

THE SCIENCE  
OF  
PRACTICAL PENMANSHIP;  
OR,  
THE ANALYSIS OF  
TASTE AND FREEDOM.

ILLUSTRATED BY TWENTY-FOUR PLATES.

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*SEVENTH EDITION.*

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## P R E F A C E .

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ON the appearance of a new work, particularly one designed for schools, the first inquiry generally is for its passport to public confidence.

Utility is the only one which the present work claims ; but, after so many works have already appeared on this subject, it will perhaps be thought difficult to sustain even such a claim.

The attempt to improve the Carstairian system of Writing, after it has, by its own merits, found its way to public favor in England, France, Germany, and the United States, would seem to result from presumption or a short-sighted vanity ; but a careful comparison of the two works, it is believed, will remove such an opinion with all who are willing to judge of their merits only by their contents and arrangement.

Carstairs has done *much*, doubtless more than any other author, to improve the manner of teaching the execution of writing. As the first to discover and publish to the world a method of teaching writing by three different movements, he has placed himself among the benefactors of mankind. His work has had great influence in convincing the public that a change was necessary in the manner of teaching writing. It is to him we are indebted for such suggestions as have led us to an investigation of the subject, and the consequent adoption of the present system, so far as execution is concerned.

But although Carstairs has many excellences, he is also defective in matter and arrangement.

Though his own ideas may have been correct, his explanations are often ambiguous. He observed that the best business writers used a movement produced by other joints than those of the fingers, but by mistaking the effect for the cause, he ascribes this movement to the hand and fore-arm instead of the shoulder, and by this error has led many to suppose he meant a lateral or swinging movement of the fore-arm. By the term *hand and fore-arm movement*, he doubtless means that play of the arm and shoulder which we have denominated the *muscular movement*, for he directs letters to be made by it, although the fore-arm movement alone can never form letters. Because the fore-arm rests *on* the muscles, he seems to have concluded that the movement was produced *by* them.

He directs the fingers to be used, but does not explain the manner of using them; and as they can be used in a variety of ways, the pupil is quite as liable to adopt the wrong as the right method. None of the subsequent publications have supplied the defects, or removed the ambiguities of Carstairs.

During an experience of some years, we have found that those who have been unsuccessful in learning to write complain of difficulties quite different in character and location. Finding all efforts to impart facility and dispatch unavailing while any of these remained, we have in vain searched both European and American works for an appropriate remedy. Though they contain directions for avoiding some of them, they leave the learner liable to fall into others equally objectionable. Over the greatest difficulties they seem to have gained a conquest only by shunning them.

Volumes have been pompously swelled to quartos and octavos; yet they are filled to a great extent with speculations *about* instruction, and about *errors* of instruction without giving instruction itself. They are so wanting in particularity, as to convey only a few general notions; and are therefore, in point of practical utility, little better than a set of copy slips.

Directions the most opposite in character have been advocated with equal zeal, and the instructions of one teacher condemned as erroneous by the next.

This disparity of opinion is expensive to parents, injurious to pupils, and an evidence of the defective condition of the prevalent mode of instruction.

That there is at present on this subject no suitable text book for schools is generally admitted. A desire to supply so necessary a requisite is believed to be a sufficient apology for the appearance of the present work.

Believing it important to the cause of education that the principles of this art be settled on such basis as shall lead all teachers to uniformity in their instructions, we have endeavored to treat the subject in such manner as shall convince every unprejudiced mind of its correctness.

Aware that to have a system permanently adopted, it must accord with the laws of organization, we have labored to have it based on the foundation of nature, rather than on the uncertainty of individual opinion: believing that by referring every principle as far as possible to such evidence, it would remove all doubt and exhibit the system in the light of truth. On doubtful points we have neither condemned on a single apparent exception, nor approved on the result of an individual experiment; but the multiplied experiments of five teachers during

a period of nearly ten years, aided by the mutual interchange of views and opinions, have been the test by which every point has been decided. No principle has been settled until reason and experiment have led to uniformity of opinion.

But why all this show and verbosity about *nerves*, muscles, &c. ? pupils may learn without it. We answer, they *may* learn without it, but they *may* fail in the attempt as thousands have, by attempting to remove a difficulty without knowing *where* or *what* that difficulty was. Our object has been to treat the subject so fully that they *can* learn.

The inductive plan has been pursued through the whole work, to suit it to the development of the youthful mind.

To prevent one thing being forgotten while learning another, each principle is reduced to practice as soon as learned. The unshaded large hand is given for the use of the black-board and slate.

In adopting a style of letter for running hand, the object has been to give such an one as could be written with the greatest rapidity.

The analysis of the loop and capital letters will conduce not less to the beauty and uniformity of the writing than to the progress of the learner.

Some of the most important questions have been repeated in different parts of the work. Other repetitions have been used where the close connexion of the subject seemed to require.

For having deviated from the path of our predecessors by introducing so much matter not found in other works of the kind, our only apology is, that we have done so from a conviction of its importance; with what propriety is left to the decision of an intelligent public.

*New-York, December, 1836.*

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## INTRODUCTION.

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THE value of any branch of education is to be estimated by its tendency to promote the happiness and prosperity of mankind. Duly to estimate the value of the art of writing, we must consider what would be the effect of its loss on national character and prosperity ; on commerce, science and literature ; on the moral, religious and social relations of society, and consequently on individual happiness. Their very "life-blood would vanish through the opening wound." Even civilization would yield its empire over mankind, and ignorance and barbarism would re-assume their moral chaos. Without this art the most sublime conceptions of imagination, the most important inductions of reason, the deepest researches into the field of nature, and the most benevolent projects, could only have been co-existent with their author ; nay, they could never have had an existence, since no human mind, unaided by the bequeathed conceptions, researches and inductions of its pioneers in

the field of Science is capable of exploring the depths, and scanning the boundless resources, of Nature's laboratory, and fixing the laws of mind and matter.

Great as is the blessing of vocal language, this alone, unaided by some auxiliary medium through which to view the past and converse with the distant, would be inadequate to secure to man the blessings of cultivated society, and could never elevate him above the wandering savage. Even the *press*, with all its magic power, would have been an abortive invention, had not the labors of the pen called it into existence ; an existence which, both for its utility and perpetuity, can only be commensurate with the productions of the writer. The pen is therefore indispensable for storing the treasures of knowledge to adorn and enrich succeeding intelligences. Though such is the importance of this art to every other art, to every science, to every department of business, to every condition of society, that without it no nation ever enjoyed the blessings of civilization ; yet instead of being taught according to settled principles deduced from nature, it has too generally been regarded as in a great measure denied by nature to all ex-

cept a favored few, on whom is bestowed "a peculiar aptitude," a "taste," or "genius." With this belief, the many submit through life to a cramped, slow manner of writing, as calmly as to the decree of mortality; when, by acquainting themselves with the science of the art, they might in a few weeks be able to write with ease and rapidity.

*A peculiar aptitude, or genius* necessary to learn what! To make a curve and a straight line! This idea would in itself be too ridiculous to deserve notice were it not for the injurious effect of such belief;\* a belief which has prevented investigation, and concealed from the learner the real cause of his ill-success. We assert, without the fear of successful contradiction, that every person can become a good penman. All arguments to the contrary must be based on either *mental* or *physical*

\* Allied in character to this opinion, is the proverbial absurdity, that "a bad hand writing indicates genius." If so, *geniuses* must be more numerous than is generally supposed! How ridiculously absurd is the idea that a wretched scrawl has any connexion with genius. If an easy and expeditious hand be early and thoroughly acquired, we venture to assert that it will not delay the pupil's progress in the higher branches, retard the despatch of business, or *materially cloud the genius* of any except those who choose to be the dupes of hereditary inconsistency, rather than to *think* and investigate for themselves. The genius of such will, doubtless, "wing its eagle flight," by imitating the scrawl of a Byron or a Buonaparte.

defect or inability. If the defect be *mental*, it must arise from inability to learn the simple forms of twenty-six letters—an imbecility which the strongest advocates of this belief would blush to acknowledge in their own case, even though miserable writers; and would feel themselves insulted if such a reason were assigned for their want of success. But if the defect be *physical*, the anatomical structure of the hand and arm must be *essentially different* in different individuals; and if this be the case, even the researches of the anatomist can have no application beyond his individual subject, and the surgeon, no higher pretension than that of a benighted experimenter.

The fact is, hands are in all *essential* respects alike, and a trifling difference in the length of the fingers or the amount of flesh on them is of no consequence, as is proved by the fact that those of the most opposite characters in this respect are often equally good penmen. We shall perhaps be told that the want of success is owing to a *natural stiffness of the hand*. But this argument is equally untenable, since those who have least rigidity of muscle often cramp the hand most when writing. Equally untenable is every argument which ascribes

to the fault of nature that which is only the fruit of our own ignorance. The fault is in "the culture, not the soil."

Every principle in science is based on the fact that all things in nature sustain certain relations to each other. The All-wise Creator has made these relations fixed and uniform, thus leaving success uniformly certain if we act in accordance with them, and a want of success equally certain if we act at variance with them. A knowledge of these relations constitutes the science of the art to which they pertain. Simple as is the art of writing, it depends no less on the principles of science than do the most abstruse departments of learning.

The *science of penmanship* implies such a knowledge of all the circumstances and things affecting the production of writing as shall enable its possessor to trace every effect to its true cause, and every cause to its legitimate effect. This requires some acquaintance with the office of the *mind*, the *nerves*, the *muscles*, the *joints of the arm, hand and fingers*, and the *circulation of the blood*; their relations to, and effects on, each other. Such a knowledge will not only show the errors of the common mode of

teaching this art, but point out a course which reason and experience will alike approve.

We shall now therefore examine the different parts of this subject, and make such suggestions as their importance seems to demand. Most persons are taught to write by the use of the fingers alone, and continue this practice for several years at school. But as this is painful and too slow for business, the best writers are found to have adopted a more bold and unconstrained movement, the combined action of the arm, hand and fingers.\*

If we examine the anatomy of the arm and hand, we shall find an obvious reason for this change. The formation of the finger joints shows that they were designed to bend principally in one direction, that of opening and shutting. They admit of very little lateral motion,† and hence the fingers alone can never execute writing with rapidity.

To depend on the wrist would be objectionable, as it would cramp the joint, pain and fatigue the hand, and give irregular slants to

\* Since this combined action is indispensable to the despatch of business, it requires no argument to prove that it should be taught in schools.

† The lateral motion ascribed to them is performed mostly by the wrist.

the letters. The elbow joint is formed for bending in but one direction, and allows the fore-arm to move the hand only from right to left, or from left to right, on the same line. It is therefore impossible to form a single letter with the fore-arm alone. But on examining the shoulder joint we find it exactly suited to the requirements of business. The head of the bone of the arm, (*humerus*,) is round or spherical, and inserted in a corresponding cavity in the shoulder-blade (*scapula*,) which allows the arm to move with freedom in any direction. All its motions are assisted and rendered still more easy by the play of the shoulder-blade, "which, laying on the ribs and cushioned in muscles, shifts and revolves with each motion of the arm. The muscles converge from all sides towards it, and acting in succession, roll the scapula and toss the arm in every direction." It is therefore peculiarly adapted to the execution of free, round and rapid writing.\*

\* The *position* should be such as to accord with this structure, so as to allow all the muscles and

\* It is not, however, to be understood that the writing is always to be done by the arm alone. It is most easily executed by the combined action of the shoulder, elbow, wrist, thumb and fingers.

joints to be so brought into use that the action of one shall not counteract the effect of another, but all move on in harmony like a well-regulated machine.

“The *muscles* are those bundles of fleshy fibres lying immediately under the skin, familiarly known to every one, as constituting red fleshy part of meat.” The ends of the muscles are concentrated into small rope-like tendons, and attached to the bones, one end above and the other below the joint which they are designed to bend. They are susceptible of alternate contraction and relaxation, and thereby move the bones to which the lower ends are attached. The muscles which move the fore-arm compose the thick part of the arm between the shoulder and elbow, and are attached to the bone of the fore-arm just below the elbow joint. Those which move the hand and fingers lay along the thick part of the fore-arm.

“It is a law of nature, that when a muscle is brought into frequent action, its fibres increase in thickness within certain limits, and become capable of acting with greater force and readiness.” Hence it will be seen that their capabilities of action depend on a due

exercise of their powers. They will never gain precision and firmness of action without it. The unpracticed adult has as little command of them as the child of five years of age. Exercise is indispensable ; and the earlier it is commenced the better,\* if it be properly con-

\* Some teachers object to having children commence writing before ten or twelve years of age, because the hand is not strong enough. But why delay writing until the hand is strong any more than reading until the lungs are strong ? Our experience fully accords with the following opinion from "Taylor's School District."

"The child should commence writing at an early age, as soon as it has mastered its easy spelling lessons. Young children are fond of making marks, and with proper attention will learn to form letters as ready, if not readier, than they will when older. At this age, too, the teacher finds a difficulty in confining their restless minds to the book but for a short time, and writing comes in as a variety and an amusement to them.

"If children commence writing when young, they always become fond of it ; but those who are not permitted to begin till they are ten or twelve years of age, very frequently show a dislike to the pen, and become disgusted with the shapeless, uncouth letters their want of practice compels them to make. Their pride looks with scorn upon their inferior performance, and they throw aside the quill with contempt, probably never to make another attempt. I would say, by all means, let children commence writing while quite young.

"In their first exercises they should use the slate and pencil. I recommend this after having observed the benefit of using the slate and pencil in more than one hundred different schools. In the public schools of the city of New-York, I have witnessed as elegant specimens of penmanship as I ever met with in any select school, or even writing school ; and in all of these public schools the pupils are required to use the slate and pencil for a considerable time.

"On the slates, the pupils should form letters, and unite them into words. The letters should be large, and much

ducted and adapted to the object in view. But the slow cramped practice of *text hand* cannot be regarded as appropriate exercise.

If the *circulation of the blood* be obstructed by resting too heavily on the fore-arm, a sensation of fulness and pressure will be felt in the hand, which will always cause it to tremble;\* and if continued several weeks, a numb prickling sensation will be felt in the hand and arm, and is frequently much increased by keeping the room too warm. When this occurs, it often requires several weeks to remove it.

Such bodily exercise as requires a use of the right arm is the best remedy for this evil, as

care taken to give them their proper proportion. The teacher should also see that the pencil (which must be four or five inches long) is held in the same position in which the scholars will afterward be required to hold the pen. Let the pupil continue to use the slate till he can form all the letters with ease, and give them their due proportion, and be able to unite the letters with uniformity into words.

"If this method should be adopted in our district schools, I am confident it will be found a great improvement on the present practice, which is to give the beginner pen, ink, and paper at first. It likewise saves a great expense; the slate and pencil not costing an hundredth part as much as the pen and paper. And I think (and teachers who have used the slate agree with me) that the scholars improve faster while writing on slates, than they do while writing on paper."

\* This is generally thought to arise from *weak nerves*, but it may be produced at any time by tying a ligature around the arm.

the action of the muscles and the blood is thereby mutually promoted.

It seems important here to notice the prevalent, but erroneous opinion, that bodily exercise or manual labor is destructive to steadiness of hand. Nothing is more contrary to the principle of physiology than such an opinion,\* for nothing tends more to strengthen and invigorate the muscles than regular and healthful exercise. It is advisable for every one while learning to write, to take several hours' bodily exercise every day, especially such as requires the use of the right arm; for by increasing the solidity of the muscles it gives them greater strength and firmness of action. Many who follow the most laborious employment are good penmen. Stiffness and trembling of the hand in writing are by no means in proportion to the exercise of the writer. They are far more the result of inattention to the connection between the action of the mind and that of the muscles, than the *necessary* consequence of muscular action; for the muscles possess no power of acting until

\* It is true that impetuous, confused and violent action is followed by trembling; but this is quite different from healthful exercise. Even in this case it arises quite as much from the confused state of the mind as from any other cause.

they are first acted on by some exciting cause or stimulus. To perform this office each muscle is provided with a *nerve*, which leads from the muscle to the brain—the organ of the *mind*. The nerves again possess no power of acting, until they are first acted on by the mind. The office of the nerves is to convey the conceptions, determinations and commands of the mind to the muscles, and stimulate them to act accordingly. They therefore act just as *fast*, *far*, and *firmly* as the *mind* determines they *shall*. If the action of mind be feeble and undecided, the movement will be equally weak, irresolute and trembling. Confidence and resolute determination are therefore indispensable. The idea that writing is merely *mechanical*, and requires no effort of the mind, arises from a want of investigation. Good letters can never be made on paper until they are first made in the mind,\* for it directs, regulates, guides and governs the whole machine for writing. Hence it will be seen, that though the *execution* of penmanship is me-

\* Even in the most rapid writing the pen follows the dictates of the will, although the writer has become so familiar with the form of the letters as to be unconscious of such guidance.

chanical, its conception and design are purely mental.

All the principles of penmanship should be taught separately, and have an appropriate exercise. The position, the movements, and the form of letters should each be separate objects of study and attention. Form and shading should also be learned separately, as it is almost impossible for beginners to change from a full to a fine stroke, and at the same time make a good turn.

It requires more skill than beginners can be supposed to possess. First, then, learn turns, and form separately ; and not attempt shading until more skill is acquired. Our whole experience has tended to convince us that the usual practice of confining pupils for several years to full shaded *text hand* is a waste of time. It has been strongly advocated by some teachers as a means of giving *freedom*, but as it is executed by a very different movement from business writing, it does not accomplish the object for which it is given. It is therefore quite useless for that purpose. Many teachers who write a good *text hand*, are unable to write small hand with any degree of elegance or despatch ; while others have become bold

business writers without the aid of text hand. Can it be supposed that several years' practice on slow stiff copies will teach freedom and rapidity of execution? *It confirms the very habits which the grand object of teaching is to avoid.*

Is text hand, then, to be neglected entirely? Certainly not; but as it is a more finished state of penmanship, and far more difficult to execute than an unshaded style, or even fine hand, it should be omitted until a knowledge of form, and skill in the use of the pen are acquired. Four copies will then do more towards its acquisition than a hundred at the commencement.

As well might we make the study of Astronomy and Mathematics preliminary to the study of Geography, or the mechanic require his apprentice to make the most complicated parts of a machine before he has learned the use of tools on that of less complicated structure, as to require the pupil to practice the most difficult parts of penmanship when his faculties are weakest, and his knowledge and skill least.

. It has already been observed, that the earlier the exercise of the hand is commenced the

better. No less important is the early cultivation of the *taste*. *Taste*, when applied to penmanship, means the faculty for distinguishing the beauties and defects of writing, and for judging of its fitness and adaptation to the situation in which it is used. Though "no human being can be entirely destitute of this faculty," yet it will not properly develop itself without cultivation; but with cultivation "it is one of the most improvable faculties of our nature." Parents as well as teachers should pay early and great attention to its cultivation, and no where can it be commenced with more propriety than where proportion, regularity and neatness are presented to the eye, and where the mind is at the same time interested in producing significant characters.

The study of proportion appears to be among the earliest efforts of the infant mind, and to constitute its greatest delight. It is always so amusing as to be sought with avidity, and especially so when interested with forms of its own creation.

How important, then, at this period, to give this natural inclination of children such direction as shall make their most rapid improvement—their highest happiness and surest road

to future prosperity ! We have found it more easy to cultivate this faculty at five years of age than at twenty. The pupil should be taught to know and critically observe the *difference* between a good and a bad letter. It is not enough to know that there *is* a difference, he must know *where* and *what* that difference is. It is also very important to show and *convince* him that he *can* make his letters correctly if he will only *try*. Equally important and equally difficult is it to convince him of the difference between *anxiously wishing* to do it, and *actually trying*.

In presenting examples for imitation, care should be taken to have them correctly formed, and free from the stiffness of what is termed a "copy hand." And here we would ask, why a *copy hand* should not be a *business hand*, since writing is designed for business ? It is as inconsistent to place imperfect copies before the learner as it would be to give the student in rhetoric impure, ungrammatical and inelegant examples from which to form his style of composition. No examples should be placed before him but such as are well executed in a neat and flowing style.

Having now shown the importance of the art

of writing to every department of civilized society, and the necessity of studying the science in order to proficiency in the art, and stated what we consider the only basis on which both of these can rest,—the principles of Physiology and Anatomy, we shall now proceed to give the instructions deduced from these principles and tested by experience. This we shall do with the firm conviction, that when a system based on such foundations shall be understood and adopted, the paradox will no longer exist that the most important art is the most neglected, and its science least understood.



THE SCIENCE  
OF  
PRACTICAL PENMANSHIP.

---

LESSON I.\*

THE science which teaches the art of forming letters with a pen, is called Penmanship; and the practice of it is called Writing.†

PENMANSHIP is of two kinds, *Practical* and *Ornamental*.

*Practical Penmanship* includes all styles of writing which can be executed with rapidity, in a free and connected manner.

*Ornamental Penmanship* includes all fancy styles of writing, lettering, and flourishing, used in diplomas, cards, titles, &c., where a display of skill or ornament is desired, but which, being executed very slowly, are of no use in business; such as the *German Text*, *Old English*, *Roman Print*, &c.

\* Each Lesson must be studied and practiced until it is well learned, let the time requisite be more or less.

† Writing, when applied to penmanship, means either the practice of the art or the productions of the artist.

The present work is confined principally to Practical Penmanship.

What is penmanship? Of how many kinds is it? What are they? What is practical penmanship? What is ornamental?

*Position of the body, hand, pen and paper.*

Great pains should be taken to keep the position correct, because, without this, perfect freedom and uniformity of movement cannot be obtained. The teacher should first explain the position to the pupil, and then require him to adopt it in every particular; first without a pen in his hand, and afterwards with one. He should be required to study the directions until he *knows* what the position should be. He should *study* and *think* for himself, to *know* why every direction is correct, and do every thing from *knowledge*, not from mere imitation; from his *own* knowledge, not from the knowledge of the teacher. The teacher should *assist* him to *teach* himself, rather than teach him.

Sit with the body nearly erect,\* and the left side one inch from the table. Slant the feet to the right in the same direction with the writing.

\* The habit of leaning forward on the table and contracting the chest, should be carefully avoided, as it is liable to produce curvature of the spine, pain in the side and chest, indigestion and consumption. For an explanation of the evils resulting from such habits, the reader is referred to "The principles of Physiology applied to the preservation of health, and the Improvement of Physical and Mental Education, by A. Combe, M. D.," a work with which every teacher and parent should be familiar.

Those who are inclined to sit too much in front of the desk, should be required at first to bring the feet under the edge of the desk. It will be found most convenient and graceful to extend the right foot forward, and place it flat on the floor with the left foot across it.

Place the left fore-arm in front of the body, parallel with the edge of the table and four or five inches from it, with the hand on the paper, to keep it smooth and steady.

Place the bottom of the paper parallel with the edge of the table, and the left side of it even with the right side of the body.

Does the position of the body, hand, and pen, affect the freedom and regularity of the writing? Is it important to have the position correct? What should be the position of the body? Which side to the table? Are you to lean against it? How should the feet be placed? left fore-arm? paper? What is meant by the *fore-arm*? by the *arm*?

Never shrug the right shoulder up, but let it hang easily and naturally near the body, with the elbow about two inches from the side.

If the elbow be thrown too far out from the body, it not only destroys the regularity and freedom of the movement, but soon pains the shoulder and fatigues the arm.

Rest the fore-arm lightly on the edge of the table two inches from the elbow. Keep the under side of the wrist nearly flat or parallel with the table, but always elevated half an inch above it.

Keeping the wrist elevated is very important, as it keeps the hand more relaxed, and by avoiding the friction of the under part of the fore-arm, it allows the hand to advance to the right much more easily, and without the tendency which it otherwise has to roll over to the right.

Keep the third joints of all the fingers so straight that the top of the hand will be nearly on a level with the top of the wrist as represented in fig. 4. Plate 3.\*

If the third joints are raised so as to form nearly a right angle, all the muscles of the hand will be tight and constrained; but when held as here directed, every part of the hand is perfectly unconstrained, and susceptible of ease and rapidity of action. To get an idea of this position, drop the hand on the table so that it rests on the nails of all the fingers, and depress the top of the hand sufficiently to make it straight from the wrist to the second joints of the fingers, which should be bent to a right angle, and then place the pen in the fingers by elevating the top of the hand as little as possible. Though this may appear difficult at first, yet a little resolute application will render it quite easy.

\* This figure gives a view of the hand as seen by the teacher, standing on the right of the pupil.

Should the shoulder ever be shrugged or drawn up? How far should the elbow be held from the body? What is the objection to throwing the elbow out from the body? How should the fore-arm rest? How high should the wrist be? Always? Should it be flat with the table, or rolled on the side? Should the third joints of the fingers be bent much? Why not? Place your hand as it should be held. Which joints of the fingers are bent most?

Bend the under fingers mostly at the first and second joints so as to rest on the back of the nails near the end. They should bend in the same direction as when opening and shutting the hand. (Fig. 4. Plate 3.)

Slanting the under fingers under the left side of the hand obstructs the movement of the upper fingers, tends to throw the hand over to the right, and cause it to tremble, which is often erroneously attributed to weak nerves.

Place the side of the second finger at the corner of the nail against the pen half an inch from the point. Lay the first finger on the pen. Bend both joints of the thumb outwards, and place the end near the corner of the nail against the pen opposite the first joint of the first finger. Bend the upper fingers at the second joints, and also a little at the first joints, so that the up and down marks in writing can

be made with equal ease. Let the pen touch the first finger all the way from the end to the second joint, where it should cross the finger.

When viewed from the side of the hand, as in the Plate, the pen appears to cross half way between the second and third joints of the first finger; but it should never *touch* the finger above the second joint, as the friction of the pen against the finger would jar the movement.

How should the under fingers rest? Which joints should bend most? In what direction should the fingers bend? Why not slant them under the left side of the hand? How should the second finger be placed? the first? the thumb? How should the upper fingers bend? How far should the point of the pen be from the end of the finger?

Hold the pen loosely, and point the top over the right shoulder. Turn the scoop of the pen a little to the left that the split may correspond with the slant of the writing.

Should the pen be held loosely? Where should the top of it point? How should the scoop be held? Why?

### *Tying the Fingers.*

The object of tying the upper fingers is to prevent their being so cramped and constrained as to destroy

the freedom of their movements, and also, that the other movements may be acquired more easily and more correctly. By tying the under fingers they are much more easily kept in their proper place while learning the movements. They should be kept tied until they can be held correctly without it.

Make the loop A (fig. 1. Plate 4.), by passing the strand B under the strand C. Place the loop around the third and fourth fingers just above the nails, with the cross D on the inside. Carry B over the loop to the outside of the fingers, and, by passing it under the loop between the fingers, bring it back to the inside of the hand. Draw the strand B to the left, and C to the right. Make the cross-knot E (fig. 2.) at the wrist; then turn the hand over and tie the strands on the top of the wrist. (fig. 3.)

Tie the thumb and upper fingers just above the first joint of the thumb and the second joint of the upper fingers with the pen on the outside of the string. The fingers should always be held so loosely as not to strain on the strings.

## LESSON II.

WRITING is most easily executed by the combined action of all the joints of the arm, hand, and fingers.

Though it is important to understand the office of each of these joints, yet, for the sake of convenience, they will all be treated of under only three different *movements*, viz. the *arm*

*movement*, the *muscular movement*,\* and the *finger movement*.

## PLATE 5.

### *Arm Movement.*

This movement should always be taught before the other movements, as it is never painful or fatiguing; but gives freedom, confidence, boldness and rapidity of execution, and renders the acquisition of the muscular and finger movements much more easy and perfect. The exercises of Plate 5, when correctly executed, bring into use all the muscles and joints that are used in writing, remove all cramped and stiff habits, and establish the correct position of the hand.

Commence by tracing repeatedly around the oblique oval (fig. 1) with a quick, yet steady and uniform movement without lifting the pen.†

While the pupil is practicing these exercises the teacher should ask him questions on the position of the hand, body, pen, &c., and see that he does every thing correctly, as it is much easier to avoid bad habits, than to correct them when once contracted.

¶ \* This term is used for want of a more convenient one—merely because the arm rests *on* the muscles of the under side of the fore-arm, and not because one movement is produced by muscular action any more than another.

† For *tracing*, a dry pen or pencil should be used, or a quill before it is made into a pen answers a good purpose. A set of tracing tablets to accompany this work is now in progress, and will soon be published, containing all the elementary characters for beginners to trace over.

How far from the body should the elbow be held? How high should the wrist be kept? Is yours elevated half an inch? On what movement do you write Plate 5?

Practice the oval until the arm moves with ease and boldness, and then trace up and down the lines through it. Be careful, as the arm is drawn back, to drop the elbow gradually down, and at the same time bend the wrist joint up. As the wrist bends up, curve the upper fingers directly towards the palm of the hand. Bend both joints of the thumb outwards as much as possible, and avoid rolling the hand over to the right.

You may next make the straight marks, No. 2, to acquire steadiness and precision of movement. Make them straight, and with uniformity of slant, shade, and distance. Be particularly careful through all the lessons to keep the nails of the under fingers firm on the paper, and equally careful not to allow the least tightness or constraint in any part of the hand or arm.

No. 3 may next be practiced to give a lateral movement of the hand and fore-arm. Trace over it repeatedly without lifting the pen. When you have traced the oval several minutes, you may make the straight marks

through it. In making these, the hand must move with a firm, forcing movement, and the under fingers and pen be kept firmly on the paper.

Show me how the oval (fig. 1,) is made. Does your elbow lower as you draw the arm back? Does the wrist bend up? How far is the elbow from the body? Are your fingers kept firmly on the paper? Make the up and down marks. Should the hand ever roll over to the right? Where should the top of the pen point? What is the object of the marks (fig. 2). Make them. Are they straight? all the way of a thickness? the same distance apart? all slant alike? Do you keep the muscles of the hand and arm relaxed? Is your paper held correctly? How high is the wrist? Make the horizontal oval (fig. 3). What is the object of this oval? Make the straight marks through it.

It is not sufficient for the pupil to swing the hand along in a careless, negligent manner; it must be forced along to give a firm, steady movement.

As the letters are all formed from straight marks and ovals, and as the same set of muscles are used in small hand as in these exercises (though to much less extent), the instructions for this plate should be thoroughly learned. These exercises should be practiced at the commencement of several of the first lessons, to keep the movement bold and free. Fig. 4 and 5 will be explained in a subsequent page.

*Adults who have previously learned the forms of letters, may now turn to Plate 13.*

### LESSON III.

#### PLATE 6.

#### *Form of the Letters in Large hand.*

THE letters are all formed from eight\* elementary characters, five of which are given in this Plate and the remaining three in Plate 7. These characters should first be learned separately, to gain a clear idea of the component parts of the letters. You can then easily combine them, and form any letter in the alphabet. You may trace over these characters until you can keep the pen exactly on the mark, and then write them.

How many elementary characters are used to form all the letters in the alphabet? Should they be learned before you attempt to form the letters? Why?

The letters may vary from one, to two inches in height. They should always be kept large enough to oblige the pupil to move the whole arm; but as he gains command of hand, they may be gradually reduced in

\* They might be reduced to a much less number, but it would afford no practical advantage.

size. They should be written at first between ruled horizontal lines. The teacher should first explain the form of all the letters in the lesson, and then require the pupil to study, trace over, and write them, until he can make them as readily and correctly without a copy as with one, and answer any questions relative to their forms.

No. 1\* is simply a straight mark, and varies in length according to the letters in which it is used. You may practice this until you can make the marks straight, uniform in distance, slant, and thickness.

What is No. 1? Make four or five of them. Are they straight? all slanted alike? equidistant? Are the marks of the same size at the top and bottom?

No. 2 is the *o*. This character is very important, as its turns are common to all the letters in the alphabet; that is, the top turn of the *o* is the same as the top turns of other letters; and the bottom turn of the *o* the same as the bottom turns of other letters.

Commence the *o* on the right side about one third from the top, and make the top and bottom turns alike. The width of the *o* should be equal to half its height.

\* No. 1 will be used as a measure for the length or height of some of the other letters.

What does No. 2 form? Where do you commence to make it? Make it. How wide is it? Are the top and bottom turns alike? Are the turns of the other letters to be made the same as the *o*? Divide your *o* into quarters, by drawing lines through it. Are the four parts alike?

To determine whether the turns are correct or not, let an oblique line be drawn through the *o* from the top to the bottom, and another at right angles across it. This will divide the letter into quarters, and if it be correctly made the four parts will be precisely alike. If any part be incorrectly made, draw the line where it should have been. When a letter is made, always let the errors be corrected before attempting to make it again. The practice of drawing straight lines through the letters enables the eye to detect any fault in the form much quicker than any other way. By correcting the imperfect forms of letters the pupil learns to distinguish a good from a bad letter much sooner than by making a *new* letter every time. A good letter drawn on the bad one renders the contrast obvious, and as the object here is correctness of form, the practice of mending the imperfections should be adopted. When the forms are well learned, mending and retouching is unnecessary. In the first place it is only used as a means to accomplish an end, viz., to fix the form of the letter in the mind.

No. 3 is the *i*. It is formed from No. 1, and the bottom turn of No. 2. Make the down mark straight, and an oval turn at the bot-

tom. Let the up mark be half as high as the down mark.

What is No. 3 formed from? What letter does it make? Make it. Is the down mark straight? the turn like the bottom of the *o*? How high is the up mark?

No. 4 is No. 3 inverted.

No. 5 is formed from the upper half of No. 4 and the lower half of No. 3.

What is No. 4 formed from? No. 5? Make No. 4. Is the top like the bottom of No. 3? Make No. 5. Are the top and bottom turns alike? On what movement are these to be made? Is your pen held right? How high is your wrist?

As you have now learned these five characters, you may combine them into letters.

Each letter should be practiced separately until it is well learned. When a few letters have been learned they should be combined into words and practiced without a copy; first slowly, and afterwards with gradually increasing rapidity, until the word can be written in a free and flowing manner, and the letters well formed.

*n.*

Combine Nos. 4 and 5, and form the *n*.

What characters form the *n*? Make it. Should the top and bottom turns be alike?

Are yours? Are the two down marks parallel?

*m.*

Combine Nos. 4, 4 and 5, and form the *m*.

What characters form the *m*? Make it. Are all the down marks straight? the turns round? Are all the turns alike? the down marks parallel? equidistant?

*e.*

First draw the *o*, and then, from the middle of the left side, carry up a curve line to the top as in the Plate. Erase the part which is dotted in the Plate, and it will leave the *e* finished. This is merely to show the derivation of the *e* from the *o*; but in practicing it must be made without lifting the pen.

From what is the *e* formed? how? Make it.

As you have learned the *m*, *i*, *n* and *e*, you may trace over the word *mine* repeatedly, and then write it until you can make the turns alike and the marks the same distance apart.

Write *mine*. Are your turns all alike? slants? the marks the same distance apart? Do you write the word through without lifting the pen? Write *me*. Write *men*, *nine*.

[The teacher should repeat such questions

as may be necessary to require the pupil to pay proper attention to the position, movement, form, &c.]

You may now form other letters from the same characters.

*c.*

The *c* is formed from No. 2, by making a dot on the right side near the top, and erasing the dotted line seen in the Plate as in the *e*.

How is the *c* formed? Make it. Write *come*. Are your turns all alike? the marks all slanted alike? the same distance apart?

*u.*

Nos. 3 and 3 or two *i*'s form the *u*.

How is the *u* formed? Write *mu*.

*t.*

The *t* is formed from No. 3, by making it once and a half the length of No. 1, and crossing it.

How is the *t* made? Make it. Write *mute*. Are the turns all alike? slants? distances? How much higher is the *t* than the other letters?

*a.*

What Nos. form the *a*? Make it. What

two letters does *a* contain? Write *man*. Are your letters all of a height? slanted alike?

*d.*

The *d* is formed from the *a* by making the last part as high as the *t*, as shown by the dotted line at the top of the *a*.

How is the *d* made? Make it. Is the first part of the *d* like the *o*. Write *made*. Write *demand*. Are the letters equidistant? slanted alike? the turns alike?

## LESSON IV.

### PLATE 7.

*q.*

THE *q* is formed from Nos. 2 and 3, by making No. 3 twice the length of No. 1, and the lower half below the line.

What Nos. form the *q*? How much longer is the last part than the first? How much of it is below the line? Make it. Write *quiet*. How much higher is the *t* than the *u*.

No. 6.—Make No. 6 twice the height of No. 1. Let the up and down marks cross each other in the middle. This No. is generally termed the loop, and those letters in which it is used are called loop letters.

How is No. 6 formed? Make it. Do the up and down marks cross in the middle?

*h.*

What is the *h* formed from? Make it. Are the down marks parallel? Do the up and down marks cross in the middle? How much higher is No. 6 than No. 5? Write *home*, *thine*. How much higher is the *h* than the *t*? Are they both slanted alike?

*k.*

Nos. 6 and 5 form the *k* by making a small loop in No. 5, just above the middle.

How does the *k* differ from the *h*? Make it. Write *kite*, *think*. Are the turns all alike? Are the *h* and *k* of the same height?

*l.*

No. 6 and the bottom turn of No. 3 form the *l*.

From what is the *l* formed? Make it. Write *line*. Is the bottom of the *l* turned like the bottom of the *i*? Are the letters the same distance apart?

No. 7.—To form No. 7 carry up a fine mark from the middle to the upper horizontal line, and form a small loop by turning it down and crossing the up mark.

*b.*

The *b* is formed by adding No. 7 to the last part of the *l*.

If you add No. 7 to the *l*, what letter will it form? Make it. Write *book*, *button*. Are your turns all alike? the letters equidistant? Do they slant alike?

*f.*

Nos. 6 and 3 form the *f* by carrying up the fine mark of No. 3 so as to join the down mark in the middle.

What Nos. form the *f*? Is the turn of No. 3 in it as broad as in the other letters? Make it. Write *fame*. Write *knife*. Are the *k* and *f* of the same height?

*p.*

Nos. 1 and 5 form the *p* by carrying No. 1 as high as the *t* and as low as the *f*.

How is the *p* formed? Make it. Write *pen*, *peach*, *pink*.

No. 8 is No. 6 inverted. It forms the *j* by making a dot above the top.

What is No. 8? What letter does it form? Write *join*.

*y.*

What Nos. form the *y*? Make it. Write *my, may, play*. Does the up mark of the *y* cross the down mark in the middle?

*g.*

What Nos. form the *g*? Make it. Write *gain*.

*r.*

No. 7 may be made either as in the *r* or as in the *b*.

What Nos. form the *r*? Make it. Write *run, rain, from*.

*v.*

What Nos. form the *v*? Make it. Write *never, love*.

*w.*

What Nos. form the *w*? Make it. If you leave off No. 7 what would it form? Write *wave, writing*.

*z.*

No. 5 made small, No. 1 unshaded, and a part of No. 2, form the *z*.

What Nos. form the *z*? Make it. Write *zone, zeal*.

*s.*

Carry up a curve line, and in forming the down mark, curve it to the right half the width

of the *o*. Turn it round at the bottom, and make a dot on the up mark.

The parts of the *s* are not numbered, as their derivation would not be very apparent.

Make the *s*. How wide is it? Where is the dot made? Write *sun, summer*.

*x*.

The *x* is formed by uniting two *c*'s, the first inverted and the other not.

What letters form the *x*? What Nos.? Make it. Write *vex, wax*.

## LESSON V.

### PLATE 8.

As you have learned the form of all the letters, you may write the words of this Plate until you can execute them with freedom and tolerable correctness. Be particular to write them according to the directions already given. Write them as fast as you can and make the letters correctly, but no faster.

Plate 8 is designed principally to show the pupil how the letters are combined into words; but when this is learned, it is decidedly better for him to write from his own knowledge of letters than from imitation of a copy,

as it is evident that writing can be of no use to him until he can write without a copy.

Practice the following list of words, which will bring into use all the letters of the alphabet. You may write them as large at first as those in the Plate 8, and afterwards reduce them to half that size.

*Aunt, button, basket, calico, dinner, earth, fingers, gun, house, inkstand, joint, knife, lamb, lemon, mouse, needle, plum, pencil, queen, robin, stove, tumbler, uncle, vinegar, sixteen, young, zone.*

The object here has been to select such words as are familiar to children, that they may feel an interest in learning to write. This interest they will feel if their curiosity is awakened by a judicious selection of words and sentences, and the use of such questions as shall lead them to think, and to perceive that words have some meaning, and that they can express their thoughts and wishes on paper.

The few preceding lessons will have given the learner such skill and acquaintance with letters that he can use his writing to great advantage in the study of other branches, and at the same time accelerate his improvement in writing. Spelling can be more easily and effectually learned, and in much less time, in connection with writing than it can be separately. Learning to *spell* merely by studying repeatedly the columns of a spelling-book is a dry and uninteresting task, and of compara-

tively little utility; for although the pupil may learn to spell every word as there arranged, yet he often spells the same words erroneously when using them in sentences. The *letters* of many who are considered excellent *spellers* at school, often contain such egregious errors as "*Except my best regards,*" "*My complements to,*" &c., "*They ware to wright too there friends,*" &c., which expose them to the ridicule of all who see their writing. The pupil may easily learn to avoid such errors in the orthography of derivative words, as well as of those which are spelled differently yet pronounced alike, by frequently writing sentences in which they are used, and submitting them to the teacher for correction.\* He should always be required to reduce his knowledge to practice as fast as it is acquired, to prevent forgetting one thing while learning another.

The earlier writing is made auxiliary to the study of other branches the better. In the study of grammar, geography, and history, there are frequent opportunities for introducing the use of the pen to great advantage. Children can be as easily interested with learning to write at the age of 5, 6, or 7 years, as at any other age, as they are always fond of marking on slates, blackboards, &c. This fondness only requires encouragement and assistance to enable them to form the letters for writing; and, if properly taught, they will consider writing rather an amusement than a task. As soon as they have learned the forms of the letters, they ought to be encouraged to ask each other questions in writing, and to write the answers.† The teacher should fre-

\* For further remarks on teaching spelling by dictation, see "*The Female Student,*" by Mrs. Phelps, a work worthy the perusal of every teacher.

† Deaf and dumb persons are remarkable for the facility

quently look over what they are writing, to correct the errors in the spelling as well as the forms of the letters.

It is best to place the black-board so that the pupil can stand up while writing. This will be found a very acceptable relief from their other studies, and will obviate those cramped and ungraceful postures which they are apt to contract by sitting too long during the hours of school.

Although the above plan has never been introduced into schools, yet it is believed that a little reflection will convince any intelligent person of its importance and utility. It gives ease and freedom of movement, and enables the pupil to call the letters into his mind, in quick succession.

Though slow, formal writing may give the regularity, it can never give the *rapidity* requisite for business. This can be acquired only by frequently practicing on free and rapid writing.

The teacher will find it a very useful exercise to ask the following questions, or other similar ones, and require the pupil to write the answers.

What day of the week is it? How many days are there in a week? month? year? How many months in a year? What town do you live in? county? state? Who is governor? How many states are there in the United States? Who is President? Write your name. Would it not look better to begin it with a large capital like those in Plate 9?

As capitals look much better, they should and correctness with which they communicate their thoughts on paper. This they acquire by asking and answering questions.

always be used at the commencement of the names of persons and places. You may therefore turn to Plate 9, and learn them.

## LESSON VI.

### PLATE 9.

#### *Capital Letters.*

As no style of capitals can suit every situation and the taste of every individual, the object here is to give *one*, containing the *general principles* from which *all* styles are formed. When this style is well learned, the pupil can easily vary the form of his letters to any other style preferred. Many of the shades are here omitted in order to give a better idea of the turns and forms of the letters, the outline being all that is necessary for this purpose; the shade can easily be added afterwards.

The oblique and horizontal lines \* in this Plate afford an exact guide for the slant, height, width and principal turns of every letter. Drawing the letters on this scale will fix their forms in the mind with more certainty than if all the outlines were drawn, and will

\* These lines afford the same assistance in drawing letters as lines of longitude and latitude do in drawing maps. In drawing, engraving, &c., learners use lines and angles to measure and determine the proportions of objects; but in penmanship, they are left without any means by which to test the correctness of their letters, and hence we often see them make the same letter 50 or 100 times without making one correctly, and very few ever learn to make them with any degree of elegance.

give a better knowledge of them in a few lessons than is usually acquired in years by the old method.\*

Fig. A is designed as an exercise to discipline the hand and fingers for executing the capitals. Trace over it steadily and repeatedly without lifting the pen, alternately from right to left and from left to right, until a bold, steady movement is obtained.

What is the object of the fig. A? Make it. Are the upper and lower curves just alike? How high is your wrist kept?

### *Analysis of the Capitals.*

The following Analysis reduces the capital letters to twelve elementary principles.† These principles should be practiced separately, until they are well learned, and then combined to form the letters. As the object at first is correctness of form, they may first be drawn with

\* A writing apparatus suited to this work is now in progress, and will soon be in market; but even those who are unable to procure it will find great assistance from this scale, for when this is well understood the eye will easily detect any error in the letters when made without it.

† The principal parts of all the letters being contained in, and derived from the *M*, they might be reduced to a much less number. No. 6 is formed from a part of No. 4 and 5; and No. 8, made very large, forms No. 12; but to diminish the number would make it less clear for the learner.

a pencil,\* rubbing out and correcting the imperfections. When a part of a letter is made imperfectly, the whole letter should not be rubbed out—only the imperfect part, and that corrected.

No. 1—The wave line No. 1 is termed the “Chirographic Curve.” It is formed from two equal arcs of a circle, the upper one curving to the right, and the lower to the left. It varies in length and slant, according to the letters in which it is used.

The beauty of seventeen of the capitals (*M, N, A, S, I, J, T, F, H, K, L, Z, D, P, B, R* and *W*.) depends principally on this curve. Draw the upper curve on the left and the lower on the right side of an oblique line, crossing it exactly in the middle. The upper and lower curves must be precisely alike.

How many principles are used to form the capitals from? What is No. 1 called? Of what is it formed? Make it. Are the upper and lower curves alike?

No. 2—No. 1 and 2 should be practiced together. Carry No. 2 three spaces to the left, continue it up to the third horizontal line, and curve

\* A black board is preferable to paper to analyze the capitals on, both for children and adults.

it down within the curve already made, and parallel with it. When used in the letters, the last turn may be omitted, as in the *S*.

How many spaces does No. 2 cross? How high is it carried? Make it. Show me what you mean by the last part being parallel with the first.

No. 3.—No. 3 is No. 1 shaded. Let the shade be heavy in the middle, and diminish gradually to a point each way.

What is the difference between No. 3 and No. 1? Make it. Is the shade made right? Are the upper and lower curves alike?

No. 4.—No. 4 is nearly the same as No. 1. It forms the up marks of *M*, *N*, *S*, *H*, *K*, *L*, *W*, *C*, *E*, *X* and *G*, but varies a little in slant, curve and length, in the different letters. You may commence it at the bottom.

Make No. 4. In what letters is it used?

No. 5.—The upper part of No. 5 is nearly like that of No. 3. Turn the bottom round and carry it up to the middle of the third horizontal space, and curve it down parallel with the first down mark. It is sometimes unshaded, as in the *H* and *C*. The last part is sometimes made smaller, as in the *K* and *R*, and sometimes larger, as in the *O* and *C*.

How is No. 5 made? Make it. Is it ever higher than here? lower? where? Is it ever unshaded?

You may now combine these characters into letters. Before attempting to make a letter, be particular to examine every part critically, and see what oblique and horizontal lines it touches, and how many it crosses. If you pursue this course faithfully, a few lessons will enable you to make elegant capitals; but, without attention and observation, years of practice will be insufficient. When you can make the *M* correctly, it will be very easy to learn all the other letters, as they are mostly formed from the same characters.

### *M.*

Nos. 1, 2, 3, 4 and 5 form the *M*.\* Make the upper curves of Nos. 1 and 4 parallel, and also the upper curves of Nos. 3 and 5 *nearly* parallel.

What Nos. form the *M*? Make it. What Nos. should be parallel? Are yours so? What ones nearly parallel? Are yours so? Write *Moment*.

No. 6.—No. 6 is a part of No. 4 and the lower part of No. 5.

\* A pointed dot is used to show where the Nos. are united.

How is No. 6 formed? Make it.

*N.*

No. 3 is a little nearer perpendicular in the *N*, than in the *M*.

What Nos. form the *N*? Make it. Is the first part like that of the *M*? How high is No. 6 made? Write *Nathan*. Are the small letters all the same distance apart?

*A.*

The lower part of No. 3 is shaded in the *A* and made square at the bottom.

What Nos. form the *A*? Make it. Is the first part like that of the *M*? Is No. 3 square at the bottom? Write *Amos*.

*S.*

What Nos. form the *S*? Make it. Where does No. 1 cross No. 4? How many spaces does No. 2 cross? How high is it? Write *Susan Smith*.

No. 7.—Make the turn of No. 7 round, just on the middle horizontal line.

Where is the turn made in No. 7? Make it.

*I.*

No. 7 should *never cross* No. 1 at the top. No. 1 should pass through the middle of the turn or loop in No. 7. The *J* is generally made the same as the *I*.

What Nos. form the *I*? Make it. Do Nos.

7 and 1 unite at the top as in the Plate? Are the *I* and *J* generally made alike? Write *Ida*. Write *James*.

No. 8.—No. 8 is made similar to No. 5 in the small letters. When united with No. 1, they should cross each other just above the second horizontal line.

What does No. 8 resemble? Make it.

*T*.

What Nos. form the *T*? Make it. Write *Thomas*.

*F*.

The *F* is formed from the *T* by crossing No. 1 in the middle.

How does the *F* differ from the *T*? Write *Franklin*. In what respect do the *S*, *I*, *T* and *F* resemble each other?

*H*.

What Nos. form the *H*? Make it. Write *Hannah*.

*K*.

What Nos. form the *K*? Does the upper section of the last part resemble the *S*? Make it. Write *Kingdom*.

No. 9.—No. 1 made short and placed horizontally, and the last part of No. 5, form No. 9.

How is No. 9 formed? Make it.

### Z.

What Nos. form the *Z*? Make it. How many spaces does No. 9 occupy? Write *Zeal*. In what respect do the *T*, *F*, *H*, *K* and *Z* resemble each other?

### L.

What Nos. form the *L*? Make it. Does the top resemble the top of the *S*? Write *London*.

### D.

Continue No. 9 up with a curve, and cross No. 1 on the second horizontal line, and join it to No. 5 at the first horizontal line.

What Nos. form the *D*? Where should the up mark cross No. 1? Where join No. 5? How many spaces does No. 5 occupy? Does it go to the left as far as No. 9? What part of No. 5 is shaded? How low down does it come? How many horizontal spaces does it occupy? Make the *D*. Write *Daniel*.

### D.

What Nos. form the *P*? Make it. Write *President*.

**R.**

The *R* is formed by adding the last part of the *K* to the *P*.

How is the *R* formed? Make it. Write *Rufus*.

**B.**

The *B* is formed from the *R* by turning the last part to the left so as to cross No. 1 at the bottom.

How is the *B* made? Make it. Write *Benton*. In what respect do the *P*, *R* and *B* resemble each other? How many spaces do they cross? Are they all of the same width?

**W.**

What Nos. form the *W*? Make it. How many spaces does it occupy? Are Nos. 3 and 3 parallel?—4 and 6? Write *William*.

**O.**

The *O* is formed from the lower part of No. 5, by increasing its size and curving it a little to the right at the top.

How is the *O* made? Make it. Write *New Orleans*. Are the two down marks parallel? Which is shaded?

**C.**

How is the *C* formed? Where does No. 4 cross No. 5? Write *Caroline*.

*E.*

What Nos. form the *E*? What part of it is like the *I*? What is the lower part like? Make it. Write *Emily*.

*Q.*

No. 5 inverted, and No. 9 form the *Q*.

How is the *Q* formed? Write *Queen*.

*X.*

The *X* is formed from two *C*'s, the first of which is inverted?

How is the *X* formed? Make it. In what respect do the *X*, *M*, *H*, *K*, *R*, *O*, *C*, *E* and *Q*, resemble each other?

No. 11.—No. 11 resembles the down mark of the small *s*.

What does No. 11 resemble?

*G.*

What Nos. form the *G*? Make it. Write *George*.

No. 12.—No. 12 is No. 8 made large.

*Y.*

What Nos. form the *Y*? Make it. Write *York*.

## U.

What Nos. form the *U*? Make it. Write *United States*.

## V.

What Nos. form the *V*? Write *Virginia*.

As the oblique and horizontal lines determine with certainty the proportions of the letters, it is deemed unnecessary to be very minute in the descriptions of them. In fact it would be impossible to give a clear and yet concise description of every turn; but the lines on which they are drawn do away the necessity of it. After they have been well learned on the scale, they should be practiced without it.

You may now write the following list of words, commencing each with a capital letter. Practice each word until you can form all the letters in it *well*, and write it fast.

Amelia.	Joseph.	Rebecca.
Brother.	Kitten.	Squirrel.
Catharine.	Lemon.	Tumbler.
Dinner.	Mother.	Umbrella.
Evening.	Nathan.	Window.
Father.	Oliver.	Xenophon.
Garden.	Pitcher.	Yesterday.
Hammer.	Quail.	Zone.
Inkstand.		

## LESSON VII.

## PLATE 10.

*Muscular Movement.*

THIS movement proceeds principally from the shoulder blade and shoulder joint, and is performed by the same set of muscles as the arm movement. The only difference is, that the thick part of the muscles of the fore-arm rests on the table instead of gliding over it; this part of the arm, however, has no power in producing the movement;\* it merely serves as an elastic fulcrum on which it moves and is steadied. The power is confined to the arm and the shoulder.† While learning this movement, it is best, especially with children, to tie the upper fingers. (See page 30.)

As soon as the pupil can write with freedom and ease by the muscular movement, the finger movement should be combined with it. When this combination is commenced, particular attention should be paid to the fingers until their use is well understood and acquired.

Rest the fore-arm firmly‡ on the edge of the

\* The contractions of the *muscles* of the under part of the fore-arm produce, not a movement of the fore-arm itself, but of the hand and fingers.

† Every motion made when writing by this movement can be felt by placing the hand on the shoulder or shoulder blade.

‡ It should rest firmly while practicing the exercises, but in *writing* it should rest *as lightly as possible*, barely sufficient to keep it steady.

table, two inches from the elbow, and trace 40 or 50 times around the oblique oval, (fig. 1) by forcing the hand and fore-arm to play directly back and forward on the fleshy or muscular part of the fore-arm.

Keep the wrist elevated about half an inch above the paper. Be careful in this movement not to raise the third joints of the hand too high.

Keep the joints of the hand and arm relaxed, and let the movement proceed from the shoulder. Be careful not to slant the ovals too much.\* Avoid all jerking and irregularity of the movement. Let it be quick, but steady and uniform. When you have practiced this several minutes, trace up and down repeatedly through the oval, and again strike around it.

The horizontal oval (fig. 2) should next be practiced, to give a lateral use of the fore-arm. Be careful to keep the oval exactly horizontal, and not allow the hand to roll as it advances to the right. The upper fingers should advance to the right no faster than the fore-arm moves the hand.

What is the difference between the muscular,

\* Pupils are apt to swing the hand from left to right by merely bending the elbow without any use of the shoulder joint. This makes the writing too slanting. When the movement is correct, it will always give the right slant to the letters without any effort.

and the arm movement? Show me the difference by performing them. Are the same joints used in both movements? Where does the fore-arm rest? Do the hand and fore-arm move directly back and forward in using this movement? Look at your arm, and see from what joint the movement principally proceeds. Are the joints of the hand and arm relaxed? Is the slant of the oval correct? Is your movement steady and uniform? What is the object of the horizontal oval? Make it. Is it exactly horizontal? Should the hand ever roll over to the right? Should the fingers and hand ever *cramp* around to the right? How fast should they advance to the right? Show me what you mean by this.

The under fingers should be kept *firm on* the paper, and yet *slide freely*. The lines should next be made through the oval by a firm, forcing movement of the hand, to keep the lines straight and give strength and firmness.

Fig. 3 combines the lateral and perpendicular movements. In tracing this character, be careful to observe that the movement is exactly correct, because on this will depend the future character of your writing. With a firm, steady movement, force the pen along the up mark, and then gently spring the arm directly

back to form the down mark, and again force the pen along the up mark.\*

This should be practiced carefully and repeatedly until you have the movement correct. Be careful in all your writing, that the up marks be made by the same forcing movement as the up marks of fig. 3, as it will give strength and firmness to the writing.

Should the under fingers be kept firm on the paper? Make the straight mark through the oval. Will merely swinging the hand along to the right in a careless negligent manner be of any service? Why should it be a firm, forcing movement? How is fig. 3 made? Make it.

The *m* and both of the ovals (fig. 4.) should be made without lifting the pen.

Make the up, and down marks of fig. 5, and without lifting the pen form the oval around them. In making the up, and down marks be careful that the arm *forces* the hand to move directly back and forward.

No. 5 should be practiced until the movement becomes perfectly free from constraint.

\* The utmost pains should be taken to have the pupil see and know how his hand and arm move in the up, and down marks, because from a correct knowledge and practice of these is mostly to result the elegance of his business writing.

Each word in the lower part of this plate should be *traced* repeatedly, and then written.

*As the following instructions are designed for adults, children may omit them for the present.*

Adults should now fill several pages with the words in the lower part of this Plate, and make the horizontal oval (fig. 5.) around each of them. The words should occasionally be practiced with the oblique oval at each end of them as in fig. 4. They may next be written without the oval. When short words can be written with freedom and ease, longer ones should be practiced. The practice of ovals should, however, be continued occasionally to keep the movement free.

*Adults should now turn to Plate 15.*

How is fig. 4 to be made? Make it. Are the three parts of the *m* slanted alike? Make fig. 5. How is the hand to move in making it? Should the words and the ovals both be made without lifting the pen?

## LESSON VIII.

### SECOND COMBINATION.

THE second combination is a simultaneous use of the muscular, and the finger movement. As the muscular

movement is already learned, its use should be continued while learning the finger movement so as to use both in combination.

The object of the following exercises is to bring into use all the joints of the fingers, hand and arm, and discipline them to such freedom and extent of action that no difficulty shall be experienced in making any size or form of letter required.

Make two dots, one directly under the other, from one to two inches apart. With an easy, free use of the upper fingers and thumb, combined with the muscular movement, carry the pen from one of the dots to the other in quick succession, but without touching the pen to the paper between them.\*

Let the bending of the upper fingers be principally at the second joints. At each downward mark bend both joints of the thumb outward as much as possible, so that the joint which connects the thumb with the wrist may bend freely.

Unless all these joints bend, perfect freedom cannot be obtained. Persons who keep either of these joints stiff, soon find the right side of the hand painfully fatigued without knowing the cause. Where this is the

\* The object of this is not only to give flexibility to the use of the fingers, but to enable the pupil to bring the pen down lightly, so that the pressure shall be no heavier at the bottom of the *y* than at the top of the *h*, as pupils are apt to press heavier at the bottom of the letters than at the top.

case, the joints should be frequently exercised, especially the second one, by springing or bending them repeatedly with the left hand until they will bend freely every time the pen is brought towards the palm of the hand. This kind of exercise, if frequently practiced, will entirely remove the stiffness of any of the joints of the hand.

Instances are frequently found where the second joint of the thumb appears to be destitute of any action, but by exercising in this manner, it will soon become flexible. With adults such discipline is often indispensable. The second joints of the *upper fingers* often require this kind of exercise.

The learner should never allow himself to be discouraged by any such difficulties, for he *can* overcome them if determined he *will*.

Keep the under fingers firm on the paper, and not let them rise from it. If this be found difficult, they should be held down by placing the fingers of the left hand on them. The pen should touch the first finger all the way from the end, to the second joint, but no farther.

What is the object of the exercises used in this combination? Commence the first exercise. Why should not the pen touch the paper between these dots? Where should the fingers bend most? Do both joints of the thumb bend freely? Can you obtain freedom without the use of these joints? Should the fingers always be kept firm on the paper when writing? In making the down marks, how should the fingers bend?

Continue this practice until an easy and unconstrained action of the fingers, thumb, wrist and muscular movement is obtained. Ovals should next be practiced by the same combination.

You may now spend several minutes in tracing over each of the exercises in Plate 10. They should be practiced a few minutes at the commencement of every lesson. Let the movement be steady and uniform, and be particular to see that the muscular and finger movements are *combined*. This is the combination by which all business writing should be executed; the utmost pains must therefore be taken to learn it thoroughly. When this combination is correctly used, it brings into action the shoulder-blade, and the shoulder, elbow,\* wrist and finger joints. No one of these joints can be constrained without lessening the freedom of the others. Several minutes should now be spent in practicing up, and down marks similar to those in fig. 5. Plate 10. They should be made from one to two inches in length, and continued across the

\* "The easy motion of the hand we might imagine to be in the hand itself, but, on the contrary, the movements which appear to belong to it are divided among all the bones of the extremity."—*Dr. Bell*.

page without lifting the pen. This exercise, if correctly performed, will give great freedom and command, and render it perfectly easy to write words of any size or length that may be required. It should therefore be frequently practiced. The marks should be made as high at the end of the line as at the commencement. If this be found difficult, more *force* should be given to the movement until every part of the line can be made with equal ease.

*Adults may now turn to Plate 16.*

Have you learned all the characters in Plate 10? Let me see how you make fig. 1. 2. 3. 4. 5. Make a line of up, and down marks similar to those of fig. 5. Were both movements combined? Was the movement steady, and uniform in rapidity? Are the marks all of the same length? What is the advantage of this exercise? Should it be practiced whenever the movement is not perfectly free? Should these exercises be practiced at the commencement of each lesson? Why? Is it important to learn this combination?

You may turn to Plate 6, and, with a steady movement, trace repeatedly over each character in the first line. This must not be done in a hurried, careless manner, but with the utmost precision and care. Let the under fingers

glide freely on the paper. Be particular to have the movements well combined, and not allow one to stop while using the other. Several lines of each of these characters should next be written. Each letter should also be *traced* and *written* separately. As fast as several letters are learned, they should be combined into words.

Have you learned all the characters in Plate 6? Make No. 1 four or five times. Are they all slanted alike? straight? Were both the movements combined in making them? Make No. 2. 3. 4. 5. Make the *e*. the *c*. Write *n. no. m. mine. u. mu. t. time. a. man. d. made. q. quiet. h. home. k. kind. l. lime. f. flame. p. paint. y. play. g. game. r. rain. v. vain. w. new. z. zone. s. snow. x. wax.*

You may now exercise the hand by tracing fig. A, Plate 9. Each of the capitals should also be traced and then written. As soon as one is learned, write a word commencing with it.

Make the short letters as large as those in Plate 8, and the capitals and loop letters twice as high as the short letters.

A few copies of this size should frequently be practiced during all the lessons, as it gives firmness, strength and freedom.\* They may

\* We are aware that some may dissent from the opinion

occasionally be reduced to half or one fourth the above size.

## LESSON IX.

### PLATE 11.

#### *Text Hand.*

THE object of this plate is to give a finished style of *text hand*. This style is little used in business, except for *heading books*. It is not necessary, therefore, to spend *much* time in practicing it. A copy of it should be written occasionally, until a well-formed hand is acquired; but care should be taken not to get the hand cramped, otherwise the practice of the style will do more harm than good.\*

that the practice of large hand gives strength and freedom; but it should be remembered, that it is not to be written by a cramped use of the fingers alone, with the pen lifted at every half letter; but by an easy, unconstrained and combined action of all the joints of the arm, hand and fingers.

The laws of organization render exercise indispensable to the attainment of strength, steadiness and energy of muscular action; and as confidence results from these qualities, the practice here recommended has a very excellent effect in overcoming trembling of the hand.

\* The usual custom of keeping children several years on the practice of text hand, executed by a cramped use of the fingers, is not only a useless waste of time, but it tends to confirm those stiff and painful habits which are so often attributed to "a natural stiffness of the hand," or the want of "a peculiar taste or genius for writing."

A few lines of it have a very good effect in strengthening and steadying the use of the fingers, but it should never be practiced long at a time. It should be executed principally by the use of the fingers; yet the muscular movement must not be entirely suspended. By allowing the under fingers to slide, you can form the letters with more ease and accuracy, and at the same time avoid cramping the hand. Each letter should be written a few times separately, and afterwards united with other letters. Whenever the shades are deficient, they should be *painted or corrected*, to make them as perfect as possible.\*

What is the object of Plate 11? Is it much used in business? By what movement is it principally executed? Should the muscular movement also assist? Is it best to allow the under fingers to move in this? Why?

### PLATE 12.

Each word in this Plate should be practiced separately until it can be written correctly. Any

\* Although the practice of painting or correcting the imperfect form of letters would not be admissible in *business*, yet it is highly useful in *learning*, as it improves the taste, and is the most effectual method of fixing the *form* of the letters in the mind. Drawing the letters with a pencil is very useful, if done without throwing the hand out of the correct position.

other words may be practiced in the same manner if thought necessary.

## LESSON X.

### LOWER PART OF PLATE 11.

#### *Letters for Running Hands.*

THE lower line of this Plate exhibits the form, proportions and shades of the letters as used in Running hand. Each of the letters should be made separately a few times. As the object here is merely to give a knowledge of the form of letters, they need not be combined into words until you have practiced Plate 15.

#### *Analysis of the loop letters.*

The *h, k, l, b* and *f*, are called *ascending loop letters*; and the *j, y* and *g*, *descending loop letters*. The beauty of writing depends very much on having the *loop letters* well formed. One form of the loop is common to them all. It is composed of two straight lines crossing each other in the middle, and half of the small *o* at the end. This you will most easily learn by making the parts of it separately a few times.

Draw the up mark No. 1. Draw the down mark No. 2 so as to cross No. 1 just in the

middle, and leave the marks equally distant at the top and bottom. Make both of the marks straight. Join the upper half of the *o* to these marks (as shown by the dotted line in the Plate) which will complete the loop of the *h, k, l, b* and *f*. Joining the lower half of the *o* to the bottom of these marks, forms the loop of the *j, g* and *y*. After making the parts separately a few times, the whole loop should be made without lifting the pen.

Draw No. 1. Draw No. 2. Do they cross each other in the middle? Are they equally distant at the top and bottom? Are they straight? What else is necessary to finish the loop of the *h, k, l, b* and *f*? of the *j, g* and *y*? Make the ascending loop without lifting the pen.

### *Form of the Letters.*

#### *h.*

Take the last part of the *h* from the bottom of the first part, and make the top, and bottom turns alike.

How is the *h* made? Make it. Do the up, and down marks of the loop cross in the middle? Are the top and bottom turns of the last part alike?

*k.*

Carry the last part of the *k* a little higher than the short letters, and make a small turn or loop in the middle of it.

How is the *k* formed? Make it.

*l.*

The *l* is the loop turned round at the bottom. The turn should be precisely like that in the last part of the *h*.

How is the *l* made? Make it. Is the loop straight? Do the up, and down marks cross in the middle? Does it turn at the bottom precisely like the last part of the *h*?

*b.*

The *b* is formed by making a dot, or bulb at the last part of the *l*, just as high as the top of the short letters.

Make the *b*. From what is it formed? How? Is the loop like the loop of the *h*?

*f.*

Make the down mark straight; shade the lower part, and turn it round at the bottom; carry the hair mark up, and form a small oval turn just on the middle of the down mark.

How is the *f* formed? Make it. Is the down mark made straight? Is the upper half like the first part of the *h*? Is the lower part just as long as the upper?

*j*.

The *j* is simply the descending loop.

*y*.

The *y* is the *h* inverted.

What forms the *j*? How does the *y* differ from the *h*?

*o*.

As the *o* forms a part of the *a*, *d*, *g* and *q*, you may first make it separately. Carry up a fine mark and curve it to the right at the top; trace it back just half way down, and make the bottom turn round. Carry up the right side of the *o* so as to strike the end of the curved mark at the top.

In making the last down mark of the *a*, *d*, *g* and *q*, keep it on the fine mark of the *o* as far as the middle.

*g*.

The *g* is formed of the *o* and *j*.

How is the *o* made? Make it. What is the object of curving it to the right at the top? Is the bottom turn just like the top turn? What two letters form the *g*? How far down does the last part of the *g* touch the first part?

*q.*

The *q* is made the same as the *g*, except turned to the right at the bottom, and shaded.

*p.*

Commence the *p* small at the top, and gradually swell the mark to the bottom; the last part is the same as the last part of the *h*.

How does the *q* differ from the *g*? Does it turn at the bottom like the *f*? How is the *p* made? Make it. Does it swell gradually from the top to the bottom? What is the last part like? Is the first part square at the bottom?

*m.*

Make all the turns alike, and take the up marks of the second and third parts exactly from the bottom of the down marks.

*n.*

The last two parts of the *m* form the *n*.

How is the *m* formed? Make it. Is the last part like the last part of the *h*? Are the top, and the bottom turns of the last part just alike? Are the three top turns alike? How is the *n* formed?

*v.*

The last part of the *m* and the dot of the *b* form the *v*.

*i.*

In making the *i*, *u* and *w*, the up mark should unite with the down mark near the top.

*t.*

The *t* is turned at the bottom like the *i*.

*u.*

The *u* is formed from two *i*'s.

*w.*

The *w* is formed from the *u* and the last part of the *v*.

How is the *v* formed? the *i*? *u*? *w*? Are the bottom turns of these four letters precisely alike? How far does the down mark continue on the up mark?

*a.*

The *o* and *i* form the *a*.

*d.*

The *d* is formed from the *o* and *t*.

Make the *a*. Of what letters is it composed? Is it closed at the top? How far down does the *i* touch the *o*? What is the difference between the *a* and the *d*?

*e.*

Make the *e* with a clear, open loop at the top.

*c.*

Carry up a fine mark, and after forming the dot, return back exactly on the same line as far as the middle, and make the bottom turn round.

Make the *e*. Is the bottom turn like that of the *i*? How is the *c* formed? What is the bottom turn like?

*r.*

Carry up a fine mark, and make a dot just above the top of the short letters; then carry the mark a little to the right, and make the lower part like the lower part of the *i*.

*z.*

Make the first part of the *z* like the first part of the *r*, the second part straight, and the last part nearly like the *e* inverted.

*s.*

Curve the up mark a little downward, and make the down mark nearly straight, so as to leave the turn mostly at the bottom. Make the dot exactly on the up mark, and trace back on the down mark so as to connect the *s* with any other letter that may follow it.

*x.*

The *x* resembles two *c*'s (with the dots omitted), the first of which is inverted. Curve the first part a little to the left at the bottom. Return up on the down mark, curve it to the right at the top and trace down as far as the middle on the up mark.

This form of the *x* is given to prevent the necessity of lifting the pen in free writing.

How is the *r* formed? What is the bottom turned like? Make it. What does the lower part of the *z* resemble? The first part? Make the *s*. Is the up mark curved? Where is the dot made? Can you join it to another letter without lifting the pen? How? What does

the *x* resemble? Make it. Did you make it without lifting the pen?

*Relative Proportions.*

The scale on which the alphabet is arranged is divided into nine equal spaces, and shows the relative lengths of all the letters. The *short letters* occupy one space. The *d*, *t*, and upper part of the *p* are carried one space and a half *above* the *short letters*. The loop letters occupy five spaces, and are twice as long as the *t* and *d*. The *p*, *q* and *z* descend through four spaces. The *t* is crossed three-fourths of a space from the top. The *i* is dotted just as high as the top of the *t*.

What is the object of the scale at the bottom of Plate 11? Into how many equal spaces is it divided? How many do the short letters occupy? How high are the *t*, *d*, and the upper part of the *p* carried? How many spaces do the loop letters occupy? How much longer are they than the *t* and *d*? than the short letters? Through how many spaces do the *p*, *q* and *z* descend? Are the ascending, and the descending loops of equal length? Where is the *t* crossed? the *i* dotted?

*Shading.*

The *t*, and the last part of the *d* are always shaded, and the loop letters following them are

left light. When the *b*, *h*, *k* and *l* occur singly, the loops are shaded; but when they are double, only the first is shaded. The *y* and *g* are left light. Shade the lower part of the *f*, *p*, *q* and *z*. The short letters are all unshaded except the lower section of the last part of the *k*.

Lights and shades give life and expression to writing, and are highly serviceable while learning, as they fix the attention, improve the taste, and give ease and firmness of execution. They should by all means be practiced while learning. After the lessons are completed, those who prefer may omit them. When a good command of hand is acquired, the pupil can change from an unshaded to a shaded style whenever he wishes.

What letters are always shaded? Are the loop letters shaded after the *t* or the *d*? When are the loop letters shaded? When double, which is shaded? Are the *y* and *g* shaded? What letters are shaded below the line? Are the short letters shaded? What is the use of lights and shades in learning to write?

## LESSON XI.

### PLATE 13.

*Application of the First Combination. Directions for striking Capitals.*

THE letters of this Plate should be executed by a combined action of the arm and fingers.

The arm gives the size and general form to the letter while the fingers assist in giving ease and gracefulness to the turns and shades. The up marks of the *S*, *C* and *H* should be made by a forcing movement, as if attempting to straighten the arm to its full extent. Keep the joints of the hand and arm perfectly unconstrained, else the turns will not be free and graceful. The forms of the letters are fully explained in Plate 9.

If any difficulty should be found in making the shades, you may practice a few pages of fig. 4 and 5, (Plate 5.) Write a whole line (of fig. 4 or 5) without lifting the pen, by a bold and uniform movement. Fig. 4 forms the shade of the *S*, *B*, and first part of the *H*. Fig. 5 forms the shade of the *C* and the last part of the *H*. These letters may be practiced at every lesson until freedom is acquired. This practice not only helps to form the capitals gracefully, but gives great command of hand. Other letters besides those in the Plate may be practiced in the same manner.

On what movement is this Plate written? Make the *S*. Do the up, and down marks cross in the middle? Is the up mark straight? Does the shade curve with the first down mark?

Make the *C*. Where do the up, and down marks cross? Is the shade parallel with the first down mark?

## LESSON XII.

### PLATE 14.

#### *Exercises in perpendicular columns.*

THE object of writing in perpendicular columns is to discipline the arm to a bold, free, steady and continued movement; to establish the correct position; to oblige the pupil to keep the hand light and moveable, and to enable him to call the letters into mind in quick succession. It is best at first to rule perpendicular lines to enable him to make the loops of equal length, and directly under each other.

Commence with the loop in the first column, and continue it from the top to the bottom of the page without lifting the pen. Let each end of the loop touch the perpendicular line. Make the down marks as well as the up marks parallel with each other.

Let the movement proceed from the shoulder, and move the arm directly back and forward. Be very careful never to make them by swinging the fore-arm from right to left, by merely bending the elbow, as it would produce great irregularity in the writing. Avoid shrugging the shoulder up or throwing the elbow out from the body. It should always hang

easily and naturally near the side, and all the joints of the hand and arm be relaxed.\* To prevent depending too much on the use of the upper fingers, it is often best to tie them again for a short time; but as soon as the arm can be used freely the finger movement should be combined with it. When the loop can be made with freedom, neatness and regularity, you may practice the succeeding columns.† Each one should be well learned before commencing the next. Any of the letters in the alphabet may be written in the same manner as those in the Plate. This kind of practice should be continued until a free, steady movement of the arm is acquired.

What is the object of writing in perpendicular columns? Should the pen be lifted in writing from the top to the bottom? Make the loop in the first column of this Plate. Are the up, and down marks made straight? parallel? equidistant? Is the top of the loop just as wide as the bottom? How should the elbow be kept? Does the wrist bend up as the arm

\* Bad writers generally throw the elbow as far from the body as possible, shrug the shoulder up, pinch the pen, and draw every muscle like one in convulsions.

† When the loop letters are made singly in perpendicular columns, the up, and down marks necessarily cross each other higher than the middle.

moves back? Are the under fingers kept firm on the paper?

The lower half of this Plate need not be practiced until Plates 15 and 16 are learned.

You may now return to page 62 and practice Plate 10 as there directed. When master of Plate 10, you may next write the words of Plate 15.

Although children will have previously practiced Plate 10, they should again return to it, that the movement may be thoroughly learned. Children and adults should pursue the same course through the remaining lessons.

## LESSON XIII.

### PLATE 15.

#### *Exercises for the Muscular Movement.*

EACH word in this Plate is intended as a distinct copy, and should be practiced *separately* until it can be written with freedom and ease. Be particular to write all the words by the muscular movement.\* The words *mine*, and

\* When writing is reduced to this size, pupils are often afraid to trust to this movement, and, with the hope of forming the letters better, they endeavour to form them by a lateral use of the fore-arm without any use of the upper arm; but instead of increasing the regularity, it destroys it. The muscular movement, if rightly used, is the most steady, certain and regular.

the connecting lines around them should both be made without lifting the pen. This practice gives great boldness, and obliges you to keep the movement free. Some of the words should be practiced with the connecting line around them, and others with the shaded flourish at the end of them, as in *moment*. These shades must be made by an easy play of the fore-arm on the muscles. They are very serviceable, and often give more freedom than the writing of the words with which they are connected.\* In the line of *o's, a's, &c.*, each letter should be practiced separately, and the line written through without lifting the pen. Keep the scoop of the pen turned a little to the left, so as to correspond with the slant of the down mark; this will allow the split to open when swelling the shades, and thereby prevent tearing off the points, as it would do if the scoop were kept flat with the paper or turned to the right.

On what movement is Plate 15 to be written? Write the word *mine* with the connecting line around it as in the Plate. Are the up marks

\* These flourishes are used only as a *means* of obtaining freedom. They should be omitted in a finished state of the writing. When the *t* ends a word, it is generally made fine at the top and square at the bottom; but where it precedes another letter, it is square at the top and round at the bottom.

in the last two parts of the *m*, and the last part of the *n* taken from the bottom of the down marks? Are the turns all alike? The parts of the letters equidistant? Are they all of the same height? How should the scoop of the pen be held?

Write *ment*. Is the bottom of the *e* turned like the top of the *m*? Are the top, and bottom turns all alike? Write *mint*. How far does the down mark touch the up mark of the *i*? Is the *t* made fine at the top and square at the bottom? Write *moment*. Is the *o* closed together at the top? Do you write the word through without lifting the pen? Are the *m*'s and the *n* all of the same height? How is the scoop of the pen held? Write *amend*. Is the *a* closed at the top? the *d*? Are your marks fine and delicate? Where does the top of your pen point? Write *mount*.

Was your movement correct? What is the object of the shade at the end of this word? How high is your wrist? Under which part of the hand are the under fingers kept? At which joints do they bend most? Are the upper fingers to be kept perfectly straight? How then? How should the joints of the thumb be kept?

How far should the end of the second finger be kept from the point of the pen? What bad effects often result from leaning against the table? By what joint is the muscular movement principally performed? Write a line of

the *o*'s. Are they all closed together at the top? Do you write the line through before lifting the pen? Write a line of the *a*'s. Are they all closed at the top?

Write the *d*'s. Is the *o* part closed at the top? Is the last part square at the top? all the way of the same thickness? Are they all of the same height? How much higher is the last part than the first? Write the *r*. Are the bottom turns all alike? Are the upper parts all alike? Write the *s*. Are the up marks curved? Is the dot made on the up mark? Write the *e*. Are the loops at the top made correctly? Are the bottom turns like those of the *r*? Write *mandate*. Are your *a*'s closed at the top? Are the *t* and *d* of the same height? What is the use of the flourish at the end of this word? Should such flourishes be used in business? Write *times*. Write *Come*. Does the up mark of the *C* cross the down mark in the middle? Is the shade parallel with the first down mark?

Write *Some*. Do the up, and down marks cross in the middle? Is the shade parallel with the first down mark? Write *summers*. Are the letters all of the same height? the same distance apart? Write *commune*. Do you write a whole line before lifting the pen? Write *tantamount*. On what movement do you write this? Is the last *n* just as high as the first? Write *Command*. Are both *m*'s alike? Write *Compute*. Is the *C* made

right? Is the *p* made square at the bottom? Write *Supreme*. Is the *S* made right? the *p* shaded smoothly? Write *Benton*. Is the lower part of the *B* shaded? Write *Remind*. Is the first part of the *R* made like the first part of the *B*? Write *Contentment*. Are the small letters all of the same height? the turns alike? Write *James Hume*. Is the first down mark of the *J* like that of the *S*? Is the last part of the *H* like the *C*?

Write *Baltimore*. Does the up mark of the *l* cross the down mark in the middle? Is the *l* unshaded? the *t* shaded? Write *Demand*. Is the curve in the first down mark of the *D* similar to that of the *B*?

## LESSON XIV.

### PLATE 16.

#### *Application of the second combination.*

THE object of this Plate is to apply the second combination to writing letters and words. Commence making the loops slowly and steadily at first, so as carefully to observe that the movement is correct; but after making a few of them, gradually increase the rapidity. Be sure to make the up marks mostly by a forcing, muscular movement, and the down marks by the finger and muscular movements com-

bined. Let the upper arm give sufficient force to the movement to compel the hand and forearm to move directly back and forward in making the up, and down marks. As soon as you can bring both movements into use in this manner, they should be as perfectly blended as possible in both the up, and down marks. The whole line should be written without lifting the pen, and the marks be made straight, except the turns at the top and bottom. After practicing the loops until they become perfectly familiar, the letter *f* should be practiced in connexion with them. Each of the loop letters should form a distinct copy. Writing the Capitals in this manner gives great boldness and rapidity.

Each word in the second and third lines of this Plate should be practiced separately, until it can be written with ease, and with regularity of form and movement. Deficient shades should be painted, and erroneous forms corrected. The straight line or dash at the end of the words is designed not only to keep the lateral movement free, but also to enable you to write straight without lines. The *dashes* should be made two or three inches long at first, so that two words will fill the line, and afterwards

gradually contracted. Make them straight and even with the bottom of the letters. They may be written a part of the time with the flourish at the end of them, as in the word *these*. When these words can be correctly written, the note at the bottom of the Plate should be practiced, first with the dashes and afterwards without them.

What is the object of Plate 16? Make the loops. By what movement is the up mark to be made? the down mark? Ought the movements to be so blended as to produce no jerking? Are yours so? Are the up, and down marks straight? Make the *f* with the loop. Is it straight? the lower part shaded? Make the *h* with the loop. Does the up mark cross the down mark in the middle. [*Similar questions should be asked concerning all the other loop letters.*]

Write *the*. Do the *t* and *h* slant alike? Is the *t* shaded? the *h* unshaded? What is the use of the dash at the end of the words?

Write *these*. Does the up mark of the *h* cross the down mark in the middle? Is the *h* round at the top? Write *theme*. Are the turns of the *m* all alike? Are all the letters formed correctly? Write *fame*. Is the *f* straight? Is the upper part like the upper part of the *h*? the lower part shaded? Is the *a* closed at the top? Is your movement correct? wrist?

Write *month*, *presume* and *date*, with the dash between them. Do you keep the lines straight? Write the promissory note at the bottom of the Plate.

Are your loop letters all of equal height? the *t*'s and *d*'s? the short letters? Are your shades smooth? Examine each letter and draw a line under such as are incorrectly formed. Are your lines kept straight? [*This and the subsequent lessons should be written a part of the time with, and a part of the time without ruled lines.*]

## LESSON XV.

### LOWER PART OF PLATE 14.

EACH column in the lower half of this Plate should be written from the top to the bottom of the page without lifting the pen. The larger the page is the better, as it will give still greater command. This kind of practice will be of great service, if you are particular to know that you do it exactly in the right manner. But it must be borne in mind, that neither this nor any other exercise can be of service unless done in such a manner as to accomplish the object for which it is given. What may perhaps appear to you a *trifling* deviation, will often not only cause you to lose the

advantage of your practice, but will counteract what you have already learned ; and hence those who are *careless* and *inattentive* generally require double the time to learn. Be very particular to write the word by the second combination, but move the whole arm in making the connecting line. Let the movement be as steady and uniform in making this line as in writing the word. Each word should be practiced until it can be written nearly equal to the Plate. Longer words may be selected from print when those in the Plate have been well learned. Exercises of this kind should frequently be practiced, especially by those who are inclined to rest the arm too heavily on the table.

Clerks often find it difficult to write at the bottom of their books. The practice here recommended will entirely remove this difficulty, and render it as easy to write at the bottom, as at the top of the page. Spelling can be learned in this manner to great advantage, as the word is repeated so many times in rapid succession.

What is the object of writing the lower part of Plate 14 ? By what movement should it be written ? Write *mine*. Do you form all the letters correctly ? Should similar exercises be practiced occasionally during all the lessons ? Will these exercises be of any service unless

you are particular to practice them correctly?  
Will any exercises?

## LESSON XVI.

### PLATE 17.

THIS Plate is designed to give a finished form to the letters, particularly the loop letters, which are made longer than in the other Plates for the purpose of giving a free use of the fingers. You may first write the loop letters a few times separately, and then practice each word until you can form every letter as perfectly as in the Plate. No errors should be left uncorrected in this Plate, as it is more important than either of the others.

*[Ladies may now turn to Plate 22; or those who prefer a larger hand, may practice all the remaining Plates.]*

Make the loop letters. Do the up, and down marks of the *h* cross in the middle? of the *k*? the *b*? the *l*? the upper part of the *f*? Is the lower part of the *f* shaded? Do the up, and down marks of the *y* and *g* cross in the middle? Write *thy*. Are the letters all slanted alike? Is the *t* shaded? Are the *h* and *y* unshaded? Is the *t* just half as high as the *h*? Write *flighty*.

Are the letters all slanted alike? Are the loop letters of equal height? How high is the *t*? Is it shaded? Is the *h* shaded? Why is it shaded here and not in *thy*? Are the *g* and *y* unshaded? Write *thine* across the page without lifting the pen. Write *these* in the same manner.

Most of the words in this Plate should be written a part of the time with, and a part of the time without the connecting line around them. The execution is performed by the muscular and finger movements; but, if found more convenient, the connecting line may be made by the arm movement. The teacher should ask appropriate questions at each word, and never allow the pupil to pass over any errors unnoticed.

## LESSON XVII.

### PLATE 18.

WRITE each of the capitals until you can make it correctly, and then write several sets of them in alphabetical order.

In the first two lines of this Plate commence the *A*, *M* and *N*, at the top, and carry the bottom curve as high as the middle of the down mark. The style of shading used in the two upper lines, or that in the lower line, may be adopted according to fancy. Capitals in business writ-

ing should generally be executed by the second combination, but when made very large, the first combination will be found more convenient.

How are the capitals in this Plate to be practiced? On what movement are they to be written? When is the first combination to be used? Make the *A*. Does the up mark in the first part come just as high as the middle of the down mark? Is the top of the second part curved a little to the right? Is the bottom shaded and made square? Make the *B*. Is the first down mark curved like that of the *A*? Is the last part shaded? Are the first down marks of the *A, B, D, F, H, I, K, L, M, N, P, R, S, T* and *Z* made nearly alike? Are the last parts of the *C, E, H, M, O* and *X* made nearly alike?

The teacher should ask questions concerning each letter, and point out the errors until it can be correctly made. He should also require the pupil to write a full set of the capitals at each succeeding lesson. The second *M* in the last line may be commenced at the bottom.

Practice each of the numeral figures until you can make it correctly, and then write the note at the bottom of the Plate. In writing it, make the loop and the capital letters of equal height. Make the shades smooth,

and let the writing have an open, flowing appearance.

Are the loop and capital letters of equal height? Are your capital letters well formed? How are bad letters to be marked? Examine all of your capital letters, and see if any of them are to be marked as bad ones. Do the up, and down marks of the loops cross in the middle? Are your *t*'s and *d*'s of equal height? shaded? square at the top? turned alike at the bottom? Do the letters all slant alike? Are your shades smooth? Has the writing a neat, flowing and open appearance? Do you write it by the second combination? How do you hold the wrist? Do you rest the fore-arm very lightly?

## LESSON XVIII.

### PLATE 19.

**DIVIDE** the page of your book into spaces, like those in the Plate, by ruling perpendicular lines. Write the first space down with *Amendment*—the second with *Banishment*—the third with *Compliments*—and so on—until you have finished the Plate. After writing a few words, examine every letter and mark the bad ones. Write each word before you complete the column, nearly as well as the Plate.

The words of this Plate bring into practice all the capital, and all the small letters, and if written carefully and well criticised, will lay the foundation for an elegant flowing style. You ought therefore to pay particular attention while writing it. This and the succeeding Plates, together with all business writing, should be performed by the second combination.

Write *Amendment*. Is the *A* made correctly? Are all the top and bottom turns of the small letters alike? Are the *t* and *d* shaded? Are the letters all the same distance apart? Are the small letters of equal height? Write *Banishment*. Are the *B* and *h* of equal height? Is the *a* closed at the top? Is the dot of the *s* on the up mark? Do the up, and down marks of the *h* cross in the middle? What movements are used for writing this Plate? Should all business writing be executed by the second combination? Write *Employment*. Is the *p* made light at the top, and gradually shaded to the bottom? Is the *l* shaded? the *y* unshaded? Which *l* should be shaded in *Huntsville*? Why is the *h* unshaded in *Northampton*? At which joints should the upper fingers bend most? Should they ever bend much at the third joint? Why not? How far should the end of the second finger be held from the point of the pen? At which joints should the under fingers bend

most? How should the joints of the thumb bend? How should the scoop of the pen be held? How high should the wrist be kept?

## LESSON XIX.

### PLATE 20.

SOME of the capitals in this Plate are shaded differently from those in the preceding Plates, but can be made with equal ease, for when a good command of hand is acquired, the different styles of shading are at the disposal of the writer. This Plate should be written and arranged with neatness and care, the letters well formed and the marks smooth. The signature is written in a larger and more compact style than the other part of the Plate. Every person ought to have a signature peculiar to himself, and always write it in the same manner. Signatures should always be bold and legible.

Illegible, fantastic signatures not only evince bad taste, but often occasion great inconvenience and delay in business. The superscription of letters should be neat, bold and legible. Indeed, it is not only to the credit of the writer, but to the interest of all concerned, to have all business transactions, epistolary correspondence, &c., written in as plain a style as possible.

Such questions should be asked on this Plate as will require the pupil to examine and criticise his writing.

### PLATE 21.

It will be seen that the character of the capitals is less uniform in this, than in the preceding Plates—the object being to give as great a variety as possible ; but in business, only one style of capitals or small letters should be used in the same piece of writing, except in the heading of bills, &c., where a larger and more flourishing style may be adopted.

It is always best to adopt a style, both of capitals and of small letters, which is legible, and can be written by an easy, flowing and rapid movement. The style for Recording should be round, compact, and destitute of flourishes. For Book-keeping it may be a little more open, but should be neat, plain, and free from flourishes. A style for letter-writing should be free, open, neat and legible.

The Epistolary style of Plate 22 answers for gentlemen as well as for ladies.

When the *Science* of Penmanship is well learned, the different *styles* of writing, so frequently and improperly termed "*Systems*," can be as easily executed as different tunes, after the *science* of music is understood.

Plate 1 should be practiced as a copy. Bills, Notes, Receipts, Invoices, Letters, &c. should be written without a copy. Whole pages should frequently be written

from *print*, and carefully criticised by the teacher and learner.

## LESSON XX.

### PLATE 22.\*

#### *Ladies' Epistolary Hand.*

THIS Plate is designed to give a neat, flowing and tasteful Epistolary style for ladies. Several styles of the capital *M* are here given, either of which may be used. If any difficulty is experienced in making the capitals, turn to Plate 23, and practice each letter until you can write it correctly. The beauty of your writing will depend very much on the capital, and the loop letters, which should receive particular attention. Make the turns of the small letters uniform and the shades smooth. You may practice this Plate until you can write it in an easy, graceful manner. Letters, billets, &c., should then be written, folded and superscribed in a neat and genteel style. Nothing shows the taste of a lady more than a neatly written and well arranged letter or billet.

\* Complimentary notes should be much more brief than those given in this Plate. The object here was merely to select such words as were best adapted to a good style of writing.

After writing a piece, examine every letter in it, and with a pencil mark the bad ones; which you should be careful to correct when you write it again.

Are your capital, and loop letters of equal height? Are your loops twice as long as the *t* and *d*? Should the *t* and *d* always be shaded? What loop letters should be shaded? always? when unshaded? What ones are never shaded? Are your loops made straight? Do they all slant alike? Are your top and bottom turns all alike? How are bad letters to be marked? Mark all the bad ones in your piece.

### PLATE 23.

You should practice and carefully criticise this Plate until you can write it in a neat and flowing style.

Be particular never to pass any errors unnoticed, as a few bad letters will destroy the beauty of the whole piece.

The style in which this is headed is explained in the next Plate, which, if desired, may now be learned.

## PLATE 24.

*Fancy Hands.*

The principal difference between the style on the right side of this Plate and that of Plates 22 and 23, is a different method of shading the capital and loop letters.

Write the word *they* in faint lines, and then shade the *t*, the top of the *h* and the bottom of the *y*. When the letters in this word can be made smooth and perfect in form, write the other words in the same manner. The capitals are also to be written first in faint lines and afterwards shaded.

The style on the left side of this Plate is given as an ornamental hand, instead of the German Text, which is so difficult of acquisition that few ever learn to write it with any degree of elegance. The style here given can be easily learned, as the form of the letters is nearly the same as in the practical hand; the difference is principally in the shading.

Rule three parallel, equidistant lines, and draw the *m* in faint lines on them. Shade the down marks, except the open space in the middle, as seen in the second *m*. Draw faint lines on each side of the down marks, as in the third

*m.* The words *mind* and *Miss Hugh Prieur*, are written in this style.

The fourth *m* has a diamond drawn in the unshaded space. This is the style in which *Rufus E. Dupainter* is written. The division of the capitals should be on the upper horizontal line. In the *t*, *d* and loop letters it may be either on the upper or the middle horizontal line.

What is the difference between the style on the left side of this Plate and that on Plate 22 and 23? How is it to be written? Write *they* and shade it. Are your shades smooth? Are the loops of the *h* and *y* just alike? How is the style on the right side of this Plate to be written? What is the difference between the third and fourth *m*? Where is the division in the *t* and *d* to be made? in the loop letters?

The *verse* at the lower part of this Plate should now be practiced until it can be written in a delicate and tasteful style.

The fancy hands, although of little practical utility, are often found highly beneficial in fixing the attention and cultivating the taste of those who are careless about the form and finish of their letters; for such persons they are particularly recommended as a means for overcoming habits of indifference.

## FORMS OF NOTES, &amp;c.

*Promissory Notes.\**

**\$153.** New-York, July 15, 1836.

Ninety days after date I promise to pay to the order of Brent B. Bates one hundred and fifty-three dollars with interest, for value received.

HAMILTON HOPKINS.

**\$195,75.** Baltimore, Nov. 7, 1837.

Seventy-eight days after date I promise to pay Samuel Smithson, or Order, One Hundred and Ninety-five Dollars and Seventy-five Cents for value received.

JAMES BENNETT.

**\$25,000.** New-Orleans, Sept. 12, 1836.

Twelve months after date we promise to pay John B. Byrne, or order, twenty-five thousand Dollars with interest at 10 per cent. for value received.

JOSEPH BRADFORD & Co.

\* It is frequently advisable, when practicing notes, receipts and bills for improvement, to commence almost every word with a capital.

*Set of Exchange.*

1. New-York, Dec. 10, 1836.

Exchange for \$2000.

Thirty days after sight of this first of Exchange (second unpaid) pay to the order of John C. Hale two thousand Dollars, for value received, and charge the same as advised.

To Dolbear & Brothers, }  
New-Orleans. } Cornelius Hunter.

2. New-York, Dec. 10, 1836.

Exchange for \$2000.

Thirty days after sight of this second of Exchange (first unpaid) pay the order of John C. Hale two thousand Dollars, for value received, and charge the same as advised.

To Dolbear & Brothers, }  
New-Orleans. } Cornelius Hunter.

*Draft.*

\$1500. New-York, Jan. 6, 1837.

Sixty days after sight, pay to the order of Edward Gardner one thousand five hundred Dollars, for value received, and charge the same to the account of

To George Collins, }  
Mobile. } Baker, Jones & Co.

*Receipts.*

Received, Hartford, August 13, 1836, of Rufus Everett, five hundred and thirty dollars on account, for Merchandize.

\$530.           BLANCHARD, MARSH & Co.

Received, Charleston, May 4, 1836, of Charles Grant, one hundred and fifteen thousand three hundred and eighty-four Dollars in full for all demands.

\$115384.           DANIEL DRAKE & Co.

*Orders.*

Boston, August 5, 1836.

Mr. Edward Merchant will please pay Lewis Preston five hundred dollars on our account.

\$500.           KENDRICK & Co.

Messrs. Hampton, Pratt & Co. will please deliver to Thomas Compton, or order, One hundred dollars worth of goods as he may choose, and place the same to my account.

Mobile, June 1, 1837.

WILLIAM WALTHAM.

New-York, Oct. 25, 1836.

Dear Sir,

We have this day shipped to your order, per Brig Amelia, a quantity of dry goods, amount-

ing, as per invoice annexed, to \$2750,73, which we desire you to dispose of on the best terms the market may offer, and advise us soon as possible.

We drew a bill on your house for \$1,300, at Sixty days' sight, dated 20th inst., payable to the order of Camp, Smead & Co.

Enclosed you will receive an order for goods, which you will please ship by the first safe vessel that leaves your harbour, as the articles mentioned are in great demand here.

Your Obedient Servants,

BRADLY & SONS.

JOHN M. HUGHE, Esq.

Mobile, Nov. 20, 1836.

Gentlemen,

Yours of the 25th ult. has been received; the goods per Brig Amelia have also been received, and were disposed of in one week, for drafts at six months, which have been accepted.

The goods you ordered were shipped this day on the Ship Cincinnati, amounting, as per invoice, to \$1750.

Yours truly,

JOHN M. HUGHE.

BRADLY & SONS.

## P E N - M A K I N G .

Various kinds of metallic pens have been invented within the last few years, but whatever may be their merit, none of them appear to be equal to the pen made from the "grey goose quill;" many, however, have been obliged to adopt their use because they were unable to make good pens themselves. The difficulty of learning this art has resulted principally from a want of correct rules to guide the pupil in its acquisition. The object of the following instructions is to supply this defect, by giving a systematic course, which will lead him on, step by step, from the first cut of the quill to a finished pen. Although some few by a great deal of practice might learn without rules, still with them they might learn in one tenth part of the time, to make their pens not only much better, but much faster. Some who have learned this system are now able to make from three to five per minute, whereas by mere random efforts it generally requires several minutes to make one; and frequently the whole quill is cut away without success.

Clerks and others who do not make good pens, may learn in a few lessons by studying

and practicing these rules. Pupils of ten or twelve years of age, ought to be taught pen making as well as writing, at school. Teachers who feel disposed to introduce this system into their schools as a *text book*, may in a short time qualify their pupils to make all their own pens, and thus relieve themselves of a very heavy task.

Although it may require some little time and patience to teach children this art, still it would require much more to make the pens for them even for one week; besides, no person can be considered qualified for the counting house while he is dependent on his teacher for pens.

### *Choice of Quills.*

In selecting quills, never depend entirely on the size and clearness of them. The largest quill in the wing is never the best; and the clearness and smoothness is mostly given them by manufacturing. The barrels of good quills are three inches or more in length, round, and of nearly uniform size and strength to within half an inch of the end. The stem is strong, and ten or more inches in length. The feather is somewhat strong and harsh along the

sides, and diminishes to a point at the top. On the narrow side, about one third from the top, it suddenly diminishes to one half its width below. The points of pens made from well manufactured quills of this description are very durable, but when the upper part of the barrel is a little flat and soft, the stems only eight or nine inches long, and the feather wide and downy at the top, the points will not be durable.

The difference in the size, length and durability of quills arises mostly from their situation in the wing. The barrel of the first is small, hard and thick; the stem flat and crooked; the feather harsh on the narrow side, and all the way of a width.

The second and third are the best in the wing, and much alike in quality and appearance. The feather on the narrow side, about one third from the top, suddenly diminishes in width, and is pointed at the top. The points of pens made from them are very durable. The fourth is larger than the second and third, the feather wider and softer, and of uniform width on the narrow side; but the point of a pen made from it does not last well. The barrels of the fifth and sixth are short, soft and

thin ; the stems short, and the feather wide and soft at the top. Ladies who wish to write a light and delicate hand often prefer them, though they are much less durable than the second and third. For delicate writing, the crow or duck quill answers best, as the points last well and can be made very fine. The brant quill is frequently substituted and sold for the crow quill, though not so good.

Though the durability of pens depends much on the quality of the quills, yet still more depends on the making and using.

#### *Choice of Knives.*

Rogers' or Wostenholm's knives are generally the best for pens. Select one with a thin, narrow blade, and use it for nothing but pens, that it may always be kept sharp. In sharpening it, keep the upper side (as held when using it) flat, and the under side turned so as to make it a little convex. It should be strapped often, and honed whenever the edge becomes thick or rounding.

#### *Holding the Quill.*

Hold the quill between the thumb and first finger of the left hand, (letting it touch the

finger all the way to the second joint to keep it firm.) Bend both joints of the thumb upward, so that you can turn the quill over by simply rolling it on the finger.

How should the quill be held for making a pen? Hold yours so.

*Holding and Using the Knife.*

With the balls of the third and fourth fingers of the right hand, hold the handle of the knife firm against the third joint of the fourth finger, and the back of the blade against the second joint of the first finger. Place the *end* of the right thumb against the *side* of the left thumb and the end of the first finger; with the second finger under the right thumb. The right thumb must not be moved from this position in cutting the quill. The cutting should be done by simply opening and shutting the fingers without moving the hand. This position gives firmness and steadiness to the hand and quill. To avoid cutting the thumb, extend the quill so far over it that the edge of the knife will be drawn from the *thumb* when cutting the quill. In all the *cuts* keep the blade at right angles across the quill. To acquire facility in using the knife, children may

practice cutting the stems of worn-out pens or soft pieces of wood, holding them in the same manner as if making a pen.

Show me how you hold the knife in cutting a quill. How should the ball of the right thumb be held? In cutting the quill, should the thumb ever be moved from this position?

*Cuts for making a Pen.*

Strip off the wide side of the feather and cut the stem off four or five inches above the barrel. (Fig. 1. A.)

How is the quill to be trimmed?

*First Cut.*

Cut half an inch from the back of the quill in a slanting direction. (Fig. 1.)

How is the first cut made? Make it. Was your knife placed at right angles across the quill?

*Second Cut.*

Turn the quill over and cut off half the size of the barrel for one inch in length, to form the scoop. (Fig. 2.)

How do you make the second cut? Make it. Are the sides of equal length? What do you

mean by the scoop of the pen? Which cut forms it?

*Third Cut.*

Cut off the corners of the scoop, so as to leave them of equal length. (Fig. 3.)

If these corners are cut off, the pressure, when splitting the quill, is thrown to the middle, where the split is to commence; but if not, the force of the pressure is mostly spent at each side of it; hence the difficulty that many experience in splitting the quill.

How is the third cut made? Make it. Are the corners cut off just alike? What is the object of this cut?

*Fourth Cut.*

Turn the quill over, and with the blade nearly flat, cut a thin shaving from the back, where the split is to be made. (Fig. 4.)

To those unskilled in the use of the knife, scraping the back of the quill will be found more easy, though less expeditious, than cutting. Without either scraping or cutting the back, the sides of the split will generally be rough.

How do you make the fourth cut? Make it. What is the use of this cut?

*Fifth Cut.*

Hold the blade perpendicularly, and make a

small incision in the middle of the end, where the split is to commence. (Fig. 4.)

How is the fifth cut made? Make the incision.

*Split.*

With the scoop still downward, hold the pen between the thumb and first finger of the left hand, with the thumb firm on the back a quarter of an inch from the end, to prevent its splitting too far. Press the corners of the scoop gently on the right thumb nail until it produces the split. (Fig. 5.)

How do you hold the quill for making the split? Make it. Why is the thumb to be kept firmly on the back of the quill when making the split?

*Sixth Cut.*

Commence on the left side,\* a little above the top of the split, and cut it straight through to a point. (Fig. 6.)

How is the sixth cut to be made? Make it.

*Seventh Cut.*

Turn the quill over, and cut the right side in the same form as the left. (Fig. 7.)

\* Left side as held when writing with it. (See Fig. 1. A.)

Be careful to make both sides just alike.

The best way to examine the points, is to hold them up to the light, and open the split by pressing the back of the knife against the pen near the point.

How is the seventh cut to be made? Make it. Are both shoulders even? both slopes alike? both points alike? How can you examine them best?

*Eighth Cut.*

Press the thumb on the back of the points to bring them together. Hold the quill with the back up, between the first and second fingers of the left hand, with the point on the thumb nail. With the blade held perpendicularly and at right angles across the split, cut off a small portion of the points, (Fig. 8.) which will finish the pen. Or to avoid cutting the thumb nail, nib it on a quill placed in the barrel of the pen. The split of business pens should be about a quarter of an inch long. Pens with long splits are most durable, and write with the most ease. The length of the split must, however, be proportioned to the thickness of the quill. A pen nibbed at right angles is best for ordinary purposes, but for very fine, delicate writing, the right side may be made a little the longest.

Pens for ladies should be made fine and delicate. (Fig. 9.)

Large hand pens should have a wide nib and long split. (Fig. 10.)

Pens for German Text require *very* broad nibs. (Fig. 12.)

How is the eighth cut made? Make it. Is your knife held at right angles across the pen? How long should the split be for business pens? Does a long split make the pen last longer? and write more easily? How should pens be nibbed for delicate writing? Should the length of the split be proportioned to the thickness of the quill?

THE END.

**PROSPECTUS**  
**OF THE**  
**NEW YORK AND NEW ORLEANS**  
**WRITING ACADEMIES.**

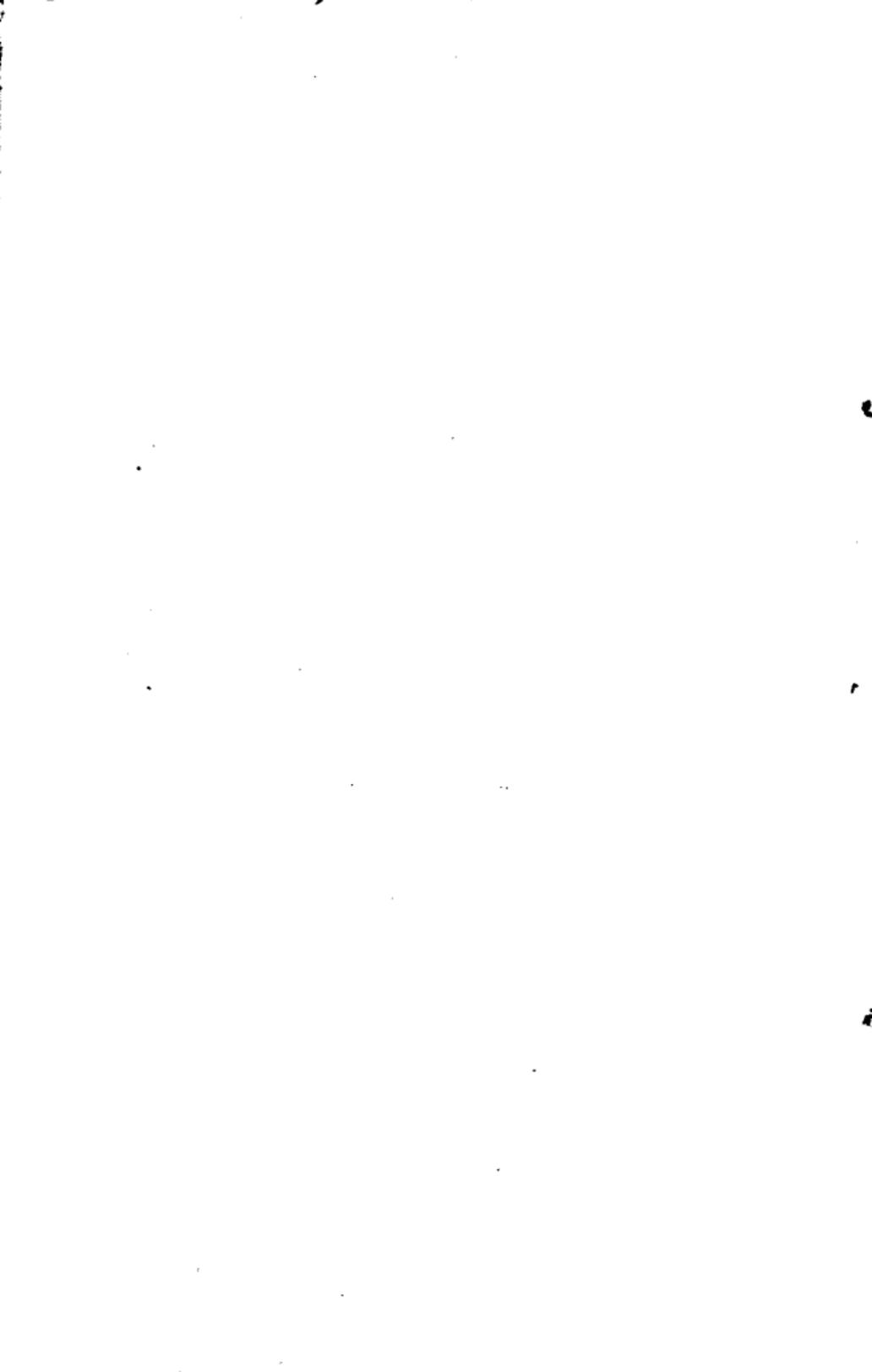
**CONDUCTED BY**  
**DOLBEAR & BROTHERS,**  
**PROFESSORS OF PENMANSHIP.**

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**No. 189 BROADWAY, NEW YORK.**  
**No. 8 CHARTRES STREET, NEW ORLEANS.**

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**1837.**



## PROSPECTUS.

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**THE** very extensive patronage which our method of teaching writing has, for some years past, received in various parts of the United States, and the constantly increasing applications for instruction in the science of this art, have induced us to establish permanent Academies in the two great commercial emporiums of the country, with branches in several of the smaller towns, to be kept open a part of the year. It is our study and intention to afford greater facilities for the acquisition of Penmanship at these institutions than can be had at any others in the country, and thus render them worthy of public attention, confidence and patronage. They are so arranged that persons who enter one of them will have the privilege of attending at any of the others without extra charge. The number of lessons is not limited, but all persons who enter either of them *are desired to attend until they write sufficiently well for any kind of business.*

The course of instruction is such as entirely to remove those cramped, stiff and awkward habits, which so often result from erroneous instruction, and to impart a more elegant and expeditious hand in a few weeks than is usually learned in years by the old method.

Gentlemen acquire an easy, bold and rapid business hand.

Ladies are taught a neat and elegant epistolary style.

Private lessons are given, when desired, either to children or adults of any age, and a very liberal deduction is made to families.

Parents, who wish their children to become good writers in the shortest time and at the least expense, will do well to have them taught scientifically at first, and thus avoid those stiff and awkward habits, which, if once contracted, too often continue through life.

Clergymen, or their families, who do not write well, are invited to call and receive lessons gratuitously.

Teachers qualified at these institutions will be supplied to go to any part of the United States that may be desired.

Twenty or thirty young men, who can come well recommended, will be qualified during the present season. Some of these we shall wish to

employ as assistants, and others to teach in different parts of the country and act as Agents for "The Science of Penmanship."

Intelligence and worth of character are indispensable qualifications for all who engage in the business. The present defective condition of their hand-writing will be no objection, for energy, application and proper instruction have, without exception, been found to remove every such obstacle. The supposed requisite of a *peculiar taste or genius* is therefore thrown entirely out of the question. Some, who a few years ago were very poor writers, by learning the science of the art have become good penmen, and now rank among the first teachers in the country. We are now qualifying others, who will be furnished with recommendations from ourselves, and teach under our immediate direction.

The Public are assured that none will be so employed except those in whom we have the fullest confidence, and who are thoroughly qualified for the business.

Our object in thus qualifying persons to teach under our immediate direction, is to furnish the public with teachers of integrity and ability, and thereby disseminate a knowledge

of the system which we have labored to mature. The estimation in which this system is held by talented men in different parts of the country will be shown by the subjoined testimonials, which they have given after having witnessed its practical results. These testimonials, together with an examination of the principles of the system, it is believed will convince all intelligent persons of its superiority, and remove the prejudice caused by *mere pretenders*, who are unacquainted with the principles on which the Art depends.

It affords us great pleasure to embrace the present opportunity for returning our sincere thanks to those who have thus kindly aided us in disseminating its principles.

No. 189 Broadway, New-York,  
 " 8 Chartres-st. New-Orleans,  
 1836.

{ T. P. DOLBEAR,  
 RUFUS DOLBEAR,  
 J. W. DOLBEAR,  
 S. F. DOLBEAR,  
 LEVI DOLBEAR.

## NOTICES.

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*From His Excellency Governor Roman.*

I HAVE examined with attention the system of writing taught by Mr. Dolbear, and it is with pleasure that I certify to its superiority over any other method with which I am acquainted. Mr. Dolbear having given private lessons in my family, I consider it but justice to add, that I believe him as much worthy of public patronage on account of the correctness and mildness of his character, as on account of the rapid improvement of those who received his lessons. A. B. ROMAN.

*New-Orleans, July 2, 1832.*

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NEW-ORLEANS, 12<sup>th</sup> May, 1832.

On the invitation of Mr. Dolbear, a teacher of Penmanship in our city upon the Carstairian System, we have carefully examined specimens of the writing of his pupils, whose ages range from 8 to 50 years, written through an entire course of instruction; and after having done so, it is with the highest satisfaction that we can testify to the rapid if not unparalleled progress which they have made.

From the specimens seen, and the examination of the system made, we cannot withhold the expression of a concurrent opinion that the system is greatly superior to any hitherto taught. If to write legibly, elegantly, and rapidly, and in good taste, be an accomplishment, useful or desirable, it is upon the principle of this system that it is to be acquired. We therefore anxiously solicit of the public a liberal patronage in favour of an in-

structor whose qualifications are of the highest order, and whose labors promise to be so exceedingly useful in this and other communities.

A. B. Roman, *Governor of Louisiana.*

D. Prieur, *Mayor of the City of New-Orleans.*

L. Bringier, *Surveyor General.*

Rev. C. Maenhaut,

Rev. G. L. Nash,

A. Grailhe, Esq.

Rev. G. Winslow,

J. W. Enew, Esq.

Wm. C. Pope, Esq.

D. Morphy, Esq.

*From the Southern Advocate.*

*Messrs. Dolbear's Penmanship.*—To show the public the estimation in which the Carstairian System of writing, taught by these gentlemen, is held here, we have been requested to publish the following letter from the Hon. Wm. Smith, *late U. S. Senator from South Carolina*, who speaks of it in the highest terms.

HUNTSVILLE, *Ala.* Oct. 10, 1834.

Messrs. T. P. & L. Dolbear.—It affords me great pleasure to add my humble testimony to the number, more distinguished, which are already in favor of your Carstairian System of Writing. The momentary examination and the short explanation you gave me of the method of that system were so satisfactory of its unerring superiority over any other heretofore in practice, that I immediately made the experiment on my own hand, and in less than three hours I found a considerable improvement in my hand-writing, could write faster, and with infinitely more ease to my hand and arm. And as the highest evidence of my entire approbation of the superior utility of your method, allow me to assure you that had I known a fortnight ago the immense advantages which I am now fully conscious your system is calculated to impart to your pupils, I would certainly have taken your course of lessons.

With my sincere wishes for your success in your  
laudable pursuit,

I am with great regard,  
Your obedient servant,

WM. SMITH.

*From the Honourable Richard M. Johnson.*

OAKLAND, October 24th, 1832.

Messrs. T. P. & R. Dolbear visit the city of New-Orleans and the South for the purpose of seeing the country, and giving lessons upon a new mode of manuscript writing, by which our community has received great benefit. It has given me great pleasure to become acquainted with these respectable, agreeable, interesting, and intelligent gentlemen; and I feel great pleasure in the opportunity to recommend them earnestly to the patronage and confidence of all respectable families and honorable men.

R. M. JOHNSON.

*From a New-Orleans Paper.*

*Writing.*—On Saturday last we visited the room of Mr. Dolbear, teacher of the art of writing on the Carstairian system, and examined several specimens of writing executed by persons who had received ten, twelve and fifteen lessons. These specimens we compared with others executed by the same individuals previously to receiving any lessons from Mr. Dolbear, and we cannot, in justice to Mr. D., say less, than that we have never before been able to bear testimony to such rapid improvement in any art. In one instance, a person, who, previous to commencing with Mr. D., wrote a most awkward and stiff hand, has so much improved, after receiving about fifteen lessons, that his writing is now free, open and uniform.

Mr. Dolbear has now, therefore, given us evidence of his excellence as a teacher of writing, and we feel plea-

sure in recommending him as a teacher to all who may feel desirous of improving the elegance and uniformity of their hand-writing.

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TUSCALOOSA, Ala. June 17th, 1835.

The undersigned have been gratified to learn that Messrs. Dolbear & Brothers propose publishing a new edition of an American work on the Carstairsian System of Penmanship, adapted to general use, especially in schools. Having given some attention to the system, and having observed its excellent results, we take pleasure in expressing our conviction of its admirable tendency to secure a regular, easy, rapid, and at the same time elegant style of writing.

John Gayle, *Governor of Alabama.*

Rev. A. Woods, D. D. *President of the University of Alabama.*

H. Tutwiler, *Prof. of Ancient Languages.*

Sauveur F. Bonfils, *Prof. of Modern Languages.*

Wm. W. Hudson, *Prof. of Mathematics, &c.*

Rich'd T. Brumbey, *Prof. of Chemistry, &c.*

Rev. Wm. H. Williams, *Prin. of the Alabama Female Institute.*

A. M. Robinson, *Prin. of the Washington and Lafayette Female Seminary.*

J. Foster, *Prin. of the Wesleyan Female Academy.*

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*From a Natchez Paper.*

Mr. Dolbear has recommendations, as to the superiority of his system over any other, from many of the most distinguished men of the United States and of Great Britain; and it must be evident to every person who has examined the specimens of the writing of his pupils, that his system is calculated to give beauty of appearance with facility of execution.

*From Professor Sims, of Jefferson College, Miss.*

A practical investigation of the Carstairian System of Penmanship, as taught by Mr. Dolbear, fully assures me that it is calculated, in a short time, to give that discipline in the several movements which is calculated to impart facility, elegance, and great expedition, in the execution of writing.

A diffusion of the principles of the system, I am satisfied, will remove that prejudice propagated by mere pretenders in the art.

HIRAM SIMS.

*Jefferson College, Washington, Miss.,  
June 10th, 1834.*

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*From President Dubuison, of Jefferson College.*

After carefully investigating the principles of the Carstairian System of Penmanship, taught by Mr. Dolbear, and witnessing the success of that gentleman's instruction in this place, I am persuaded that any person may in a short time learn to write with ease, elegance and rapidity.

C. L. DUBUISSON, Pres.

*Jefferson College, Washington, Miss.,  
June 10th, 1834.*

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LOUISVILLE, Dec. 17th, 1831.

On invitation, we, whose names are subscribed, met for the purpose of giving our opinions of the merits of a System of Penmanship, the Carstairian, upon which Mr. Dolbear has been for some time instructing in this city.

From the improvement evinced in the specimens shown, and on explanation of the system, we have no hesitation in declaring it the best of any hitherto offered to the public; and most likely to produce what is always desirable, beauty of character with rapidity of execution. Amongst the number of specimens shown, were several of persons of different ages, from 8 to 45

years, and we were much pleased to find the effect of the system in removing, even with persons so advanced in life, a bad and cramped manner of writing; while a freedom of style was acquired, equally applicable to the various purposes of the counting room and parlor.

Rev. D. C. Page,	Dr. Jo. Middleton,
Rev. G. W. Ashbridge,	Rev. J. G. Simrall,
Rev. Rob. A. Abell,	Rev. D. C. Banks,
Rev. Ed. Stevenson,	Rev. E. N. Sawtell,
Rev. T. Crouch,	Hon. J. C. Bucklin, Mayor.
Th. H. Quinan, P. L. Sem.	

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*From the Flag of the Union, Tuscaloosa.*

He teaches upon the Carstairian system, which is founded upon the philosophy of mechanics, giving free and systematic movements to the fore-arm and fingers. The Editor of the Mobile Commercial Register, speaking of Mr. Dolbear, says, "He has just concluded a course of lessons in the elegant art of penmanship with the most decided success. He intends visiting Montgomery and Tuscaloosa, and we take pleasure in commending him to the particular attention of our friends in those places, as a most accomplished instructor."

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MR. DOLBEAR—I have examined many systems of penmanship, but have seen none with which I am so well pleased as the *Carstairian*. It does, indeed, almost appear a perfect system, and I do not mean to flatter when I say that your mode of communicating instruction is happy and successful. The pupils that you have had under your care in this place have far exceeded the expectations of the most sanguine, and have acquired a knowledge in practical penmanship in *two weeks* that could not be attained in as many years by any other method.

D. COMFORT, D. D.

I heartily concur with Mr. Comfort, in the above certificate. F. COPELAND.

I concur with the above gentlemen. (REV.) THOS. FORD.

I also concur with the above gentlemen. (REV.) P. DONAN.

*Mississippi College,* }  
*Jan. 17th, 1834.* }

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*From the Alabama Intelligencer.*

According to this system, it seems to be a grand object to give the pupil a bold and free use of the pen, by instructing him as to the proper movements of the arm and hand, as well as the fingers. What is called cramped writing, it is believed by the advocates of this system, arises in a great measure from the arm remaining stationary on the desk, while the fingers make a constrained and imperfect movement forwards, rendering the frequent lifting of the pen unavoidable. Precise rules are also given, in this system, for forming the letters on scientific principles, so that the pupil may judge of his own progress, not merely by comparing his own writing with a fair copy, but by his degree of conformity to the rules of the art. Mr. Dolbear has recommendations of the highest character.

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*Letter from James Davidson, Esq. Treasurer of the State of Kentucky.*

FRANKFORT, *October 25th, 1831.*

Samuel Tevis, Esq.—Sir: This letter will be handed to you by Mr. Dolbear, Professor of Penmanship on the Carstairian system. He has taught here with great success, and has given *universal* satisfaction to his patrons; indeed his pupils have improved *far* beyond any of our most sanguine expectations. He is believed here to be the most *accomplished teacher* of the art of

writing that has *ever* visited our *State*; in addition to his qualifications in his profession, he is a gentleman of the very *best* morals, fine education, and well informed. Should Mr. Dolbear be desirous of obtaining a class in your town, any aid you will be so kind as to afford him will be gratifying to me as to your friends generally.

JAMES DAVIDSON.

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*Letter from Samuel Tevis, Esq.*

SHELBYVILLE, Nov. 18th, 1831.

Mr. Dolbear—Sir: I have examined with *great* care the Carstairian system of writing, and I have yielded my fullest assent to its merit. The introductory letters you presented to me from James Davidson, Esq. and Doctor Sharpe, induced me to place my son under your charge without hesitation; and I acknowledge, with much pleasure, his *great* improvement in writing within the space of *two* weeks. Wherever your merit as a teacher shall be known, you cannot fail to confer benefits upon *society*, proportioned to the patronage which shall be extended towards you. Be assured of my best wishes for your prosperity.

I am, very respectfully, yours,  
SAMUEL TEVIS, *Clerk of the Circuit Court.*

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MISSISSIPPI COLLEGE, Oct. 10, 1834.

R. Dolbear, Esq.—Dear Sir: It gives me great pleasure to have an opportunity of expressing my decided approval of the system of Penmanship introduced by yourself into my department of the Mississippi College. The improvement of your pupils has been rapid and permanent, which is abundantly manifest in the improved state of my own penmanship. I have examined most of the systems of writing which have been published since I have been engaged in the business of teaching, and I do not hesitate to say that the Carstai-

rian ought to supersede every other. In future it will be taught exclusively in the school over which I 'preside; and I sincerely hope your merits as a teacher may be so appreciated that all our schools may speedily avail themselves of a very valuable improvement.

Very respectfully, yours,  
CAROLINE M. THAYER, Prin. Fem. Dep.

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From an examination of the system, according to which Mr. Dolbear instructs, and from personal observation of the proficiency of many of his pupils, I feel the utmost confidence in recommending him as the ablest teacher of the art of Penmanship with whom I have ever met. His deportment, also, is that of a gentleman.

JOHN C. YOUNG,  
President of Centre College, Ky.

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*From Mr. Henderson, and the Hon. R. M. Johnson.*

CHOCTAW ACADEMY, August 22, 1831.

I have taken some pains to examine the Carstairian System of Penmanship as taught by Mr. Dolbear, and have no hesitation in saying that it possesses many and great advantages over the old method of teaching to write; particularly in giving the learner an excellent-hand for business in a much shorter time than can be given in the usual way as taught in common schools.

THOMAS HENDERSON,  
Superintendent of the Choctaw Academy.

Without hesitation, I concur with the above sentiment of Mr. Henderson, in favor of the new mode of teaching writing. The repeated experiments upon the students of this system never fail to demonstrate the above.

RH. M. JOHNSON.

GEORGETOWN COLLEGE, Sept. 3, 1831.

Having examined the system of Penmanship as taught by Mr. Dolbear, we have no hesitation in pronouncing it superior, in our estimation, to any other in practice. The freedom of the hand and fingers from all constraint, (as must be evident on an examination of its principles,) is a sufficient evidence in its favor. As far as his discipline has come under our observation, we think his mode of teaching properly adapted to the science of his system.

J. S. Bacon, *President.*

Wm. Craig, *Teacher of Languages.*

T. F. Johnson, *Prof. of Math. &c.*

W. F. Nelson, *Prin. of Prep. Dep.*

MOBILE, June 21, 1831.

Mr. Dolbear—Sir: The undersigned have made themselves familiar with the System of Penmanship taught by you, and have seen with pleasure and surprise the rapid improvement of our children under your tuition. We therefore take great pleasure in adding ours to the many testimonials already before the public in favor of the system under which you teach; and in giving you assurance of our personal esteem and friendship.

J. Stocking, Jr. *Mayor of Mobile.*

L. Judson, *late President of the Mobile Bank.*

T. Sanford, *Ed. Register and Patriot.*

Bullard and Bull.                      B. B. Breedin, Esq.

B. Meslier, Esq.                      J. F. Ross.

S. H. Garrow, P. M.                      J. G. Lyon.

Mr. Dolbear—To the commendatory notice given above we yield our individual concurrence.

Rev. Norman Pinney.                      Jno. B. Hogan.

David Crawford, Esq.                      Dr. Henry S. Levert.

Dr. R. Lee Fearn.  
 Charles Cullum.  
 Philip M'Loskey.

J. S. Kellog.  
 D. H. Gates.  
 Joel T. Case, *Ed. Mobile  
 Mer. Adv.*

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*From Covington La. Paper.*

It will be seen that Mr. Dolbear, Professor of Penmanship upon the Carstairian System, is among the number of visitors now at this place. It affords us no small degree of pleasure in having it in our power to congratulate the citizens of Covington and its vicinity upon the advantages which the stay of Mr. Dolbear will afford them, of acquiring at a small expense and time, a method of writing at once beautiful and expeditious.

The acquisition of writing well, and with ease and expedition, is unquestionably one of the most desirable and useful ornaments which belong to any part of education; and we regret to say that it has of late years been too much neglected by every class of the community. An anti-refined notion seems to prevail among the literati of our country, that to write a *plain, neat, legible* hand, is quite unbecoming the dignity of the learned profession. We would wish to see such strange and singular notions entirely exploded; and would beg leave to recommend to our fellow-citizens to call and receive a course of instruction from Dolbear. The specimens are of pupils of all ages, from 7 to 60,—they are worth examining.

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Mr. Dolbear—Dear Sir: The *Carstairian* system of "*Practical Penmanship*" has been for several years so highly approved and recommended by so many competent judges, who have examined it, as to stand in no need of an additional recommendation at present; we take a pleasure, however, in expressing our great gratification at the success which has attended the course of

lessons which you have given to the students of this College; and we feel confident that more improvement has been made than is commonly made in *several years* in the usual way. In addition we would say, that we believe that you fully understand the system you profess to teach, and we hope that you will receive all the patronage which you so highly merit.

*Oakland College, July 12th, 1834.*

Jer. Chamberlain, D. D.	Edward Payson.
John Chamberlain.	James M. Smily.
Thomas Archibald.	

I concur in the within statement, and feel well satisfied with the improvement of my children and wards.

THOMAS FREELAND.

With the above gentlemen we also concur.

Fred. G. Smith.	S. C. Daniel.
Mat. Bolls.	

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*From the Rev. Dr. Blackburn, late President of Danville College.*

VERSAILLES, October 11th, 1831.

Dear Sir—I have carefully examined your method of Penmanship, and highly approve of the plan. It gives method and facility to the use of the pen, enabling the hand to mark the letters with uniformity, by the regularity and freedom of the muscular motion. It is obviously of importance to the interest of society that the mechanism of writing should be reduced to a perfect system. The author of the system you practice has done much to attain that object.

I am, sir, yours, very respectfully,

GID. BLACKBURN.

Mr. Dolbear—I concur in the above opinions stated by the Rev. Dr. Blackburn.

JOHN M'KINNEY, Jr.  
Clerk of Woodford Circuit Court.

