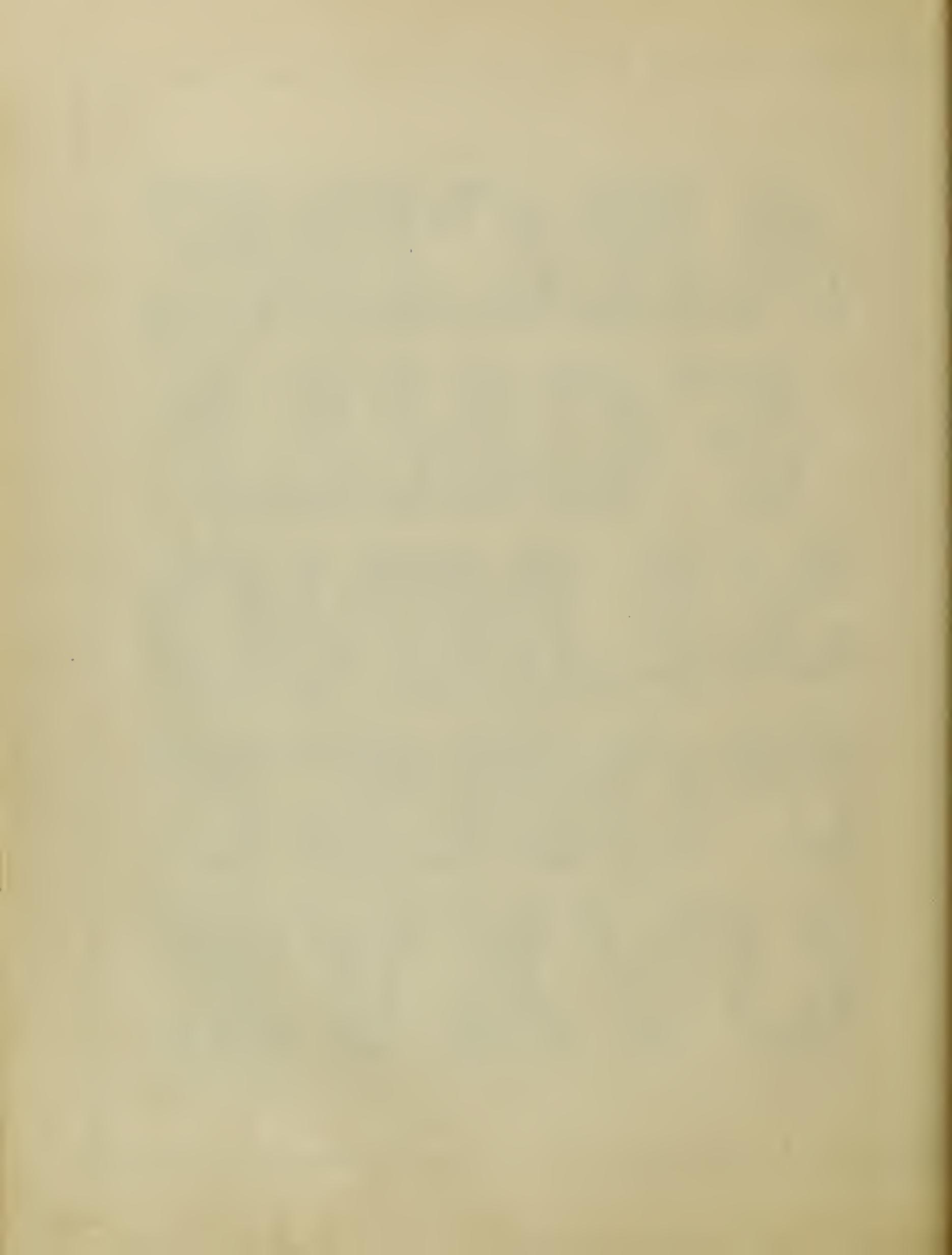
Abb. de l'Alph. A.

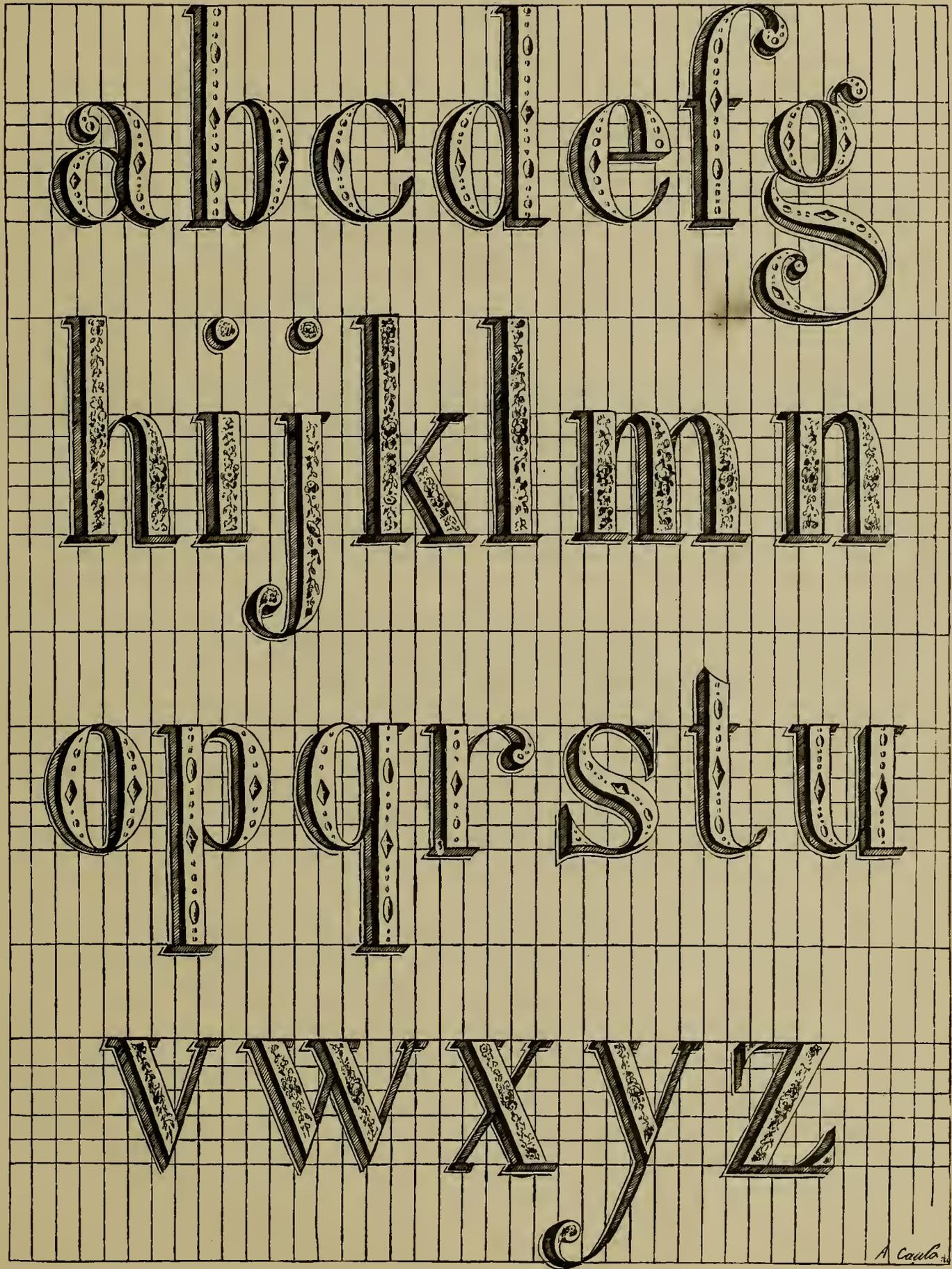
RIBBON TEXT ALPHABET. BY A. CAULO. PARIS, 1845.





ORNAMENTED ANTIQUE ALPHABET.





A. Caule

ORNAMENTED ROMAN ALPHABET. PARIS, 1845.

MONASTIC AND ENGROSSING TEXTS,

WITH FIGURES.

By THEODOR REINECK.

WEIMAR, GERMANY, 1877.



A B C P E F

G H I K L M N

o P Q R R S

T U Y W X

8

Y Z

9

1 2 3 4 5 6 7 8

MONASTIC ALPHABET.

A B C D E

F G H I J K

L M N O P

Q R S T U V

W X Y Z

a b c d e f g

h i j k l m n o p q r s t u v w x y z

ENGROSSING TEXT ALPHABET.



b i j k l m n o

p q r s f ß t u v

1 2 3 4 5 w x y z

6 7 8 9 0 6 7 8 9 0

34-31,

H. 5. Br. 2

1 2 3 4 5 6 7 8 9 0

38.

H. 2. Br. 1.

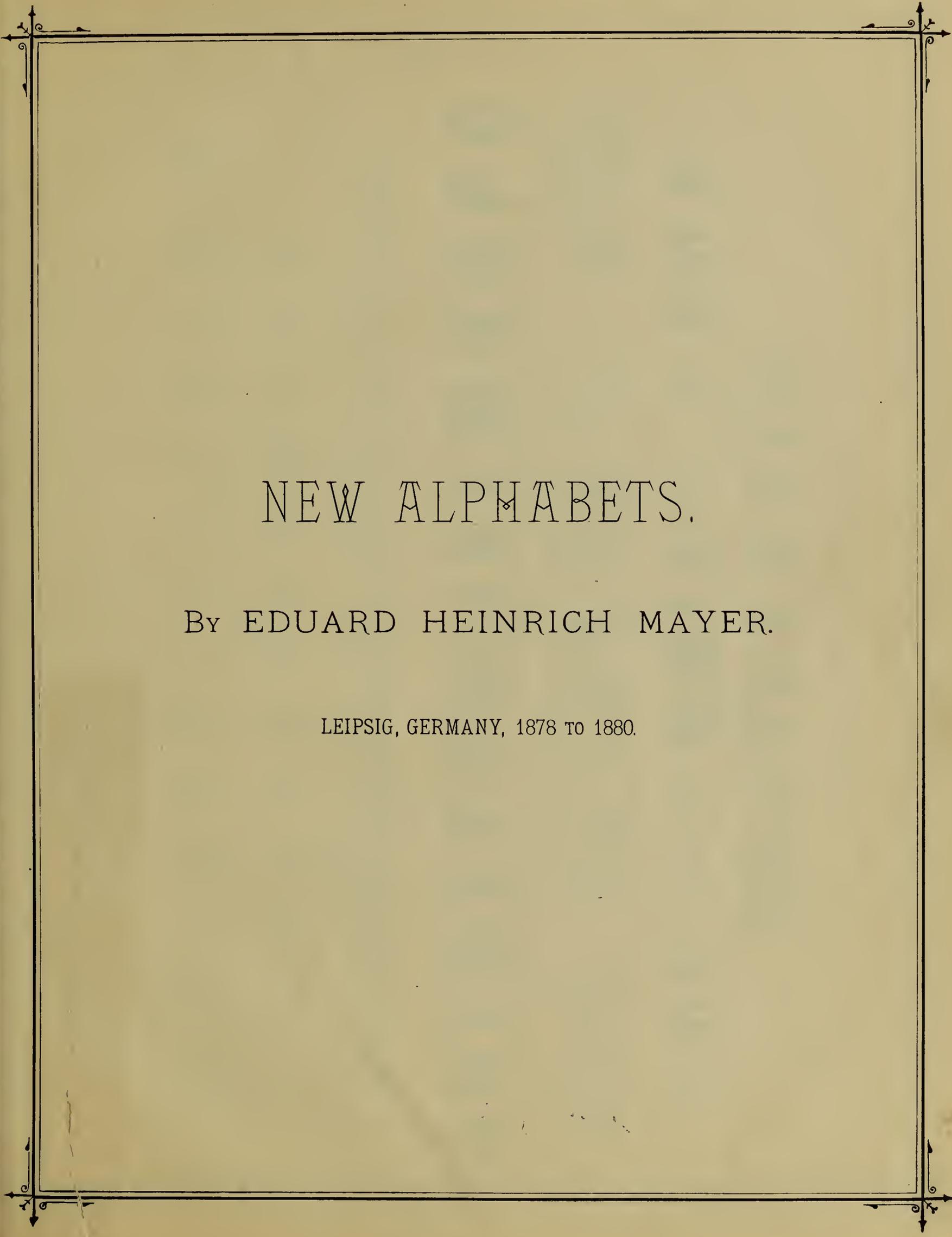
1 2 3 4 5 6 7 8 9 0

41

H. 5. Br. 3.

1 2 3 4 5 6 7 8 9 0





NEW ALPHABETS.

By EDUARD HEINRICH MAYER.

LEIPSIG, GERMANY, 1878 TO 1880.

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

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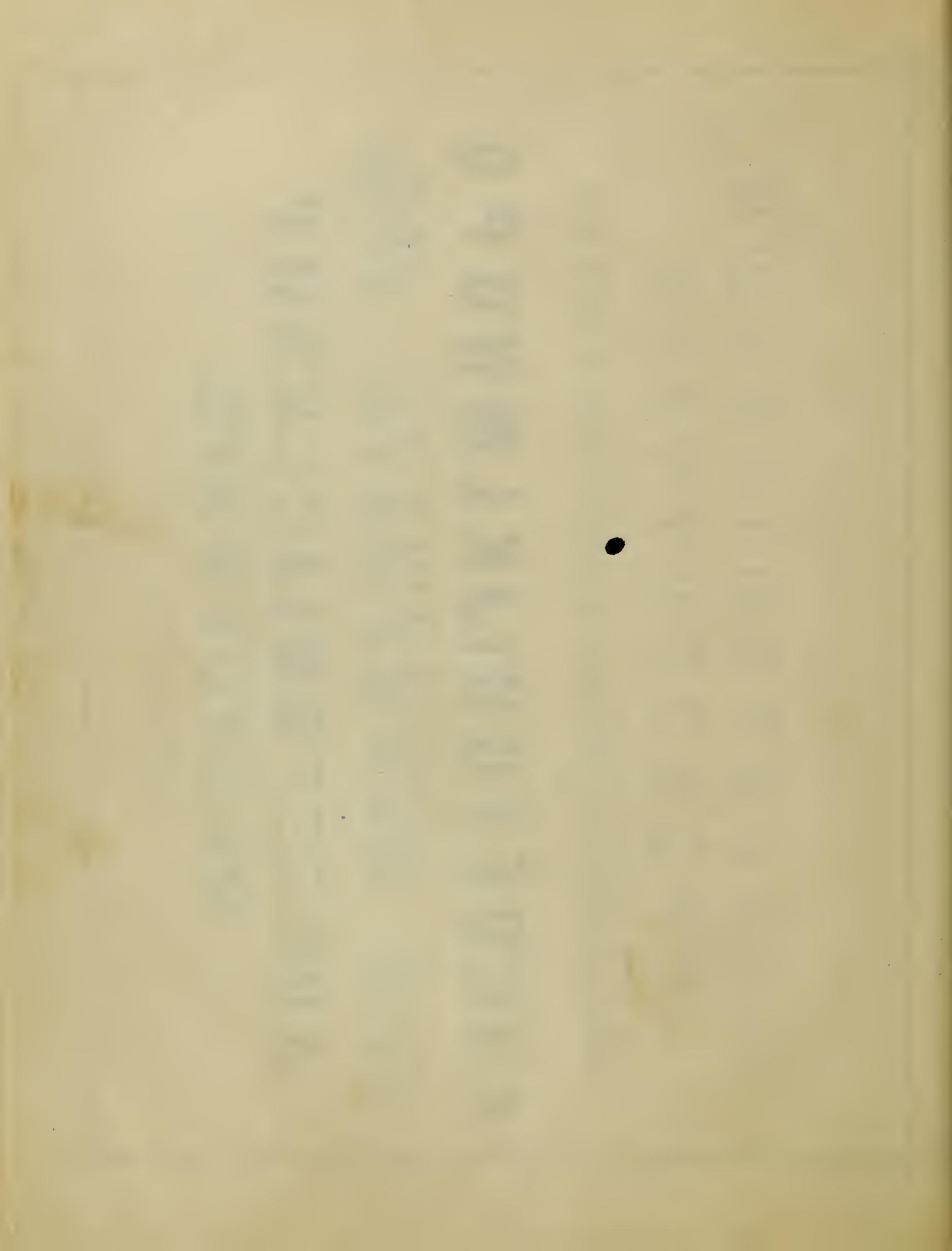
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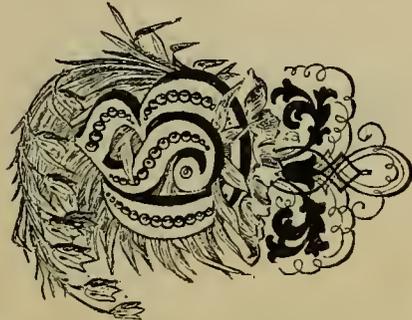
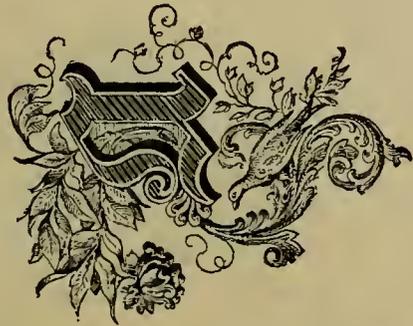
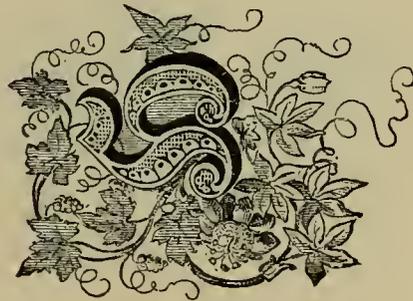
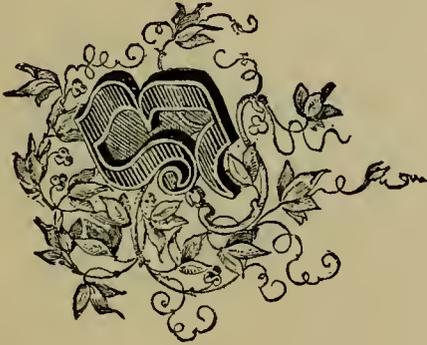
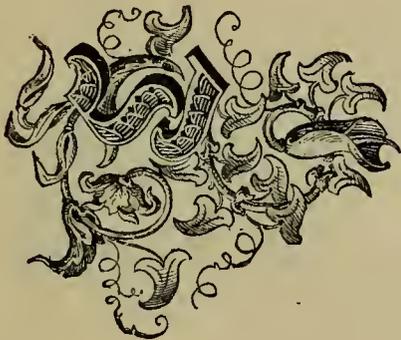
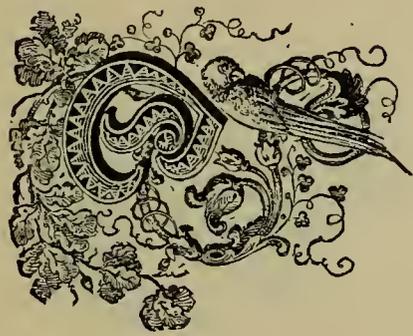
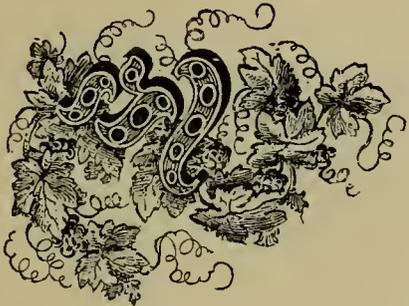
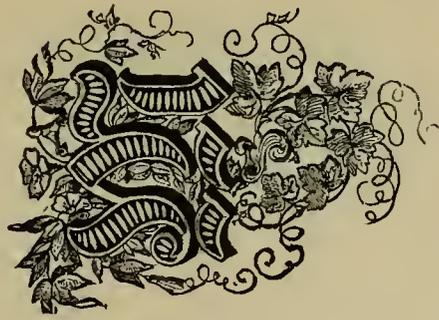
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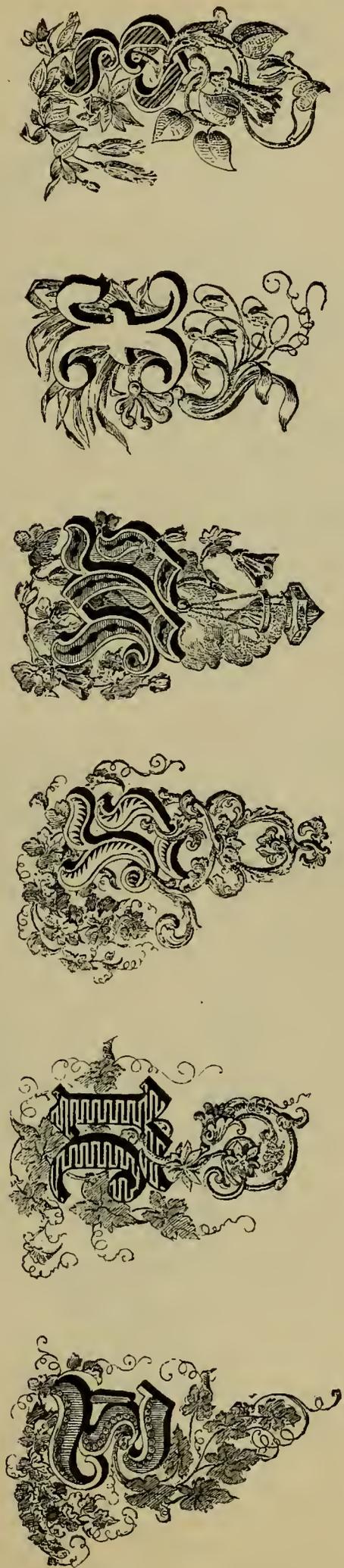
Q R S T U V W X Y Z

ORNAMENTAL ALPHABETS. BY MAYER, LEIPSIG.





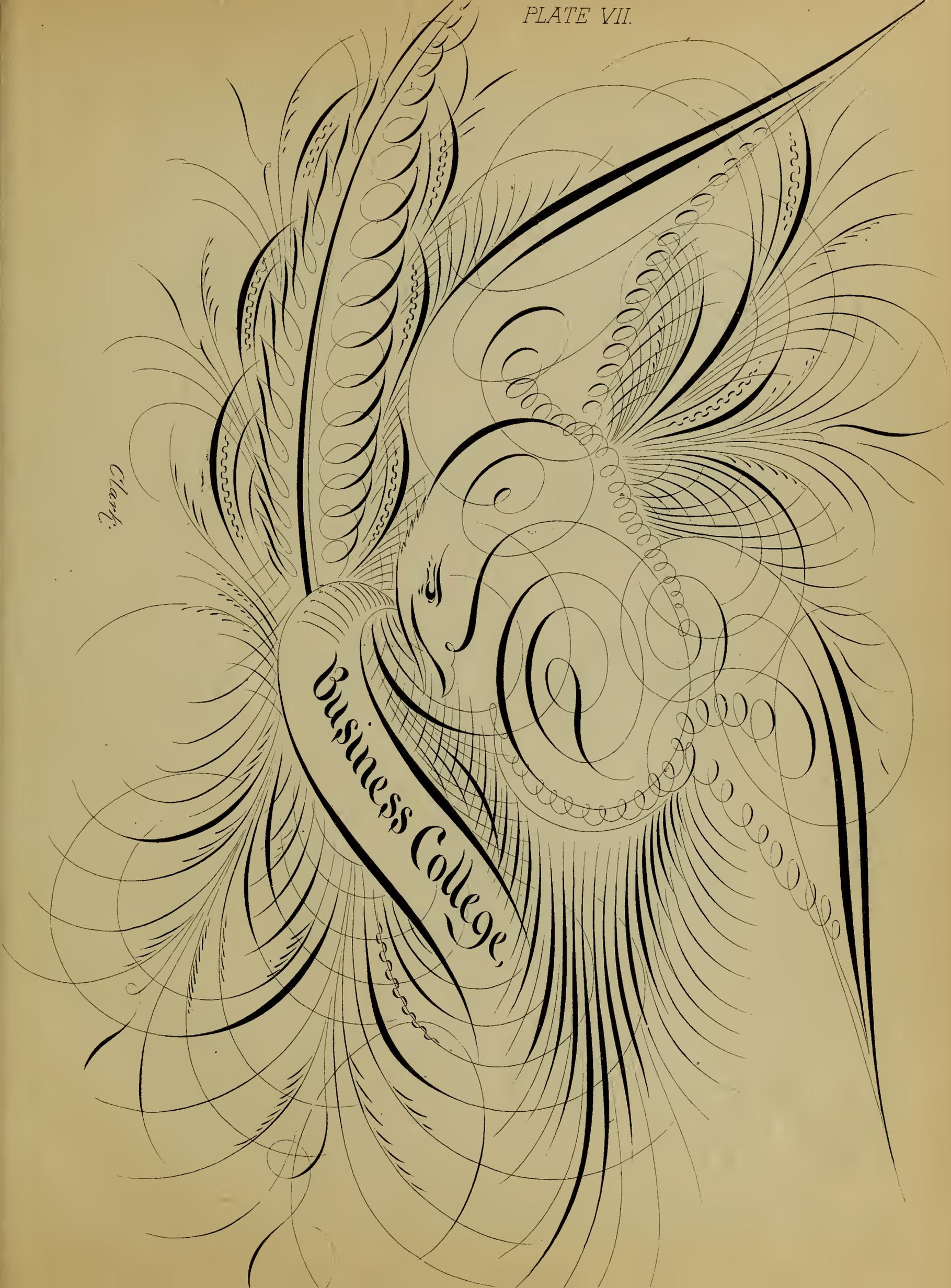
CAPITALS. BY EDUARD HEINRICH MAYER, LEIPSIG.

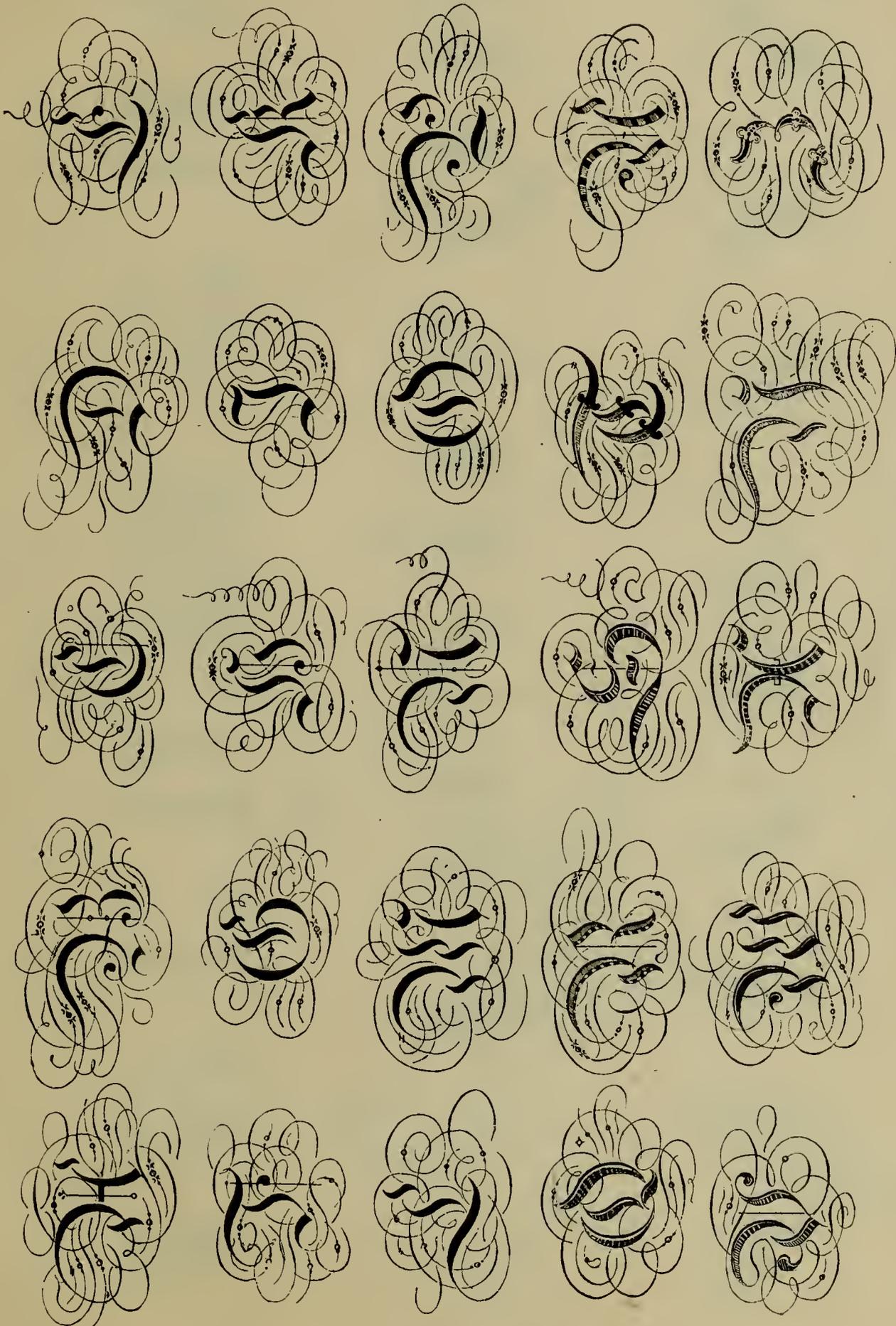


CAPITALS. No. 2. BY EDUARD HEINRICH MAYER, LEIPSIG.

Clark.

Business College,





GERMAN TEXT ALPHABET. BY MAYER, LEIPSIQ.

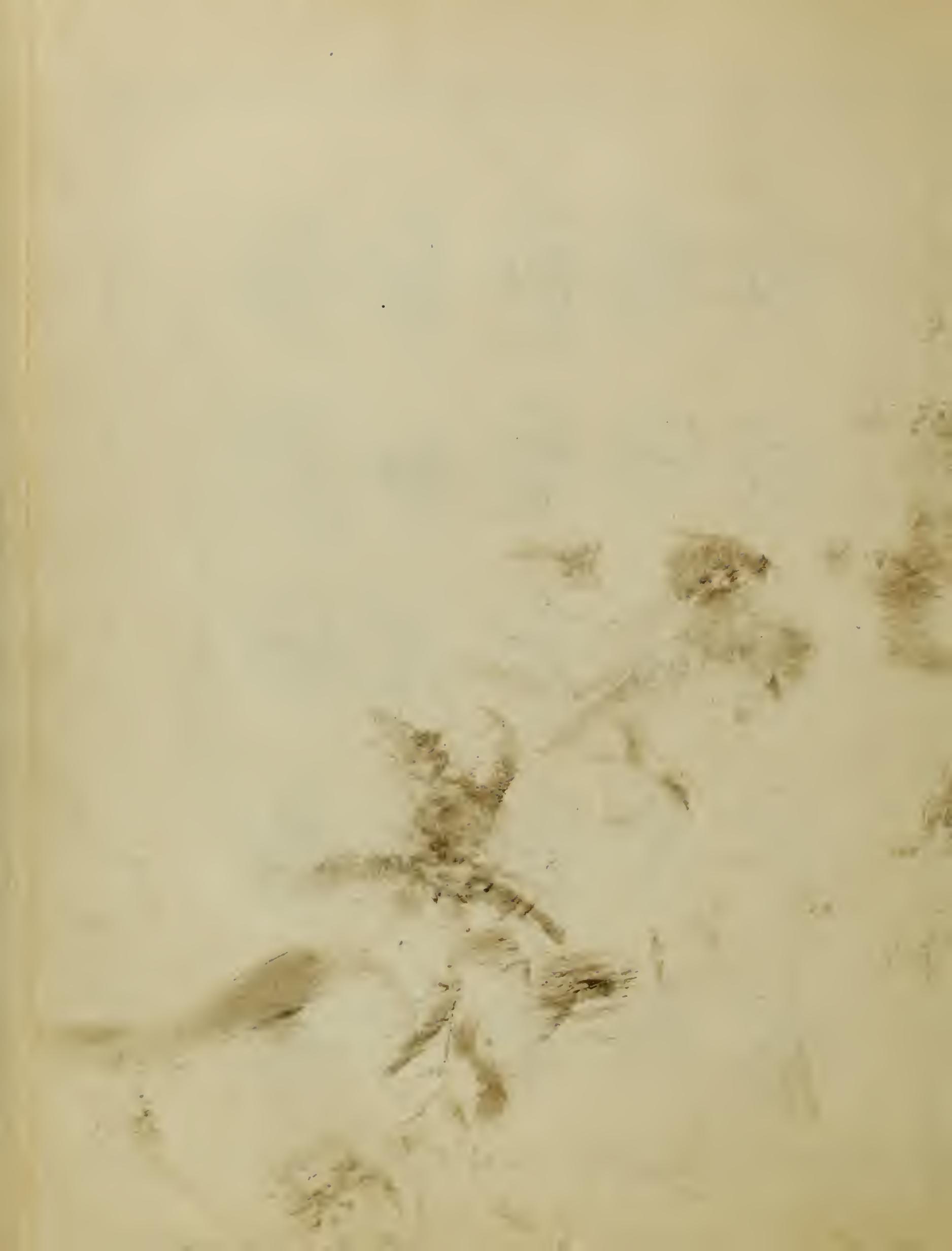




FIGURE ALPHABET. MAYER, LEIPSIQ, 1878.

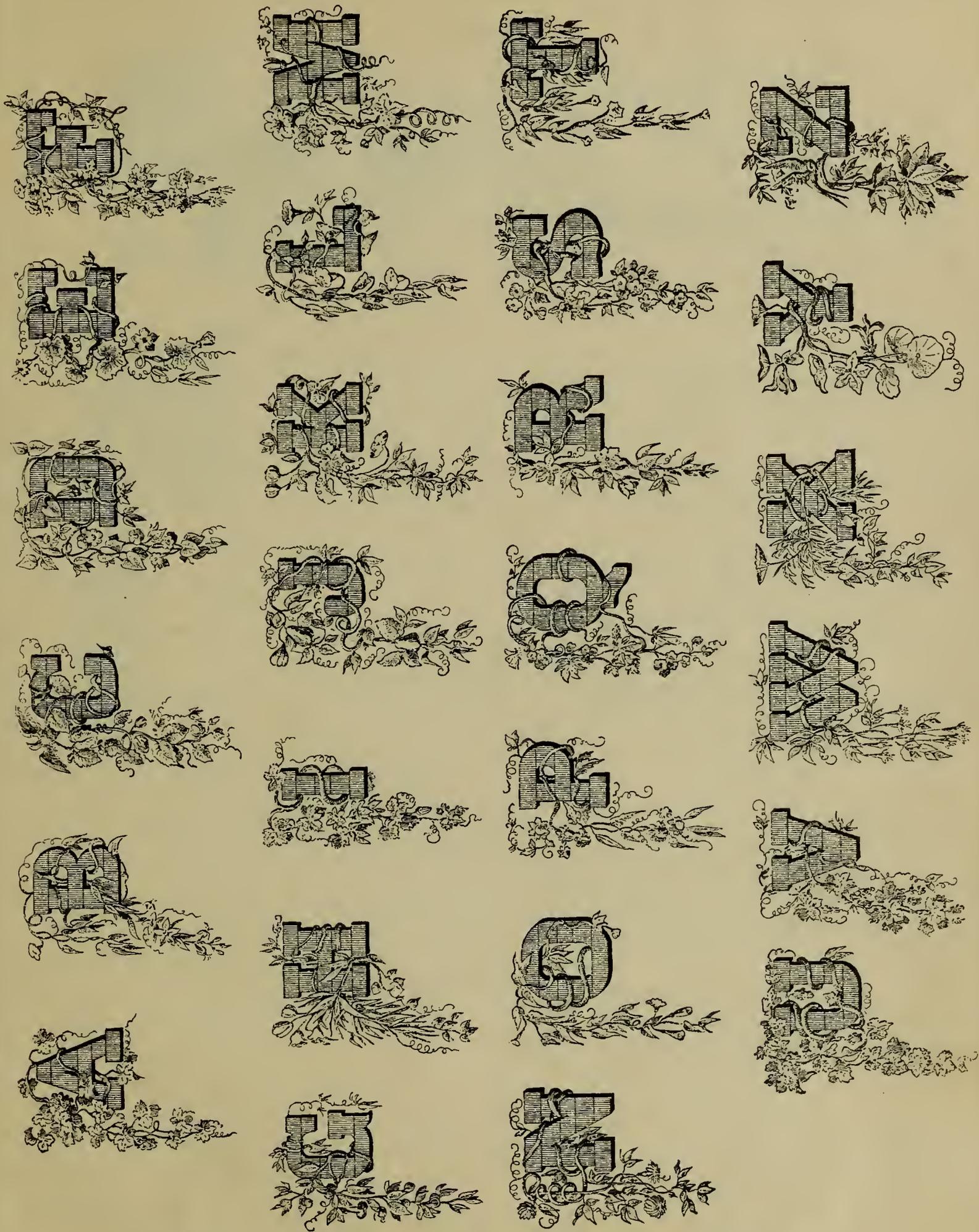
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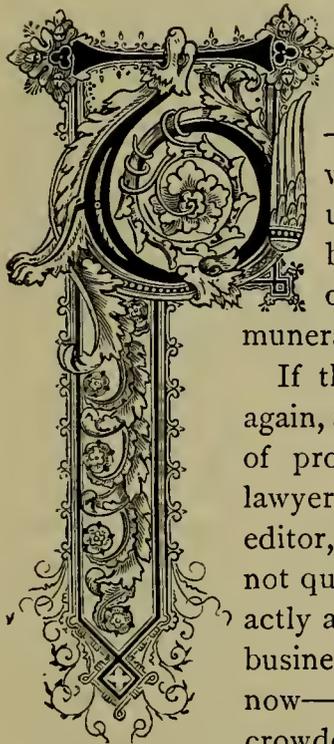
CHURCH TEXT ALPHABET. MAYER, LEIPSIG, GERMANY, 1880.



ORNAMENTAL CAPITALS. EDUARD HEINRICH MAYER. LEIPSIG, GERMANY, 1880.



TEACHING PENMANSHIP.



HERE is one profession— and it is about the only one — that is not overcrowded ; where there is room, not only upstairs, but downstairs. The business is honorable and becoming more so, and the remuneration is ample and sure.

If the writer were beginning life again, and had before him the choice of professions — whether to be a lawyer, a physician, a preacher, an editor, or a writing teacher—he is not quite sure but he would do exactly as he did years ago, when the business was less inviting than it is now—take his chances in the less crowded ranks of penmanship.

There are very few penmen who have been for any length of time in the business, who are not in good circumstances ; some of them are wealthy. We hear once in a while of some impecunious fellow travelling about and living precariously ; but this is the exception, not the rule. The writing teacher, of all men, ought to be *whole* and *sound*. If lame, deaf or blind, he would do better even in theology or medicine, than here ; in this field the odds are against him.

So much for the profession, as such. Now what is needed to follow it ? First,

THOROUGH PREPARATION.

Let no young man go into any profession without a special education for it ! The curse of this free country, more than anything else—except politics—is quackery. There are quacks in medicine, as we all know ; but they are not by any means the only quacks. We shall find them in the pulpit—lots of

them ; in the machine shop ; at the shoemaker's bench. We shall find them among the lawyers, the artists, the editors, and among barbers. No matter where we go, we can be experimented upon by a quack.

The important thing, then, is to understand your business, and to understand it *well*.

SPECIMENS.

The public judge of a writing master's ability, in a great degree, by the specimens of his work which he exhibits. These should be of the best character, well framed, and put up in good places ; and by good places we mean not always the most public, but the most respectable, as well. Put specimens in the post office, depots, hotels, and other buildings where people are constantly coming and going.

GOOD CLOTHES.

“—For the apparel oft proclaims the man,”

is just as true to-day as when it was written. As a people, we don't take much stock in rags or dirt. We like good clothes and clean faces. We are willing to follow a well dressed fraud, but we won't tag along after even a philosopher, if he look seedy and disreputable.

Wear decent clothes, cut fashionably ; be modest in your jewelry—a watch and chain and a plain ring, are about the limit for a gentleman—and keep yourself brushed up and respectable.

GOOD COMPANY.

Not only respectable apparel ; but respectable company is indispensable. Keep good company or none. Don't be found hugging the stove of some saloon, associating with horse jockeys and ignoramuses. Go to church, and cultivate the society of church-going folks. The great mass of the American people belong

to the church-going class, and this is the only class the teacher can rely upon for support. It is possible that we have some intellectual giants, who tower above the influence of the churches, but such men are not at all numerous; and they are generally as much above the writing master as they are above the church.

ADVERTISING.

In this day no sleepy man can awaken much enthusiasm. He must be wide awake himself, if he would have others so; and he must *advertise*. Yes, my boy, even the writing teacher must advertise. Insert a card in the papers, and have the editors notice the school editorially, and print and distribute a neat circular, giving the terms and full particulars; also the opinions of those who have patronized you, and of the press in other places.

MATERIALS AND IMPLEMENTS.

The very first requisite for teacher and pupils is good writing materials—good paper, good pens and good ink. Let everything be good.

A great deal depends upon the pen—much more than some writing teachers care to acknowledge. This should be fine pointed and durable. The best writers in this country are now using what is called the *oblique pen holder*; the object of which is to give the pen a better position for smooth shades, and to enable the penman to see every stroke as he makes it. With the ordinary straight holder the pen is generally “in the way.” We have no hesitation in saying here that this is the best pen holder as yet produced, and as it is fast becoming the one for general use, we have noticed it in this place, so as to correct a very common fault in using it. The pen must be so adjusted in the holder that the point will be on an exact line *with the centre of the stick*. (See the cut.) Run the eye down the holder, and exercise care in this matter. Otherwise, the pen point is “off its base,” writes rough and uneven, and the writer lays the fault to his “miserable steel pens.” This pen holder is not designed for ornamental work. For that purpose a short straight one should be used.



THE OBLIQUE PEN HOLDER.

INKS.

Good Harry Dean wrote, eighty years ago—and things haven't changed much since then—about this essential, thus:

Ink has not only been useful in all ages, but still continues absolutely necessary to the preservation and improvement of every art and science, and for conducting the ordinary transactions of life. Simple as the composition of ink may be thought, and really is, it is a fact well known, that we have at present, none equal in beauty and colour to that used in England in the time of the Saxons. It is an object of the utmost importance that the decisions and the adjudications of the courts of justice, conveyances from man to man, wills, testaments, and other instruments, which affect property, should be written with ink of such durable quality as may best resist the destructive powers of time and the elements. The necessity of paying greater attention to this matter may be readily seen by comparing the rolls and records, that have been written from the fifteenth century to the end of the seventeenth, with the writings we have remaining of various ages from the fifth to the twelfth centuries. Notwithstanding the superior antiquity

of the latter, they are in excellent preservation; but we frequently find the former, though of more modern

date, so much defaced that they are scarcely legible.

Inks are of various sorts, as encaustic or varnish, Indian ink, gold and silver, purple, black, red, green, and various other colours: there are also secret and sympathetic inks. Golden ink was used by various nations, as may be seen in several libraries, and in the archives of churches. Silver ink was also common in most countries. Red ink, made of vermilion, cinnabar or purple, is very frequently found in MSS. but none are found written entirely with ink of that colour. Blue or yellow ink was seldom used but in MSS. The yellow has not been in use, as far as we can learn, for six hundred years. Pale ink very rarely occurs before the last four centuries.

RECEIPT TO MAKE EXCELLENT BLACK INK.

For 3 pints. 3 oz. Aleppo galls,
3 oz. copperas,
1 oz. gum arabic;

boil 6 ounces logwood, strain it through a cloth, and mix the whole.

The ink will be better if the galls are steeped several days first, the copperas, etc., added afterwards.

“Pale ink,” he says, “very rarely occurs before the last four centuries.” The older the world gets,

the paler and poorer the ink! If Harry were alive to-day, we could show him such ink as he never dreamed of—it is so much worse than that of 1800; and it is used in writing schools and business colleges, and by penmen all over the country. They don't complain very much of it, because they think a really good ink cannot be obtained.

Almost everybody admires a rich, black, easy flowing ink. Good ink has much to do with the appearance of handwriting, as well as ornamental work, and the best ink, other qualities being equal, is that which flows freest. Thick, sticky ink should never be used; for while the color may be all right, it is impossible to write well with it. We have used the old fashioned ink which Dean prescribes, and can recommend it. It is of good color, and flows freely.

The following also makes a good writing ink:

Water, 7 gallons,
Bruised galls, 2 pounds,
Logwood chips, green copperas and gum, of each,
1 pound.

Boil two hours and strain.

Product, 5 gallons.

RECIPE FOR MAKING COMMON BLACK INK.

(Ink that is black when first written with.)

To 1 gallon of boiling soft water, add $\frac{3}{4}$ of an ounce of extract of logwood. Boil two minutes; remove from the fire, and stir in 48 grains of bichromate of potash and 8 grains of prussiate of potash. Then stir.

For 10 gallons, use $6\frac{1}{2}$ ounces of logwood extract, 1 ounce bichromate of potash and 80 grains of prussiate of potash.

BLACK COPYING INK, OR WRITING FLUID.

Take 2 gallons of rain water and put into it $\frac{1}{4}$ pound of gum arabic, $\frac{1}{4}$ pound brown sugar, $\frac{1}{4}$ pound clean copperas, $\frac{3}{4}$ pound powdered nut galls, mix and shake occasionally for ten days, and then strain; if needed sooner, let it stand in an iron kettle until the strength is obtained.

This ink will stand the action of the air for centuries, if required.

RED INK.

In an ounce phial, put 1 teaspoonful of aqua ammonia, gum arabic size of two or three peas, and 6 grains of No. 40 carmine; fill up with soft water, and it is soon ready for use.

GREEN INK.

Cream of tartar, 1 part; verdigris, 2 parts; water, 8 parts. Boil till reduced to the proper color.

VIOLET INK.

A good violet ink is made by dissolving some violet aniline in water to which some alcohol has been added; it takes very little aniline to make a large quantity of the ink.

GOLD INK.

Mosaic gold, 2 parts, and gum arabic, 1 part; ground up to a proper condition for using.

SILVER INK.

Triturate in a mortar equal parts of silver foil and sulphate of potassa, until reduced to fine powder; then wash the salt out and mix the residue with a mucilage of equal parts of gum arabic water.

INDELIBLE STENCIL PLATE INK.

One pound precipitate carbonate of iron, 1 pound sulphate of iron, $1\frac{1}{4}$ pounds acetic acid; stir over a fire until they combine; then add 3 pounds printers' varnish, and 2 pounds fine book ink, and stir until well mixed. Add 1 pound Ethiop's mineral.

EXCHEQUER INK.

Bruised galls, 40 pounds; gum, 10 pounds; green sulphate of iron, 9 pounds; soft water, 45 gallons; macerate for three weeks, with frequent agitation. Then strain and bottle.

This ink will endure for ages, and is one of the best inks ever produced.

ASIATIC INKS.

Bruised galls, 14 pounds; gum, 5 pounds. Put them in a small cask, and add of boiling soft water, 15 gallons. Allow the whole to macerate, with frequent agitation, for two weeks, then further add green copperas, 5 pounds, dissolved in 7 pints of water. Again mix well, and agitate the whole daily for two or three weeks.

BROWN INK.

A strong decoction of catechu. The shade may be varied by the cautious addition of a little weak solution of bichromate of potash.

INDELIBLE INK.

Nitrate of silver, $\frac{1}{4}$ ounce; water, $\frac{3}{4}$ ounce. Dissolve, add as much of the strongest liquor of ammonia as will dissolve the precipitate formed on its

first addition ; then add of mucilage, $1\frac{1}{2}$ drachms, and a little sap green, syrup of buckthorn, or finely powdered indigo, to color.

Turns black on being held near the fire, or touched with a hot flat iron.

INDELIBLE INK FOR GLASS OR METAL.

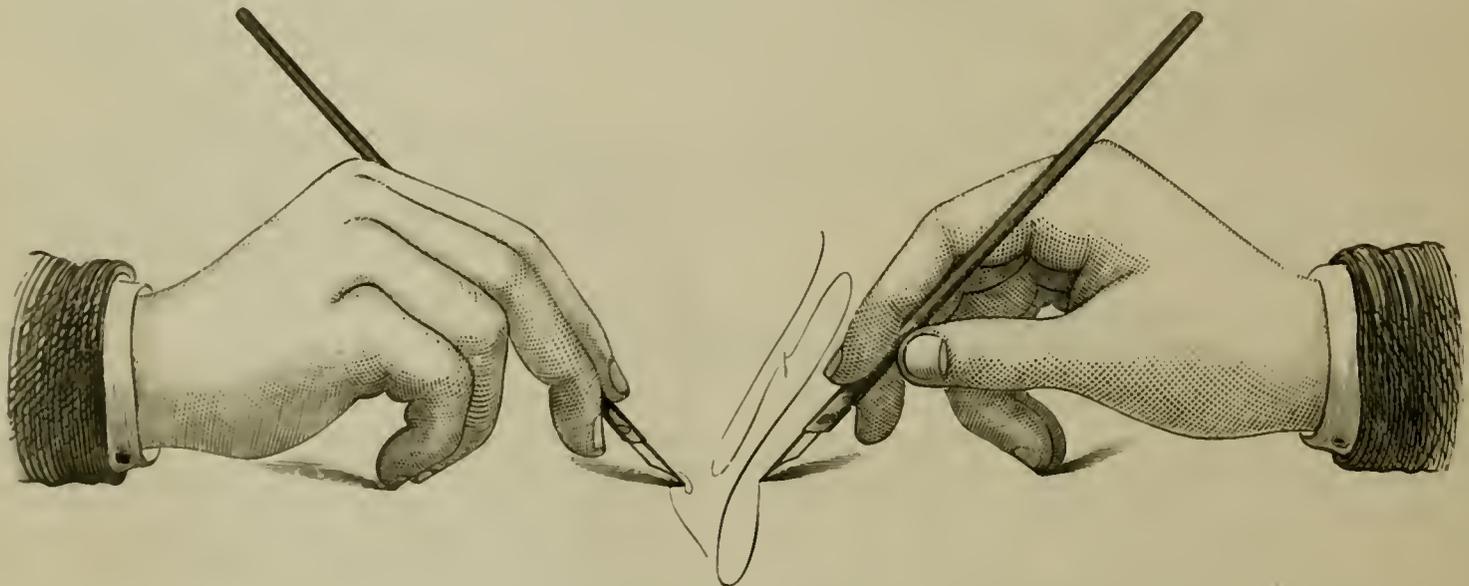
Borax, 1 ounce ; shellac, 2 ounces ; water, 18 fluid ounces. Boil in a covered vessel ; add of thick mucilage, 1 ounce ; triturate it with levigated indigo and lampblack, *q. s.* to give it a good color. After two hours' repose, decant from the dregs and bottle for use.

It may be bronzed after being applied. This ink resists moisture, chlorine and acids.

POSITION OF THE HAND.

All the best penmen throughout America, as well as England, are now agreed respecting one thing at least—the proper position of the hand and pen for ordinary writing ; though some differ as to the best for flourishing.

The cut on this page illustrates this position very accurately. The first finger is brought down to the lower part of the holder near the pen ; the second finger, at the side of the holder, drops below about the length of the nail ; and the thumb presses the holder an inch or so above. The last two fingers fold under the hand, and rest upon the nails. This secures a perfect movable rest, by which, if all parts of the hand move together as one, without any



CORRECT POSITION OF HAND AND PEN.

POSITION.

HOW TO SIT.

The position at the table or desk should be easy, natural, and upright. On this point Comer says : "To stand at the desk in a lounging position, or to sit with both elbows spread out, and the body bent forward so as to bring the chin near the surface of the table, are postures so censurable, and at the same time so discouraging to a teacher, that no excuse but ignorance and bad breeding should be accepted for indulging in them. They are habits most unpleasant to the observer, and in every respect injurious to the writer."

Insist upon a good upright position, either the front, or the left, or right side.

separate action of the fingers, we are enabled to secure rapidity, ease and grace of execution. The chief difficulty teachers have to contend with, is the disposition on the part of the learner to use his fingers either under the hand or those holding the pen, or both, independently of the others, which produces in all cases a labored and awkward style of handwriting. The wrist is kept up sufficiently to be free from the paper, desk or table.

Years ago the pupil was taught to keep the second finger straight—and stiff—alongside of the pen holder, instead of curving it up, and letting the nail portion drop below ; and some old fashioned country teachers still adhere to this position. It is

impossible to produce an easy style by writing in that way.

The pen holder should be held at a slope of at least forty-five degrees. Many people hold the pen so straight up and down—or putting it more correctly—so near the perpendicular, as to make it next to impossible to write without spattering the paper with ink. The poorest writers, as a rule, are found to hold the pen holder too high, while none hold it too low.

Teachers cannot take too much pains at the start to enforce compliance with these instructions as to pen holding; for without a correct position, all the elegant or inelegant copies and other instruction, will amount to but little, if indeed they do any good at all. On the other hand, the pupil may be very backward in writing, and by setting himself to work in a good position at once, will soon outstrip those who begin with a fair handwriting, but an incorrect position, and yet make no effort to change the latter.

Position is everything. The good teacher is constantly talking about its importance, and enforcing it. It gives power, and is the one indispensable qualification. Other things may be passed over, but the correct position must be acquired at the outset. That done, the rest is easy; without it, impossible.

All the works of the present time of value for self instruction, or for teachers, give full directions for pen holding; yet we notice that most of these instructions are so obscure, as well as tediously lengthy, that few are benefited by them. Instead of reading them carefully, then comprehending the writer's ideas, and putting them at once in operation, the rules are scanned until the reader becomes discouraged. He turns away from them to resume his old position, which no doubt is backed by as much real good sense as the teacher's long winded explanations.

THE RESTS.

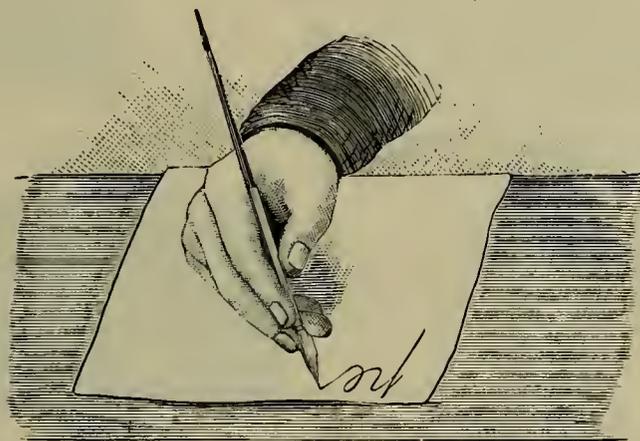
The hand, then, rests upon the nails of the last two fingers. The wrist is free. There is, besides

this, the muscular rest, where the arm, near the elbow, on the fleshy muscular part, settles down upon the table or desk. This is the only rest of the arm. Forward of this arm rest, there is a free action for

THE MUSCULAR MOVEMENT.

This movement, so much to be desired by all who wish to write rapidly and easily, comes from an unrestricted play of both the hand and forearm, together with the fingers, all moving together as one, striking out with the regularity of the pendulum of a clock. The best way to develop the muscular movement is to require its use by all in school, and to leave out all finger movement practice. Give easy movement exercises, such as the capital ovals, and long lateral curves of the first and second principles connected with short, straight down-strokes, sloping

at a uniform angle. Thus, a repetition of the letter *i* or the *m* makes an excellent exercise of this character. Another good one is the small *o*, connected with simple concave curves one inch long, the copy to extend across the page, and without once raising the pen.



INCORRECT POSITION OF HAND.

ANALYSIS.

Every good teacher follows some system of analysis whereby his scholars are enabled to readily learn the forms of the letters, both large and small. There is no end to the different so-called systems for this purpose. We have, for common schools, the Payson, Dunton & Scribner, the Spencerian, Potter & Hammond's, and a great many others, each with a carefully worked-out analysis, and full and explicit directions; but each seems to lack one very desirable quality—simplicity. The authors of these copy books seem to resemble somewhat a gentleman the writer knew, who wrote a newspaper article in the plainest hand he could command; but when it appeared in print it was full of typographical errors. "The next time," said he, "they will treat my manuscript with some respect!" His future contributions were written in the worst Horace Greeley and Rufus Choate hieroglyphics; so badly indeed that the compositor

was put to his wits' end to decipher them, going the rounds of the office and consulting everybody, from the managing editor to the printers' devil, as he could catch them; and the result was a perfectly correct proof. "That is the only way to secure good treatment from a printer," said our friend. Perhaps the only way to secure the respect of learners is to give them a complicated and difficult analysis; but we don't believe it. Time is too valuable, and life too short, to waste them over rubbish.

The simplest and best analysis of letters ever given to the world is John D. Williams'. We don't know that Williams was really the inventor or discoverer of this analysis, yet, as we have never seen it anywhere else, and never heard of it before his day, there can be little doubt of it. This analysis is given at length in Williams & Packard's Guide, published by Lee & Shepard, Boston; also in Gaskell's Compendium of Penmanship and Gaskell's Compendium of Forms. We here reproduce simply the outlines of this system of teaching; the writing master can fill in to suit himself, or follow either of the above works for what he may lack:

PRINCIPLES AND PARTS OF LETTERS.

The following elementary lines constitute the basis of writing. They are called

THE FIVE PRINCIPLES:



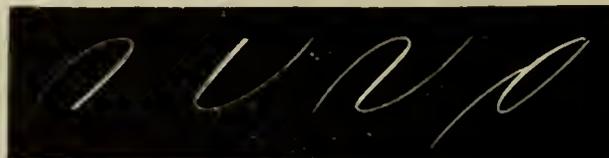
The first four are usually made—especially in the small letters—with the upward, and the last with the downward motion of the pen.

The order of their arrangement is a matter of some importance, as indicating the natural order of development in training the hand. A curve is more easily made than a straight line; and so, also, is the *convex* curve, or that which moves *outward* from the centre of motion, more easily made than the *concave* curve, which moves inward toward the centre

of motion, causing a contraction of the fingers. The terms *convex* and *concave* are used as expressive of the relative position of these curves from the common visual point.

The various combinations of which these elementary principles are susceptible are shown in the following examples:

PARTS OF CONTRACTED LETTERS.



PARTS OF EXTENDED LETTERS:



PARTS OF CAPITALS:



These principles, when applied to letters, are carefully regulated as to height, slant and position. The *slant of writing* is regulated by the ordinary down strokes, and is established (Williams says, though others say fifty-two) at *thirty-eight* degrees from the perpendicular. There is no other authority for this *exact* inclination, except the usage of the best business writers. It is also very clearly ascertained that this degree of slant secures the best combination of *speed* and *legibility*, both of which are essential qualities. The slant of the curved lines, especially those formed with the upward movement, cannot be so definitely prescribed, from the fact that it must depend wholly upon the height and distance apart of the down strokes, which they connect.

The teacher's strong point will lie in thoroughly inculcating the five principles, which should ordinarily be distinguished by their numerals. The combinations will be easily fixed in the mind and thoroughly

established by practice. Although for the most part the *principles* occupy the position given them in the schedule, and are formed, the curves moving upward and the straight stroke downward, this is not an inflexible rule, as their designation is fixed by their *form* rather than their *position*, or the direction of the movement which may have produced them. Thus, a *curve* which from the natural point of vision shows the rounding or *convex* surface, is known as the *first* principle; a curve which shows the hollow or *concave* surface, is the *second* principle; a combination of the two with the *convex* at the bottom and the *concave* at the top is the *third* principle; the reverse of this the *fourth* principle; and the *straight line*, in whatever position, the *fifth* principle.

A teacher who has these simple facts well grounded in the minds of his pupils has obtained a leverage which can be used with astonishing results.

The advantage of adopting as the *principles* of writing simple lines, instead of combinations and complete letters, will be obvious to any thoughtful teacher; for not only can they be more readily and certainly acquired and retained by the pupil, but their constant recurrence and ready adjustment to practical ends place the student so squarely and understandingly in the line of advancement, that progress is a natural result.

The *principles* once clearly fixed in the mind, their combinations into parts of letters, and thence into the letters complete, are easily enforced.

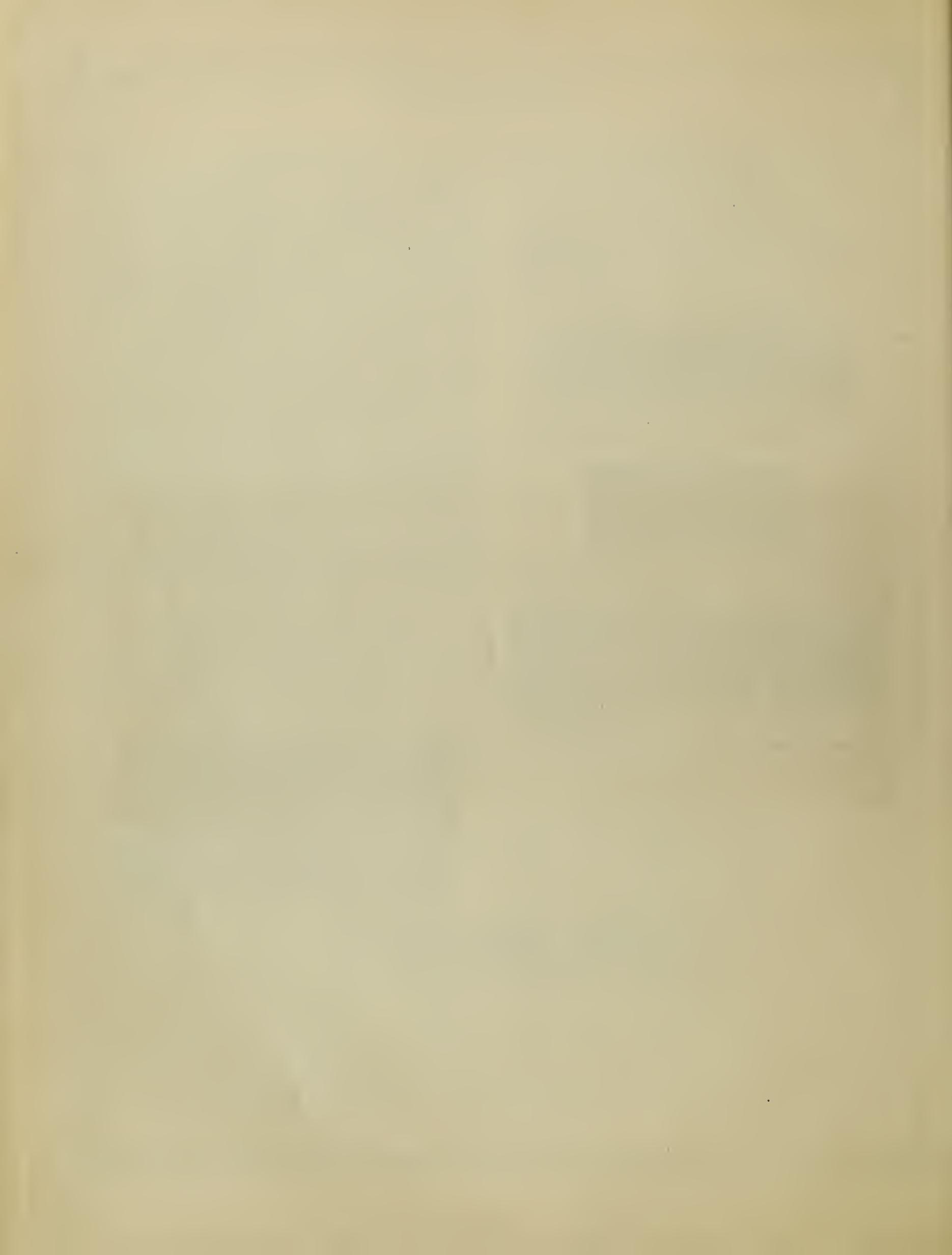
CLASS INSTRUCTION.

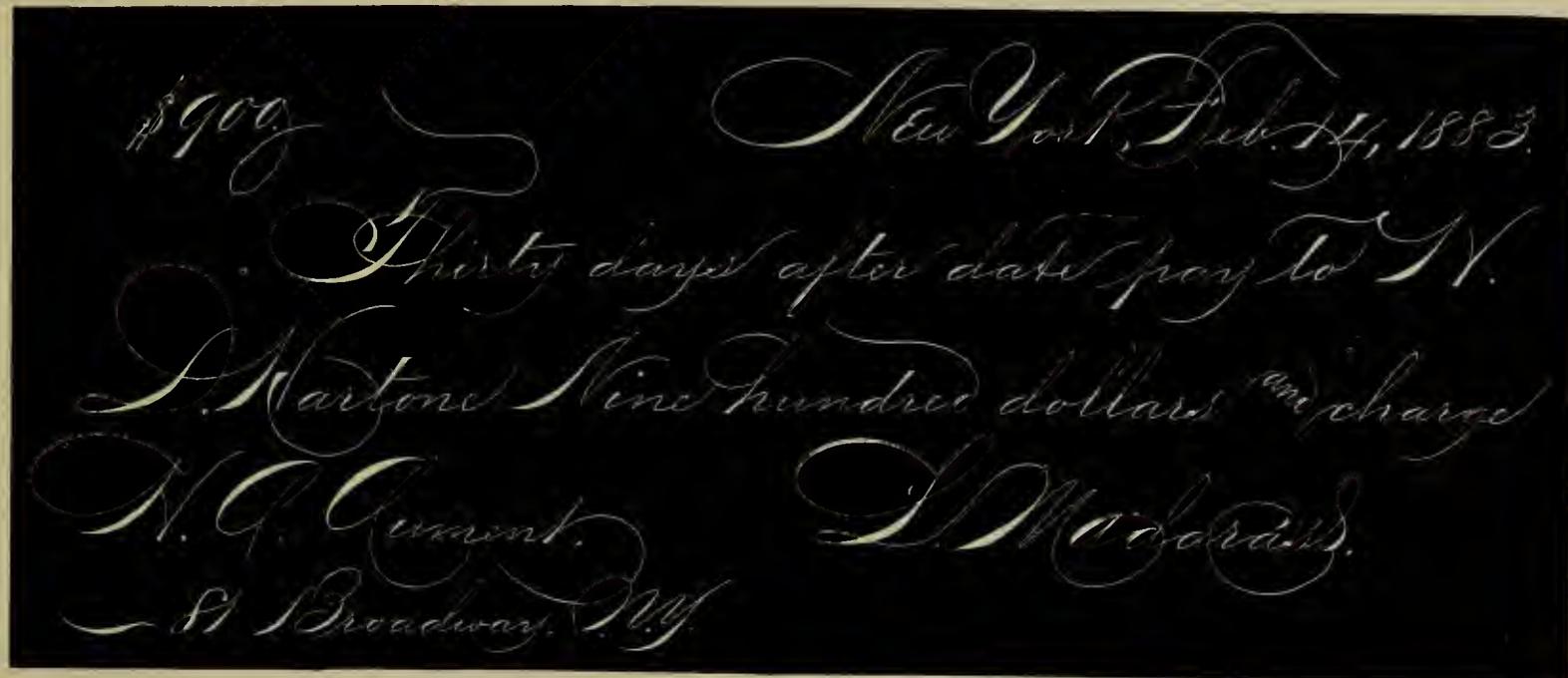
Williams further says: The time given to class instruction in writing, in schools where it is not taught as a specialty, is usually from a half to three fourths of an hour to each lesson, with from two to five lessons per week. It is scarcely necessary to say that five lessons a week are preferable to less, even if the time for each lesson has to be shortened. A half hour's class drill, if no time is wasted, even if but three times a week, may be made productive of very gratifying results. When it is possible to do so, the writing hour should be fixed in the early part of the day, or before the pupil is worn out with application to study.

The use of engraved copies and printed instruction has made it not only possible, but feasible, for any intelligent and faithful teacher to conduct the writing exercises with good success. Of course, in this, as in any study, the more conversant a teacher is with his subject, its applications and unfoldings, the better. It will be of great service to him to be able to exemplify the lessons upon the blackboard, and especially to point out characteristic faults.

It is of the first importance that the class should be utterly under the teacher's control, and that everything should be done promptly and in order. This will necessitate movements in concert by proper signals. We shall not take up space in prescribing the methods of getting the classes in proper position for work, as it is presumed that the teacher is sufficiently master of his business to accomplish this task without special directions.







\$900

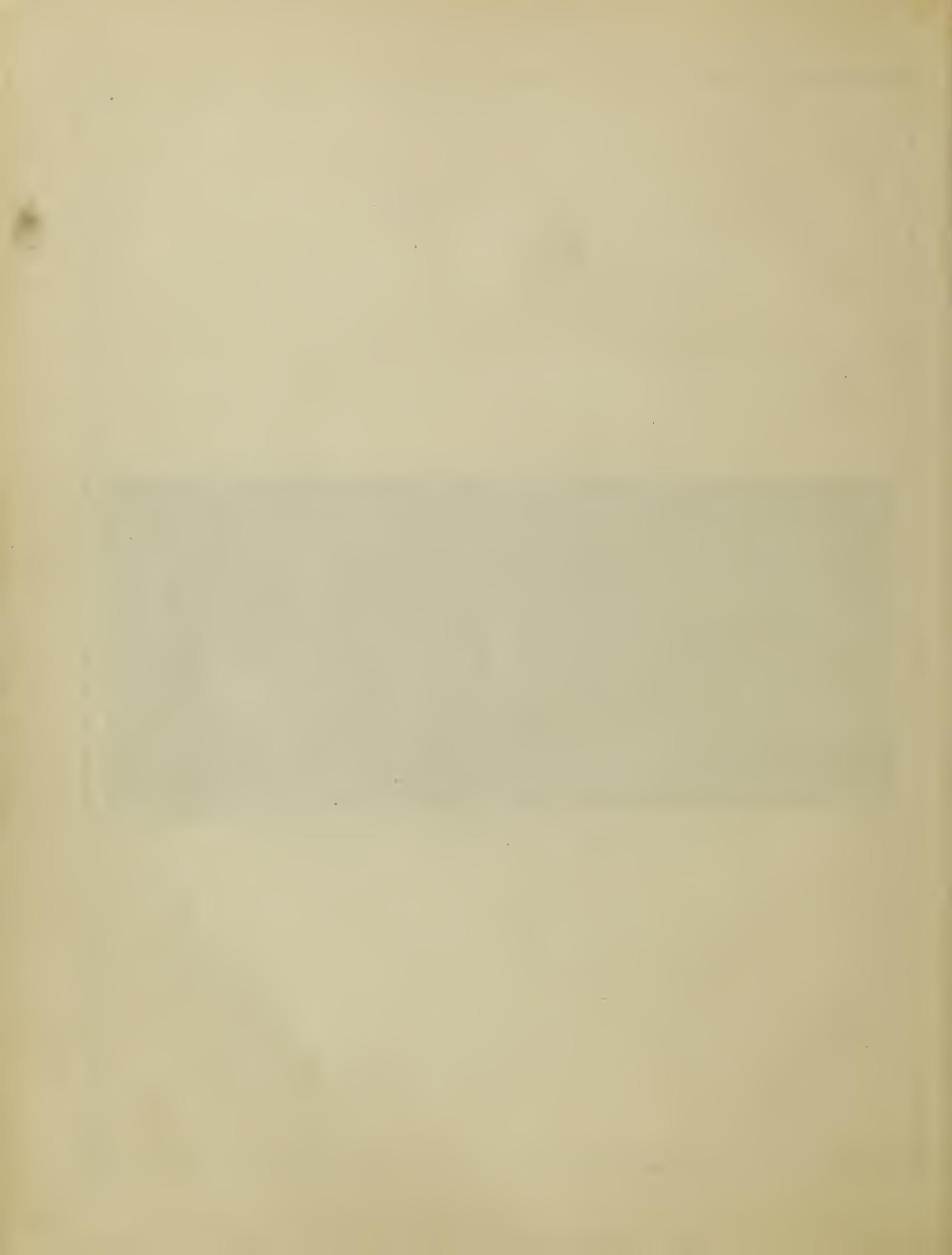
New York, Feb. 14, 1883.

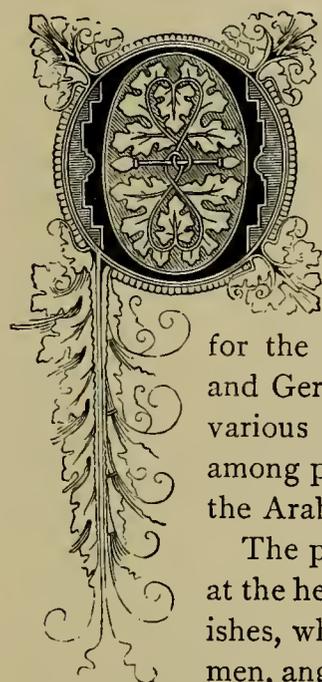
Thirty days after date pay to N.
Martone Nine hundred dollars ^{and} charge

N. Q. Ciment. L. Madarasz.

81 Broadway, N.Y.

RAPID BLACKBOARD WRITING OF TO-DAY. BY L. MADARASZ





OFF-HAND FLOURISHING consists of pure simple and compound curves, and sometimes straight lines, made with a peculiar arm movement and with a reversed position of the pen. It is used mainly

for the embellishment of old English and German text in engrossing, and in various ornamental designs common among penmen. It originated among the Arabians or Moors.

The pen is held as shown in the cut at the head of this chapter. The flourishes, which represent the figures of men, angels and beasts, were much admired in the sixteenth and seventeenth centuries; but more easy and natural, if not more artistic, work has taken their place.

What more beautiful thing can be conceived than the masterly strokes of a skilled writer's pen forming the outlines of a bird, nestled amid the branches of a tree: or describing the arched neck and graceful poise of the swan, sailing its reedy lake? It is impossible to surpass these little pictures with the brush or graver. They will stand through all time among other first-class art creations.

Without the penman's art—or what is the same thing, the simulation of the penman's art by the artist and engraver—steel engraving and lithography, in some of their most important phases, would soon tumble to the common level of wood-cut art as practised in its best condition. The elaborate and graceful pen sketches or imitations keep it above wood-cut engraving, no matter how good the latter may be.

In 1804, Deane wrote of flourishing:

The ornamental part of penmanship has been exploded by some, because of no immediate use in business, or rather through ignorance and want of capacity to do anything agreeably that way; yet ornament is allowable in this as well as in any other art or science, and it adds a beautiful variety to a curious piece of writing, when directed by a solid judgment, and fruitful fancy. Ornament consists of two parts; the inventing and composing of proper strokes, as in the German text, capitals, knots and various figures of birds and beasts, etc. The other is the performing of flourishes and letters by a quick motion, which is called striking, or command of hand. Often observe what has been done by the best masters. Let not ornament obscure writing, but let it be easy and natural; not full of strokes in some parts, and in others empty and bald. Let the strokes turn and play over one another, with as much variety and wantonness as possible, not running too much upon the spiral or parallel; let not two dark strokes cross, but let them answer one another, and lie all the same way, like the shades in a picture. Let not curve strokes cross one another in the same point, and endeavor to make a few strokes well placed, rather than a crowd without order or beauty. In flourishing and striking, perform all the strokes with a swift, but sure motion, in the most natural and easy manner, with the same fulls and smalls as the pen makes them, without any after touches. The pen must not be turned in making the strokes, nor the wrist bended, but the arm and hand swing gently together, no part of them resting on, or touching the paper. Flourishes, etc., about those pieces that are wrote in common business, are inadmissible.

Another penman of a later day says, in *The Penman's Gazette*:

"No one, it appears, has ever attempted to teach off-hand flourishing in a text-book. At least the writer has never seen a work that was of much use to the learner. Position and movement, which in ordinary writing justly receive so much attention, are wholly ignored. Forms are given, but how to go to

work to execute them, is an almost unsolvable mystery to the pupil, who plods along by himself. There has never been, to our knowledge, anything definite written upon this subject."

MATERIALS FOR FLOURISHING.

The first requisite for Flourishing, as well as for good writing, is good materials: fine pointed, flexible steel pens, and black ink that flows freely. The pen holder is unlike that used in writing: it is about a third shorter. An ordinary straight wooden holder, one of the bulging sort, chipped off at the end, makes a much better implement than a longer or a smaller one. The oblique pen holder, although the best in use for ordinary writing, is unfit for flourishing where the position is reversed. Neither should a straight one of the ordinary length be used; it weakens the hand for business writing, and is much more difficult to manage than a shorter one.

POSITION.

Right side or front. See the cut of position. In making short curves and straight lines, where the finger rest will not interfere with fresh shades, let the small finger touch the paper. This affords greater accuracy for exact work.

MOVEMENTS.

The most important rule for flourishing is this: *Make every stroke, whether a curve or a straight line, FROM LEFT TO RIGHT, using the whole arm, whether with the finger rest or without it.* It is impossible otherwise to produce good work. Shift the paper about, to suit the direction of the strokes. A rapid ornamental penman will keep the sheet constantly moving about, to receive from one point all the sweeps of his pen.

EXERCISES.

Practice first on easy movement exercises; then on outlines of figures; and, lastly, on the whole picture. We give in this book, not the set flourishes of any one penman, but the best from all; so that the exercises will afford a wide scope for what talent, native or acquired, the pupil may have in this direction.

GERMAN TEXT AND OLD ENGLISH.

German text and old English admit more ornamentation in the way of flourishes, than any other lettering, and are as rich and appropriate for most ornamental pieces, as anything that can be done. The learner should take the greatest pains in arranging the letters, that the spacing may be uniform, as well as that the same uniformity may regulate the size and slope. As a guide, he should rule pencil

marks, both horizontal and vertical. After the flourishing about the words is done, these marks may be easily erased with a soft rubber, without disturbing the ink lines.

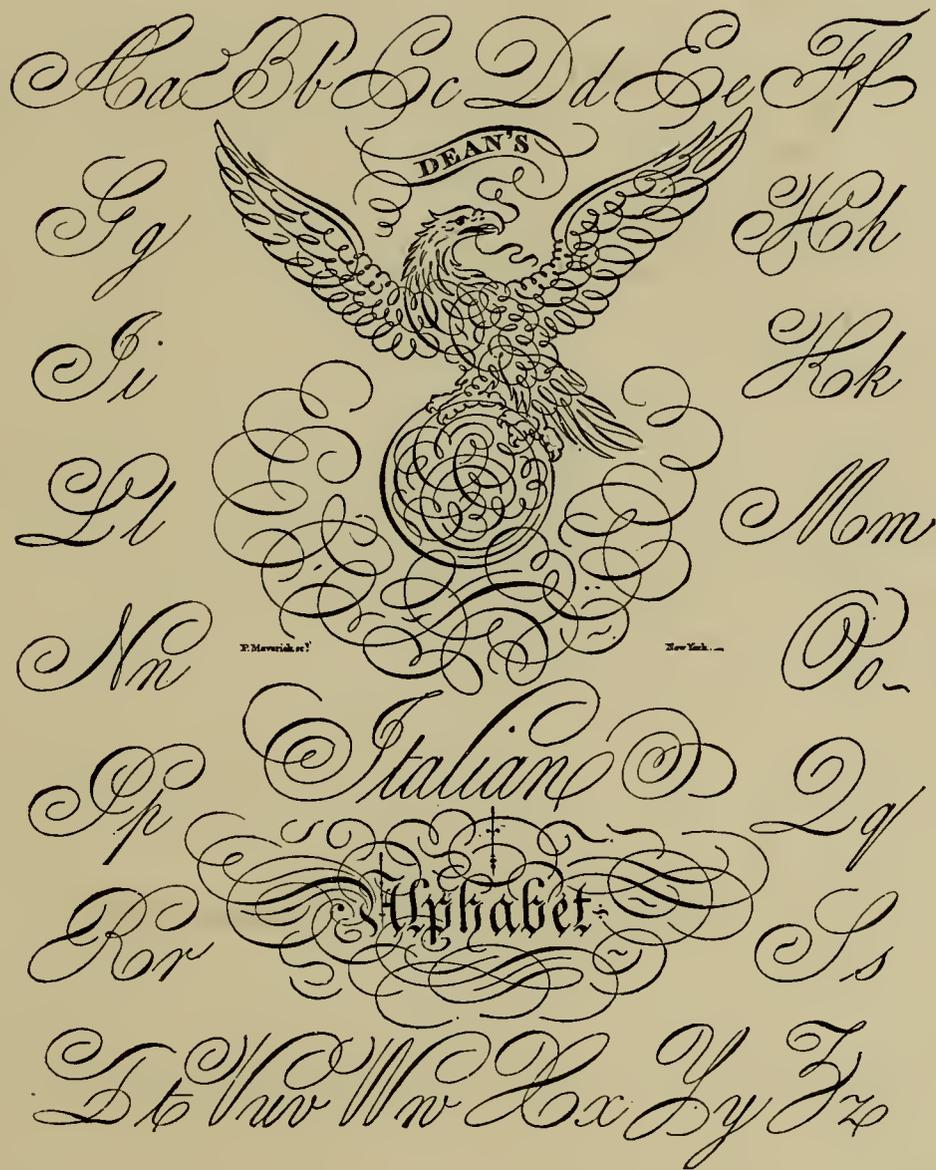


FLOURISH BY COMER. 1869.

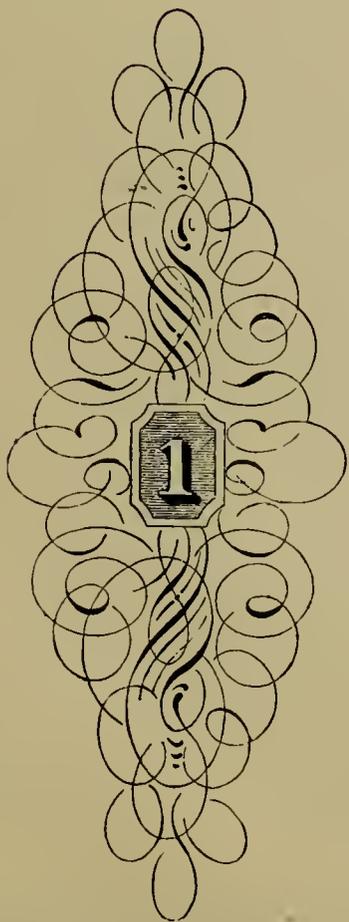
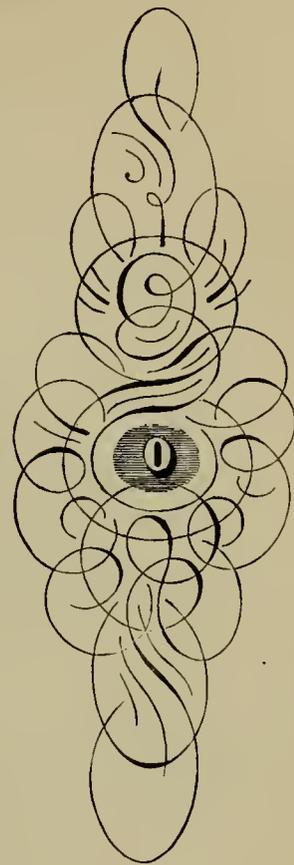
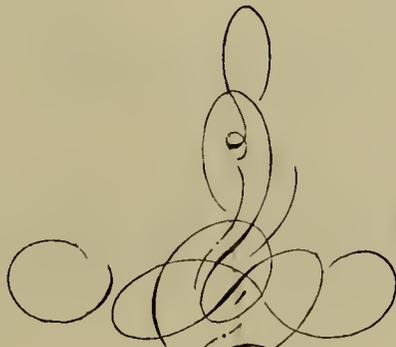
Both German text and old English may be written with one stroke of the quill, and the main strokes afterward sharpened and otherwise improved, with an ordinary steel pen. The best pen is a broad nibbed quill (most penmen prefer that of the turkey, softened by holding it either in the mouth or in warm water, before making the pen). The nib of the pen is made broad, to correspond with the width of the main down-strokes. In beginning and closing the strokes, the pen is turned, when it is necessary to sharpen them at the top and bottom. A little practice enables any one to become quite proficient in this style of lettering. Some of the finest alphabets of this kind ever published are given in this book.



DRAGON, FROM DEAN'S ANALYTIC GUIDE. AMERICA, 1804.



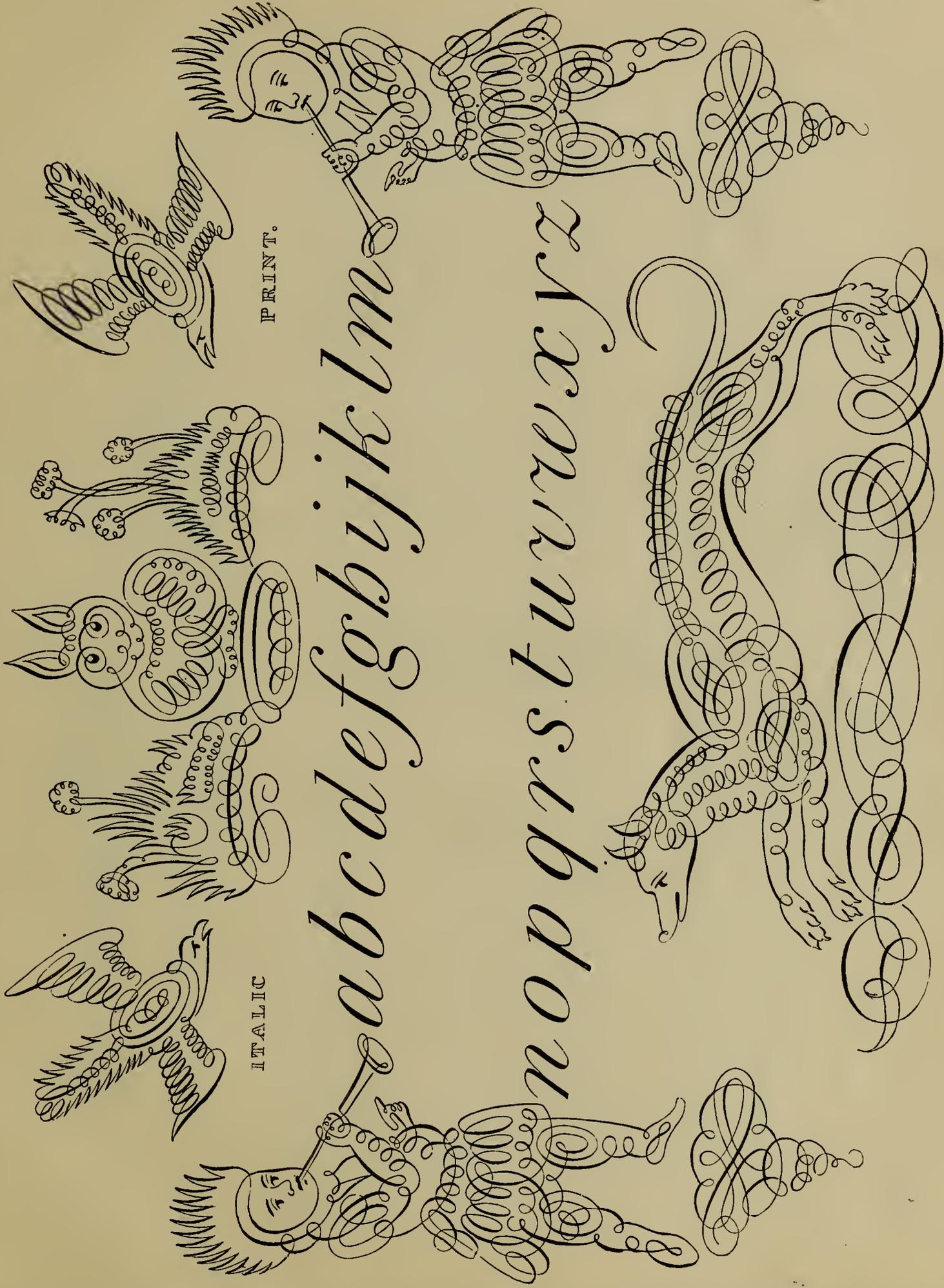
PHOTOGRAPHIC COPY OF A PAGE IN DEAN'S ANALYTIC GUIDE, 1805.



BY J. WISSLER. PARIS, 1837.



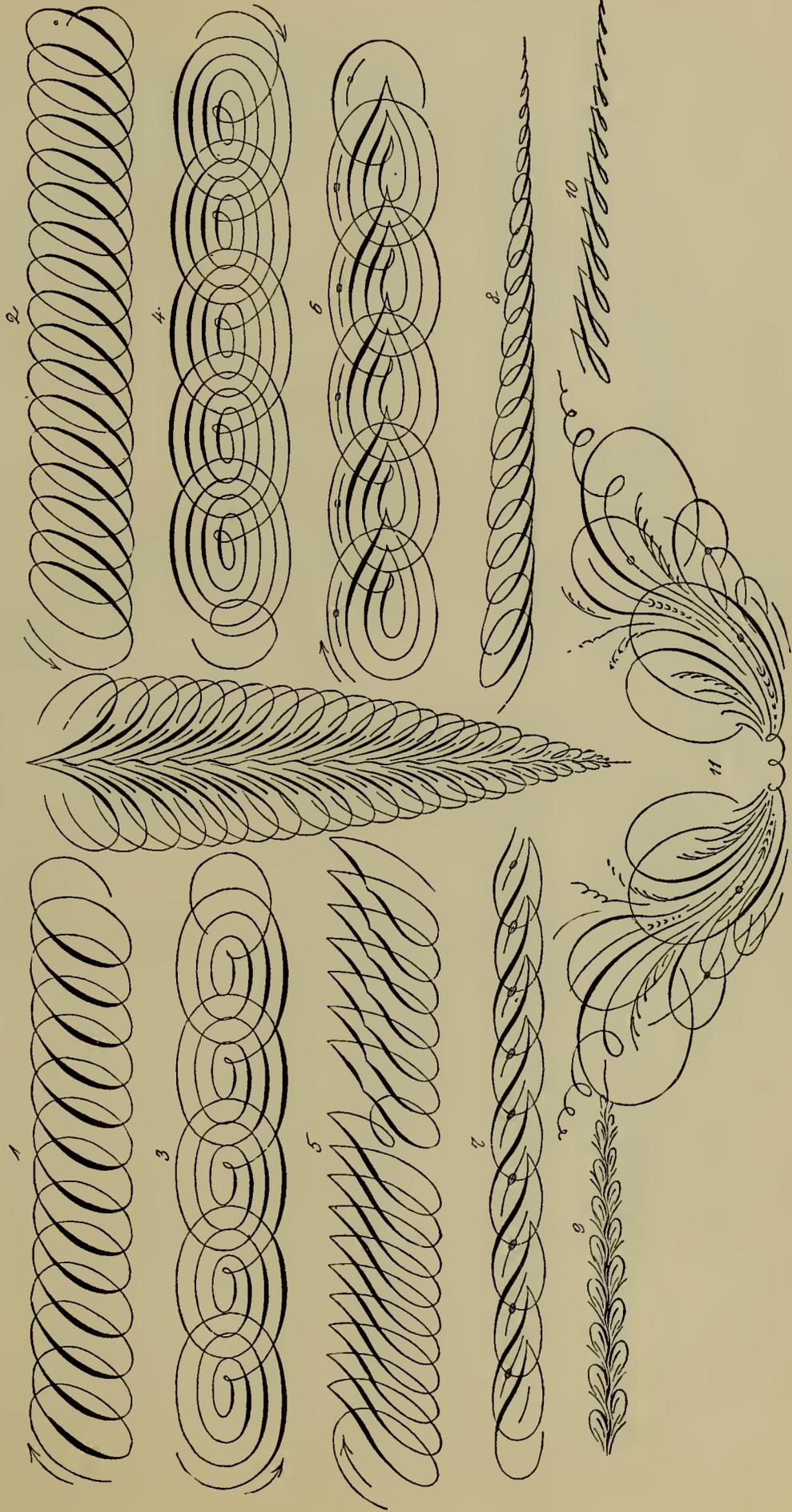
FLOURISHED TITLE PAGE OF A FRENCH WORK, 1837.

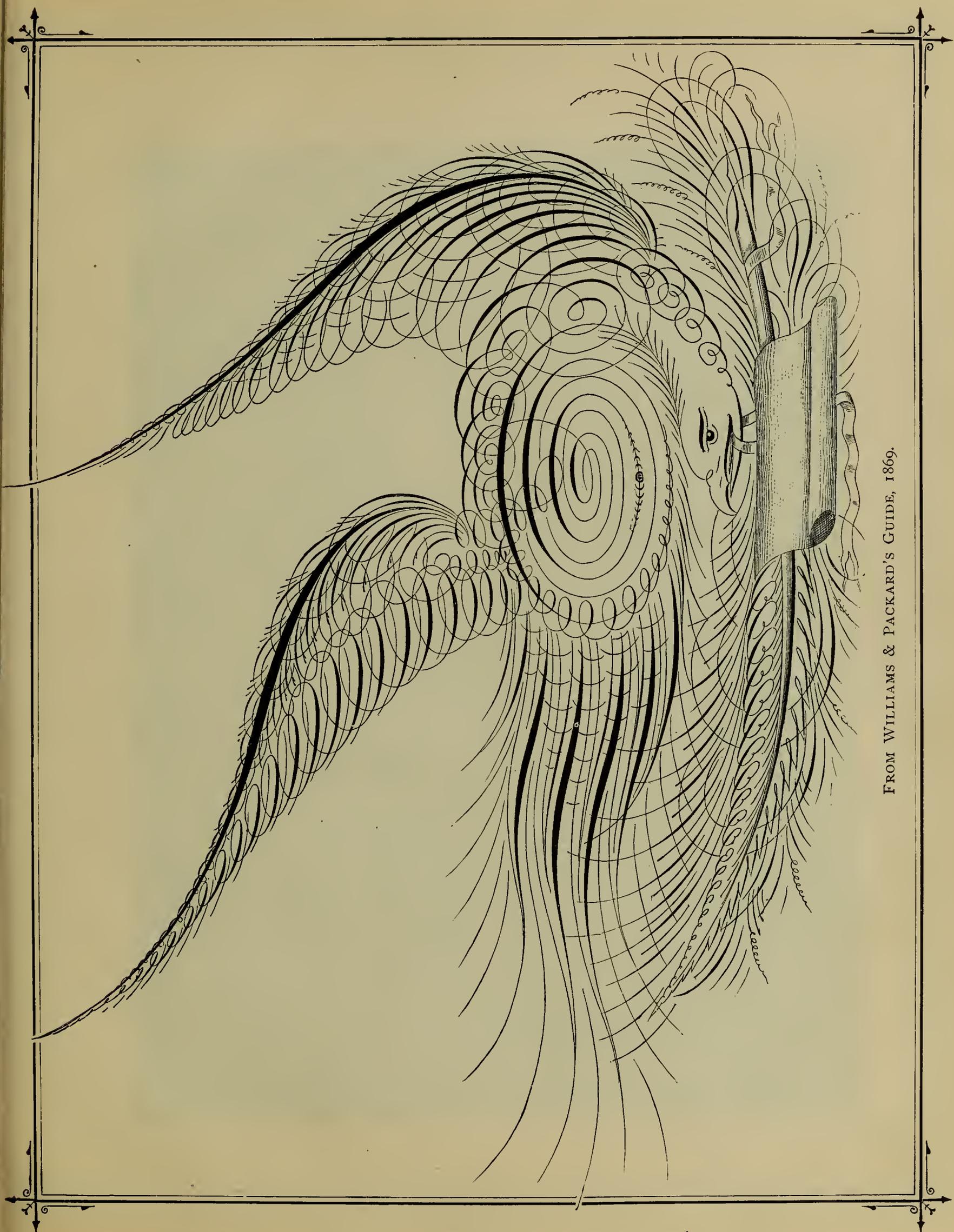


PRINT.

ITALIC

OLD FASHIONED FLOURISHES. JAMES FRENCH, BOSTON, 1854.





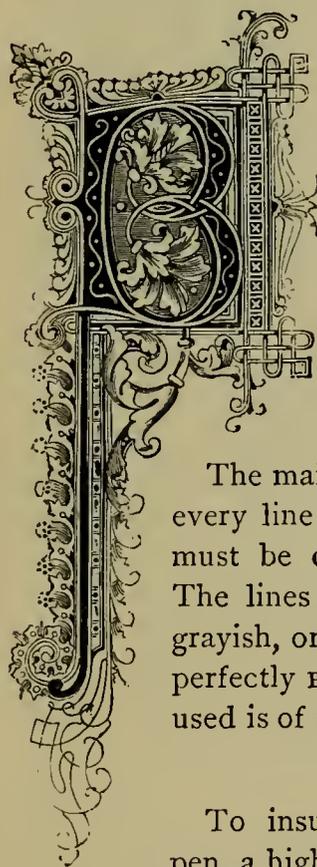
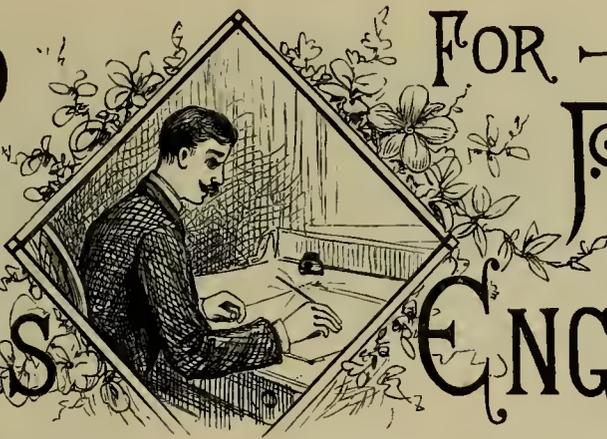
FROM WILLIAMS & PACKARD'S GUIDE, 1869.





BLACKBOARD CRAYON MARKS. BY C. W. RICE.

HOW TO PREPARE SPECIMENS FOR PHOTO-ENGRAVING.



BY means of the photo-engraving process, invented by Mr. Moss, of this city (New York), pieces of penmanship, if properly prepared, may be reproduced exactly in every line and part, and at less cost than by the old method of cutting the same in wood.

The main thing to keep in mind is that every line in the work to be engraved must be done with ink that is black. The lines cannot be of a bluish tint, or grayish, or brown; they must be *black*—perfectly BLACK. See that the India ink used is of that color.

DRAWING PAPER.

To insure the best results with the pen, a highly finished, smooth and *white* surface is necessary. Of course it is possible to make artistic designs upon poor paper, such as the finer qualities of unruled writing paper; but for this purpose it is safer to use always the best materials: the best ink, paper and pens which can be procured. Economy in materials is here the most false economy, as it is likely to cause a loss of time, especially on the part of the engravers and finishers, and the final result may not be so satisfactory.

Use good Bristol Board, the finest grade if you can get it. For some kinds of work the "B. D." (Ben Day) Double Enamelled Scratch and Drawing Board serves an excellent purpose, as the darker masses may be laid on with a brush and lightened afterward by white lines, which are produced by

scratching through the ink and enamel with a steel point. For use upon this paper, the ink will be improved by adding to it a small quantity of glycerine.

By a careful and dexterous artist, the drawings made with the crayon point upon this prepared paper will have the appearance of the best stipple work, and serve the same practical end in reproduction by photo-engraving. These drawings may be produced with great facility, and for landscapes not requiring an over refinement of detail, the effect is most pleasing.

Any paper with a rough surface, such as, for instance, Whitman's, which is so generally used by penmen for large specimens for exhibition, should be condemned as useless for this purpose.

THE BEST INK.

As we have said, it is important that the ink be perfectly black; and not only black, but it must be free from gloss. A brilliant engraving, with sharp, regular lines, cannot be expected from a feeble drawing, done with pale ink on rough paper. Pale black or yellow-brown or bluish lines will inevitably come out weak, broken or ragged in the engraved plate. The ink must be of the same degree of blackness throughout the piece. Gradations in shades are produced by widening or narrowing the spaces between the lines, and by heavier or lighter strokes.

Nothing can be simpler than it is for any good penman to make good copy for the engraver by this process, if the ink be perfectly black. Take an ordinary ink saucer containing from a half teaspoonful upward of clean water. Into this the India ink cake should be rubbed until the fluid is of a proper consistency, which may be determined by tilting the saucer slightly and observing carefully the sedi-

ment which remains after removing it. If enough of the inky substance remains upon the side entirely to obscure the color of the vessel, even when blown upon with some force, it is sufficiently thick for use; but care should be taken to avoid getting it so thick that it will clog the pen, or refuse to run freely. The ink may be improved by adding to it, when thick, a few drops of prepared ox-gall.

SIZES OF DRAWING.

Drawings should always be made considerably larger than the plate to be engraved. For the more sketchy styles of work, one third larger will answer, and for comic sketches in particular, drawings of the same size as the desired engraving will sometimes do. But for all careful and finished work—for the very best engraving—the drawing should never be less than twice the length and twice the breadth of the desired plate.

WHITE LINES.

A great saving of time is accomplished by at first laying in the darker masses perfectly black with pen or brush, and afterward getting the gradations by drawing in white lines with the pen, using invariably Winsor & Newton's best flake-white.

Never go over a line the second time until the first is perfectly dry.

THINGS TO BE REMEMBERED.

Care upon the following points will save both yourself and the engravers of your work, much annoyance and even embarrassment:

1. Never make drawings in reverse.
2. Always make sets of drawings to the same scale, wherever it can be done.
3. Never cross-hatch, or reinforce a line, or lighten with white, until the lines previously drawn are perfectly dry.
4. Take care to leave no pencil marks, or any lines, dots or blotches that are not to come out in the plate; but in removing any of these, be careful not to disturb any of the lines of the drawing.
5. Have a blotting pad always under the hand. This will keep your copy clean; but it should never be used to take up ink from your drawing.
6. In every case do not fail to leave a margin of at least half an inch around the drawing, so that it may be tacked to the camera board without injury.

These directions are the same as sent out to their customers by the various photo-engraving companies of this city, and are therefore the very best that can be given, and from the best possible source.





BUSINESS LETTER WRITING.

OF ALL MEN, penmen are the ones who are expected to write good business letters. As a rule, it is best to banish all thought of elegance or ornament, to aim only at expressing yourself clearly and plainly. The best ornament is that which comes of itself—unsought. Do not beat around the bush with superfluous words, but go straight to the point. What is written is meant to be read; time is short; and other things being equal, the fewer words the better, both for the writer and the reader. But repetition is a far lesser fault than obscurity. Don't be afraid of repeating the same word if it expresses the idea better than any other. Put it down twice, or a dozen times if necessary, rather than to be misunderstood. A frank repetition of a word has, sometimes, a sort of charm, as bearing the stamp of *truth*, which is really the foundation of all elegance of style. All vulgar expressions, and generally those intended for wit, should be expunged; for

“Wit's an unruly engine, wildly striking,
Sometimes a friend, sometimes the engineer;
Hast thou the knack? pamper it not with liking;
But if thou want it, buy it not too dear.
Many affecting wit beyond their power
Have got to be a dear fool for an hour.”

There are some rules for business letter writing which cannot be disregarded:

First. Letter or note size paper should be used, not foolscap.

Second. Black ink; not red, green nor any other fancy color.

Third. The handwriting should be plain and neat, with no effort at display.

Fourth. The wording should be clear and concise.

It is presumed that everyone knows the form of a correctly arranged business letter; the place for the heading, the complimentary address, the body of the letter and the closing; that all paragraphs should begin at the same distance from the margin, one underneath the other; that the handwriting throughout should be uniform as respects size and slope; and that there should be no blots or erasures. These are little things; but if they are not observed, the letter will not look right, even if written in the most appropriate language, and it be otherwise correct.

TITLES.

HIS EXCELLENCY.

The usual style of addressing the President is, *His Excellency the PRESIDENT of the United States*; or, *His Excellency the PRESIDENT*.

For the Vice President, *His Excellency the VICE PRESIDENT of the United States*; or, *His Excellency the VICE PRESIDENT*.

The same title is also applied to Ambassadors and Foreign Ministers, and to the Governors of the States.

HONORABLE.

In a republic like the United States few titles are used, and these few are much abused, if we accept their literal meaning according to Webster. A great many of our public men should be addressed as Honorable, as HON. WILLIAM JONES. Honorable is defined as “Worthy of honor, fit to be esteemed or regarded estimable; illustrious.”

Wordsworth says :

" Say what is honor ? 'Tis the finest sense
Of justice which the human mind can frame ;
Intent each lurking frailty to disclaim,
And guard the way of life from all offense
Suffered or done."

In this country this title is applied to all parties elected to public positions—Judges of the Superior Court, the heads of government departments, Senators, Congressmen, Deputy Governors, Assemblymen, etc., and is given collectively, as The Honorable Board of Education, The Honorable Commissioners of Public Parks, The Honorable Board of Aldermen, etc., etc.

ESQUIRE—"ESQ."

A title of magistrates, counsellors at law, collectors and other public officers.

MISTER—"MR."

A title of respect ; may be applied to all men.

MASTER.

A boy.

MADAME.

Given chiefly to married or elderly ladies.

MISTRESS—"MRS."

The female head of a family.

MISS.

The title of a young or unmarried woman.

PROFESSOR—"PROF."

Is applied to teachers in the universities and colleges.

REVEREND—"REV."

To clergymen ; doctors of divinity are addressed thus : *Rev. Dr. Brown*, or *Rev. J. P. Brown, D. D.*

Military, naval officers and others receive the title belonging to their rank.

A common fault with many in business, is the omission of seemingly unimportant words, by which the writer imagines that speed is gained. He drops his *by, of, the, an, for, &c.*; contracts and abbreviates so much that his communication reads more like a telegraphic message from the battle field, or the State lunatic asylum, than it does like a business letter from a well balanced mind.

The following is an example of that kind of a letter :

41 WALL ST., N. Y., Nov. 21, '83.

MR. B. J. SMITHERS,
91 Lex. Av.

SIR : Am receipt of yrs. 21. Reply would say : Am perfectly willing to go into arrangement buy and sell stocks you suggest ; but should want margin at least four per cent. guar'teed, cover possible losses, and trouble. Satisfactory write.

Yrs.

SAM'L BROWNE, JR.

He means this :

41 WALL ST.,
NEW YORK, Nov. 21, 1883.

MR. B. J. SMITHERS,
91 Lexington Ave.

SIR : I am in receipt of yours of the 21st. In reply would say : I am perfectly willing to go into the arrangement you suggest—to buy and sell stocks ; but should want a margin of at least four per cent. guaranteed, to cover possible losses and for trouble. If this is satisfactory, would be glad to hear further from you.

Yours,

SAM'L BROWNE, JR.

This letter—which is authentic—written by one of the signers of the Declaration of Independence, is marred by the unnecessary abbreviation of ordinary words, and the improper use of capitals :

STEPHEN HOPKINS TO THE GOVERNOR OF
CONNECTICUT.

PROVIDENCE, August 2, 1755.

SIR : This moment I rec'd a letter from Gov'r Delancey enclosing the Copy of one from Capt. Orme, giving an account of the Defeat and Death of Gen'l Braddock and many of his Officers and men. This is an event of so much consequence to all the Colonys, that I thought it my Duty to send it to you, by Express, not knowing you would receive it from any other quarter. I shall immediately call our Gen'l Assembly together, and recommend to them in the strongest manner, the doing every thing within their Power toward repairing this unhappy Loss and preventing any other of the same Nature. What method will be thought most effectual by the Colonys for

such a purpose I cannot yet tell, but am in hopes all will exert themselves to their utmost. I am Sorrowfully at present, Your Hon'rs most Obed't and Most Humble Servt.

STEP. HOPKINS.

To His Excellency GOVERNOR OF CONNECTICUT.

We give here a few letters on a variety of subjects. The best way to acquire correctness in letter writing is by studying good models, and becoming familiar with correct modes of expression.

FROM A STOREKEEPER (DESIRING TO OPEN AN ACCOUNT) TO A WHOLESALE HOUSE.

ELIZABETH, N. J., *Jan. 1, 1883.*

MESSRS. THURBER & Co.,

West Broadway and Chambers St., N. Y.

SIRS: Mr. Andrews, of this city, who has dealt with you a long time, recommends your house so strongly that I am disposed to make a trial of your goods. On this recommendation I enclose a list of the things I at present require, and will thank you to give the prices against the articles enumerated.

Be good enough also to let me know the terms of payment. I would refer you to Andrews; also to Browing & Peck. Yours truly,

BENJAMIN LINDSLEY.

ANSWER TO THE PRECEDING.

WEST BROADWAY AND CHAMBERS ST.,
NEW YORK, *Jan. 2, 1883.*

MR. BENJAMIN LINDSLEY,
Elizabeth, N. J.

SIR: In answer to yours of yesterday, we enclose the prices of the goods you inquire about. We have written to Mr. Andrews respecting your reliability, and if his answer is satisfactory, we can give you three months, or a discount of 5 per cent. for cash.

Hoping to receive your orders, we are

Yours,

THURBER & Co.

REFUSAL TO EXECUTE AN ORDER.

BALTIMORE, MD., *Jan. 4, 1883.*

MR. HOWARD PECK,

Cressley's Four Corners, Md.

SIR: In reply to your favor of the 3d, we beg to say that we must ask you to remit the cash before filling your order.

We trust you will not think us unnecessarily harsh; but we know nothing of you, and the profit on the goods is very small. Possibly we may become better acquainted in the future, when we could promptly meet your wishes.

We are,

Yours truly,

JOHN D. WILLIAMS & Co.

APPLICATION FOR AN AGENCY.

MANCHESTER, N. H., *Jan. 4, 1883.*

MESSRS. A. T. STEWART & Co.,
N. Y.

SIRS: Having heard that you desire to establish an agency in this city for the sale of woollens, I take the liberty to write you. I have lived here for the past fifteen years, have a large acquaintance and can command patronage. Can give you the best references as to integrity and business capacity. Let me hear from you, and I will send on the references at once.

I am, gentlemen,

Yours respectfully,

WILLIAM HERON, JR.

REQUESTING INFORMATION RESPECTING THE CHARACTER AND RELIABILITY OF A FIRM.

NEWARK, N. J., *Nov. 9, 1883.*

MR. PLATT R. EASTMAN,

86 Superior Street, Cleveland, Ohio.

DEAR SIR: Messrs. Ingham, Clarke & Co., of your city, have made certain offers to me which promise advantage, provided they are stable; but which, on the contrary, would involve me in heavy responsibilities if my correspondents failed to meet their engagements.

I would esteem it a great favor if you would acquaint me, so far as you can, with information respecting their character and means. You may count upon my discretion in keeping profoundly secret such information as you may kindly send me.

Yours,

MARCUS L. WOOD.

WANTED—DOUBLE ENTRY BOOKKEEPER, WITH references. Call at 9 A. M.
J. ROSENFELD, 695 Broadway.

326 WEST 58TH STREET,
NEW YORK, Jan. 1, 1883.

DEAR SIR: In reply to the above advertisement in this morning's *Herald*, I would say that I am at present open to an engagement, and would respectfully ask you to consider this application. For the past three years I have been employed by Johnson, Devine & Co., corner West Broadway and Chambers Street. The firm has now gone out of business. Mr. Johnson may be seen at his residence, No. 480 Fourteenth Street, and will cheerfully give you any information you may want as respects my character and qualifications. I am anxious to get a permanent place, and will do my best to give you perfect satisfaction.

Hoping you will give me a trial, I am,
Yours truly,

PETER E. SOUTHWICK.

J. ROSENFELD, Esq.,
695 Broadway.

A YOUNG ENGLISHMAN WANTS A SITUATION AS clerk or bookkeeper; 10 years' office experience; first class testimonials; salary moderate. W. U., Post Office box 2601.

SIMPSON, CRAWFORD & SIMPSON,
Sixth Avenue and 19th St.,
NEW YORK, Jan. 1, 1883.

DEAR SIR: If "W. U." will call at our store, we will see what we can do for him.

SIMPSON, CRAWFORD & SIMPSON,
Per K.

FROM AN EMPLOYEE SOLICITING AN INCREASE OF SALARY.

136 WEST TWENTY-THIRD ST., Nov. 5, 1883.

GENTLEMEN: I beg to remind you that I have now been two years in your employment without receiving an increase of salary. Meanwhile I have served you to the best of my ability, the business of my department has considerably increased, and I leave it to you to determine whether the improved trade is in any way due to my exertions; and if so, whether my services are worth more remuneration.

I have long delayed troubling you with this matter, hoping to hear in the first instance from you;

but I can understand from the extent of your business and the number of interests you have to care for, that the claims of some individual employee could be overlooked.

Assuring you of my best endeavors to serve you, and thanking you for past kindnesses,

I am, yours very respectfully,

HARRY M. REEVES.

FROM A YOUNG MAN WHO HAS BEEN RECOMMENDED TO A MERCHANT.

234 FOURTH ST.,
JERSEY CITY, Jan. 3, 1883.

SIR: Having learned from Mr. T. C. Brown that you are desirous I should write you, I hasten to do so.

I have always wanted to get into business, and am willing to do my very best for you, should you employ me.

My father desires me to say that he will have the honor of presenting me to you on Monday next.

With great respect, Yours,

CHARLIE SCOTT.

W. D. ROUTLEDGE, Esq., 4 Lafayette Place, N. Y.

APPLICATION FOR A SITUATION.

689 BUSHWICK AVE.,
BROOKLYN, Jan. 8, 1883.

"MERCHANT,"
Herald Office.

SIR: I would respectfully make application for the situation you offer in to-day's *Herald*. I am twenty years old; have had some experience in business and can furnish the very best references as to character.

Should you give me a trial, I will do my best to give satisfaction and make my stay with you permanent. Respectfully yours,

WM. J. GOODMAN.

FROM A YOUNG MAN IN A RETAIL STORE WHO WISHES A CHANGE.

MORRISANIA, N. Y., Jan. 5, 1883.

SIR: I have learned from Mr. Cheney, in whose employment I have been for the last three years, that there is a vacancy for a junior hand in your estab-

ishment. I have a great desire to enter the wholesale trade, with the view of devoting myself entirely to that branch. Mr. Cheney approves my project,—it is with his knowledge and consent that I write you,—and he will be happy to inform you fully as to my character, industry and qualifications.

I am,

Yours truly,

HENRY D. MILLER.

DAVID J. CRAWFORD, ESQ.

REQUESTING INFORMATION RESPECTING ANOTHER'S SOLVENCY.

DAYTON, OHIO, *Mar. 3, 1883.*

DEAR SIR: A storekeeper of your place, whose name is written on the enclosed slip, has forwarded me a large order for goods. Not having had any dealings with him, and being naturally desirous of knowing if he is trustworthy, I should esteem it a great favor if you would give me such information as you can respecting him. I must apologize for the trouble I am giving you, which, however, you will probably excuse, on account of the importance of the affair.

I am, yours truly,

WILLIAM C. SPENCER.

CHAS. GASKELL, ESQ.,
Sandusky, Ohio.

REPLY—FAVORABLE.

SANDUSKY, OHIO, *Mar. 4, 1883.*

FRIEND SPENCER:

In reply to yours of yesterday, I am happy to inform you that Philip Stewart is all right. I think you need not fear his going into bankruptcy, cheating his creditors, or absconding. He has been in business here for twenty years, and is known to everybody as a reliable, good tradesman.

Yours,

CHARLES GASKELL.

REPLY—UNFAVORABLE.

SANDUSKY, OHIO, *Mar. 4, 1883.*

DEAR SIR: The person whose name you enclose to me is, I regret to say, very unreliable. He might possibly pay you, and again he might owe you the account for a thousand years or so. In fact, *owing*

seems to be his "best hold;" but he is a well disposed fellow otherwise. If he had money and business enough, everything would probably come out square.

Yours,

CHARLES GASKELL.

WILLIAM C. SPENCER, ESQ.

MISCELLANEOUS LETTERS.

The following letters are genuine, and are given as worthy of imitation, as regards both conciseness and elegance of style. They contain no far fetched words or phrases, which too often mar the letters of the young. They were written by men of the world, who have lived long enough to know the value and beauty of good plain Anglo-Saxon.

COMPLIANCE WITH A REQUEST.

46 EAST 14TH ST., UNION SQUARE,
NEW YORK, *Nov. 17, 1882.*

G. A. GASKELL, ESQ.

DEAR SIR: Yours of the 14th received, and contents noted. You have our permission to use what you desire from our directions as to our fashionable specialties—wedding and visiting cards, invitations, etc., for your new book, and we will cheerfully receive your favorable comments thereon in consideration thereof.

Yours respectfully,

DEMPSEY & CARROLL,
Art Stationers.

FROM DR. FRANKLIN TO HIS FRIEND A. B., CONTAINING USEFUL HINTS TO YOUNG TRADESMEN.

SIR: As you have desired it of me, I write the following hints, which have been of service to me, and may, if observed, be so to you.

Remember that *time* is money. He that can earn ten shillings a day by his labor, and goes abroad, or sits idle one half of that day, though he spend but sixpence during his diversion or idleness, ought not to reckon *that* the only expense; he has really spent, or rather thrown away, five shillings besides.

Remember that *credit* is money. If a man let his money lie in my hands after it is due, he gives me the interest, or so much as I can make of it during that time; this amounts to a considerable sum where the man has good and large credit, and makes good use of it.

Remember that money is of a prolific generating nature. Money can beget money, and its offspring can beget more, and so on. Five shillings turned is six; turned again it is seven and three pence; and so on till it becomes a hundred pounds. The more there is of it, the more it produces every turning, so that the profits rise quicker and quicker. He that kills a breeding sow, destroys all her offspring to the thousandth generation. He that murders a dollar, destroys all that it might have produced, even scores of pounds.

Remember that six pounds a year, is but a groat a day. For this little sum, which may be daily wasted either in time or expense, unperceived, a man of credit may, on his own security, have the constant possession and use of a hundred pounds. So much in stock, briskly turned by an industrious man, produces great advantages.

Remember this saying, "The good paymaster is lord of another man's purse." He that is known to pay punctually and exactly at the time he promises, may at any time, and on any occasion, raise all the money his friends can spare. This is sometimes of great use. After industry and frugality, nothing contributes more to the raising of a young man in the world, than punctuality and justice in all his dealings; therefore never keep borrowed money an hour beyond the time you promised, lest a disappointment shut up a friend's purse for ever.

The most trifling actions that affect a man's credit are to be regarded. The sound of a hammer at five in the morning, or nine at night, heard by a creditor, makes him easy six months longer; but if he see you at the billiard table, or hear your voice at a tavern when you should be at work, he sends for his money the next day, demands it before he can receive it in a lump.

It shows, besides, that you are mindful of what you owe; and it makes you appear a careful as well as an honest man, and that still increases your credit.

Beware of thinking all your own that you possess, and of living accordingly. It is a mistake that many people who have credit fall into. To prevent this, keep an exact account for some time, both of your expenses and your income. If you take the pains at first to mention particulars, it will have this good effect; you will discover how wonderfully small tri-

fling expenses amount up to large sums, and will discern, what might have been, and may for the future be saved, without occasioning any great inconvenience.

In short, the way to wealth, if you desire it, is as plain as the way to market. It depends chiefly on these two words, *industry*, and *frugality*; that is, neither waste *time* nor *money*, but make the best use of both. Without industry and frugality nothing will do, and with them every thing. He that gets all he can honestly, and saves all he gets (necessary expenses excepted) will certainly become *rich*—if that Being who governs the world, to whom all should look for a blessing on their honest endeavors, doth not in his wise providence otherwise determine.

ANDREW JOHNSON TO GOV. BUCKINGHAM.

WASHINGTON, *June 19, 1868.*

I received with profound thanks the dispatch of your council. In the arduous and embarrassing duties devolving upon me I feel the need of the cooperation and sympathy of the people, and of the assistance of the Great Ruler of the Universe. These duties I shall endeavor to discharge honestly and to the best of my judgment, with the conviction that the best interests of civil and religious liberty throughout the world will be preserved and promoted by the success and permanency of our country. Let us all labor to that end, and the mission upon which this people have been sent among the nations of the world will be accomplished.

ANDREW JOHNSON.

To Gov. WM. A. BUCKINGHAM, Council of Congregational Churches, Boston.

WM. SHAKESPERE TO HON. HENRY WRIOTHESLEY.

[A modest letter from the world's greatest poet.]

RIGHT HONOURABLE: I know not how I shall offend in dedicating my unpolished lines to your Lordship, nor how the world will censure me for choosing so strong a prop to support so weak a burden.

* * * * *

Your Honours in all duty,

WM. SHAKESPERE.

WM. C. BRYANT TO WASHINGTON IRVING.

[From Dempsey & Carroll's "Usages of Polite Society."]

NEW YORK, *April 24, 1832.*

MY DEAR SIR: I have received a copy of the London edition of my poems forwarded by you. I find it difficult to express the sense I entertain of the obligation you have laid me under by doing so much more for me in this matter than I could have ventured, under any circumstances, to expect. Had your kindness been limited to procuring the publication of the work I should still have esteemed the favor worthy of my particular acknowledgment; but by giving it the sanction of your name and presenting it to the British public with a recommendation so powerful as yours on both sides of the Atlantic I feel that you have done me an honor in the eyes of my countrymen and of the world.

It is said that you intend shortly to visit this country. Your return to your native land will be welcomed with enthusiasm, and I shall be most happy to make my acknowledgments in person.

I am, Sir, very sincerely yours,
WM. C. BRYANT.

A FRIENDLY LETTER FROM GENERAL GRANT.

LONDON, *June 19, 1877.*

MY DEAR MR. CHILDS: After an unusually stormy passage for any season of the year, and continuous sea-sickness generally among the passengers after the second day out, we reached Liverpool Monday afternoon, the 28th of May. Jesse and I proved to be among the few good sailors. Neither of us felt a moment's uneasiness during the voyage. I had proposed to leave Liverpool immediately on arrival and proceed to London, where I knew our minister had made arrangements for the formal reception, and had accepted for me a few invitations of courtesy. But what was my surprise to find nearly all the shipping in port at Liverpool decorated with flags of all nations, and from the mainmast of each the flag of the Union most conspicuous.

* * * * *

Pressing invitations were sent from most of the cities in the kingdom to have me visit them. I accepted for a day at Manchester, and stopped a few moments at Leicester and at one other place. The same hearty welcome was shown at each place, as you

have no doubt seen. . . . I appreciate the fact, and am proud of it, that the attentions I am receiving are intended more for our country than for me personally. I love to see our country honored and respected abroad, and I am proud that it is respected by most all nations, and by some even loved. It has always been my desire to see all jealousies between England and the United States abated, and every sore healed. Together, they are more powerful for the spread of commerce and civilization than all others combined, and can do more to remove causes of war by creating mutual interests that would be so much endangered by war. . . .

I am, dear Sir,
U. S. GRANT.

A SCHOOLMASTER TO A PUPIL WHO ASKS FOR
ADVICE.

NEW YORK, *Nov. 20, 1882.*

MY DEAR JAMES:

I could say more than you would want to read, and more than you would be likely to read "with the spirit and the understanding" touching the rules that should govern you in your business life. It is, in fact, a very easy thing to tell a young man, in general terms, what to do; so easy that almost everybody is able (and willing) to do it. It is easy, as well as safe, to say, "be honest; be truthful; be industrious; be intelligent; be respectful; be economical; get rich and make good use of your money;" and these things are being said, over and over again, by parents and teachers and ministers, and through the lessons which one draws from the lives and words of others. Trite as these sayings are, however, they express truths that cannot be set aside or ignored; truths which, if you hope to succeed in any full way, you must enforce in your own life.

You tell me that you have got a place, and are about to enter upon your duties—that your salary is small and your work exacting, but that you are to get your own price and engage in a business of your own choice. I take it for granted that you are with good and appreciative men, but whether you are or not, there is just one thing for you to do, and that is, *do your best*. Although your salary is small, you will not be likely to more than earn it; but try to earn it a dozen times over. Work just as faithfully, just as earnestly as you would if you were to receive double

the pay. You have a twofold duty to perform, first to your employers, and next to yourself; I might almost better say, first to yourself and next to your employers, for I am quite sure that if you discharge the duty you owe to yourself, you cannot fail to do justice to your employers. And then think of the investment you will be making for all the long future that is before you, in establishing habits of right doing!

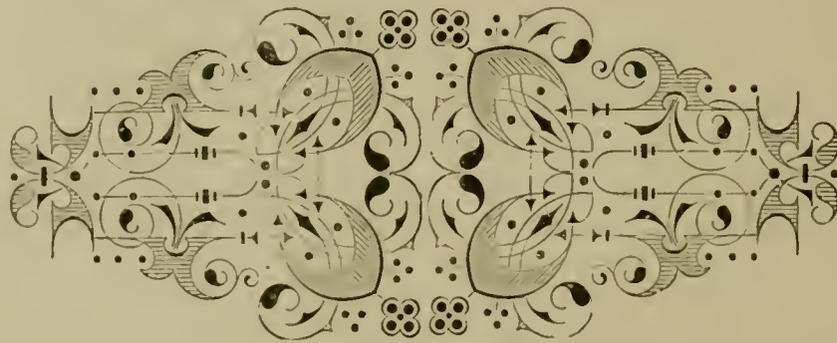
Never catch yourself saying or *thinking* in reference to any duty placed upon you, "I did not engage to do this." All the better if you did not. You are so very sure to fall short in some directions, that it

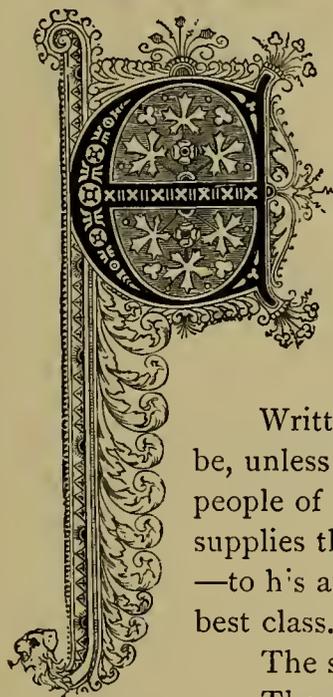
should afford you great comfort to make up for it in others. One thing you cannot afford, and that is *to get more than you earn*. There are other things that I might say to you, but nothing that would be better worth your heeding. And even this has been better said by old Polonius in his immortal advice to his son:

"To thine own self be true,
And it shall follow as the night the day,
Thou canst not then be false to any man."

Very sincerely yours,

S. S. PACKARD.





VERY fine penman is called upon to indite, as well as to write, various sorts of cards, invitations, resolutions, and so forth ; and he ought to be good authority on these. At any leading stationer's in every large city, the latest styles of stationery for cards and invitations may always be found ; and as these are constantly changing, we give only such directions relating to them as are unchangeable, and which may be followed at any time. So far, then, as respects the kind, shade and style of paper or cards, and other things of that nature, these may be determined by consultation with the dealer.

Written cards and written invitations are much finer than any engraved ones can possibly be, unless the penman's copy be followed by the engraver. In every city where there are people of fashion, there is a constant demand for them at a good price ; and the penman who supplies these in a highly creditable manner adds hundreds—and, in some cases, even *thousands*—to his annual income. But he must do his work superbly, and secure the patronage of the best class.

The style of penmanship should be plain, free from flourishes and elegant.

The penman supplies the card or invitation, properly gotten up, either written or an engraved *fac simile* of the writing, and ready for use by his fashionable patron, and cares nothing for the custom that makes such things necessary. It may be well in this connection to refer to some of the usages of society which properly belong to this subject. Among these we give the forms to be followed, unless something different is suggested by the customer. The fashionable New York house for furnishing cards and invitations—Dempsey & Carroll's, East 14th Street—has issued a little book, from which we make numerous extracts, with their kind permission.

LADIES' VISITING CARDS.

To the uncultured, the visiting card has no special significance ; it bears the name or somebody, and could as well be printed or written on coarse textured paper as upon ivory cardboard ; but the visiting card indicates a great deal as to the personal characteristics of the party whose name it bears. It should be of the finest texture ; its color, white or rose-white, of appropriate size and shape, all of which Fashion describes with the greatest nicety ; and the writing, or engraving from the writing, neat, plain and elegant. Penmen should have nothing to do with bevelled-edged, fancy designs, or gilt edged, unless for country trade.

The quality of the cards and style of the work exhibits, like the dress of the wearer, the taste and propriety or carelessness of the sender.

Ladies' visiting cards should always be of the best quality—the writing or engraving pure and rich.

Here, as in England, the elder branch of wealthy families have their cards engraved, with family name only, as

Miss Sunderlin

Their position in society grants individualism to their cards.

The correct visiting card for married ladies is a size larger, between that of a Miss and Mr. and Mrs. card :

*Mrs. Cornelius Vanderbilt,
457 Fifth Avenue*

If with reception days, the card would read :

*Mrs. Cornelius Vanderbilt,
457 Fifth Avenue
Wednesdays in January*

Mother and daughters visiting together, have their cards written or engraved :

*Mrs. Cornelius Vanderbilt,
Miss Vanderbilt,
Miss Emma Vanderbilt,
457 Fifth Avenue*

Or, in this form :

*Mrs. Cornelius Vanderbilt,
Misses Vanderbilt,
457 Fifth Avenue*

The card, Mr. and Mrs., is only used just at and a short time after marriage. On all formal occasions, married ladies have their husbands' cards with their own.

Young ladies' cards are written or engraved lighter than those of married ladies, and on smaller cards. The common form for eldest daughter is :

*Miss Vanderbilt,
457 Fifth Avenue*

The other daughters use full name, as :

*Miss Emma Vanderbilt,
457 Fifth Avenue.*

LADIES' NEW YEAR'S RECEPTIONS.

The era of forced receptions, of all parties who choose to inflict themselves upon the ladies on New Year's Day, has passed ; the custom being established, that ladies must invite gentlemen whom they wish to welcome, either personally or by card, announcing that they receive on that day. We give the forms which designate the character of the reception, full dress or informal. If the reception is to be in full dress, the form is :

*M^{rs} Charles L. Heatherstone,
At Home,
January First, from One until Ten P. M.,
753 Fifth Avenue.*

If Mrs. Heatherstone receives with her daughters, the form is :

*M^{rs} Charles L. Heatherstone,
Misses Heatherstone,
At Home,
January First, from One until Ten P. M.,
753 Fifth Avenue.*

If a lady friend receives with Mrs. Heatherstone, the form is :

*M^{rs} Charles L. Heatherstone,
M^{rs} Leroy,
At Home,
January First, from One until Ten P. M.,
753 Fifth Avenue.*

The invitations are from an engraved plate on square cards, and sent by mail in two envelopes.

The ladies receive in full toilets, gas lighted, and a sumptuous table is provided ; they rise to receive their visitors and the congratulations of the Happy New Year.

If a less formal reception is given, the proper form of invitation is :

M^{rs} Charles L. Heatherstone,
January First, *753 Fifth Avenue.*

The invitation is from an engraved plate on a large size Visiting Card, sent in a correct size card envelope by mail. The ladies wear visiting costumes, with light gloves, the gas not being lighted until evening. The conventional hours of informal New Year's Receptions are from twelve m. to ten p. m.

CORNERS OF CARDS TURNED DOWN.

The signification of turning down the corners of cards is :

VISITE—The right hand upper corner.
FELICITATION—The left hand upper corner.
CONDOLENCE—The left hand lower corner.
ADIEU—The right hand lower corner.
P. P. C. (TO TAKE LEAVE)—The right hand lower corner.
Card, right hand end turned down—DELIVERED IN PERSON.

INITIALS AND FRENCH PHRASES.

BAL MASQUÉ—Masquerade Ball.
LE COTILLON—The "German."
COSTUME DE RIGUEUR—Full dress in character.
FÊTE CHAMPÊTRE—A Garden Party.
P. P. C.—POUR PRENDRE CONGE—To take leave.
R. S. V. P.—REPONDÉZ S'IL VOUS PLAÎT—The favor of an answer is expected.
SOIRÉE DANSANTE—Dancing Party.

R. S. V. P.—It is understood, by those in full accord with society rules, that all invitations should receive an immediate reply, acceptance or declination, which neglect is often the source of great annoyance to host and hostess, as in dinner giving, where a certain number are wished. R. S. V. P. is engraved on the invitations when positive information as regards the acceptance is desired, and a doubt exists as to the invited parties' knowledge of society etiquette.

GENTLEMEN'S CARDS AND THEIR USAGE.

Gentlemen's Visiting Cards are small, artistically engraved in script, with "Mr." prefixed to their names ; the correct form is :

Mr. Charles L. Heatherstone.

or,

*M^r Charles L. Featherstone,
758 Fifth Avenue.*

or,

*M^r Charles L. Featherstone,
University Club.*

Gentlemen's cards should be engraved with their street or club address, which is of great assistance to ladies in their correspondence, etc. They should be of Pirie & Sons' ivory; medium in size, between extremes.

Calling hours for gentlemen are from two until five and eight until nine o'clock p. m. Visiting cards are left with the serving man in the hall—the over-clothing also when worn. Making a formal call, the gentleman enters the parlor, hat in hand; if the ladies offer their hands, they are received without unglowing. Custom permits conversation with other guests without introduction, the recognition, however, ceasing with the call, which, if formal, is brief, gentlemen bowing their adieux soon after another visitor enters. Custom demands that separate cards should be left for each lady member of the family.

Ladies' permission must be secured before introductions are made. "Gentlemen are presented to the ladies." Hand shaking at introductions is obsolete. Gentlemen should wait recognition by their lady acquaintances, it being accorded to them to offer the same by bowing first; if greeted, the hat is raised and a formal bow is made. Gentlemen remove their hats and remain uncovered in the presence of and when conversing with ladies. If accompanying a lady on a promenade, the gentleman raises his hat to those she recognizes, as an act of courtesy to her.

Gentlemen, riding or walking together, raise their hats to the recognized friends of each other. No true gentleman is over sensitive at an apparent non recognition, which in many cases is unintentional.

A gentleman desirous of continuing the acquaintance of a lady to whom he has been introduced, and in doubt if the wish is mutual, leaves his card at her residence; if his acquaintance as a visitor is desired, he will receive an invitation to visit the family or an entertainment. If introduced by card, he calls, sending in his own with that of the introducer.

The mother, when a young gentleman is to enter society, "leaves his card" with those of her husband and her own, which indicates that the son is to be included in the family invitations.

Gentlemen making informal calls do so in walking costumes. Evening gatherings demand full dress. When gloves are worn, they should be of light color; the wearing of gloves is not requisite, except at dancing parties.

Every invitation must be answered at once, accepting or declining; it is an interchange of civilities and is imperative—forms for which will be found under the head of Receptions. R. S. V. P. is seldom engraved or written on invitations, the code of politeness demanding a reply.

A gentleman having escorted a lady to an entertainment, on her invitation, must make a formal call the following evening; he will not forget the compliment paid him, and courtesy demands that he should reciprocate.

Cards must be left for host and hostess within a week after an entertainment, whether attended or not.

NEW YEAR'S CALLING.

The open-house to all callers on a New Year's Day is of the past. No gentleman will present himself unless invited, either by card or other intimation. The custom is fully established, that ladies who receive on New Year's send their cards to those gentlemen whose congratulations will be pleasing. An invitation requires recognition by calling in person, leaving of cards, or sending cards by mail. Gentlemen call in their morning costume, wearing light gloves. The conventional hours are from 12 m. until 10 o'clock p. m. As at formal calls, he leaves his card with the servant in the hall, also his over-clothing; with hat in hand, he presents himself and congratulations to the ladies; he accepts or declines refreshments as pleases him; his visits are not prolonged over ten minutes. New Year's calling by carriage—being driven from house to house, sending in your card by footman—is little done. If gentlemen do not call, they should send by mail their cards in return for invitations received, which should be from an engraved plate, in form,

Mr. Charles L. Featherstone,
January First. 1883.

enclosed in a card envelope of appropriate size. The card, envelope and chirography are indicative of the sender. (See Ladies' New Year Receptions.)

The neglect of the customs connected with invitations and visiting cards loses many friends, and indicates an absence of polite education.

THE ENGAGEMENT.

The Engagement and its announcement, which is the first positive step toward marriage, is generally made known by the parties interested, each making the Engagement known to their special friends. It is the German custom to publish in the newspapers an engagement, the same as we do marriages. When the engagement is made public, the lady does not pay visits, except to her intimate friends; she leaves her visiting cards at her friends' residences just previous to the sending of her wedding invitations, which are sent at least two weeks previous to the occasion. The invitations are issued in the name of the bride's parents, parent or nearest relative; they are handsomely engraved in script, with coats of arms, crest or monogram, or without, as pleases the parties in interest; the envelope should be a distinctive wedding envelope, not a wedding invitation sent in a reception style of envelope. If crests, coats of arms or monograms are used on the invitations, they should be used also on the envelopes. The quality and tint of the invitations, At Home, Church Cards and inside envelopes, should be the same, not, as often seen, each a color of its own, which spoils their entirety and beauty. The invitations, At Home and Church Cards, are enclosed in the same wedding envelope, on which are written names only of the parties to whom you are sending them, then enclosed in an outside envelope, on which is written full name and address, which is sealed and sent by mail to ensure positive delivery.

It is often debated as to which is correct in the wording of invitations—

Request your presence—

Request your company—or,

Request the honor of your company—

Request your presence is correct.

Webster defines PRESENCE, "the existence of a person in a certain place;" COMPANY, "to accompany, to be companion to;" HONOR, "to reverence, exalt, dignify, glorify, etc." We wish to imply, that we should be pleased to have them present to witness the marriage, not to accompany us, or to be our compan-

ions on that occasion. We do not expect them to reverence us, neither do we mean to imply that their presence will be necessary to make the occasion illustrious.

It is often questioned which is correct—"to" or "and"—as in forms :

Miss Georgia

to

Mr. Auguste Clarendon.

or,

Miss Georgia

and

Mr. Auguste Clarendon.

To is accepted as the proper word. The lady is married to the gentleman, receiving his name and becoming his consort.

The correct form for invitations is :

Mr & Mrs Charles L. Heatherstone

request your presence

at the marriage of their daughter,

Miss Georgia,

to

Mr. Auguste Clarendon,

on Tuesday Afternoon, October Eight, 1879,

at four o'clock,

St. Thomas' Church,

Fifth Ave. and Fifty-third St.,

New York

If a Reception is to be given at the residence of the bride's parents, enclosed with invitation, a card should be sent to those whose presence is desired, in form :

*Mr. & Mrs. Charles L. Featherstone,
At Home,
Tuesday Afternoon, October Eight,
from half-past four until ten o'clock,
758 Fifth Avenue*

Another style is less elaborate :

*Reception,
from half-past four until ten,
758 Fifth Avenue*

At all Weddings of any pretensions, Ushers' or Church Cards are used, to avoid the churches being filled with sight-seeing strangers ; the card is small, neatly engraved, with crest or monogram :

*St. Thomas' Church,
Ceremony at four o'clock*

If a Reception is to be given on the return of the bridal party, the cards, enclosed with invitations, are in form :

*Mr. & Mrs. Auguste Clarendon,
At Home,
Tuesday Evenings in November,
from eight until ten o'clock,
1050 Fifth Ave*

It is the custom for the bride's parents to give the bride a Reception on her return to the city. The form is :

*M^{rs} Charles L. Featherstone,
M^{rs} Auguste Clarendon,
At Home,
Wednesday, November Eight,
from four until ten o' clock,
753 Fifth Avenue*

If an Evening Reception, the form of invitation is :

*M^r & M^{rs} Charles L. Featherstone,
At Home,
Wednesday Evening, November Eight,
from nine until eleven o' clock,
753 Fifth Avenue*

Enclosing also a card of

M^r & M^{rs} Auguste Clarendon

The form for Weddings at the residence is :

*M^r & M^{rs} Charles L. Featherstone
request your presence
at the marriage of their daughter,
Miss Georgia,
to
Mr. Auguste Clarendon,
on Tuesday Afternoon, October Eight, 1879,
at four o' clock,
753 Fifth Avenue*

Invitations for House Weddings, combining Ceremony and Reception, are in form :

Mr. & Mrs. Charles L. Weatherstone
request the pleasure of your company at the
Wedding Reception of
Mr. & Mrs. Auguste Clarendon,
on Tuesday Afternoon, October Eight, 1879;
at half-past four o'clock,
753 Fifth Ave.

Enclosing a card with the bride's maiden name, in form :

Miss Georgia Weatherstone.

If the Wedding is to take place at four o'clock, for those friends whose presence is desired to witness the marriage ceremony, a Card as follows is enclosed, with the Reception Invitation. Form :

Ceremony at four o'clock.

Under a variety of circumstances, different forms of invitations are necessitated. A young lady having no one to give her away, the form would be :

Your presence is requested
to witness the marriage of
Miss Gertrude Roosevelt
to
Mr. Alexander B. Rogers,
on Wednesday Afternoon, November Eight, 1879,
at four o'clock,
St. Bartholomew's Church,
Madison Avenue and Forty-fourth Street,
New York.

The announcements of private or informal weddings are, if made by bride's parents, in form :

Mr. & Mrs. Charles L. Featherstone
announce the marriage of their daughter,
Miss Georgia,
to
Mr. Auguste Clarendon,
Tuesday, October Eight, 1879,
753 Fifth Avenue.

These announcements, from engraved plates, on either note sheets or square cards, are mailed immediately after the marriage.

The prevailing custom, if a private wedding, is, that the bridegroom makes the announcement of the marriage, which is from engraved plates on square cards, in form :

Mr. & Mrs. Auguste Clarendon

Engraved on a smaller card :

Miss Georgia Featherstone

Both cards are enclosed together in double envelopes and mailed to friends. If they are to receive on their return, the form of card is :

Mr. & Mrs. Auguste Clarendon
Wednesday Evenings
in December. 1050 Fifth Avenue.

Another form is :

Mr. Auguste Clarendon
and
Miss Georgia Featherstone,
Married
Tuesday, October Eight, 1879.
New York.

from engraved plates, on note sheets, and mailed in double envelopes.

House weddings are of a very elaborate nature ; flowers in profusion ; the Marriage Bell or other symbols made of flowers ; a sumptuous table ; awning and carpets to carriage way ; partaking of the full dress reception, only more elegant, if possible.

ANNIVERSARY WEDDINGS.

WOODEN,	- - - - -	Five years married.
TIN,	- - - - -	Ten years married.
CRYSTAL,	- - - - -	Fifteen years married.
SILVER,	- - - - -	Twenty-five years married.
GOLDEN,	- - - - -	Fifty years married.
DIAMOND,	- - - - -	Seventy-five years married.

Anniversary Weddings, or, more appropriately, Anniversary Celebrations, are very pleasing to the wedded pair in whose honor they are given. The invitations are issued at the five years' intervals, and are appropriately engraved on materials characteristic of the occasion. No gifts received, is engraved on the invitations.

WOODEN WEDDING.

The invitations are engraved on wood, or imitation, in form :

18101815

Mr & Mrs Rip Van Winkle,
At Home,
Wednesday Evening, June Seventh, at Eight o'clock,
10 Broadway
No gifts received.

TIN WEDDING.

Engraved on paper, in imitation of tin, in form :

18161820

Mr & Mrs Rip Van Winkle,
At Home,
Tuesday Evening, June Seventh, at Eight o'clock,
15 Chambers Street.
No gifts received.

CRYSTAL WEDDING.

The invitations are engraved on crystallized cards, in form :

1810

1825

Mr & Mrs Rip Van Winkle
 request the pleasure of your company
 at their Fifteenth Wedding Anniversary,
 Wednesday Evening, June Seventh, at Eight o'clock,
 475 Broadway
 No gifts received.

SILVER WEDDING.

The invitations are engraved on silver bordered cards, in form :

1810

1835

Your Company
 is earnestly solicited by
Mr & Mrs Rip Van Winkle
 to celebrate the Twenty-fifth Anniversary
 of their marriage,
 Tuesday Evening, June Seventh, 1835,
 at Eight o'clock,
 45 North Washington Square
 No gifts received.

GOLDEN WEDDING.

The invitations are engraved and printed on wedding note sheets in gold. Form :

MONOGRAM.

*W. V.**Rip Van Winkle,**Sally Vedder,**Married June Seventh, 1810.**Fiftieth Anniversary,**Tuesday Evening, June Seventh, 1860,**at Eight o' clock.**The pleasure of your company is requested.**100 Fifth Avenue.**No gifts received.*

DIAMOND WEDDINGS.

Special forms demanded for the occasion.

"KETTLE DRUM" RECEPTIONS.

"Kettle Drum," an English name for an informal afternoon entertainment, "a tea party conversazione" for discussing the fashionable topics of the day. Ladies attending in demi-toilets. The form of invitations, from engraved plates on square cards, is :

*M^{rs} Charles L. Featherstone,**Misses Featherstone,**Kettle Drum,**Tuesday, Three o' clock,**753 Fifth Avenue.**December Fifth.*

The cards are often embellished with a Kettle Drum, illuminated, in the left hand upper corner.

The guests are of your more intimate friends. The "Kettle Drum" has been very popular ; being a day reception of informal character, it enables wives and daughters to meet their friends, without the necessary male escorts which evening entertainments demand.

The hostess presides at a table and dispenses tea, which, with refreshments, are passed to the guests shortly after they have paid their respects. It being a species of afternoon matinee, the time for remaining is governed by numbers present; if a large attendance, it is deemed proper to forego the formalities of leave taking.

"TEA" RECEPTIONS.

Tea, or afternoon receptions, have become very fashionable, and taken the place of the "Kettle Drum." The hours of reception are from four to six p. m., and when extended beyond six o'clock become of the nature of a reception. They are of an informal character, guests not expected in full dress, and are intended as social meetings of ladies by daylight. The refreshments are of a light nature, and all display or ostentation is avoided. The form of invitations, which characterizes the entertainment as an informal reception, is:

*Mrs Charles L. Weatherstone,
Tuesday, December Fifth, 753 Fifth Avenue.
from four until six o'clock.*

and should be from engraved plates, on correct size cards, enclosed in informal reception envelopes, sent by mail or messenger, as best pleases the hostess.

The hostess receives her guests at the table, where she presides; refreshments and tea are passed on a tray by domestics to the guests. The formalities of bidding adieu to the hostess are dispensed with; the omission is considered with favor and in good taste.

Teas being little more than grand calling days, after calls are not expected.

FULL DRESS RECEPTIONS.

Full Dress Receptions are events of the social season, attended with more than ordinary solicitude and expenditures.

Previous to the issuing of invitations, a call is made in person, or by card, on all acquaintances who are to be honored.

The invitations should be sent two weeks previous to the reception day, to avoid engagements by your friends; the invitations should be on note sheets or cards, Pirie & Sons' tint, extra thick, from engraved plates in pure script, avoiding the appearance of a set style and type printing. The following is the correct form which indicates "Full Dress Receptions:":

*M^r & M^{rs} Charles L. Weatherstone
request the pleasure of your company
on Tuesday Evening, November Tenth,
from eight until eleven o'clock.
753 Fifth Avenue.*

Invitations, if delivered by special messengers, are sent in an unsealed envelope; if sent by mail, two envelopes are required, the outer sealed.

During the hours of reception, an awning and carpet to the carriage way are indispensable. A servant, appropriately dressed, to open the doors of carriages on arrival and departure of guests; a servant at the door, to receive the guests' cards and direct them to the dressing rooms, etc.

The gentlemen escort the ladies to the host and hostess, who retain their post of reception during the entire evening. Music and a sumptuous table form an inviting portion of the entertainment.

If there is to be dancing, the form of invitations is :

Mr. & Mrs. Charles L. Featherstone
request the pleasure of your company
on Tuesday Evening, November Tenth,
from eight until eleven o' clock,
753 Fifth Avenue.
Dancing.

Full Dress Receptions are given afternoon and evening, the afternoon more particularly designed for elder acquaintances, and the evening for younger ladies and gentlemen. The invitations should be from engraved plates, on square cards, denoting full dress. Form :

M^{rs} Charles L. Featherstone,
Misses Featherstone,
request the pleasure of your company
on Tuesday, November Tenth.
from five until eleven o' clock P. M.,
753 Fifth Avenue.
Dancing at nine o' clock.

At the reception, the young ladies are, by usage, permitted to dance, the mother retaining her place of receiving, to which the young ladies return after a dance. It is not etiquette for young ladies to dance more than once, at their own receptions, with the same gentleman.

FORMS OF ACCEPTANCE AND DECLINATIONS.

All invitations should be answered. Informal receptions only demand the leaving of cards, while full dress receptions or dinner invitations demand a written note, which should be on appropriate cards, as they are retained among the valued correspondence.

Form of acceptance :

Mr. & Mrs. Charles L. Weatherstone

accept with pleasure

Mr. & Mrs. Auguste Clarendon's

invitation for Thursday Evening,

December Eighteenth.

The form generally used is the following, when declining an invitation. Affliction or other causes may be the true reasons, but sensitive persons are not fond of parading their troubles to the world. The conventional form used is :

Mr. & Mrs. Charles L. Weatherstone

regret that a previous engagement

prevents the acceptance of

Mr. & Mrs. Auguste Clarendon's

invitation for Thursday Evening,

December Eighteenth.

RECEPTIONS.

Receptions given to meet important and distinguished persons are in form as follows. The following invitation was engraved for Mr. Wm. E. Dodge, Jr., and a similar one for Mr. Preston, of Brooklyn, in honor of Mr. Charles Fermaud :

Mr. William E. Dodge, Junior,
requests the pleasure of the company of

Mr.

on Friday Evening, May Second, at eight o'clock,
to meet

Mr. Charles Fermaud,
of
Geneva, Switzerland,

General Secretary of the International Central
Committee of the Young Men's Christian Asso-
ciation of all lands.

R. S. V. P.

262 Madison Ave.

PARTY INVITATIONS, ETC.

Entertainments are given under various names : "Kettle Drums," Teas, Informal and Full Dress Receptions, Balls, Cotillons, etc.

Parties often swell to a magnitude as grand as a ball, but the guests are of the more intimate acquaintances and special friends. The hours before supper are occupied in conversation. The supper is given at an earlier hour than at balls, and dancing follows, the guests taking their departure from twelve to one o'clock.

The same courtesy, by guests, host and hostess, are observed as at receptions.

The form of engraved invitations, which should be on square, extra thick cards of fine quality, is :

M^r & M^{rs} Charles L. Featherstone
request the pleasure of your company
on Tuesday Evening, November Sixth,
at half-past eight o'clock.

Dancing at eleven. 753 Fifth Ave.

The formal call and card leaving precede the sending of invitations, and after, calls in person or by card are imperative.

“LE COTILLON,” “THE GERMAN.”

For the “German,” the now and increasing favorite dance at entertainments, we are indebted to the Vaterland. The informalities at a “German” necessitate that great care must be taken in the inviting of guests. It is considered that all taking part in the “German” are formally introduced, and no lady, so long as she remains in the circle, can refuse to dance with any gentleman whom she may chance to receive as a partner; the assemblage should, therefore, be very select. The “German” is a dancing party, at which each lady has a partner the entire evening, to whom she returns after every figure. The room should be free of all tables or articles of furniture which would circumscribe the dancers; the carpet should be covered with crash; chairs should be arranged around the sides of the room, the centre clear. The couples are seated around the room, each lady being at the right of her partner. The entire control of the “German” is in charge of a chosen gentleman, who is the “Leader;” the selection of figures are entirely at his discrimination. All being seated, the leader gives a signal to the musicians, who play a waltz or galop; he designates couples, who rise as called upon and dance; after an interval, the leader gives a signal, and the dancing couples choose others, each lady a gentleman and each gentleman a lady; the leader directs those dancing through some figure; at another signal the figure breaks up, and a general waltz follows with the partners last chosen; at another signal, the gentlemen conduct their partners to their seats and then resume their own. It is repeated, new couples being called up, until all have gone through the same figure. In many figures favors are given, which are often very elaborate and costly; but they are generally of an inexpensive nature, consisting of small articles which can be attached to the ladies’ dresses and gentlemen’s coats. They should be selected with taste and presented with care and judgment, being careful not to bestow them unequally, making a favored lady or gentleman a marked preference, which causes ill feeling and mars the pleasures of the evening. During a figure in which favors are used, at the indication of the leader, the favoring is done by gentlemen handing favors to ladies or attaching them to their dresses, and the ladies similarly decorating and complimenting gentlemen. When the leader hands the favors to those dancers who are on the floor for distribution, their conferring them upon others who are not “up” is an invitation to dance. The distribution of favors is at the pleasure of the leader, and altogether arbitrary. At “Germans,” the distributing of favors during every figure, or every other, is at the pleasure of the hostess. A “German” should be composed of an equal number of ladies and gentlemen, who are acquaint-

ances and friends. Avoid crowding your rooms. Send out your invitations at least ten days in advance, which are from engraved plates, on square cards, and in form :

M^r & M^{rs} Charles L. Heatherstone
request the pleasure of
Miss Fatima Carrington's
company on Monday Evening,
December Twenty-third, at eight o' clock.
"The German." 753 Fifth Avenue.

The fashion of forming sociables with suggestive names, and meeting at the houses of the members, is a very pleasant social custom. The form for invitations, which are engraved, leaving blank lines which are written on with name and address, is :

M^r.....
Requests the pleasure of your
company at the next Floral German, on
Monday Evening,.....
at half-past eight o' clock.
R. S. V. P.

BALLS.

An invitation to a ball signifies that the entertainment is exclusively for dancing. Balls are usually given in honor of distinguished guests or special occasions. The ladies' toilets are of the most elaborate nature, the gentlemen in full evening dress.

The forms of invitations, which are from engraved plates, on note sheets, are sent out from ten days to two weeks previous to the evening. The form being :

M^{rs} Charles L. Heatherstone
requests the pleasure of your presence
Wednesday Evening, December First,
at half-past nine o' clock.
Dancing. 753 Fifth Avenue.

Round and square dances precede the supper, after which the German. The orders of dances being kept as *souvenirs*, should be worthy of the occasion.

The supper hour is from twelve to one o'clock, the guests' hours for retiring being from two to three o'clock a. m.

At public entertainments and balls, it is a lady's privilege to refuse an invitation to dance for which she is not engaged ; she cannot with courtesy accept another invitation for that dance.

DINNER INVITATIONS.

Invitations to dinners are given in the name of the host and hostess, which should be accepted or declined at once ; it is an evidence of ignorance of society's usage or unpardonable negligence to omit an immediate reply.

The forms of invitations, which are from engraved plates, printed on square cards, with crest or monogram stamped or illuminated in the centre of the top of the cards, are in form :

Mr & Mrs Charles L. Featherstone
request the pleasure of
Mr & Mrs Angus Suydam's company
at Dinner, on Wednesday,
December Fifth, 1879, at seven o'clock
753 Fifth Avenue.

The cards are engraved as follows, the blanks being filled in :

Mr & Mrs Charles L. Featherstone
request the pleasure of
 *company*
at Dinner, on
 *18* , *at* *o'clock*
753 Fifth Avenue.

If the dinner is in honor of a distinguished guest, a special engraved invitation is issued, with coat of arms, crest or monogram on the cards, in form as follows :

Mr. & Mrs. Charles L. Featherstone
request the pleasure of
Mr. & Mrs. William B. Stone's company
at Dinner, on Monday,
January Twelfth, at eight o'clock,
to meet the
Hon. & Mrs. James S. Falcott,
753 Fifth Avenue.

The form of acceptance of an invitation to dinner is :

Mr. & Mrs. William B. Stone
accept with pleasure
Mr. & Mrs. Charles L. Featherstone's
invitation to Dinner, at eight o'clock,
Monday Evening, January Twelfth.

The form of declination is :

Mr. & Mrs. William B. Stone
regret that a previous engagement
prevents the acceptance of
Mr. & Mrs. Charles L. Featherstone's
invitation to Dinner,
Monday Evening, January Twelfth.

The acceptance or declination should be written on fine note paper or correspondence cards, with family crest or personal monogram.

From ten to fifteen minutes previous to the announced dinner hour is the time for arrival. The hostess having selected the ladies whom the gentlemen are to escort to dinner, their names are written on the same card and handed to the gentlemen on their arrival by the serving man.

Another and fashionable mode is to write the lady's name on a small square card, on which is stamped the crest or initial; the card is enclosed in a delicate envelope, superscribed with the gentleman's name who is to escort the lady; these are placed upon the dressing table in the gentlemen's dressing room.

Seats at the table are designated by dinner cards placed at each plate, with name of the guest. These cards are works of art, and are kept as *souvenirs* of the occasion.

CHILDREN'S PARTIES.

Parties for the younger members of the family are very fashionable—the doll and birthday parties and the special gatherings of the little ones fill an important place in the pleasures of life. The form of a children's party invitation is:

*Miss Daisy, Ethel and
Master J. Mott Featherstone
request the pleasure of your company,
Wednesday, February Tenth, from five until ten o'clock.
Punch and Judy,
half-past five. 3000 Madison Ave.
R. S. V. P.*

Another form:

*Miss Daisy Featherstone, with her sisters,
request the pleasure of your company
on Wednesday, December Tenth,
from four until nine
Doll Reception. 900 Fifth Avenue.
R. S. V. P.*

The invitations are from engraved plates, on cards or note sheets, with appropriate designs, stamped or illuminated: Punch and Judy, Good Luck, or special designs, making them very neat and attractive.

CHILDREN'S BIRTHDAY PARTIES.

The form of invitation to a Children's Birthday Party is :

Master Charles S. Godwin
requests the pleasure of your company
at his Birthday celebration,
on Monday Evening, December Twenty-first,
from six until ten o'clock,
45 West Thirty-fourth Street
R. S. V. P.

Acceptances or declinations should be sent by children as promptly as by their elders.

TWENTY-FIRST BIRTHDAY PARTIES.

Here, as in England, it is the custom to give a grand entertainment in celebration of a son's twenty-first birthday.

The correct form for invitations, which are from engraved plates on note sheets, is :

M^r & M^{rs} Charles L. Heatherstone
request the pleasure of your company
at the celebration of their son's,
Clifford W. Heatherstone,
Twenty-first Birthday, Wednesday Evening,
June Twenty-fifth, at eight o'clock.
R. S. V. P. 753 Fifth Avenue.

CHRISTENING RECEPTIONS.

The English custom of giving christening receptions is increasing in favor among our aristocratic families. The invitations are from engraved plates on cards, and in form :

Mr & Mrs Charles L. Heatherstone
request the honor of your presence at the
Christening of their son,
at five o'clock, Wednesday, October Tenth,
Reception from four until six o'clock,
753 Fifth Avenue.

HIGH TEA INVITATION.

An English usage. We give a form of the invitation, to meet Miss Ada Cavendish, the popular actress, upon her first arrival in New York City :

Messrs. Edgar & Fulton
request the pleasure of
company to a High Tea, at the Broadway Theatre,
on Saturday afternoon, September Seventh,
from five to seven, to meet
Miss Ada Cavendish,
New York.

CARD PARTY INVITATION.

753 Fifth Avenue.

Mr. Charles L. Heatherstone

requests the pleasure of.....

company on Tuesday Evening, February Twenty-fifth,

from eight until one o'clock.

R. S. V. P.

FORMS FOR INVITATIONS,

which should be on square cards, from engraved plates, in neat script :

SOCIABLE INVITATIONS.

Mr.

requests the pleasure of your company

at the Sociable on.....

at eight o'clock.

The Omega

requests the pleasure of your company

..... at the residence of

Mr.

R. S. V. P.

Sec'y.

Miss Williams

requests the pleasure of your company

December Third, at eight o'clock.

753 Fifth Avenue

BREAKFAST INVITATIONS

should be informal, written on correspondence cards, announcing, in form :

C. L. N. 753 Fifth Avenue.
Breakfast, Wednesday, at ten o'clock,
November Third.
M^r Charles L. Heatherstone

SUPPER INVITATIONS.

An informal invitation, written on correspondence cards :

C. L. N. 753 Fifth Avenue.
Supper at ten o'clock,
Friday, December Tenth.
M^r Charles L. Heatherstone

MASQUERADE BALL INVITATIONS

are in form :

Mask
M^r & M^{rs} Charles L. Heatherstone
request the pleasure of your company, in fancy dress,
on Wednesday Evening, February Nineteenth,
at eight o'clock.

R. S. V. P. 753 Fifth Avenue.

SPECIAL INVITATIONS.

Reception to President and Mrs. Hayes, March 30, 1880. Form :

Mr. and Mrs. Astor
request the pleasure of

company on Tuesday Evening, March 30th,
at half-past nine o'clock precisely, to meet

The President and Mrs. Hayes.
338 Fifth Avenue.

Reception to General Grant. Form :

The Union League Club, of New York,
request the honor of

company at the reception to

General Grant,

on Saturday Evening, October 23d, 1880,
at Eight o'clock.

Walter Howe,
Secretary.

Hamilton Fish,
President.

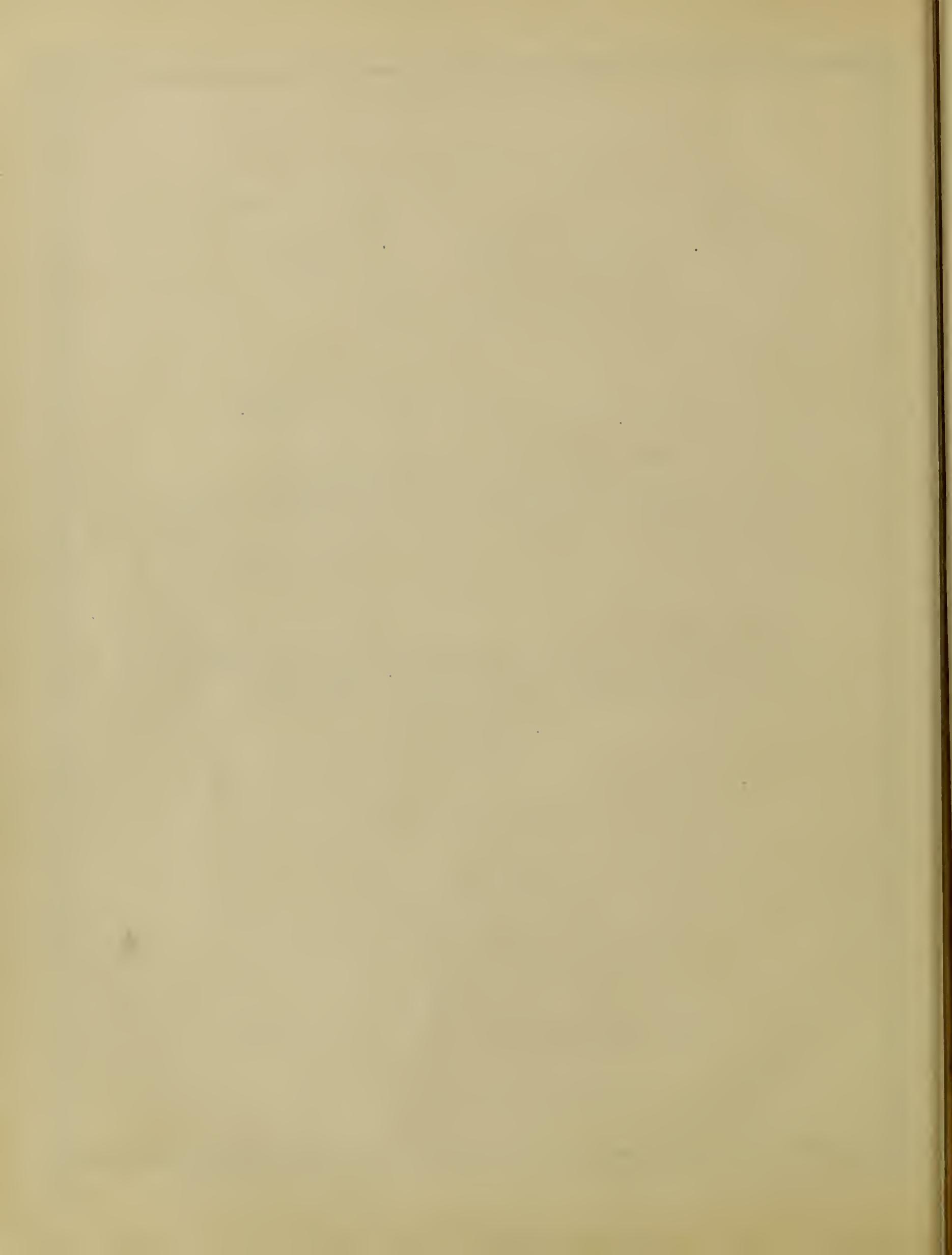
The favor of an answer is requested.

PEN DRAWINGS.

BY

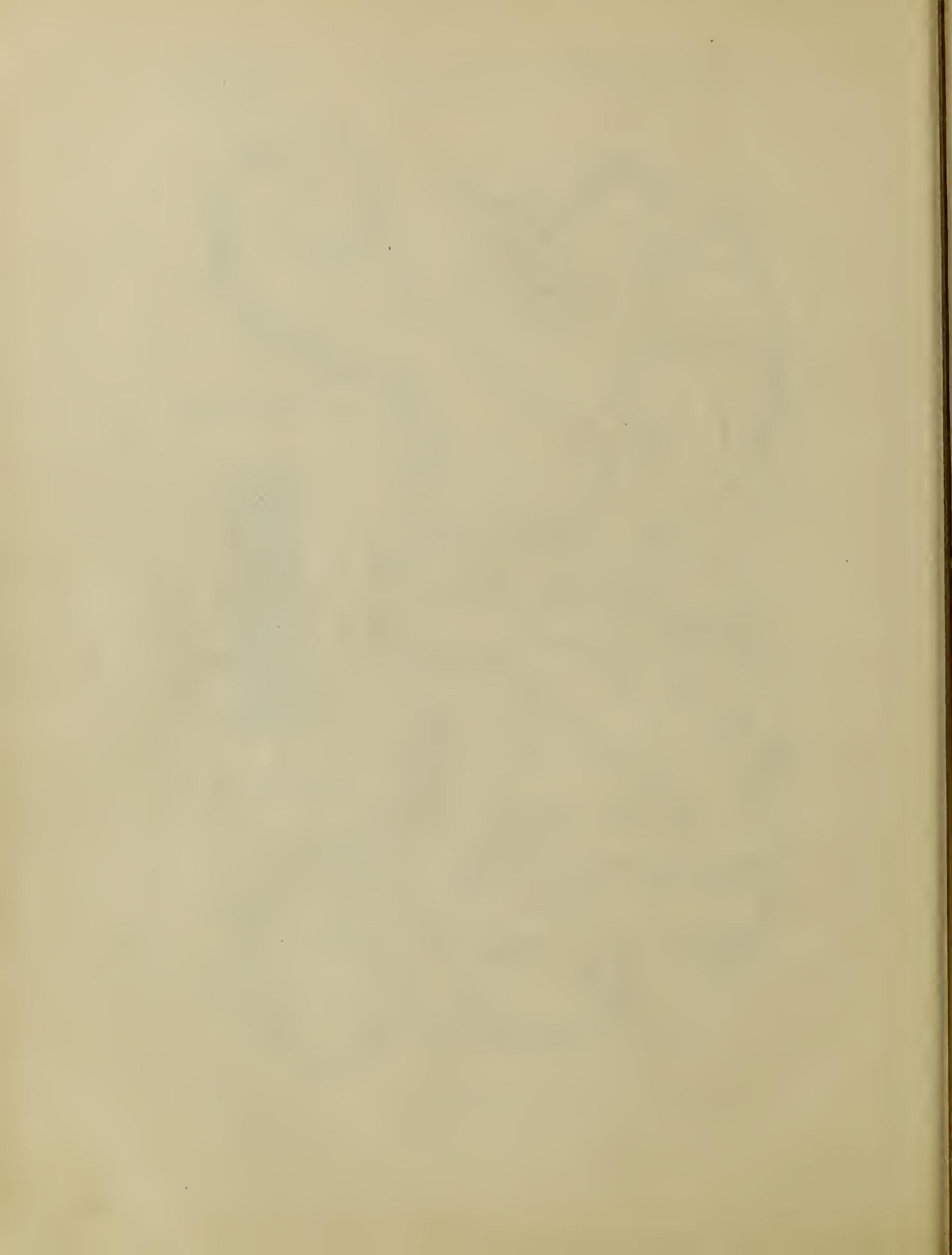
A. CAULO, V. DHAUTEL, CLERGET, AND PAUL HUET.

PARIS.



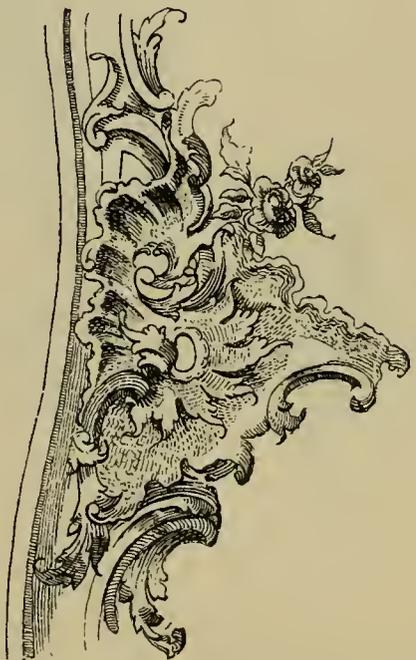
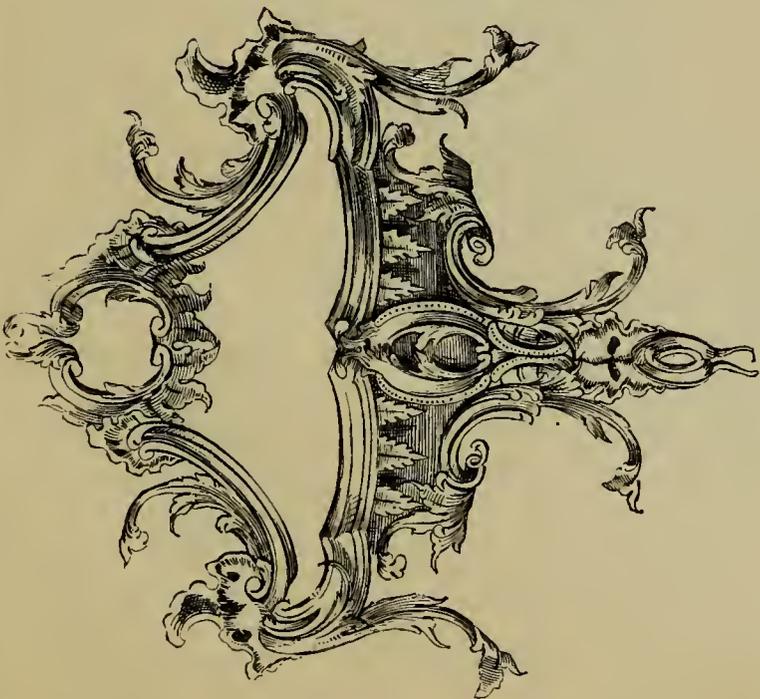


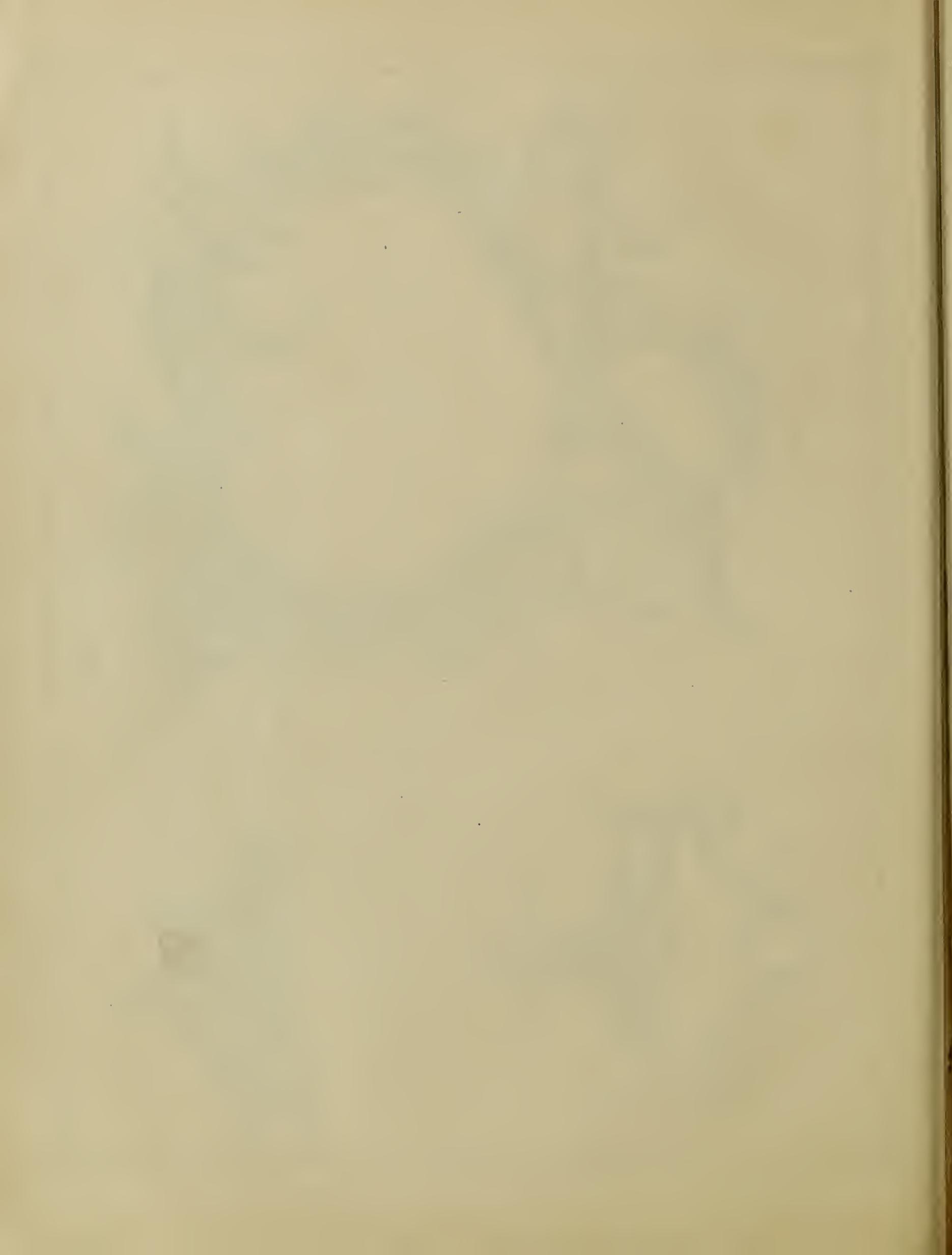
A. CAULO, PARIS.

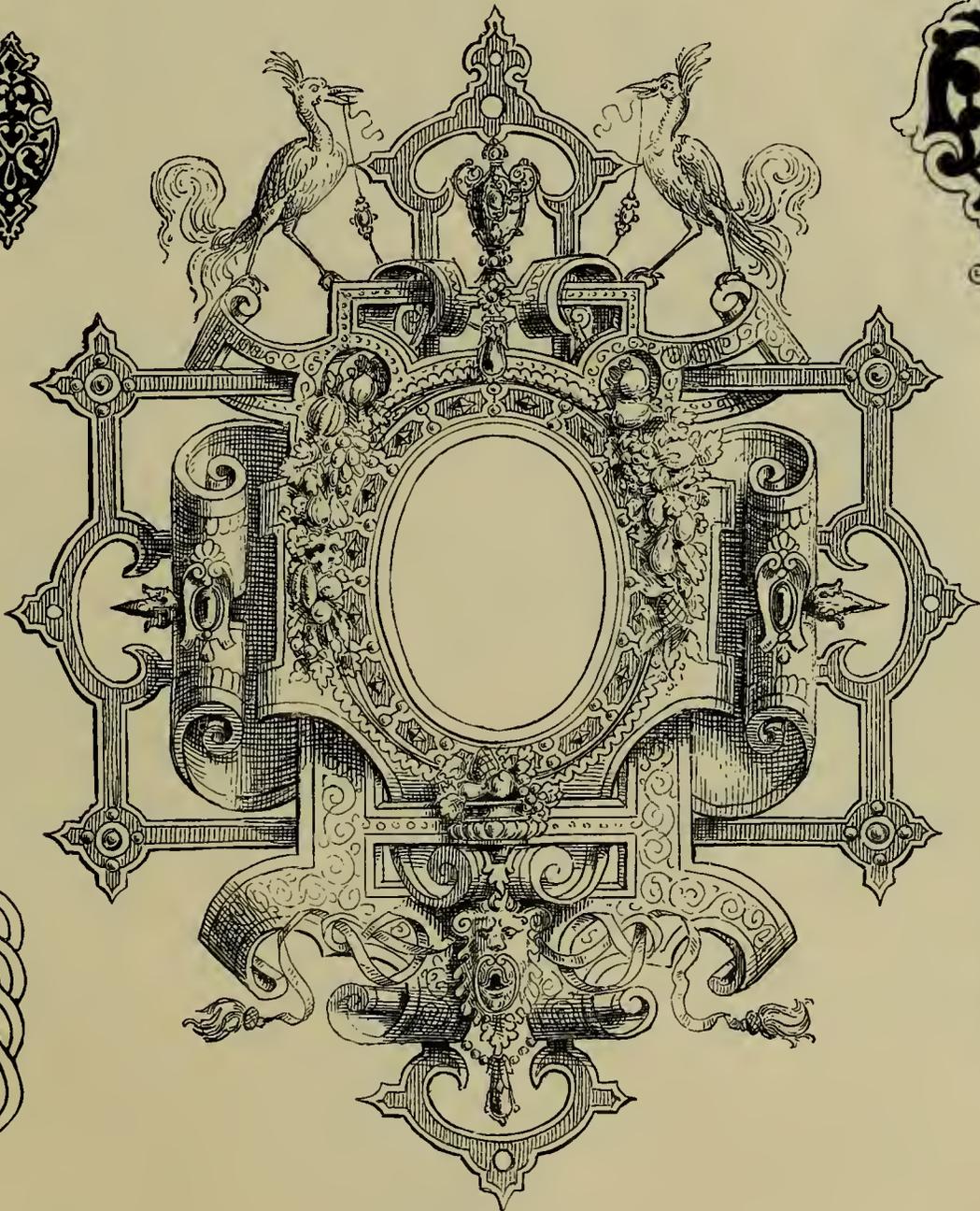
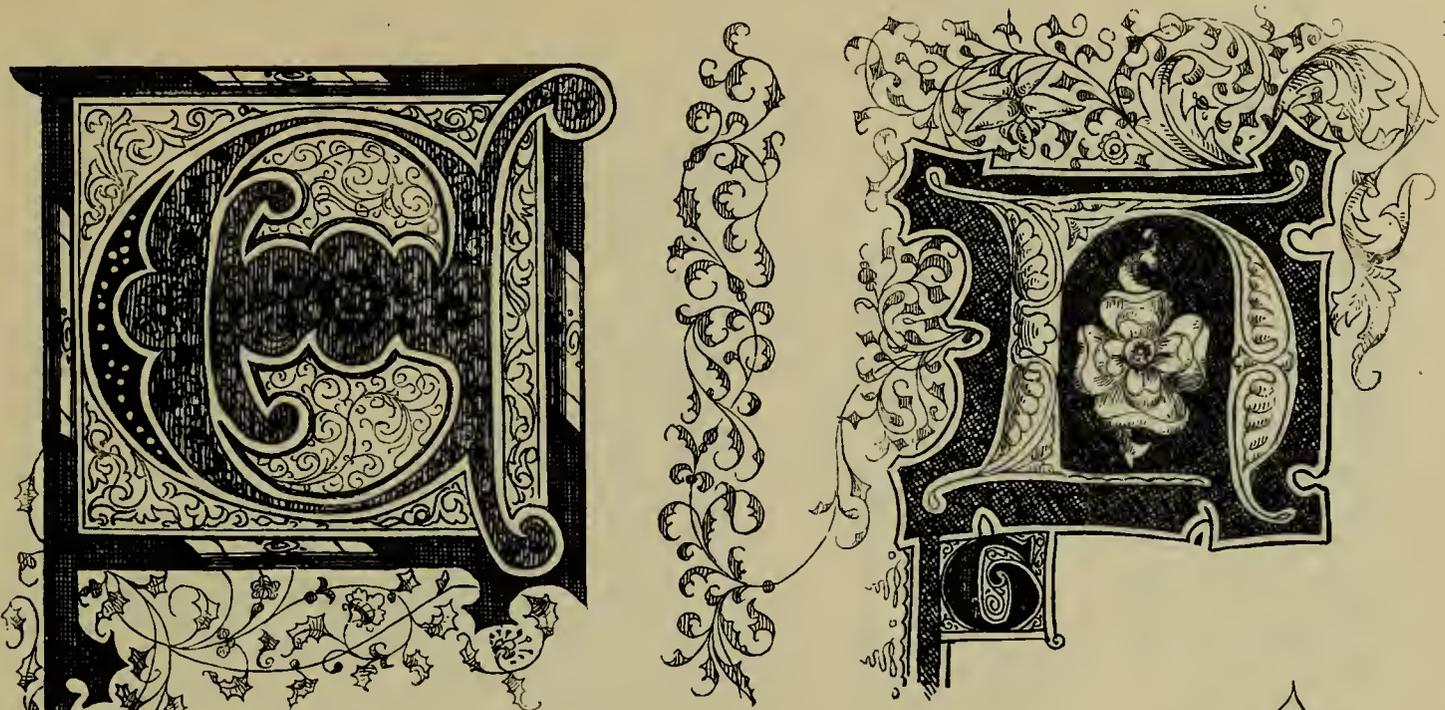




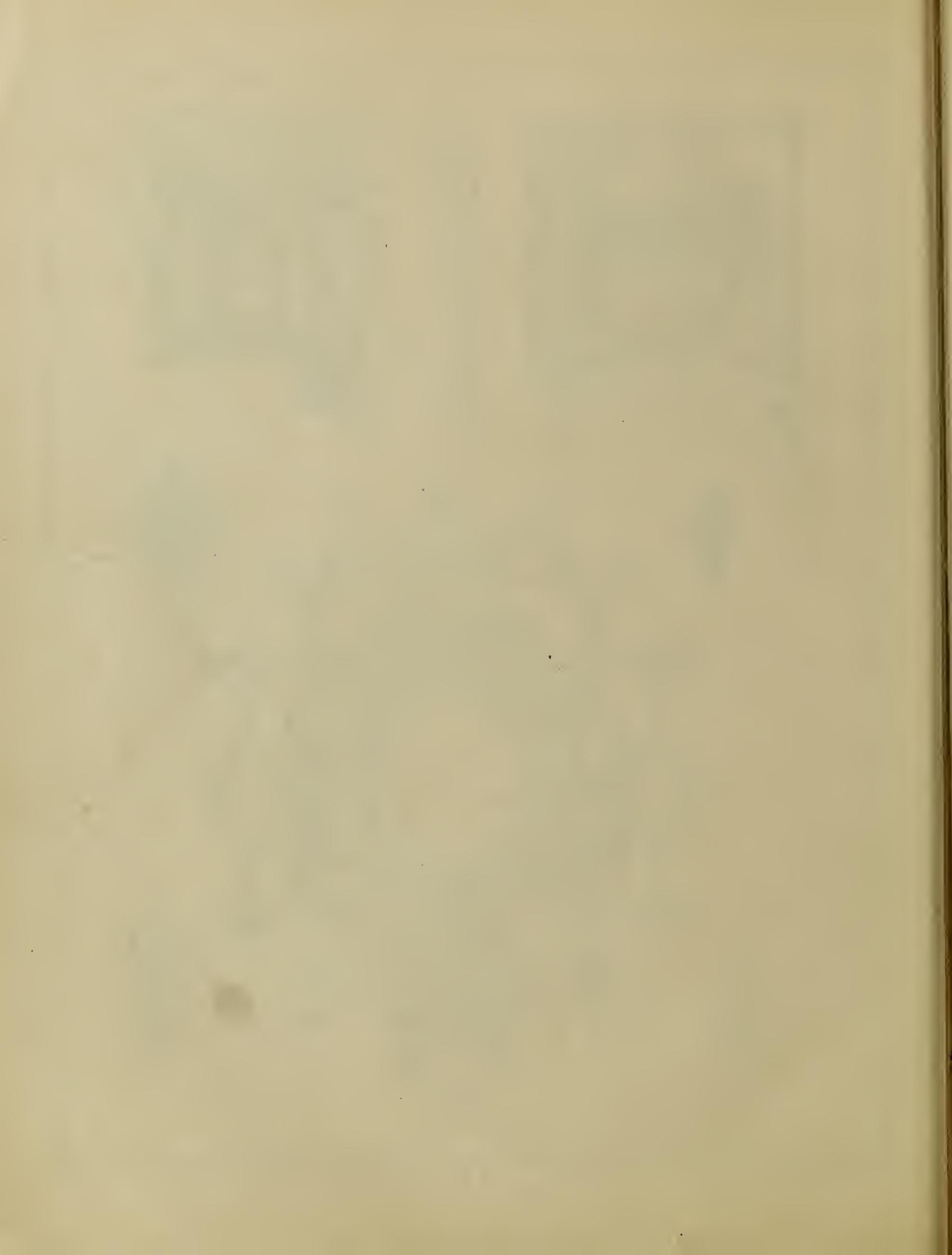
V. DHAUTEL, PARIS.





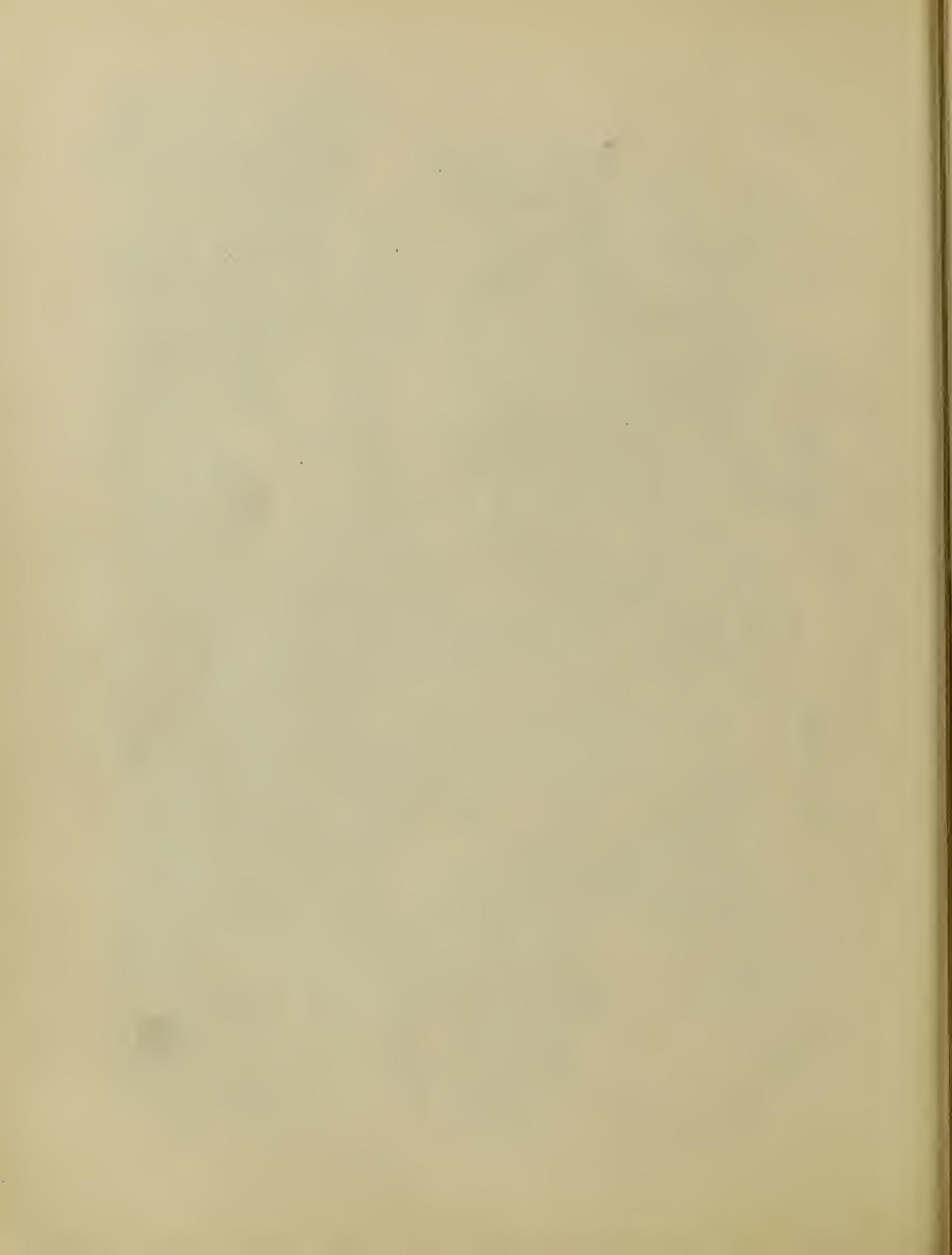


CLERGET, PARIS.

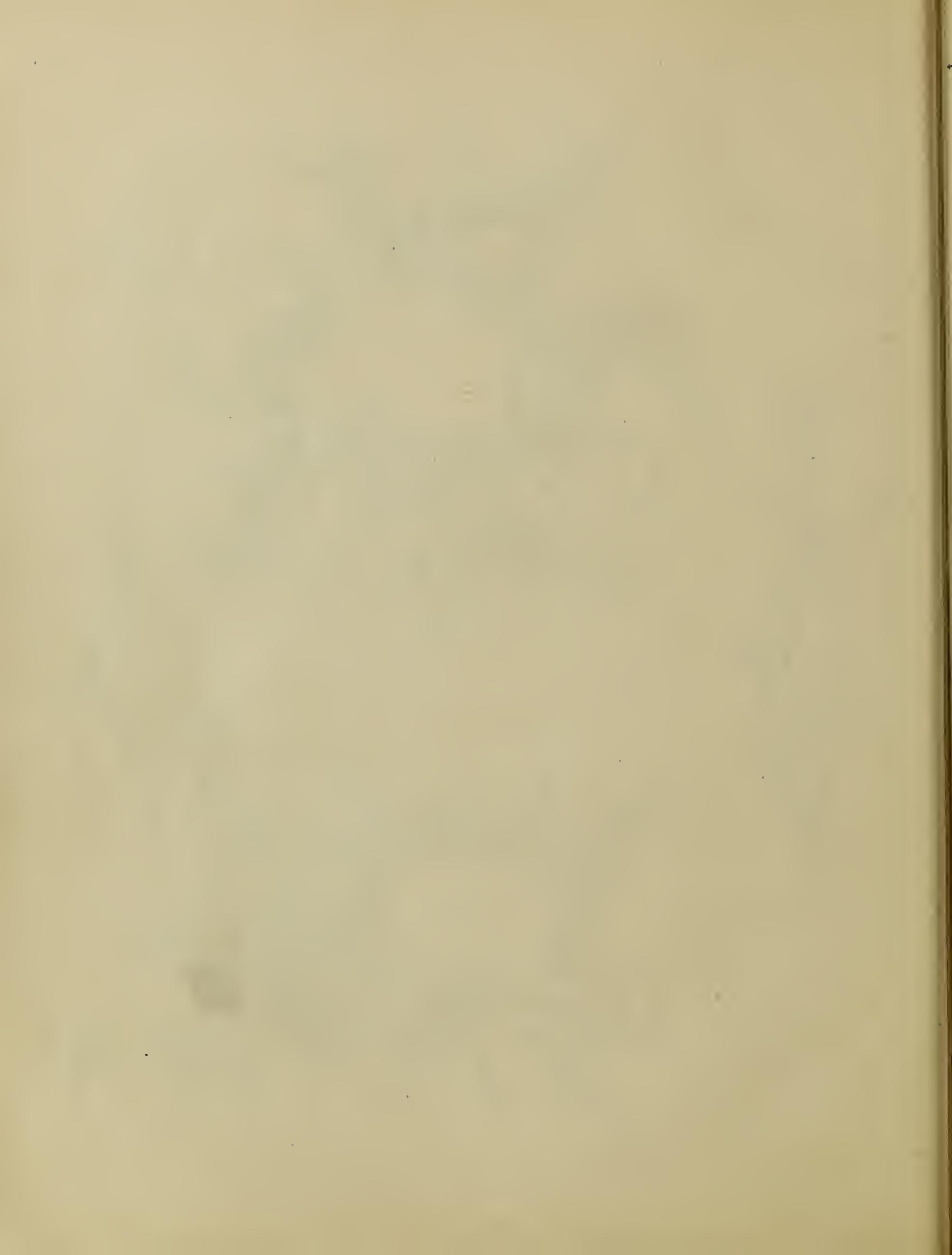


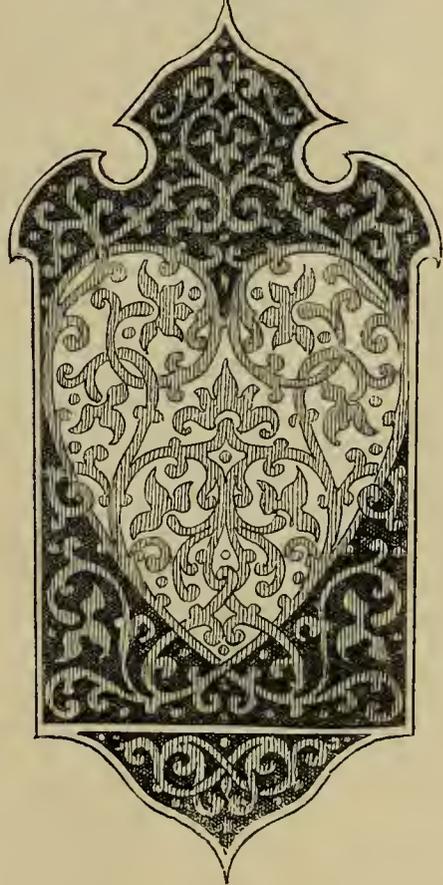
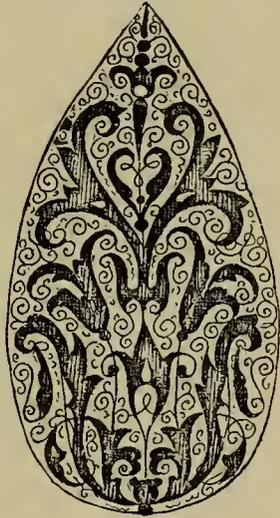
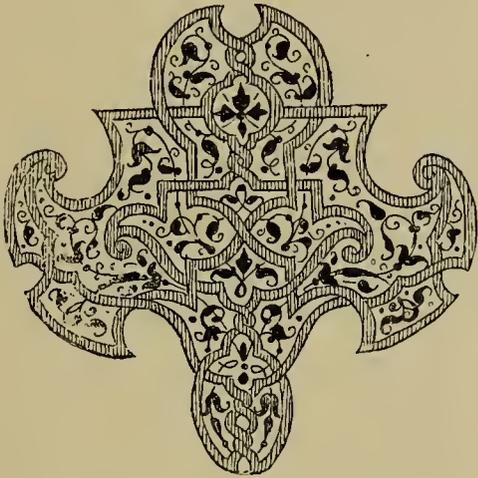


PEN DRAWING. BY PAUL HUET.









By CLERGET, PARIS.

PEN DRAWINGS

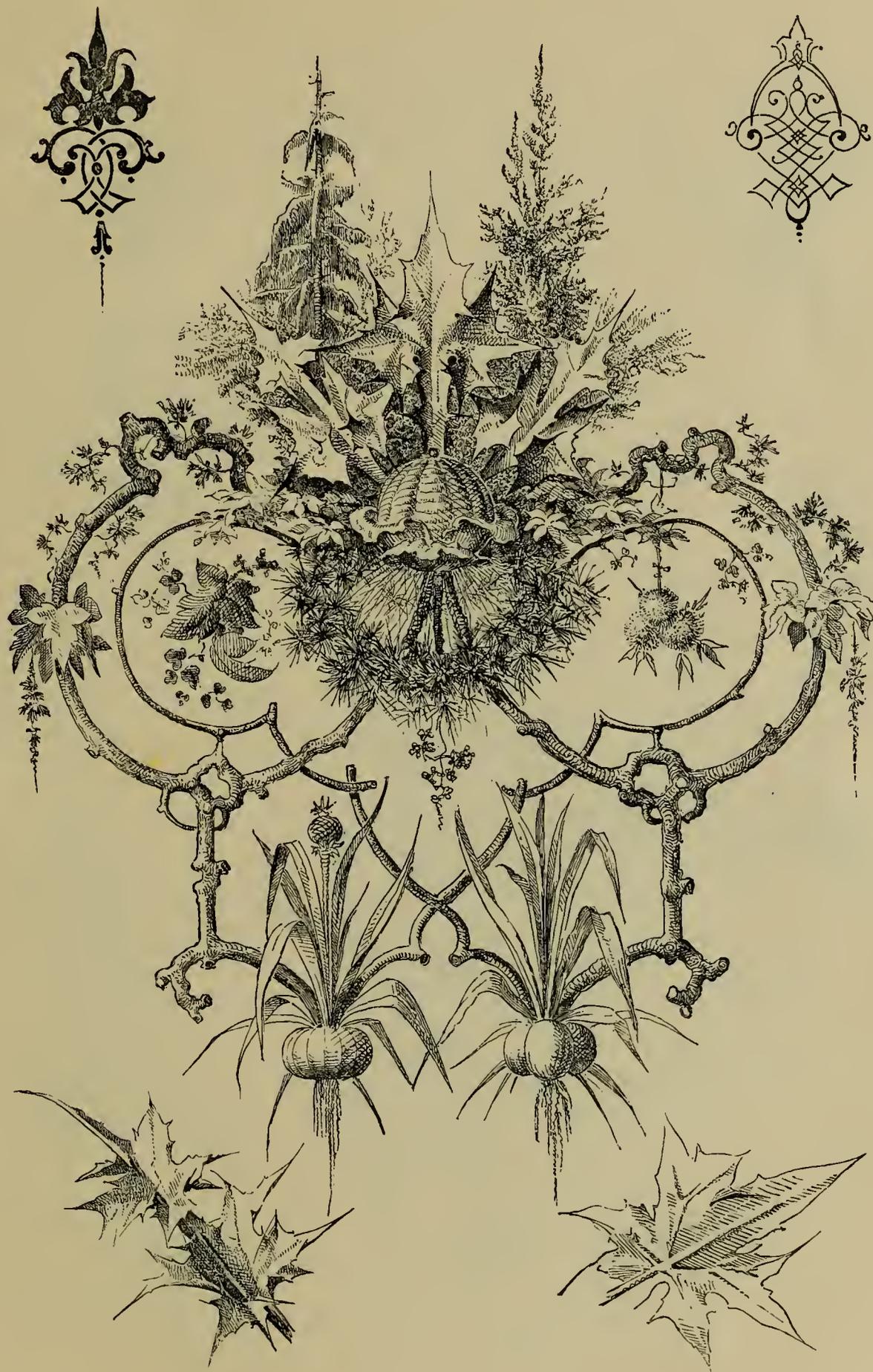
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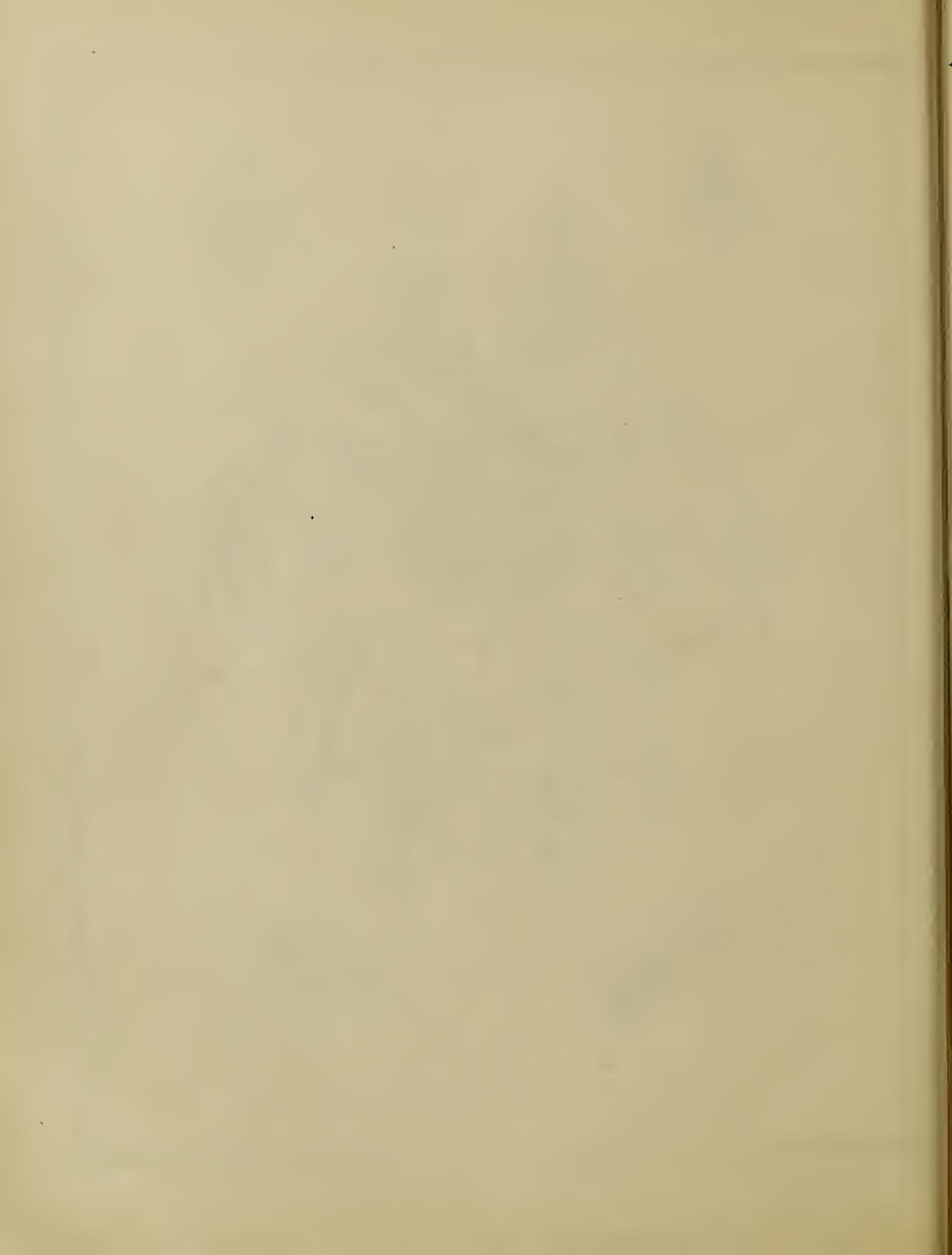
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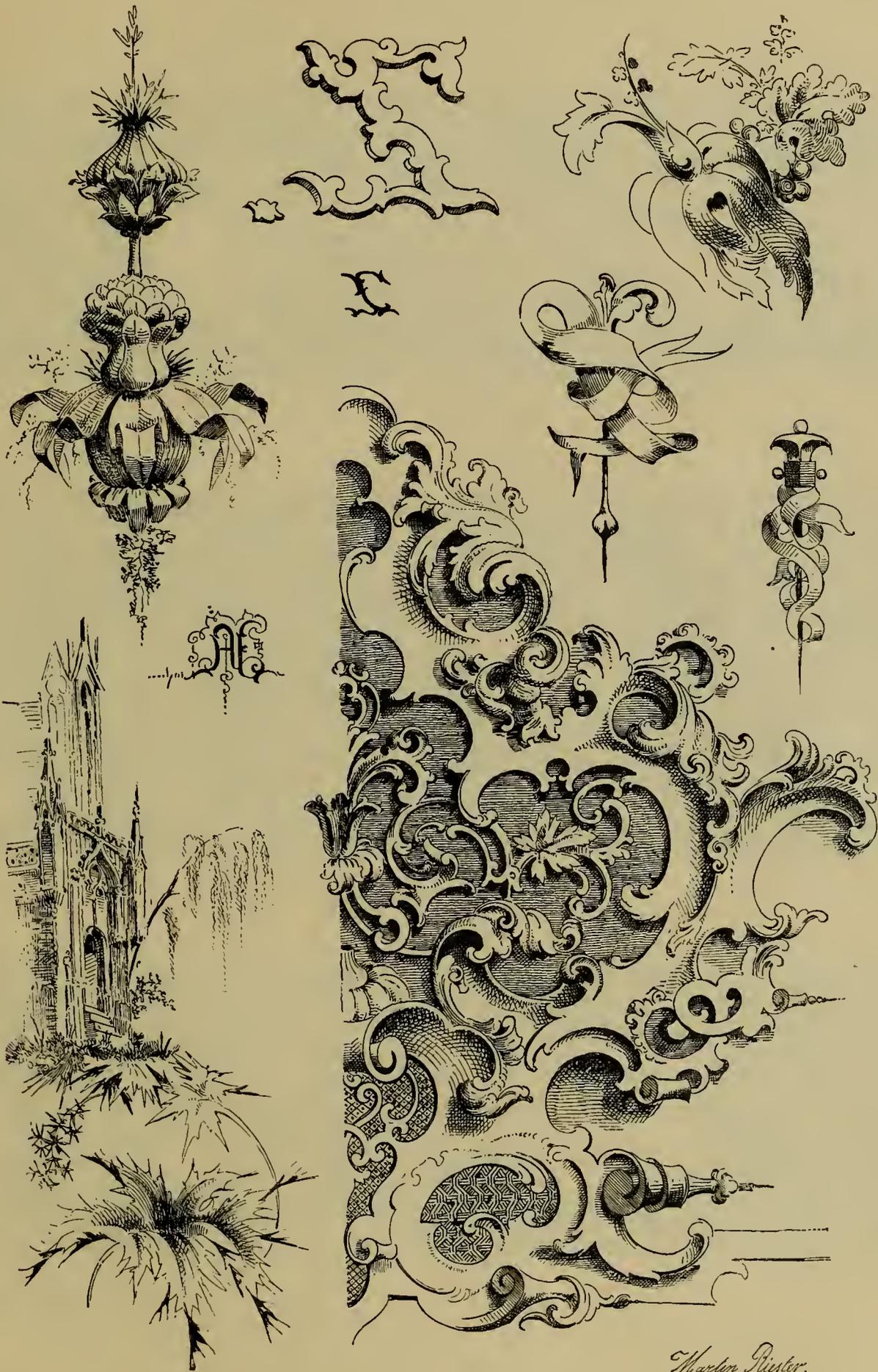
RIESTER, FEUCHERE, AND REGNIER.

PARIS.

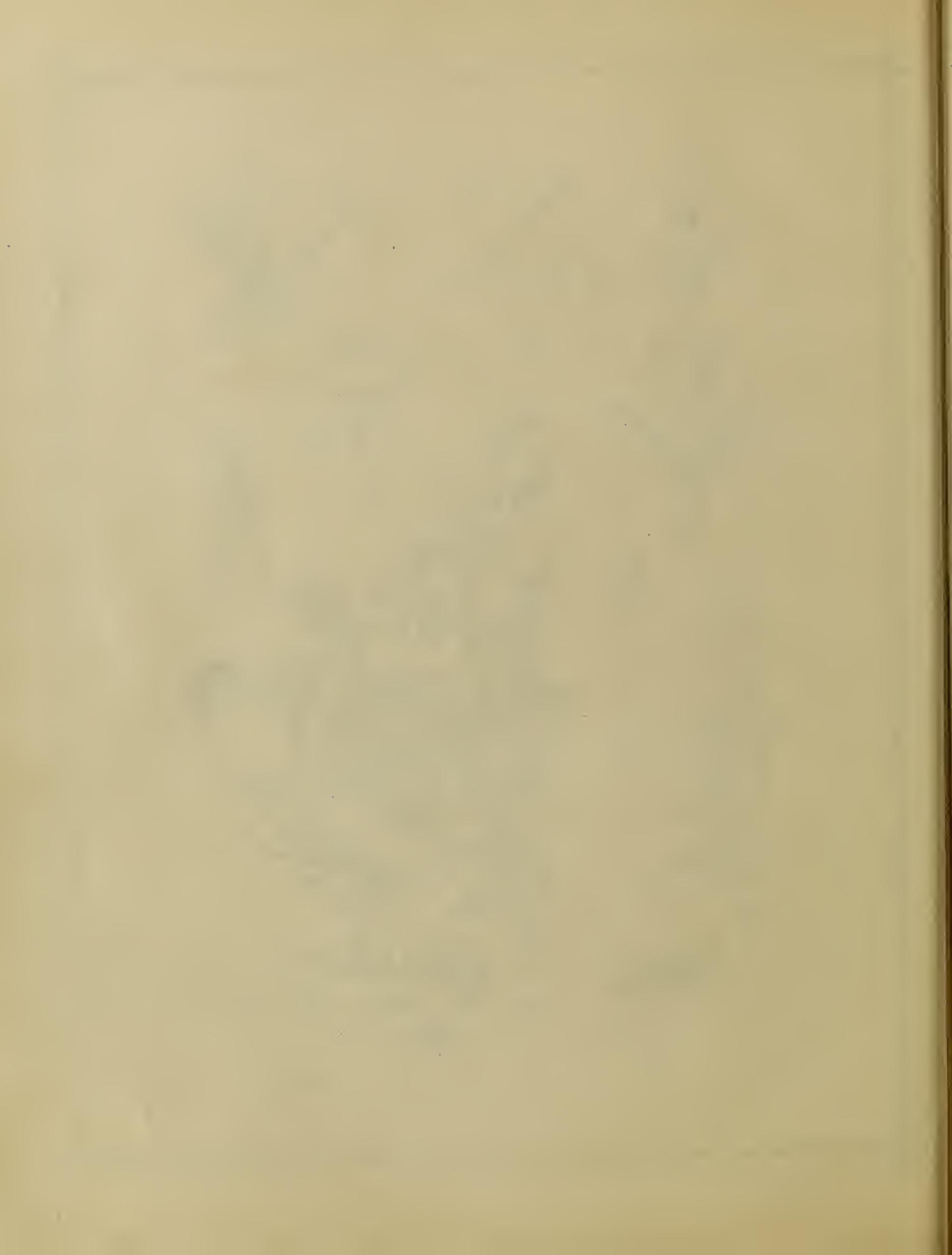


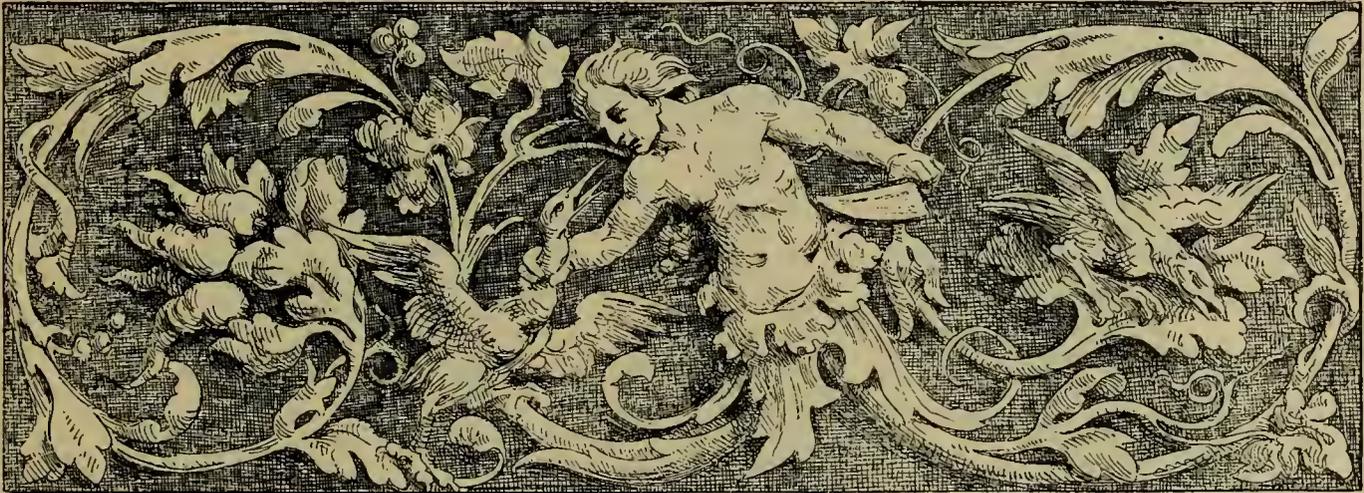
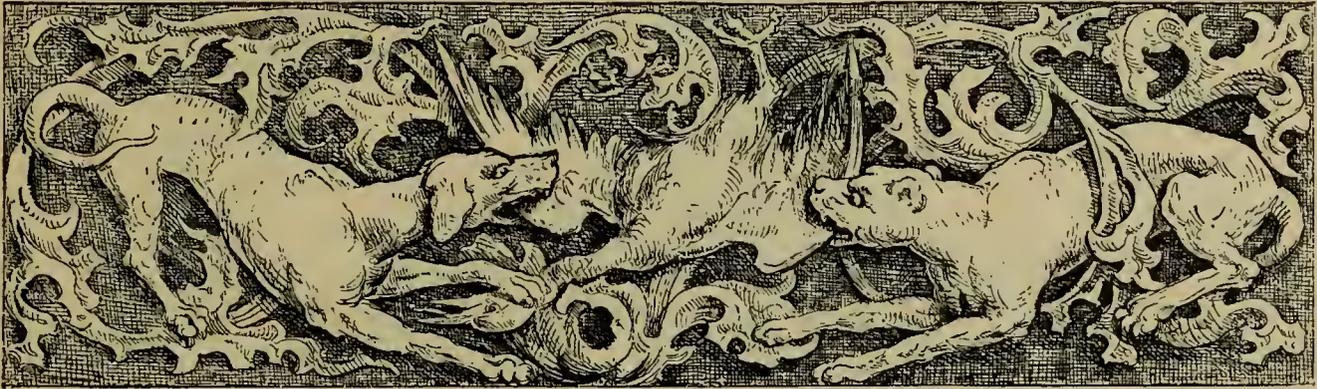
PEN SKETCH. BY MARTIN RIESTER, PARIS.



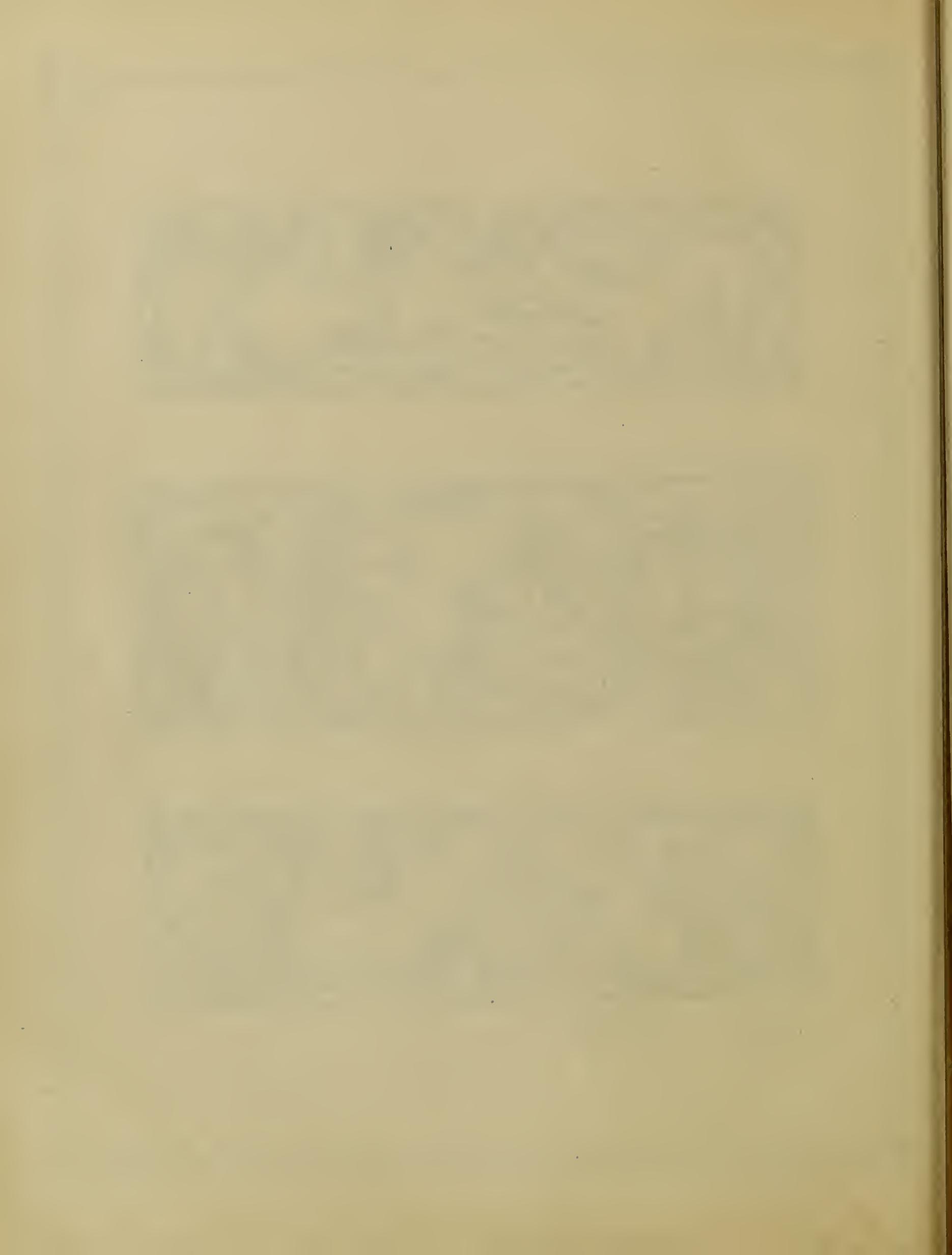


Walter Paster.



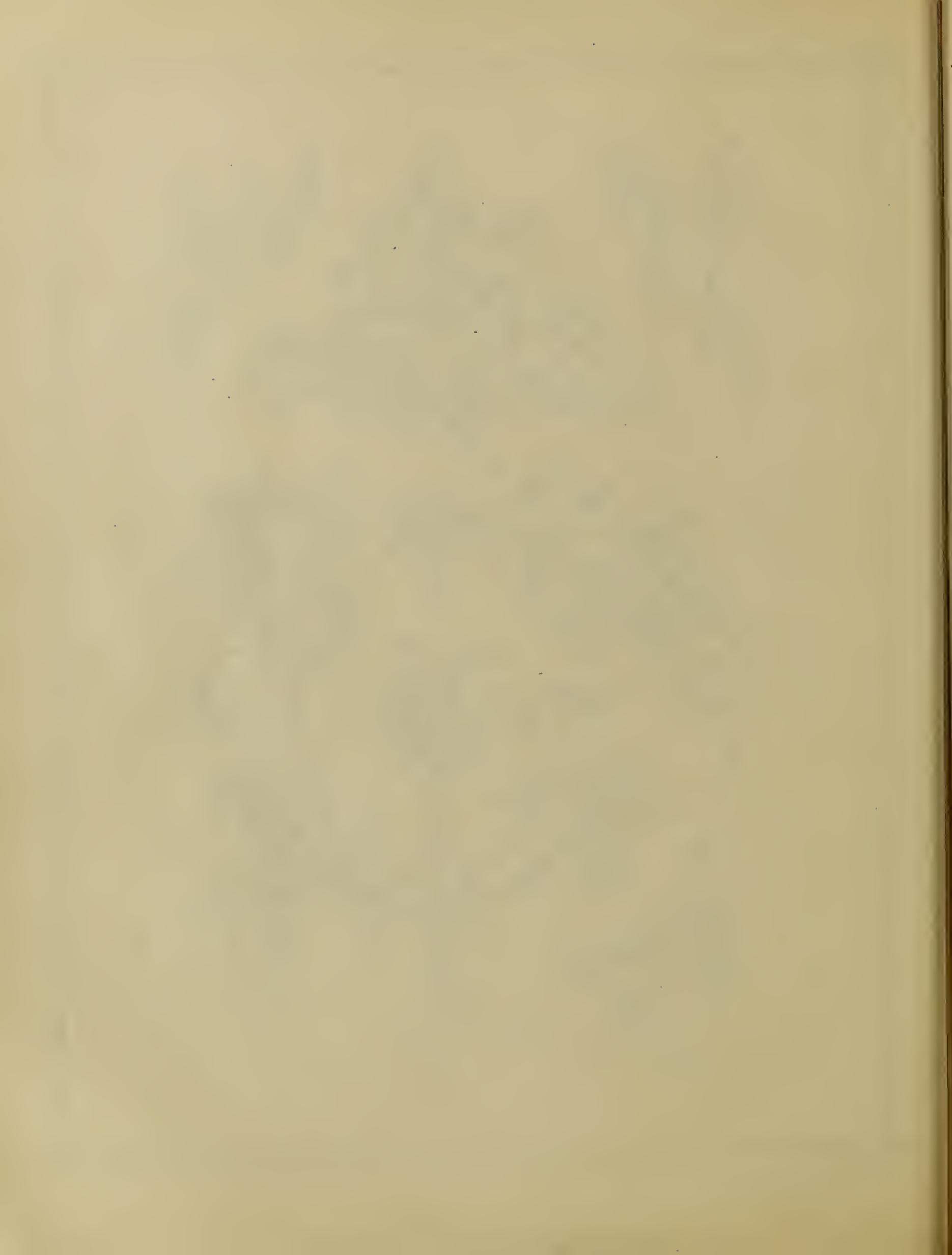


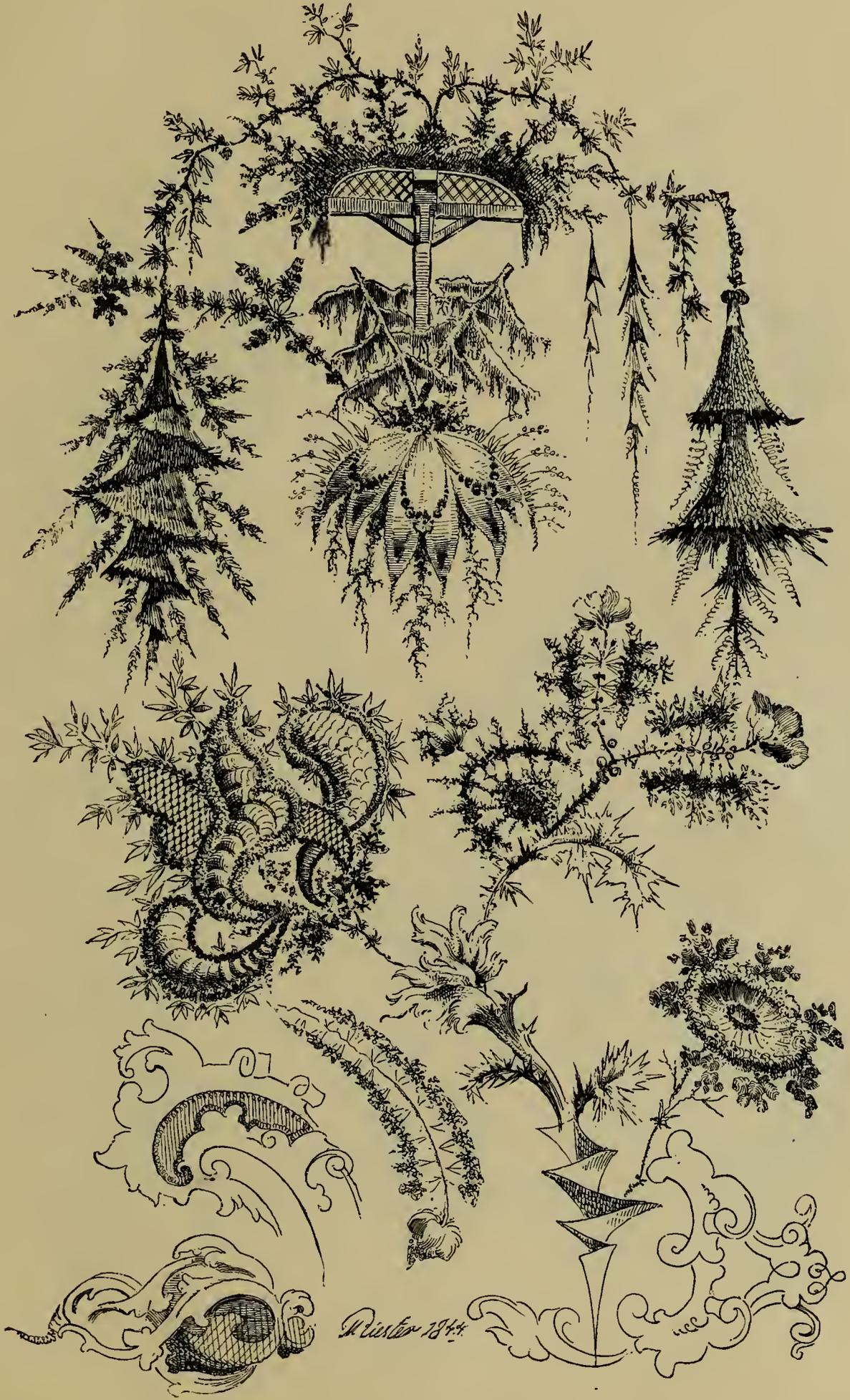
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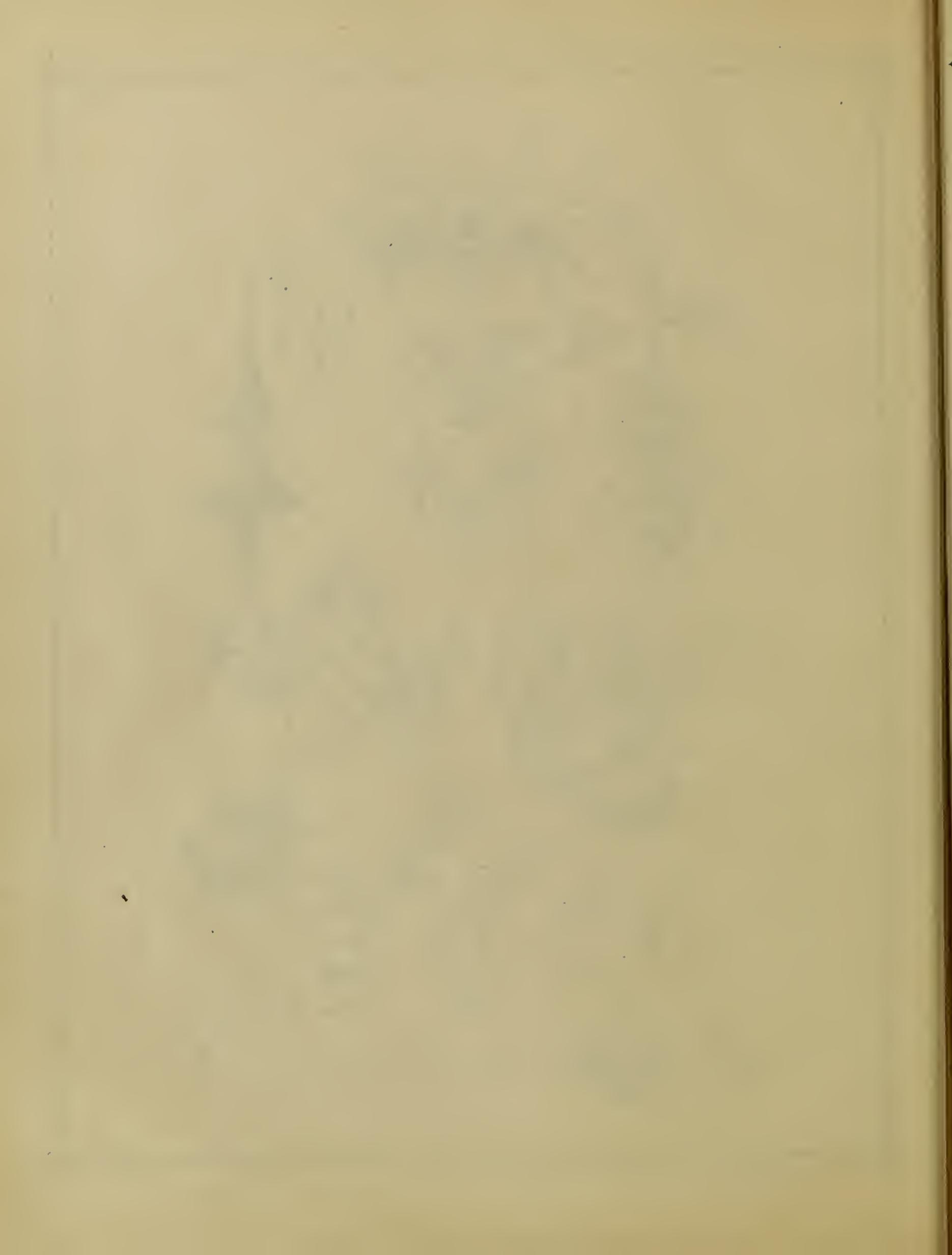


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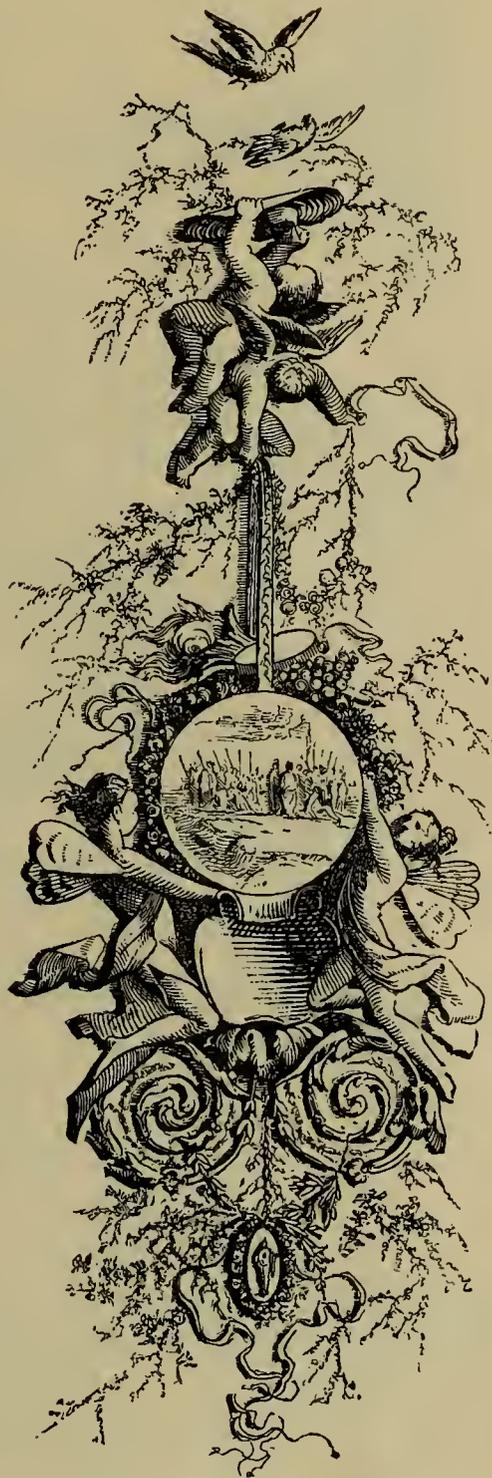


Winter 1877

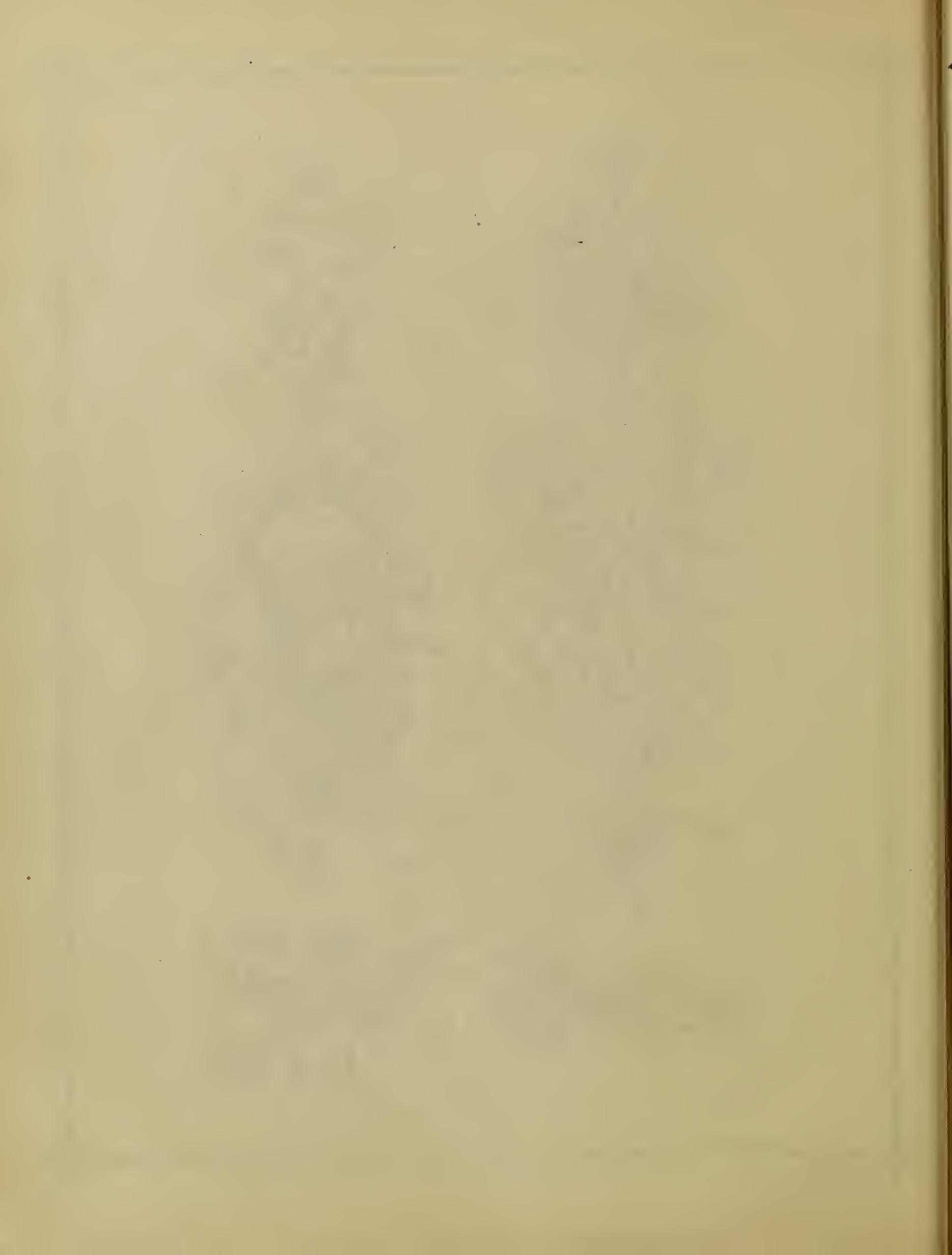


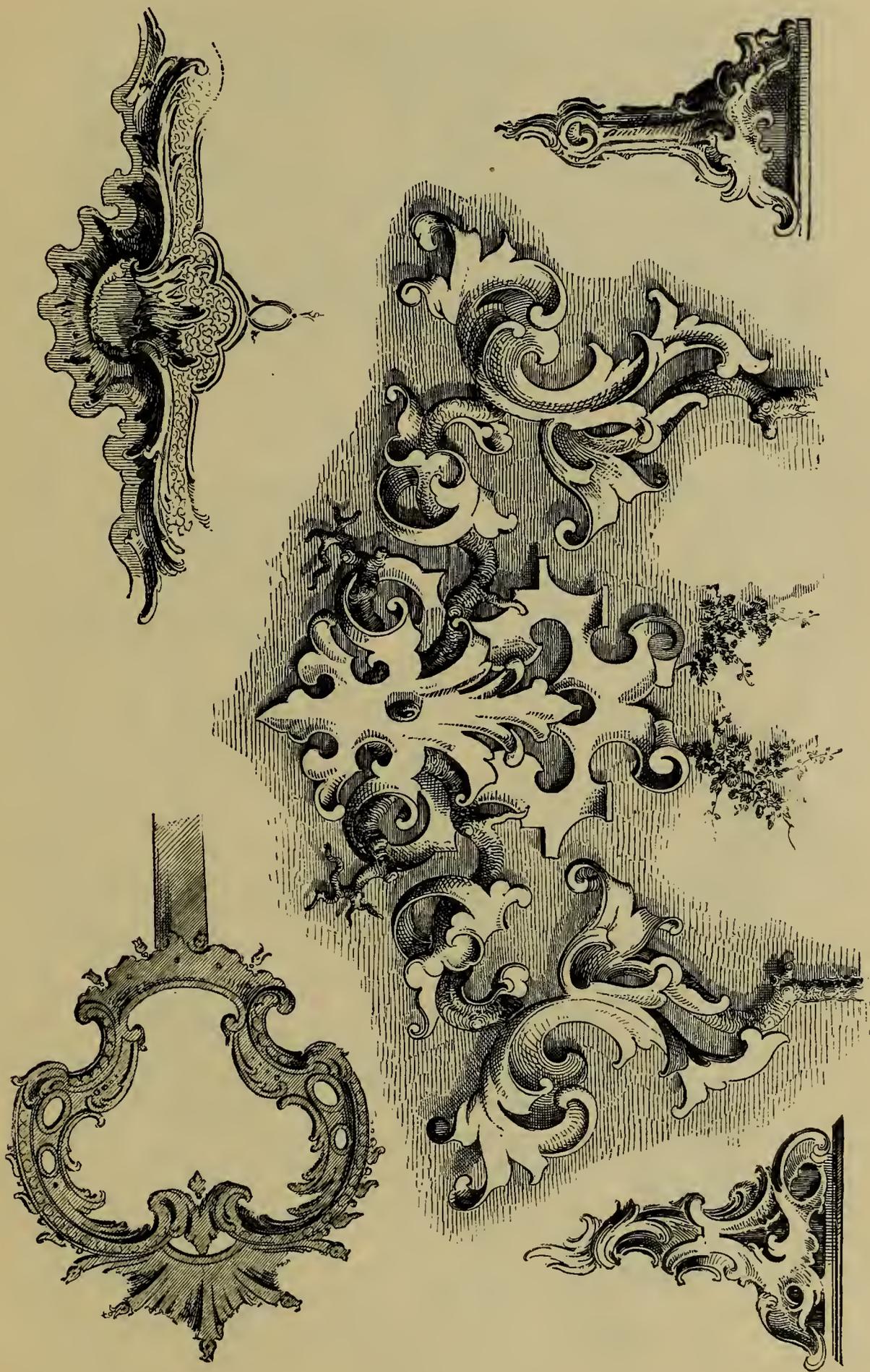


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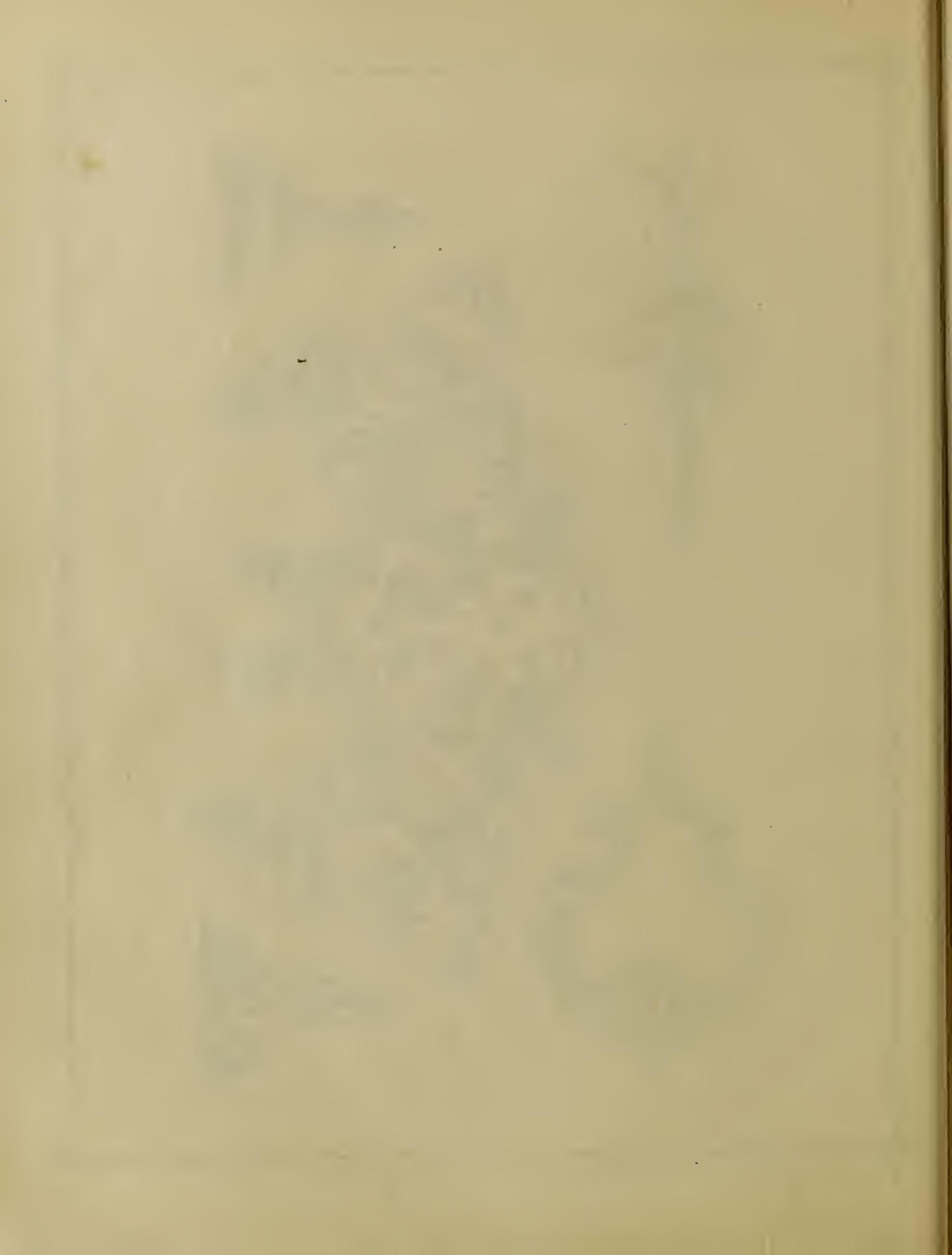


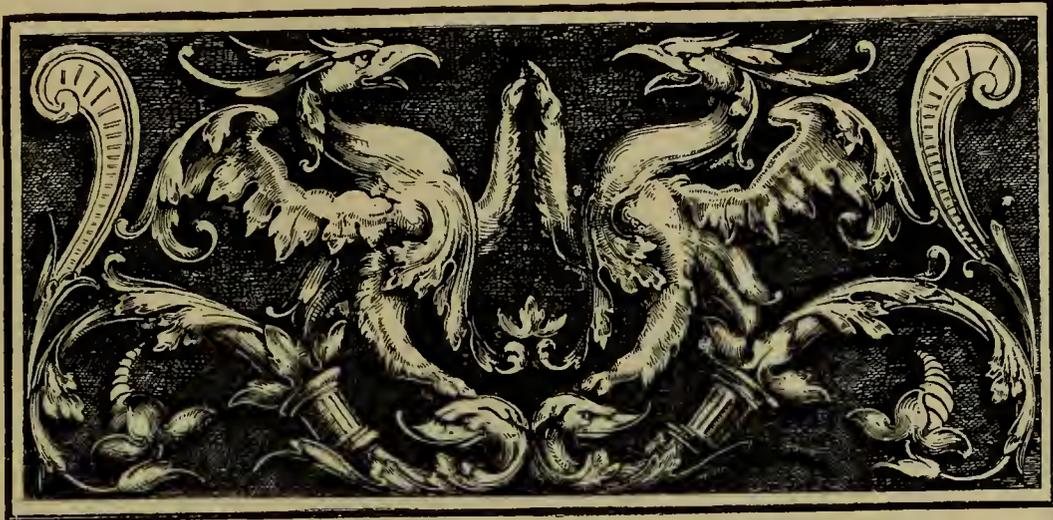
RIESTER.

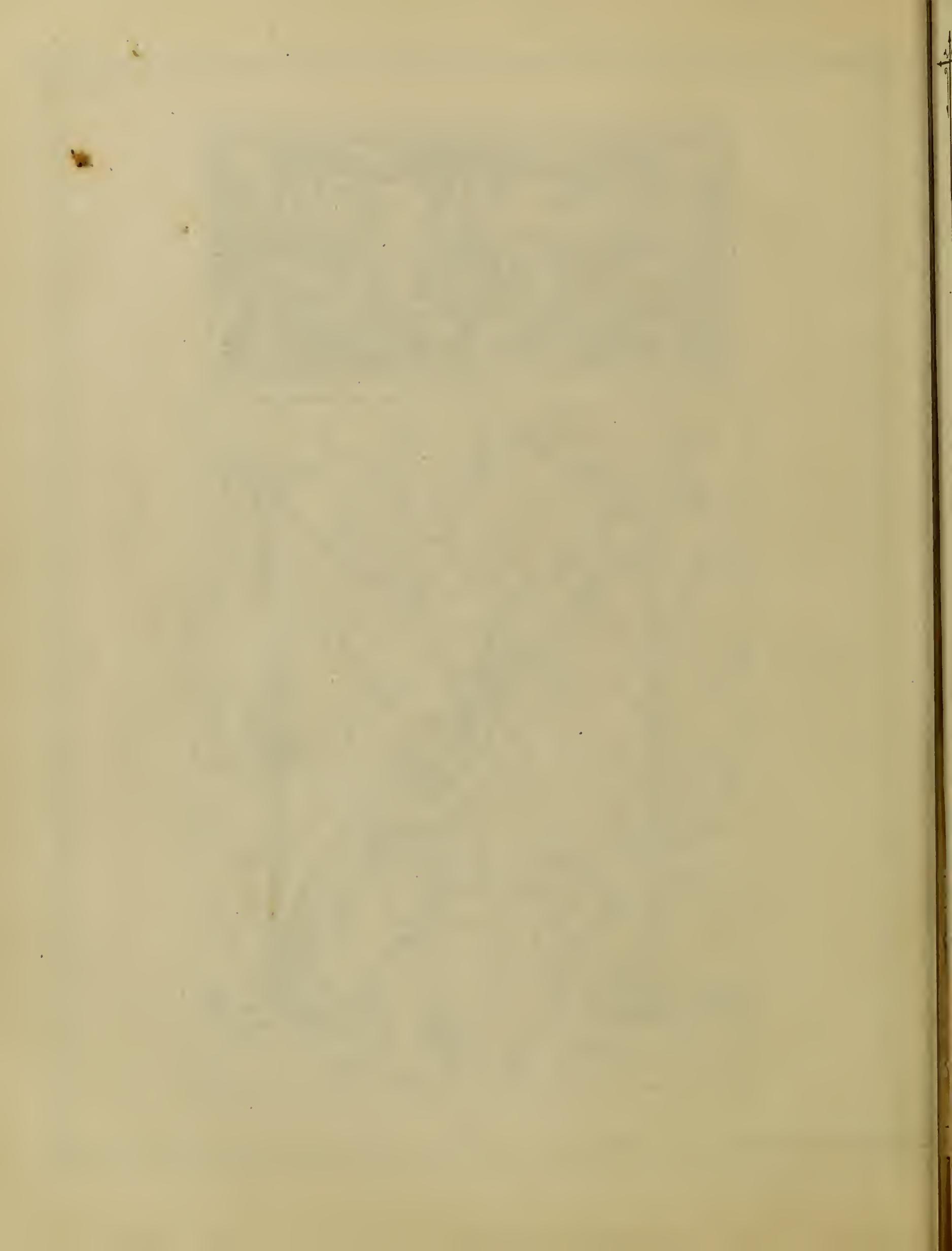




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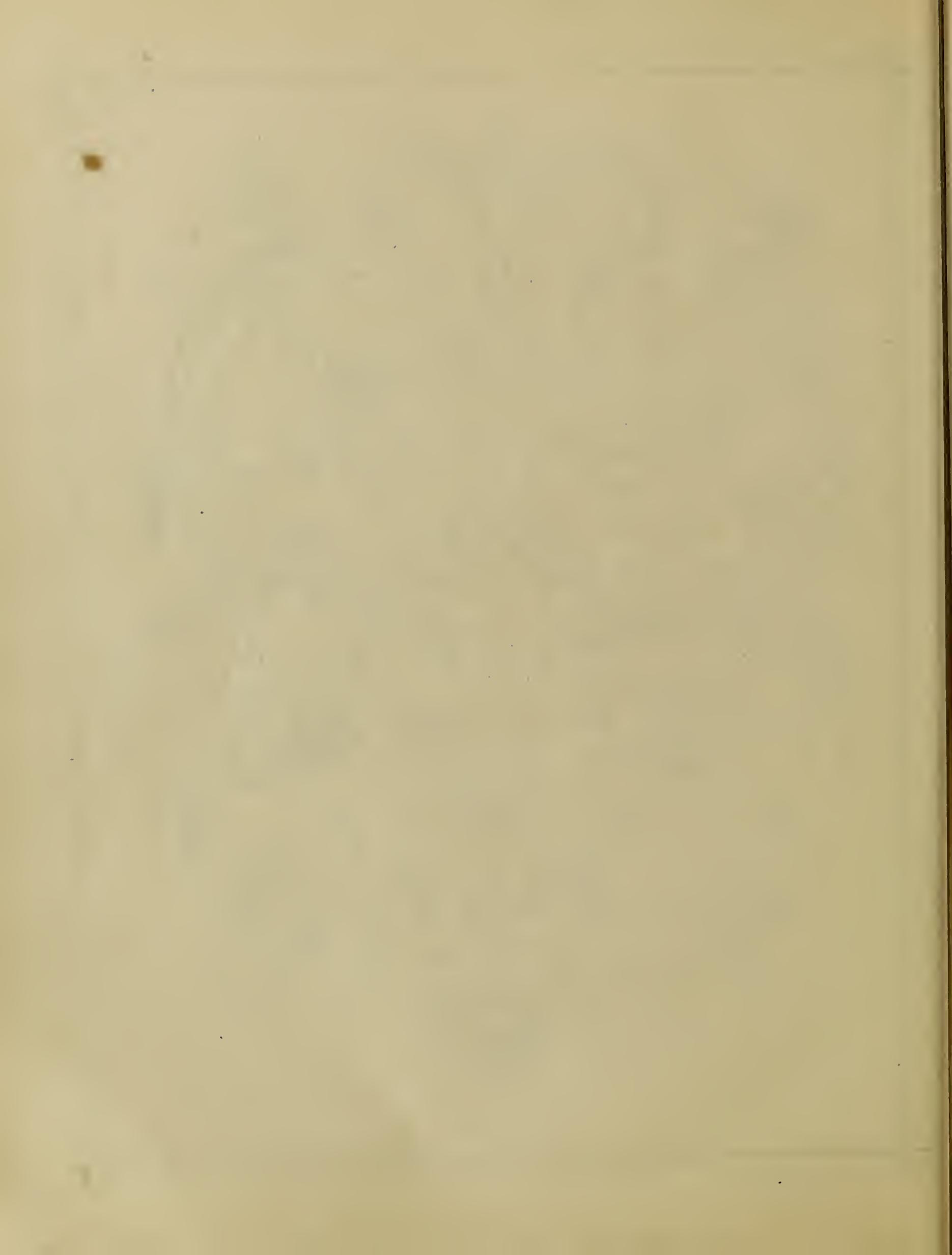


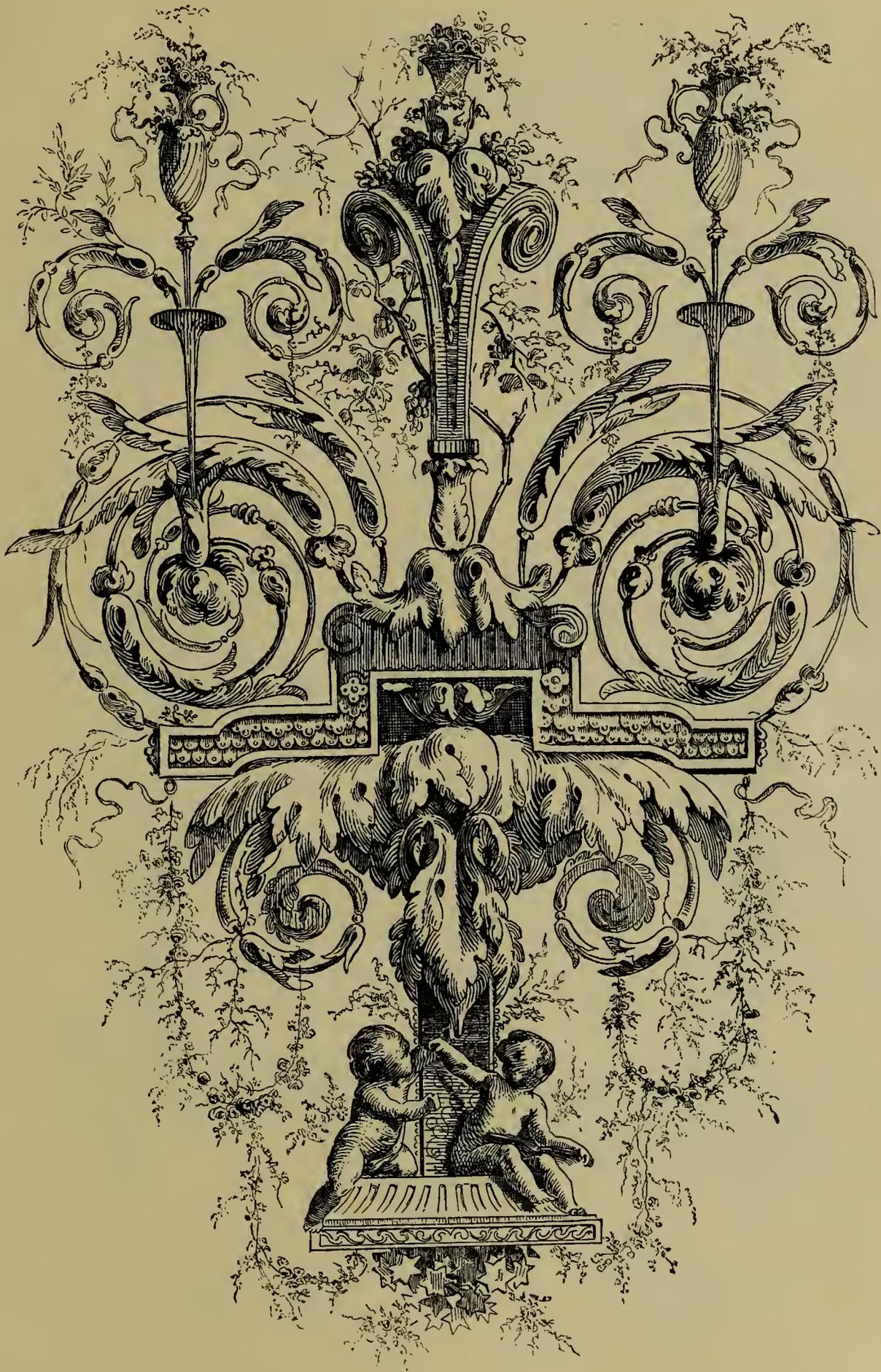




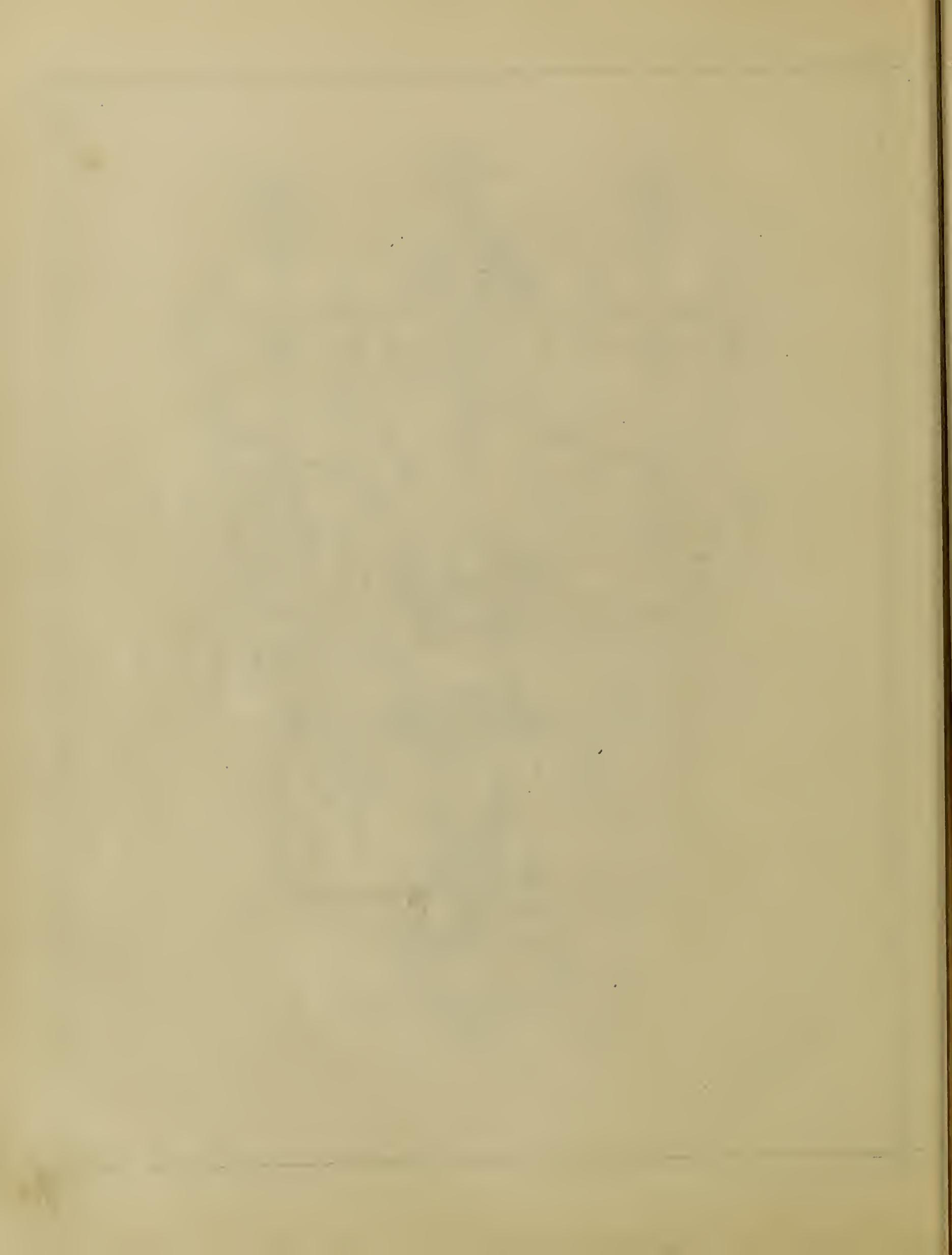


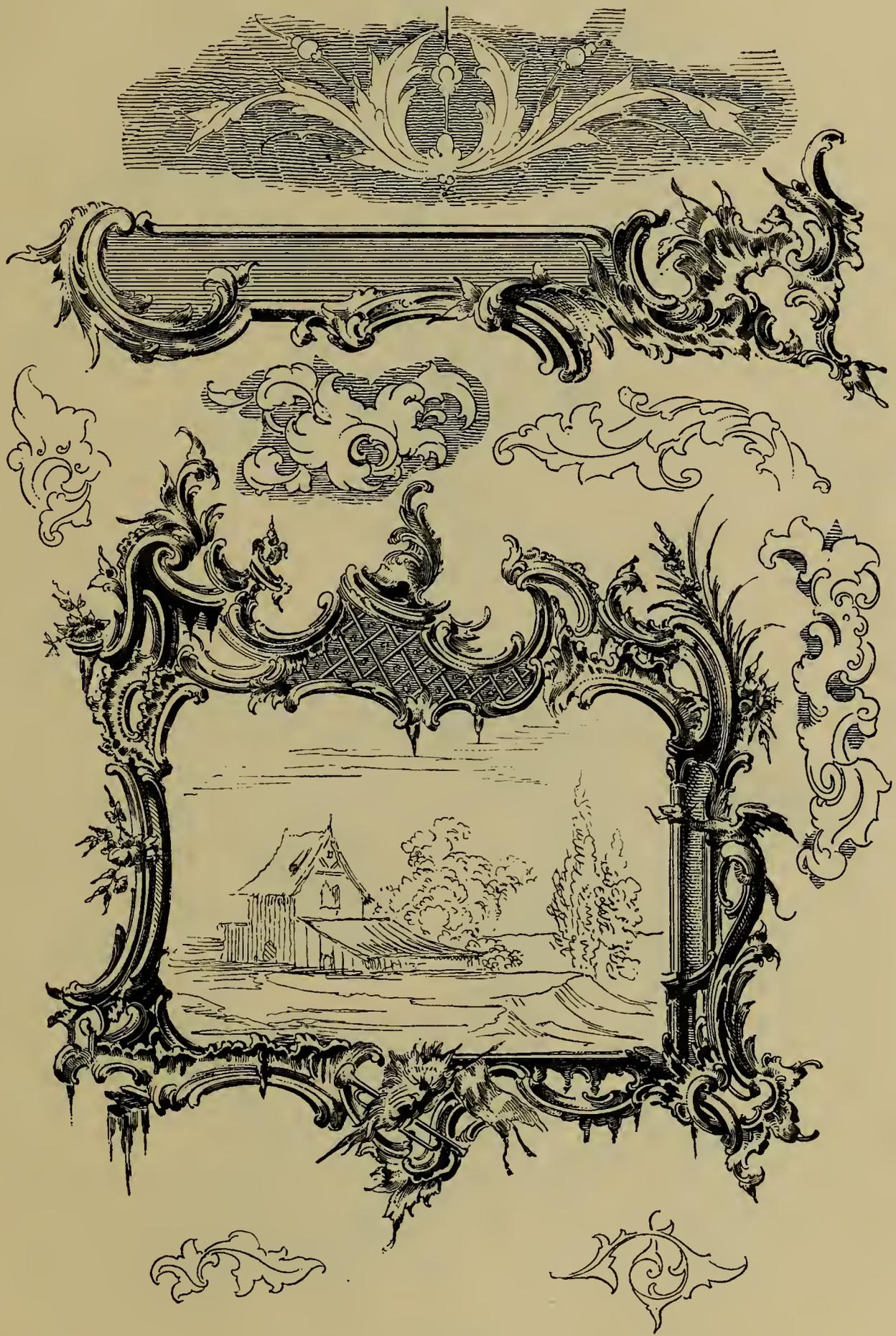
L. FEUCHERE.



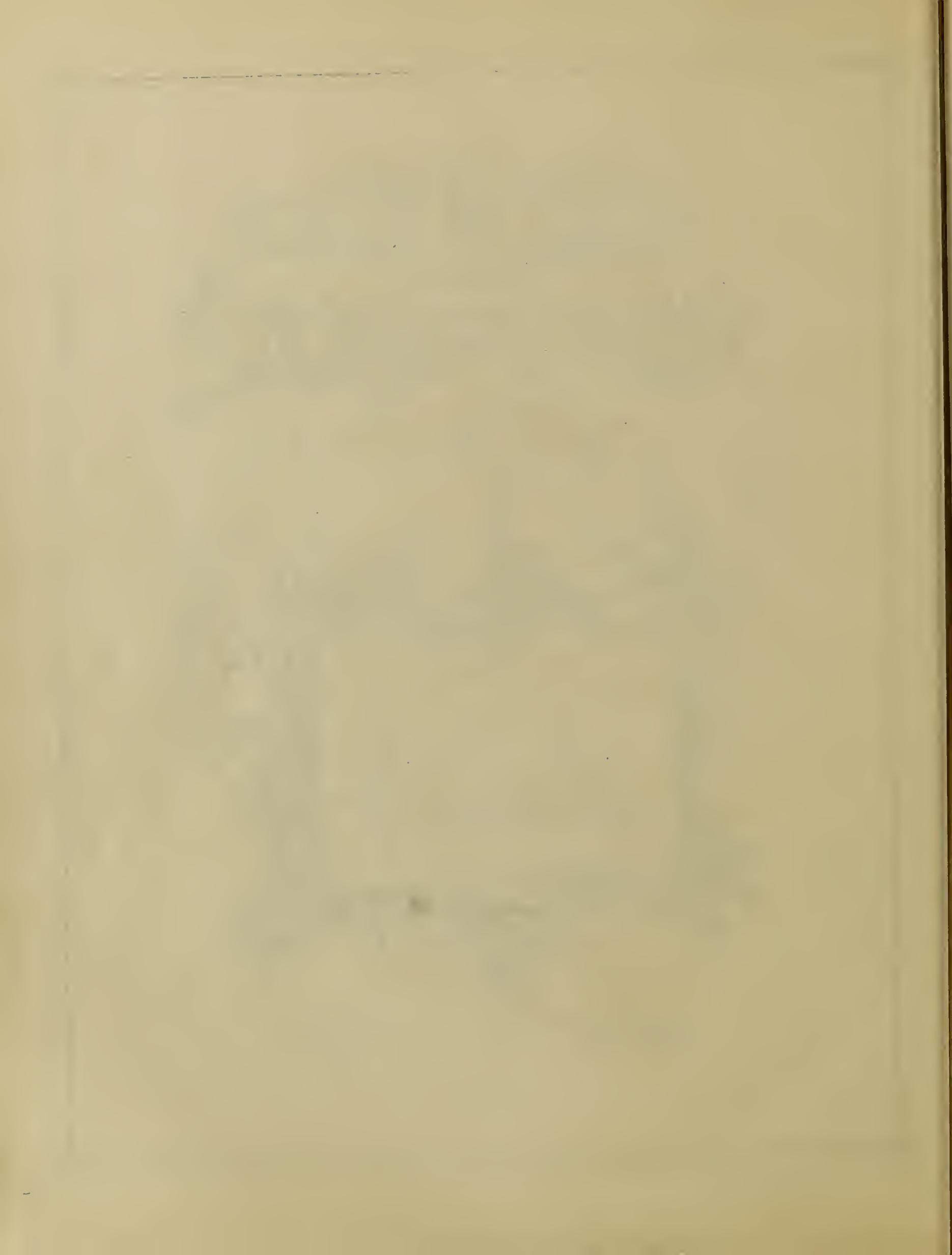


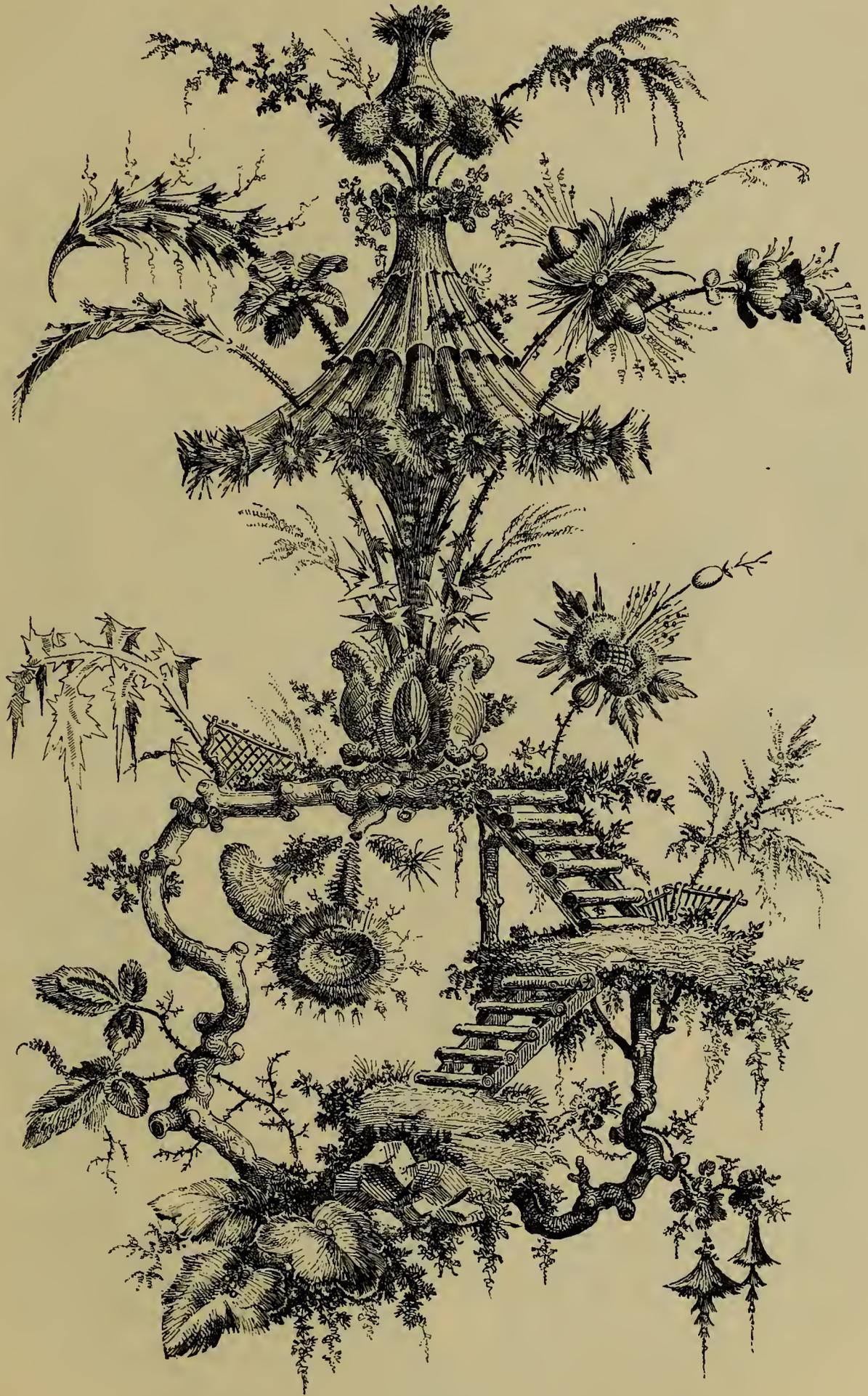
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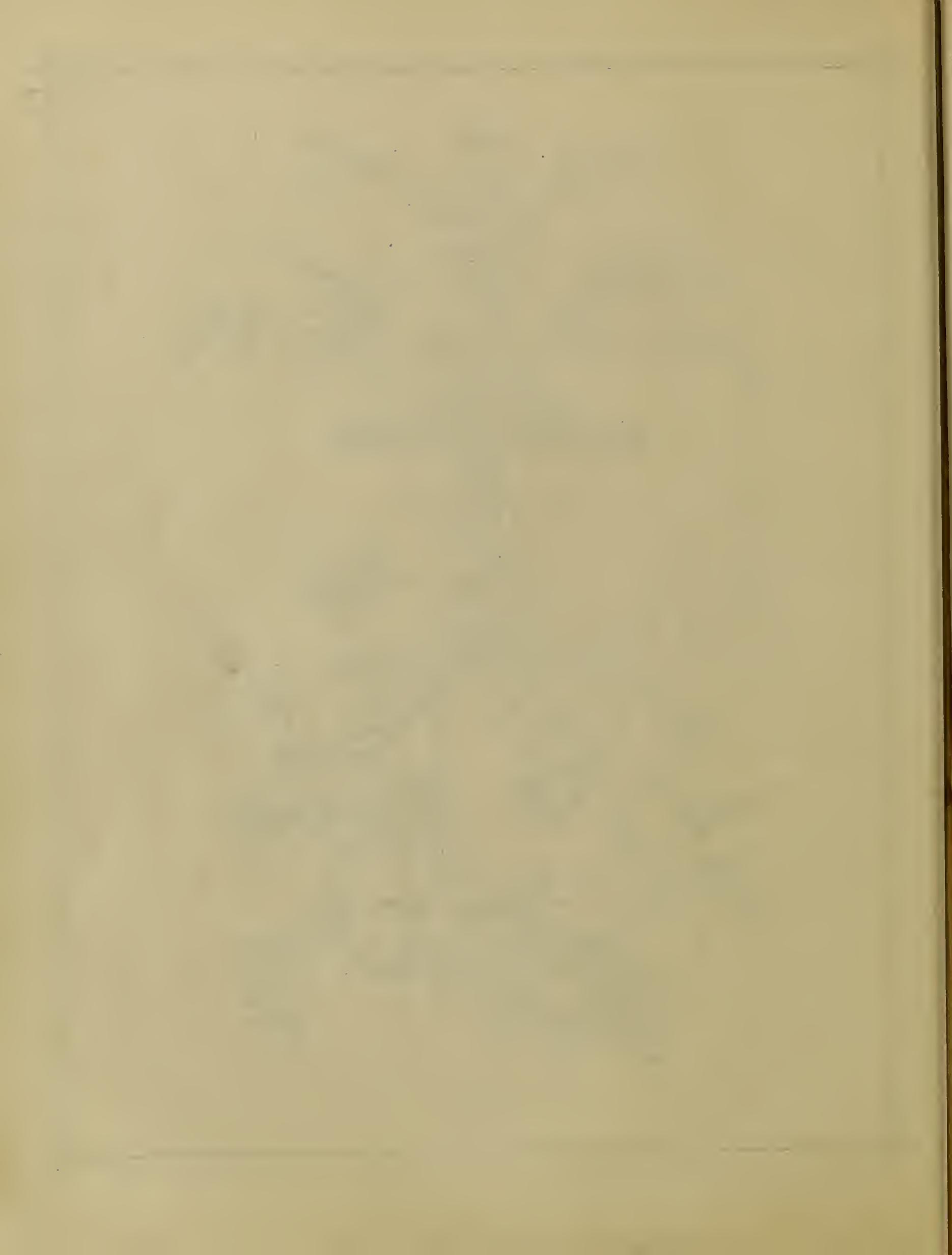


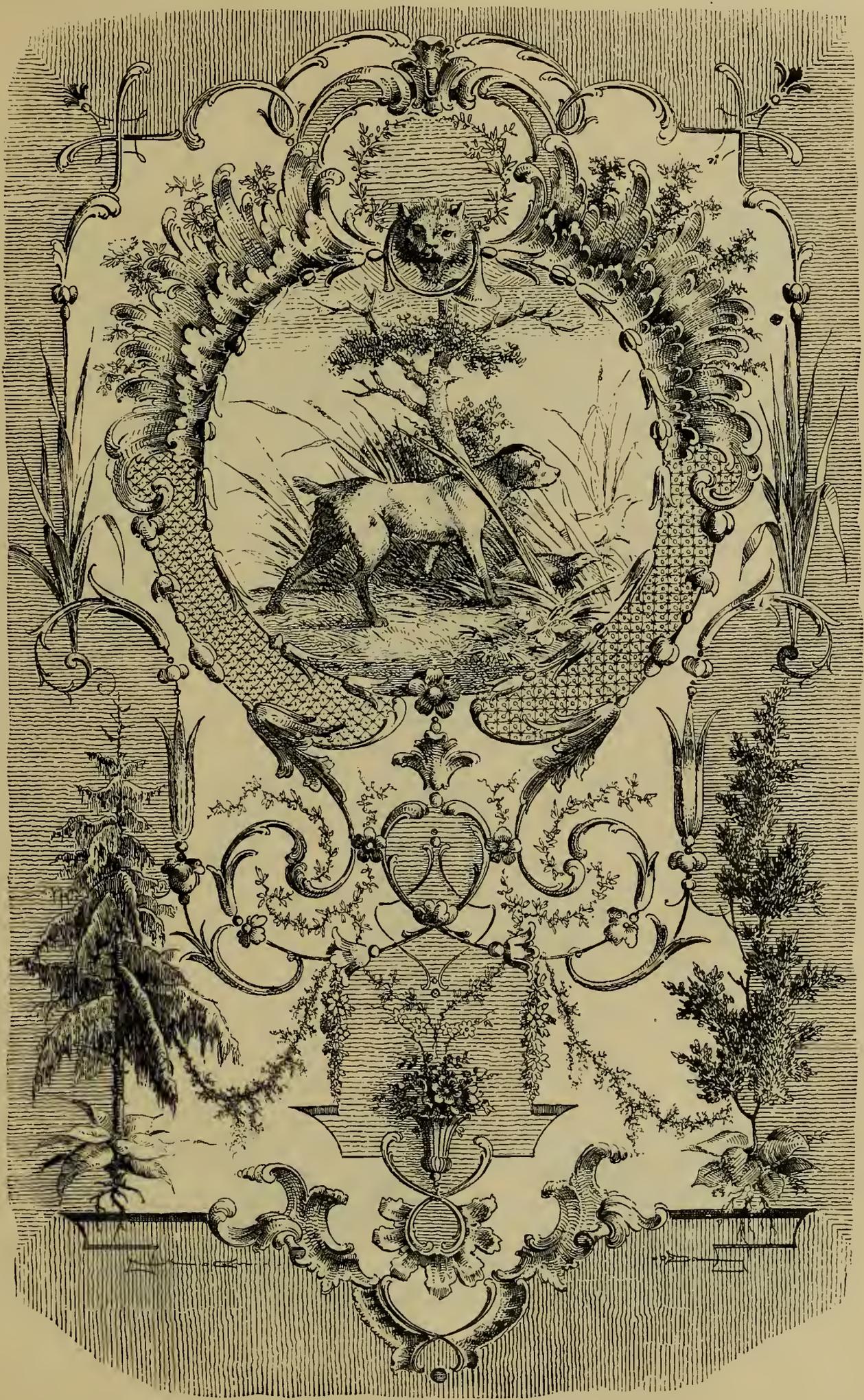
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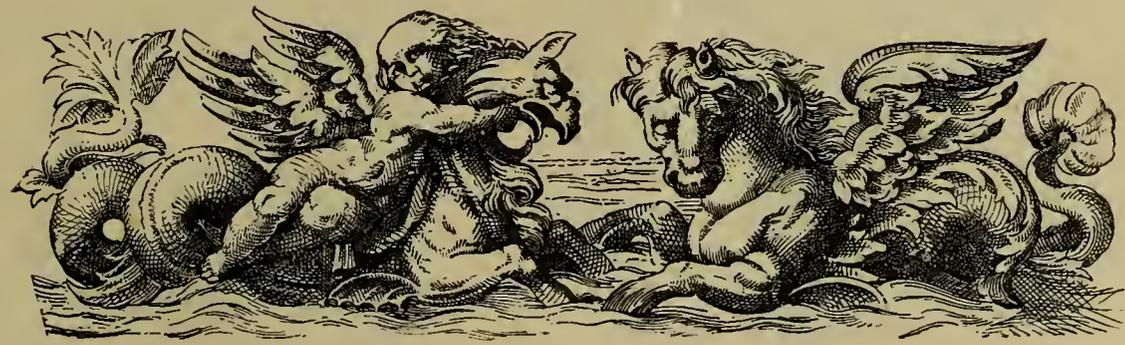


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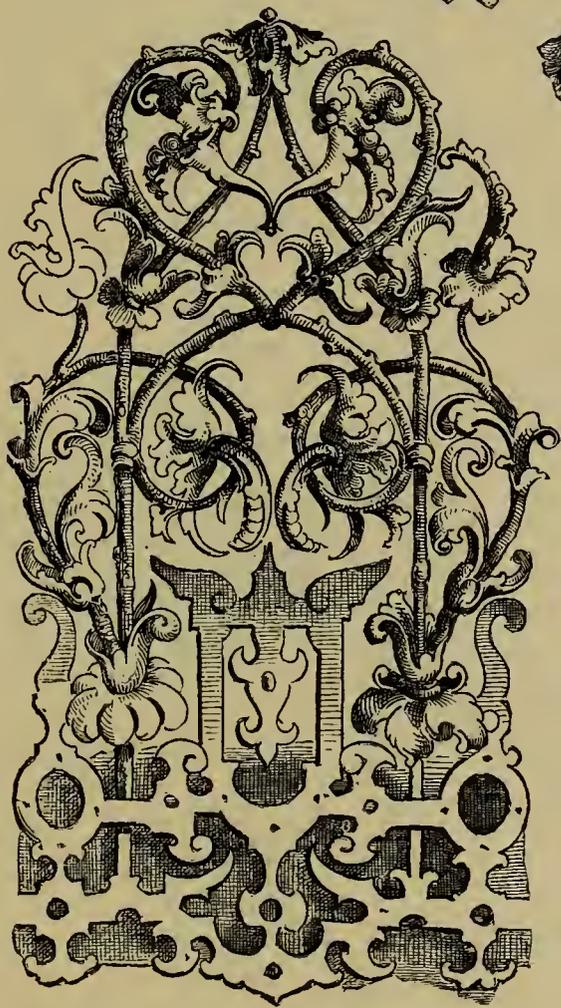




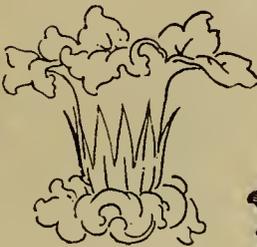
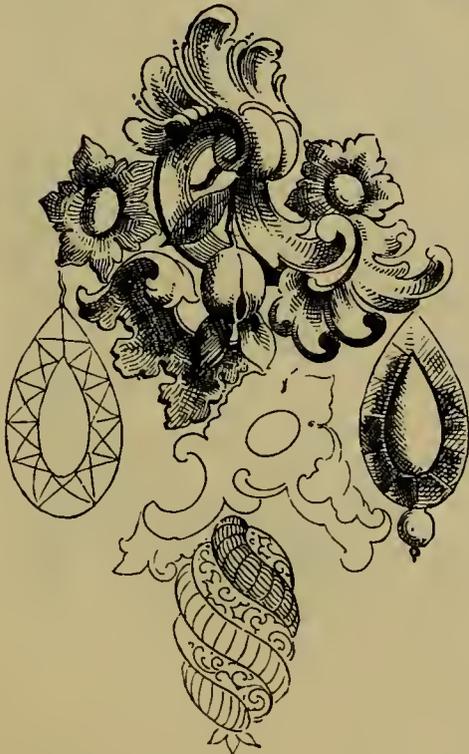
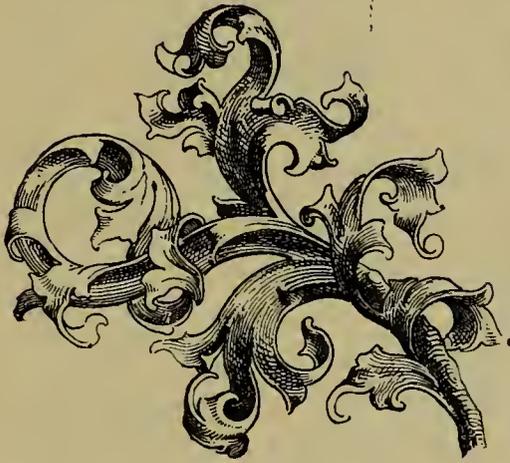
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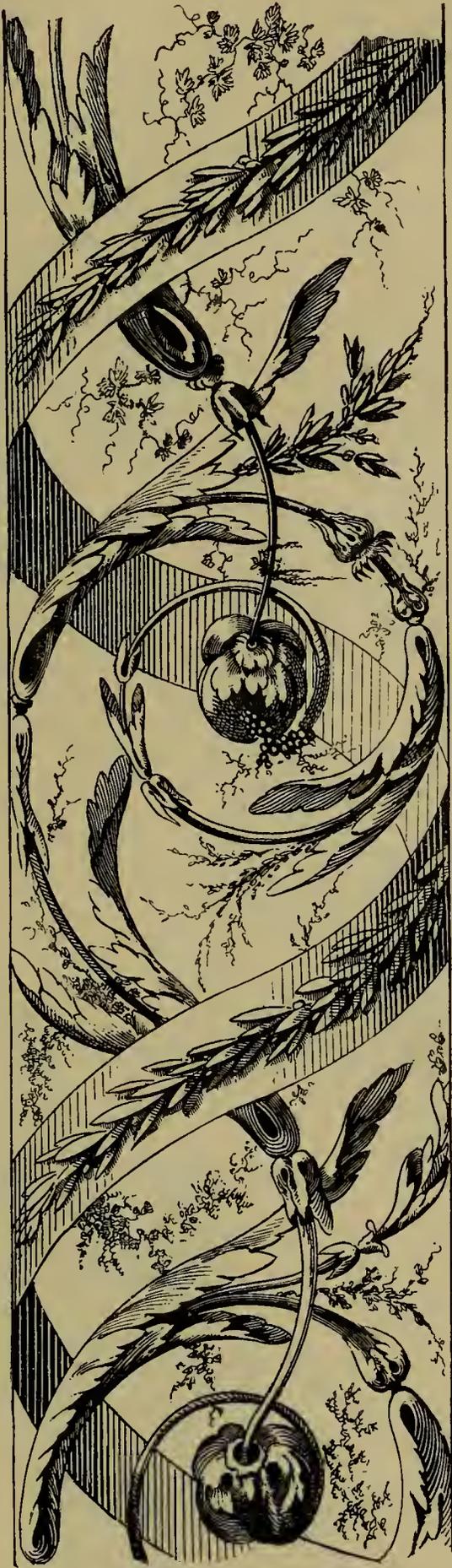


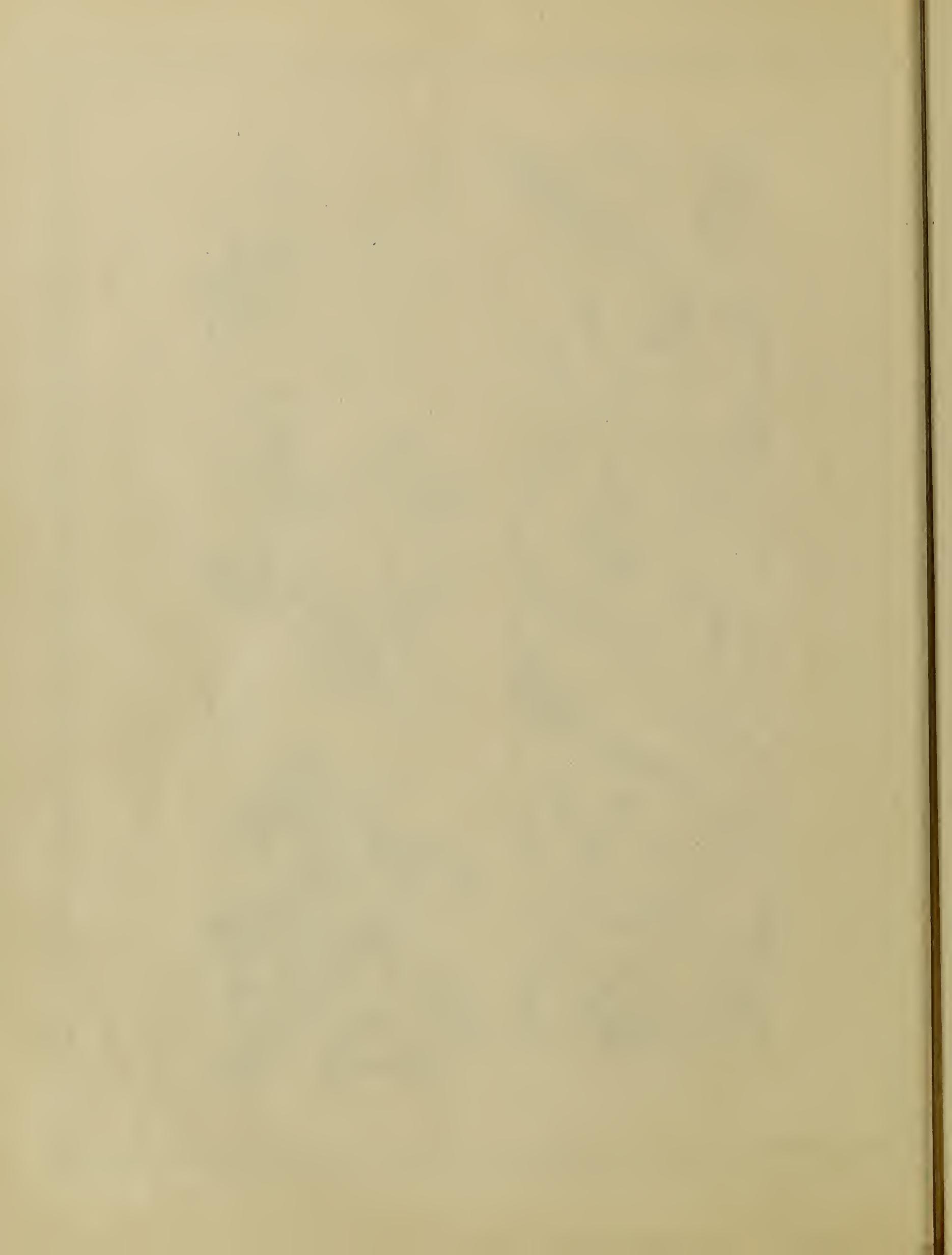
Plaster de 1845

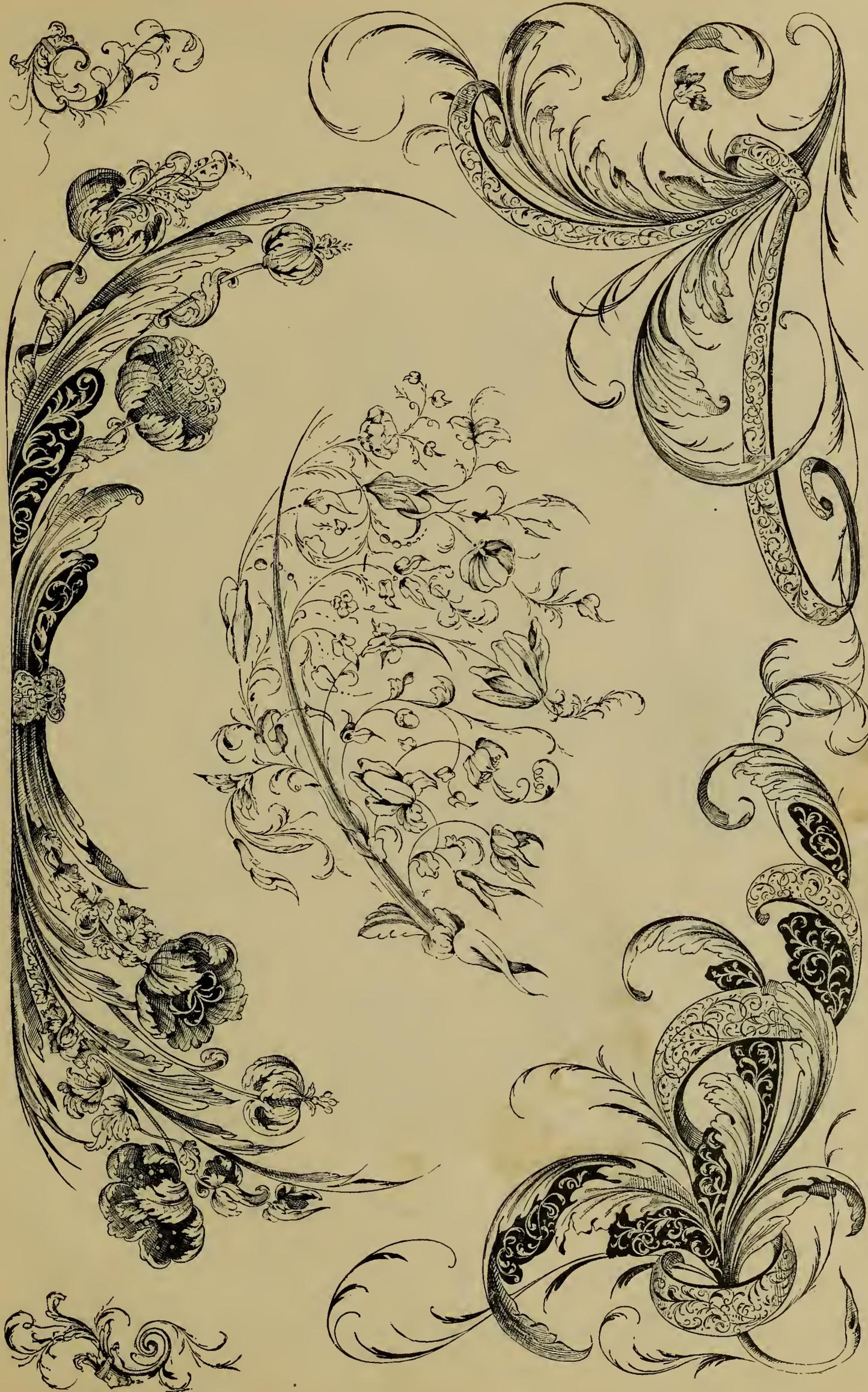


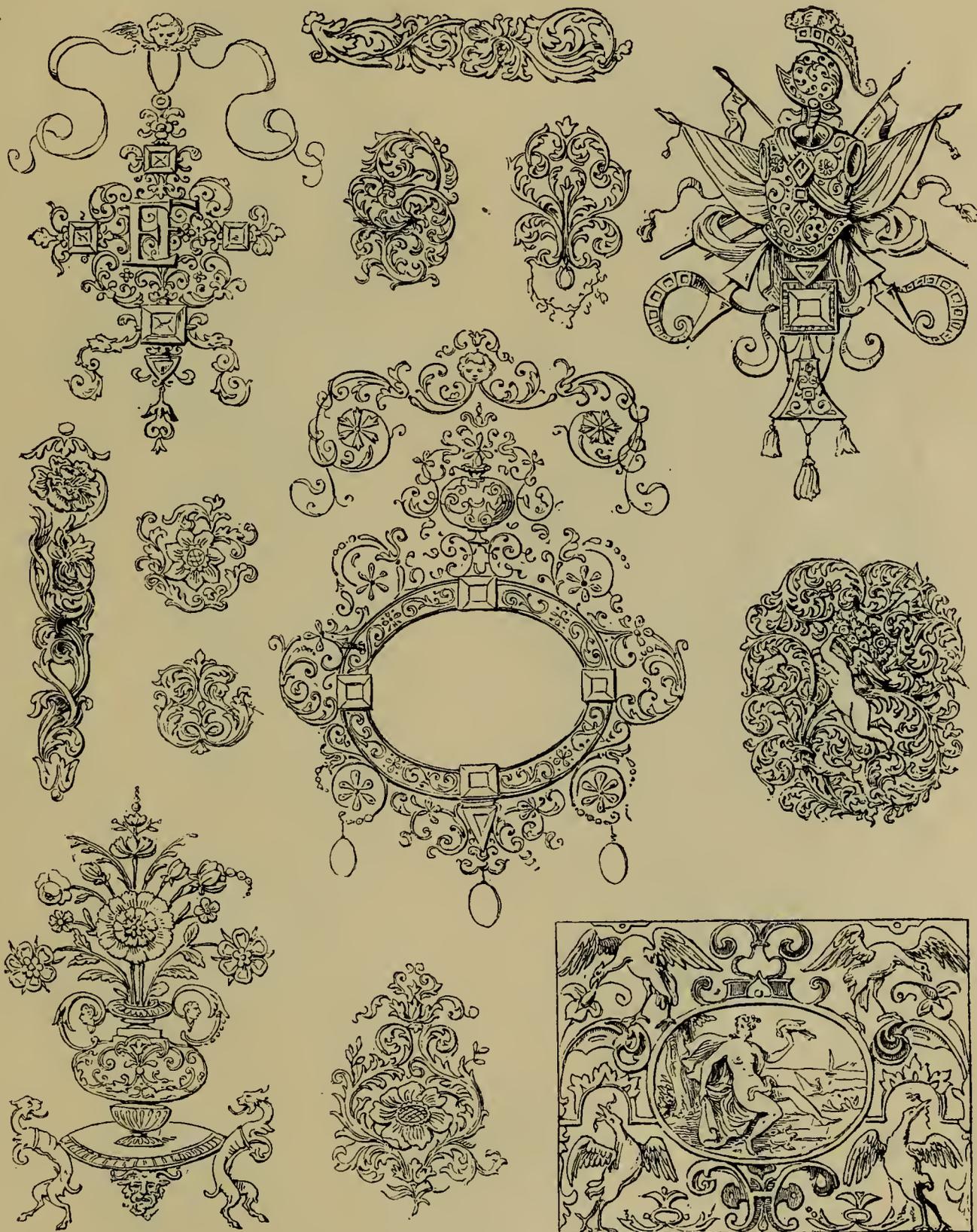
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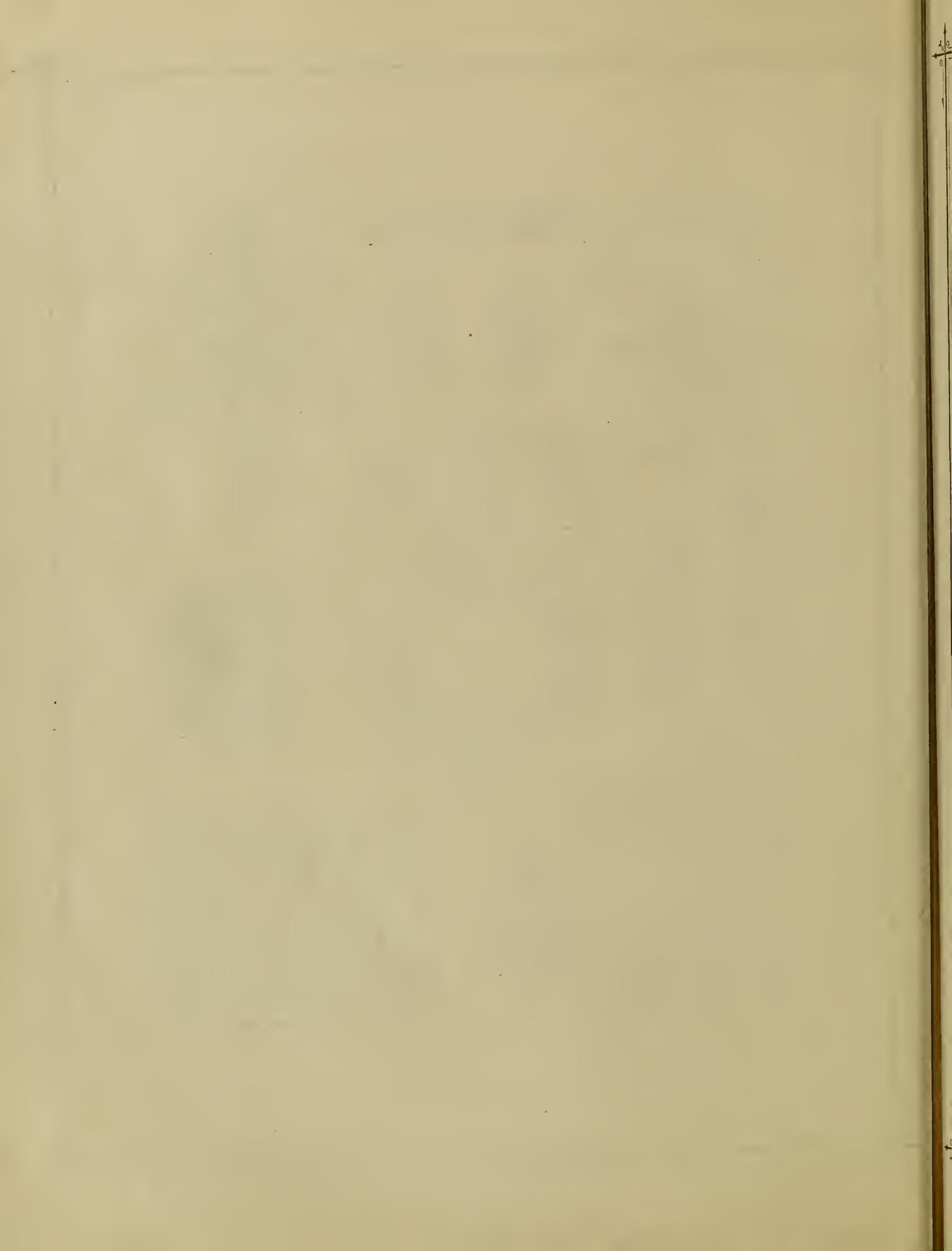


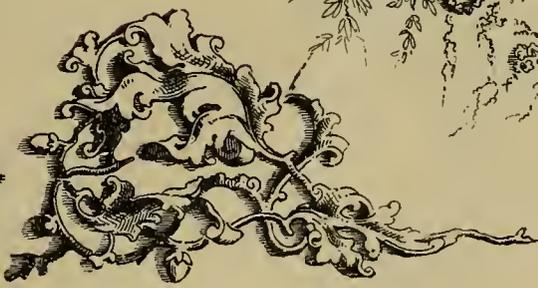
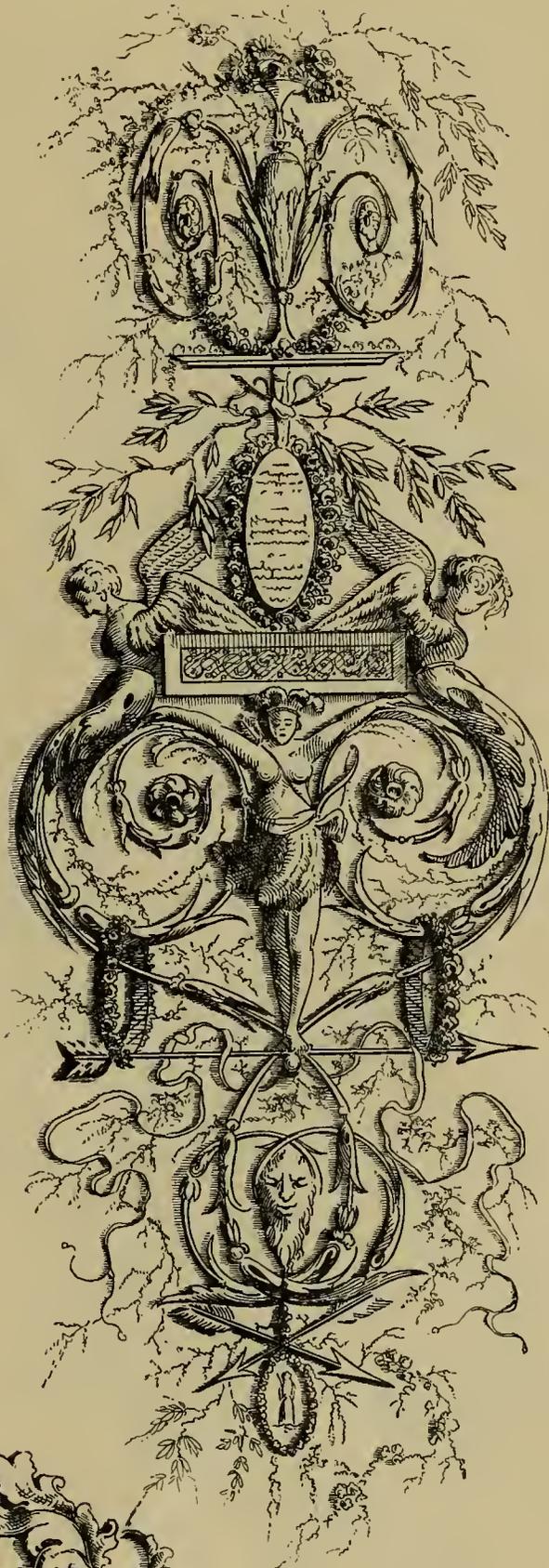


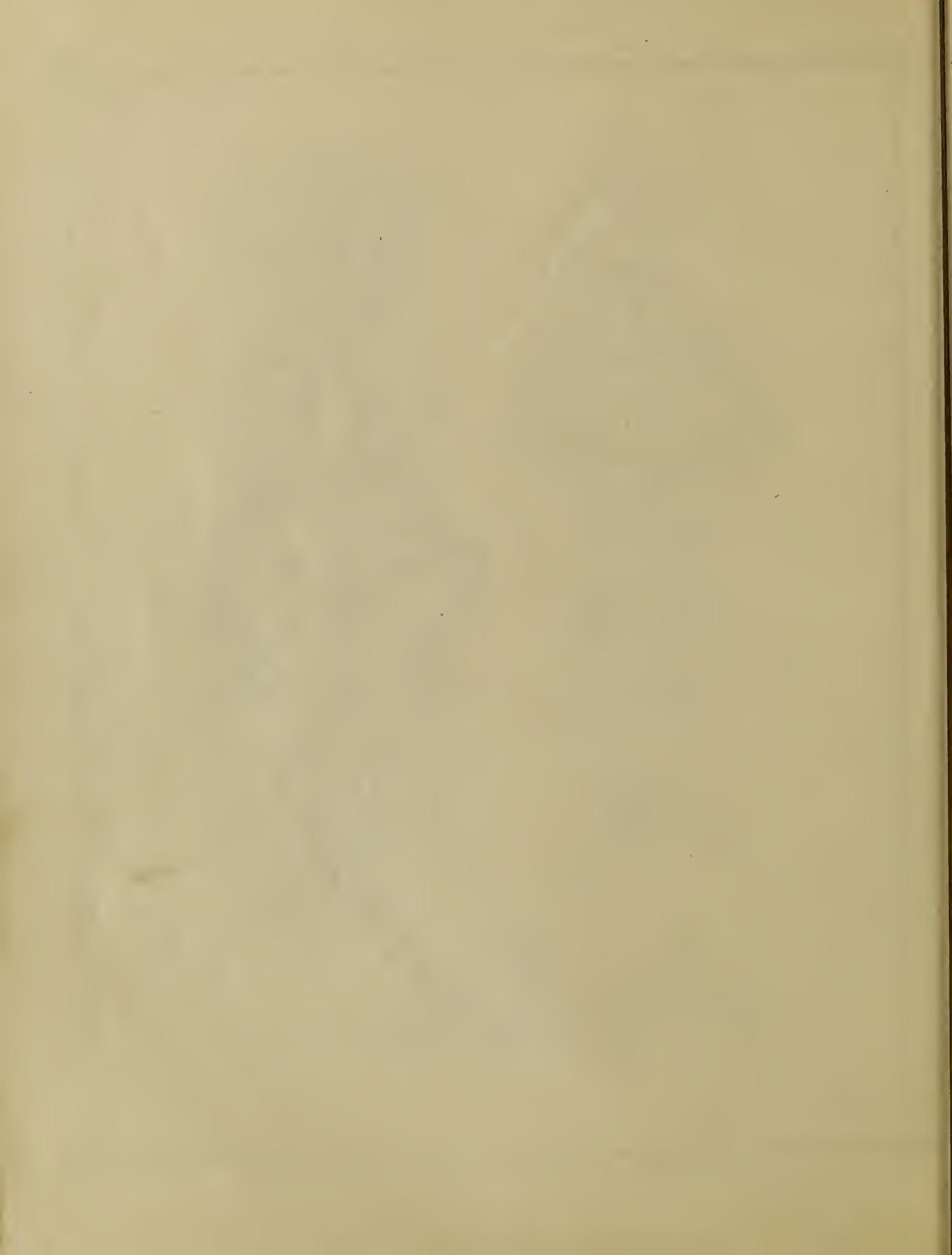


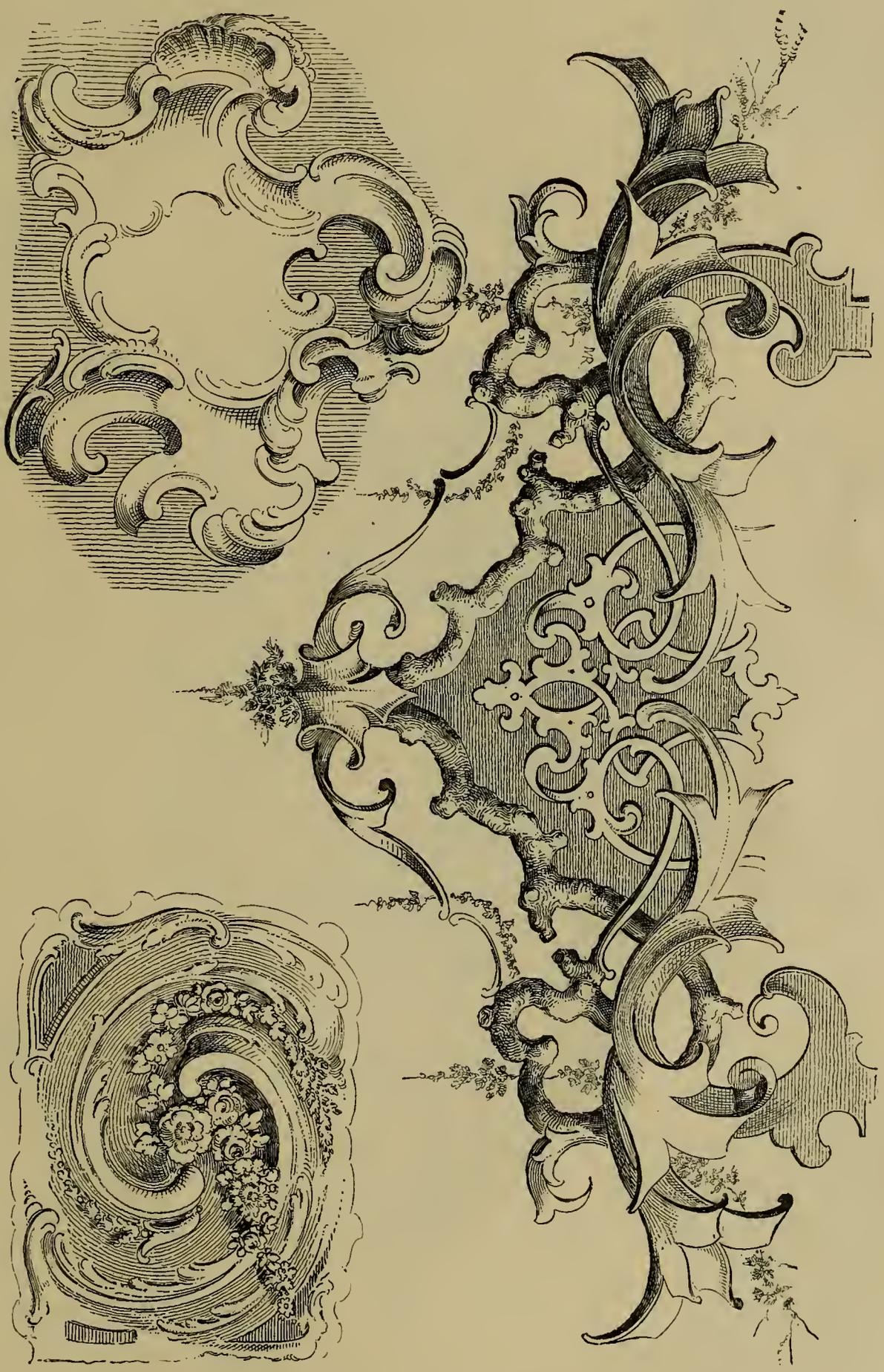


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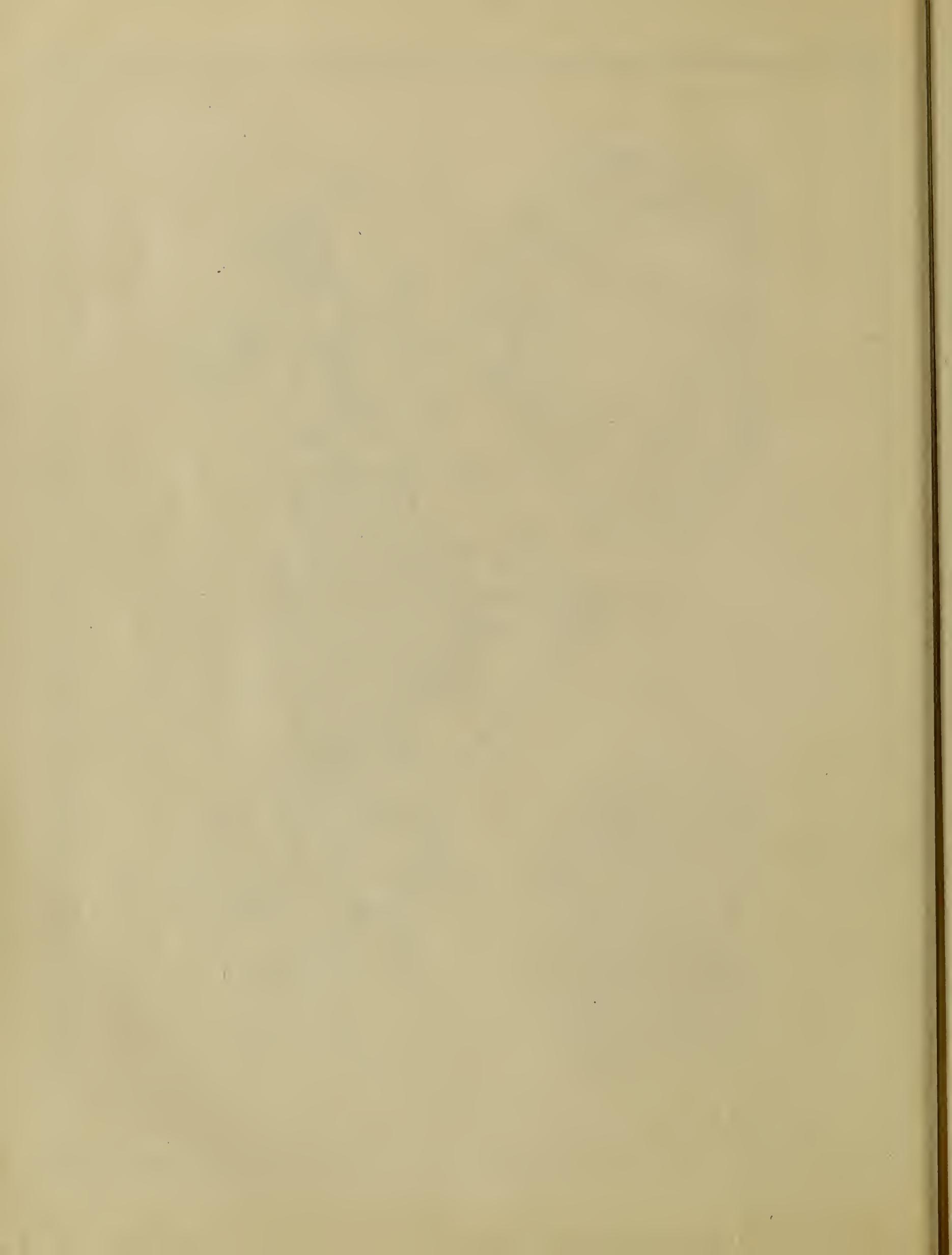


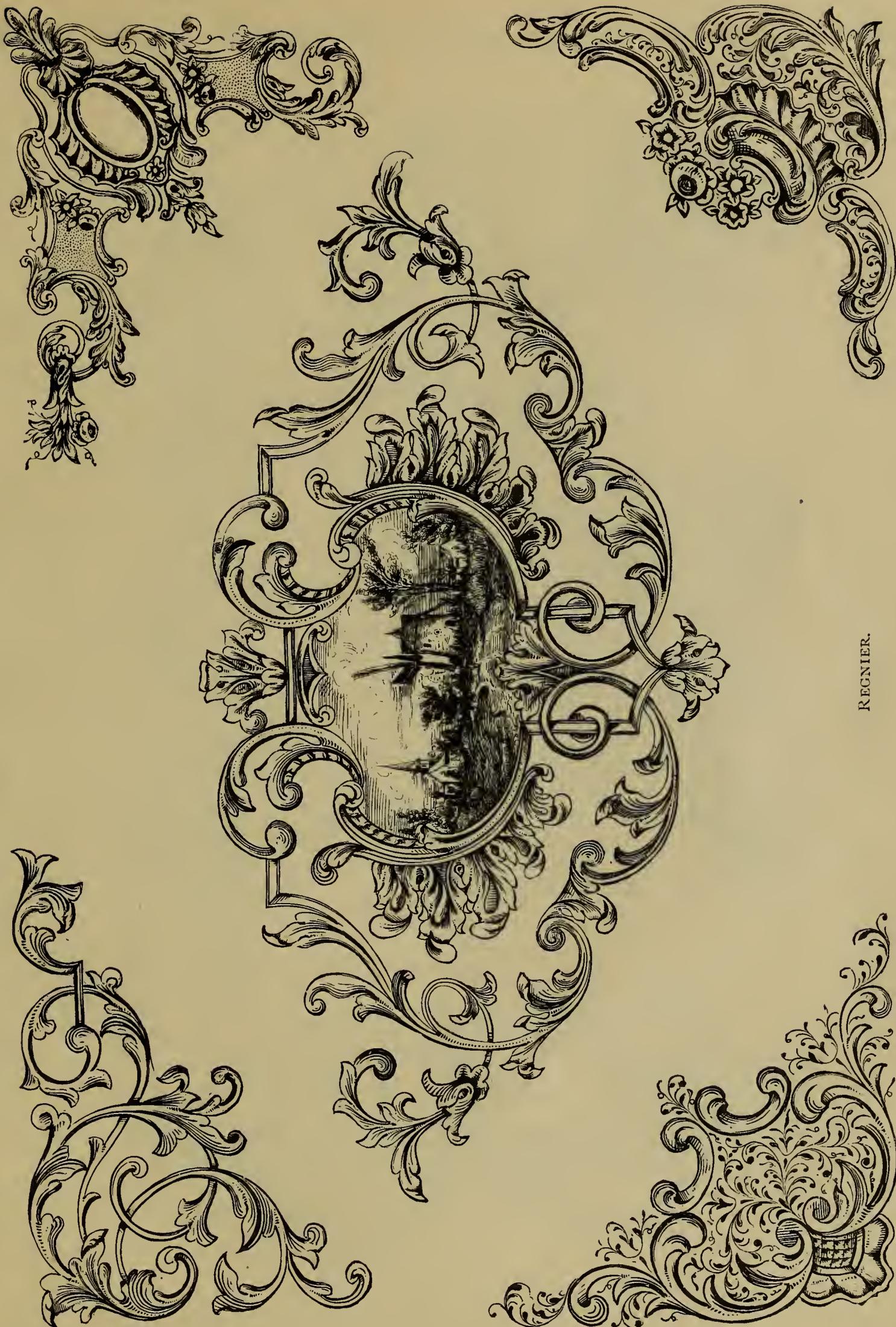




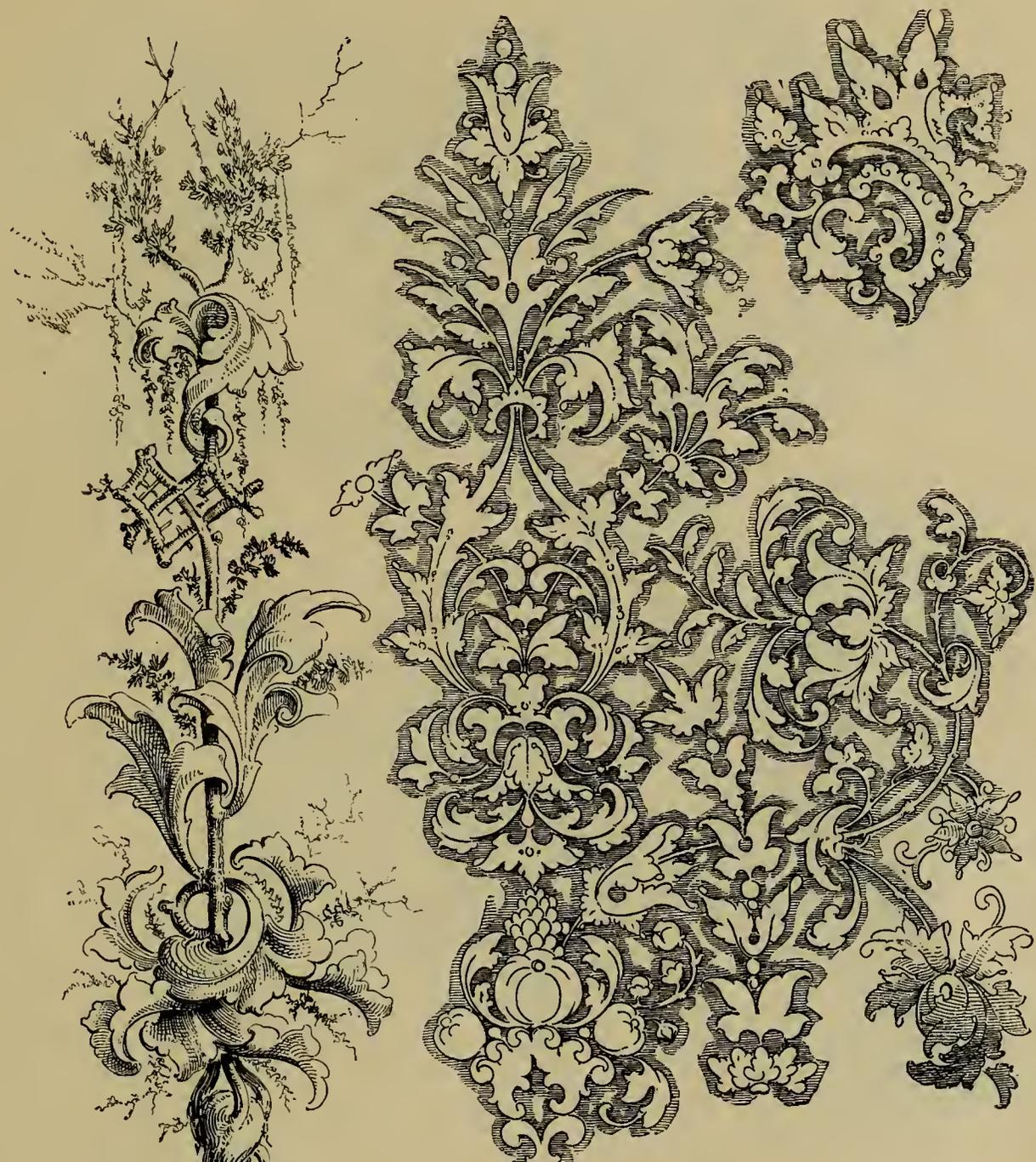


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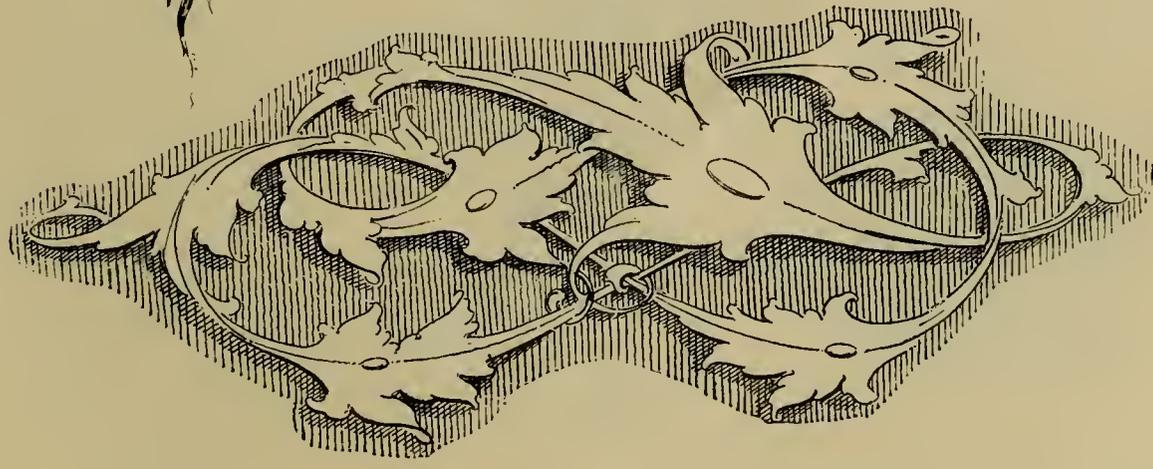


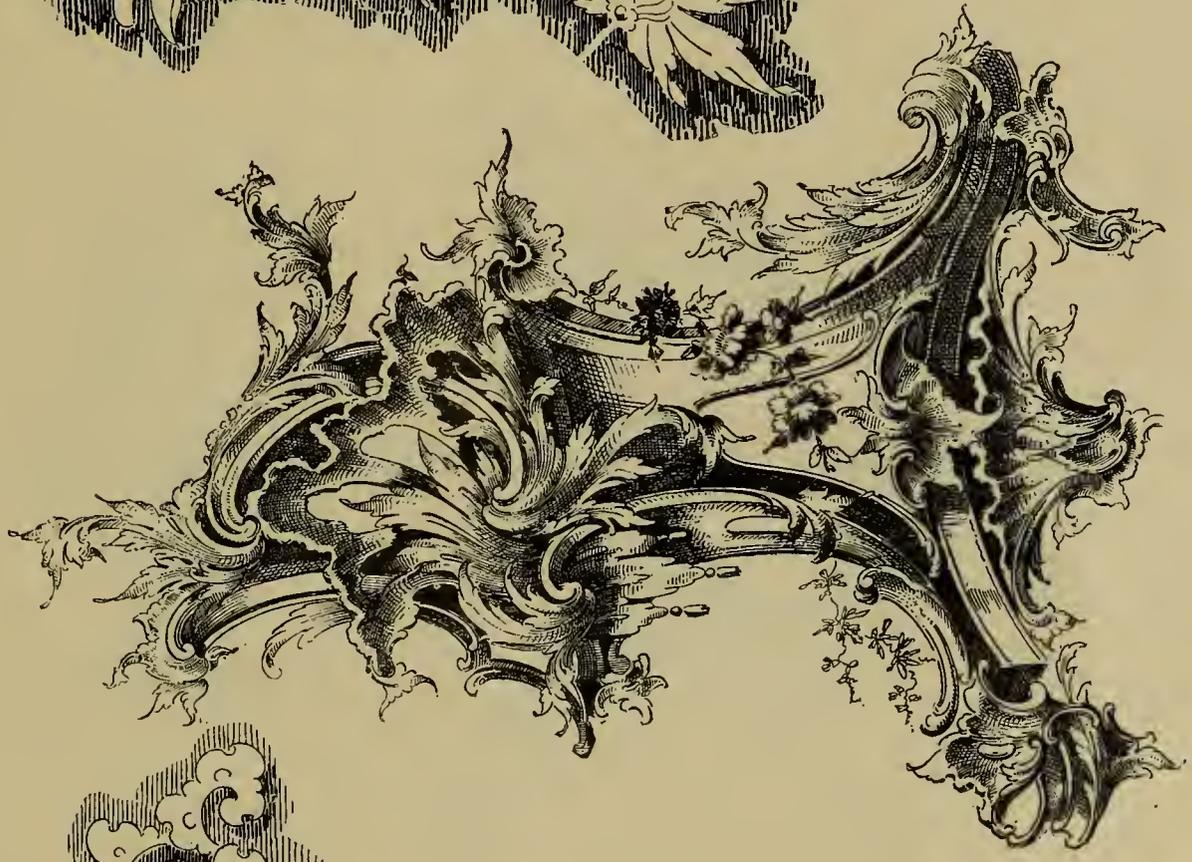
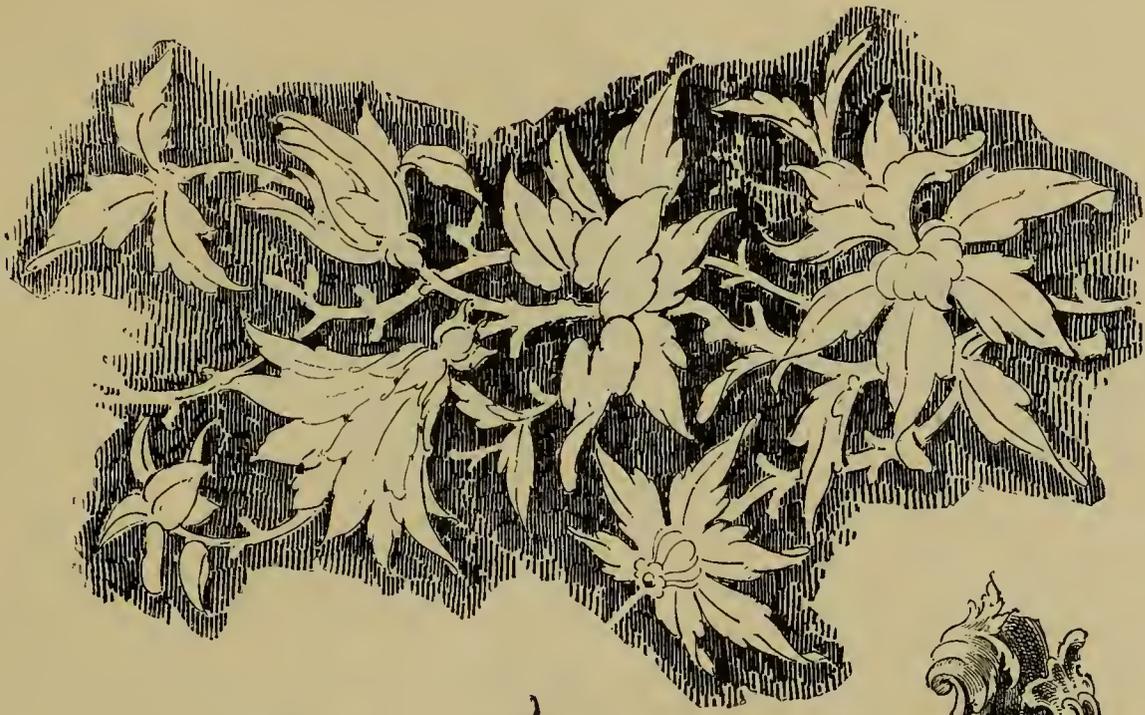


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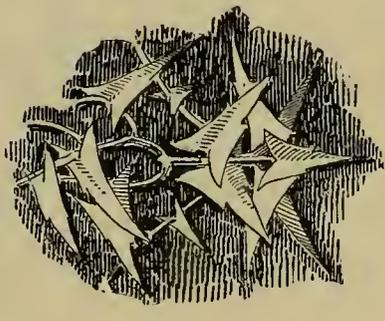
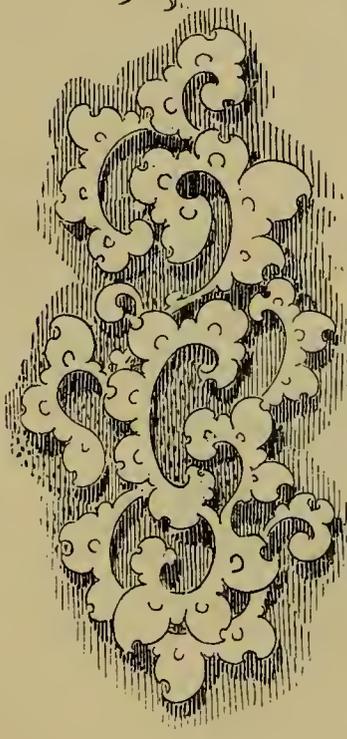


M. Püster. inv. d. J. 1845





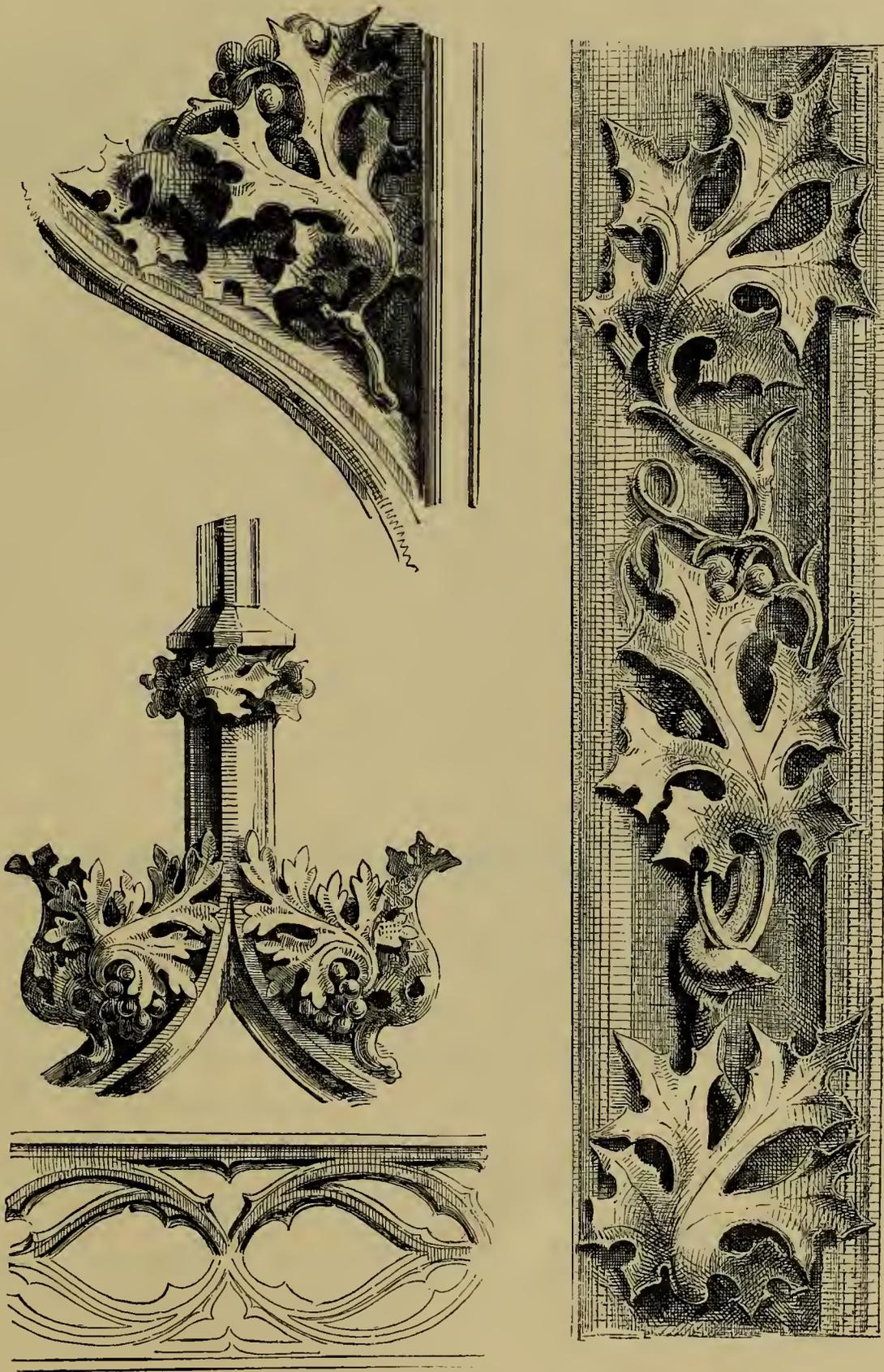
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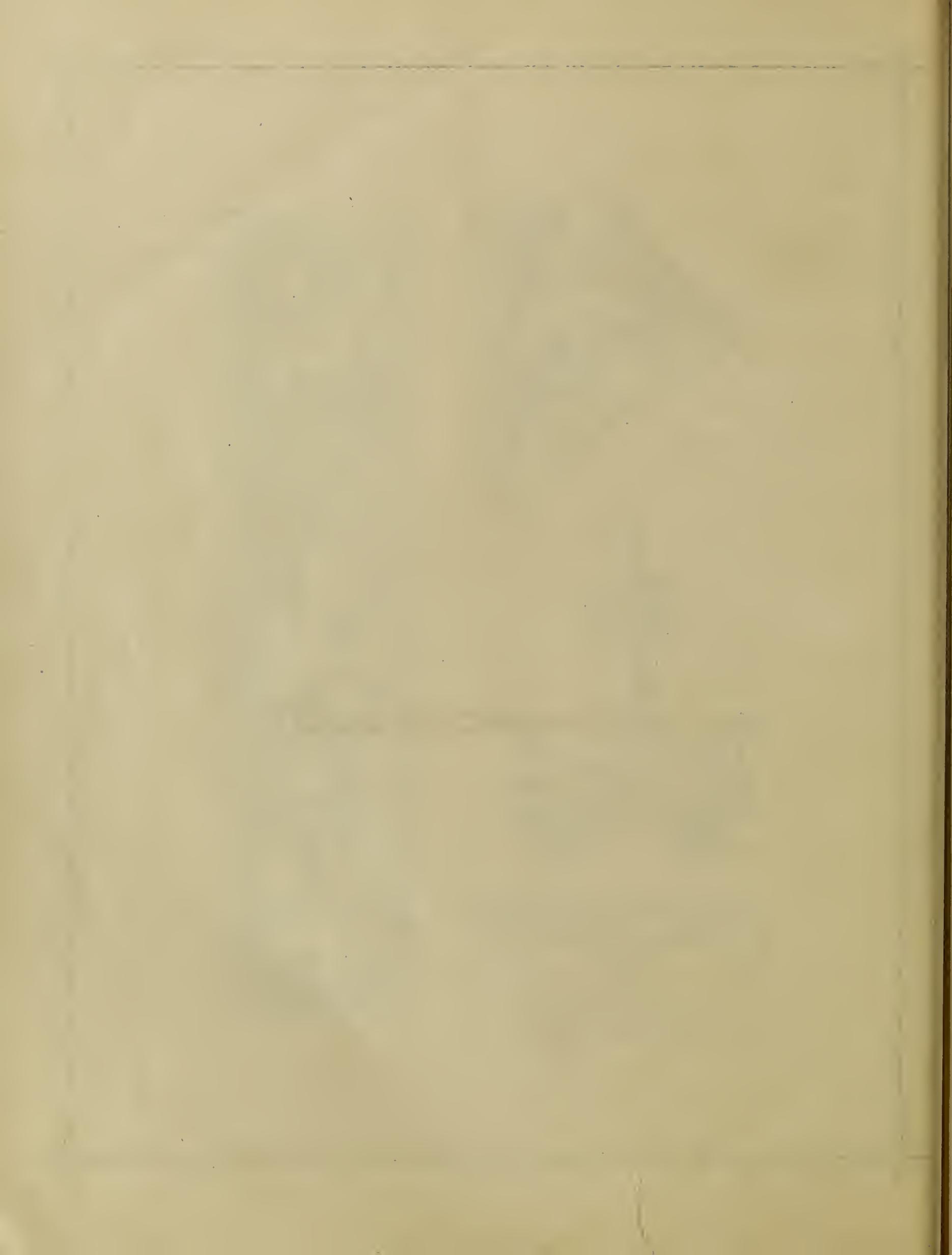


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