

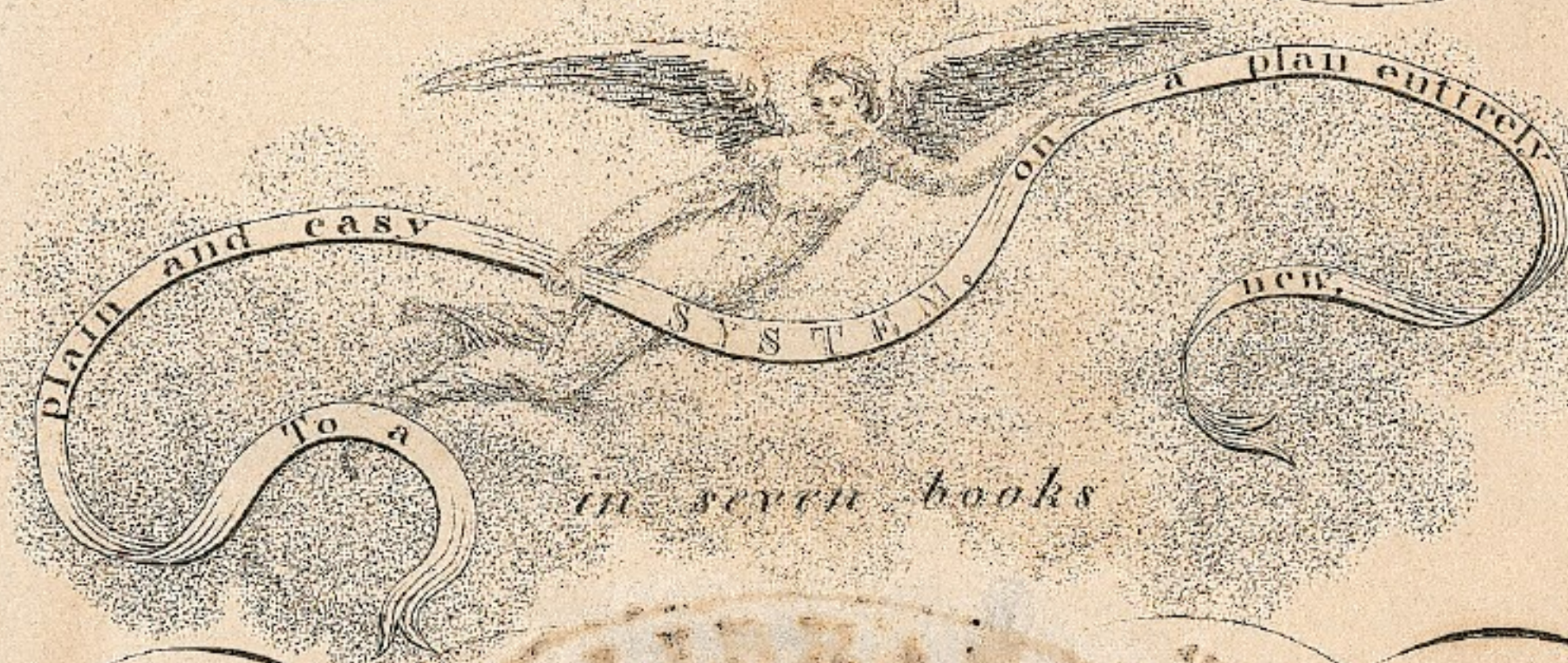


JENKINS.

Three things bear mighty sway with Men;
The Sword the Sceptre and the Pen;
And he who can the least of these Command
In the first rank of Fame he's sure to stand.

things bear mighty

THE Art of Writing. Reduced



John Jenkins Writing Master.
Revised and Improved.

Containing a plain easy and familiar

Introduction, &c.

Which may be considered as a GRAMMAR to the ART.

Writing is the Key to Arts and Sciences, the Register & Recorder of them all.
It is the life and soul of COMMERCE the Picture of time & Rule of futurity. Moore

C A M B R I D G E.

Printed for the Author.

DISTRICT OF MASSACHUSETTS, to wit:

DISTRICT CLERK'S OFFICE.

Seal. BE IT REMEMBERED, that on the sixth day of July, A. D. 1813, and in the thirty eighth year of the independence of the United States of America, John Jenkins of the said district has deposited in this office the title of a book, the right whereof he claims as author, in the words following, to wit:—"The Art of Writing, reduced to a plain and easy system, on a plan entirely new. In seven books. By JOHN JENKINS, writing-master. Revised, enlarged, and improved. Book I, containing a plain, easy, and familiar introduction, which may be considered as a grammar to the art.—Writing is the key to arts and sciences, the register and recorder of them all; it is the life and soul of commerce, the picture of time and rule of futurity. MOORE."

In conformity to the act of the congress of the United States, entitled, "an act for the encouragement of learning, by securing the copies of maps, charts, and books to the authors and proprietors of such copies, during the times therein mentioned;" and also to an act entitled, "an act supplementary to an act, entitled, an act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies during the times therein mentioned; and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

W. S. SHAW, { Clerk of the district
 of Massachusetts.

N. B. The copy right of this work, in the District of Maine and in the states of Newhampshire and Vermont, is vested, by the author, in Daniel Merrill, A. M.

Andover.....Printed by Flagg & Gould, 1813.

of capacity, or from any natural defect in their organs; but from the want of such a system, as should awaken their curiosity, and interest their feelings;—such a system as should insure them some improvement at every step, should excite their emulation, produce patience and perseverance, and speedily enable them to write with facility and elegance. Instead of this, it is much to be lamented, that in the common mode of instruction, by far the greater number of children are furnished with but ordinary copies; and being seated at a distance from the teacher, without rules, and with but little if any assistance, they are left to trudge on, year after year, amidst innumerable discouragements, and by the mere dint of their own genius, to acquire one of the finest and most useful arts, of which, indeed, but few teachers themselves are masters.

It is obvious to all, that children have a natural propensity for drawing—a fondness for imitating with a pen or pencil any thing which strikes their minds as being curious or beautiful. This is evident from their voluntary attempts to draw trees, flowers, birds, &c. Now as “a handsome piece of writing is a speaking picture,” which immediately pleases every beholder, the inclination of children, just mentioned, may be turned to the best advantage in teaching the art of writing. The plan of this work is calculated to cherish and improve this inclination. The rules are so plain and easy, that the pupil will advance with rapidity;—every new lesson will give him additional pleasure, and prompt him to further exertion. The following books are reduced to such lessons, that the learner may every hour perceive his own improvement, and by practice will be gradually led from the first principles, to a correct formation of the letters, and to their different combinations in joining hand. Thus, instead of confining children to writing as a tedious and laborious task, they may acquire the art of writing merely by way of amusement, as well as save a vast portion of time for improvement in various other branches of use-

ful science. And what can be more gratifying to parents, than to see this elegant and useful branch of education acquired by their children with so little expense, and in so short a time?

It is much to be regretted that it has become of late years in a degree fashionable to write a scrawling and almost unintelligible hand. Letters of business or friendship are too often written in this way. But to write in such a manner might seem to discover a want of taste, and little respect for those to whom we write. Why should not this be thought as real a defect, as to read or spell erroneously, or to speak ungrammatically? It is certainly desirable that letters should be so written that they may please, not only by their sentiments, but also by the legibility and elegance of the handwriting.

But it is of still more importance in mereantile and all public business, that writing should be executed in a fair hand. Book accounts, bonds, deeds, notes, &c. very much depend on the legibility of the writing, and often on a single letter.

In view of these things it is evidently of great consequence that exertions should be made to prevent the further prevalence of a careless and bad habit in writing.

As soon as children have regularly gone through, and sufficiently practised the lessons of large joining-hand copies, and have entered upon the lessons of the small or running hand, it would greatly tend to their advantage to be provided with a blank book, ruled for the purpose, in which they should, at their leisure, or by way of amusement, be instructed to transcribe in a fair and neat hand such miscellaneous pieces and select sentences in prose or verse as the parents or teachers may direct.

In this book, also, may be noted down various instructions of the parents, and particular rules of duty to be observed by children. The text on Sabbath days, and so much of the sermon as can be remembered should be inserted, which would assist them in

properly arranging their own ideas ; strengthen their memories and improve their minds ; and what is of still greater consequence, make them acquainted with the Holy Scriptures. And the practice of transcribing such sentences, as hold forth virtue in the most engaging charms, and such as expose immorality, might be a great barrier against profaneness and vice of every kind. In this way children would soon attain a ready and free use of the pen, which can be acquired in no other way than by frequent practice.

THE ART OF WRITING.

IN every art and science there are certain first and fixed principles, which are as a foundation upon which the whole is built. The right understanding of these is absolutely necessary, that we may become masters of the art which we undertake to learn. And a neglect of these in learning to write, is the only reason why many, who have spent time sufficient to have been accomplished writers, are, after all, incapable of writing a legible hand, and are thereby, in a great measure, disqualified for the service of the public ; or even to transact private business with propriety.

My first object, therefore, in my schools, has generally been to teach the learner to draw the principal strokes singly, with a degree of accuracy, before he has been allowed to make letters composed of two strokes : By this method I have had the great pleasure of seeing the art of writing acquired in less than one fourth of the time usually consumed in the common way. This is certainly a matter of great and lasting importance, both to parents and children.

It will be easily admitted, that writing is gained by imitation, rather than by reasoning ; a little atten-

tion will also convince any one, that nearly all the letters, both great and small, are made by the different combinations of a few leading strokes. Hence may be seen the necessity of learners having well impressed on their minds at first, a clear and distinct idea of the principal strokes; for as the pen must follow the mind of a writer, a just idea of the best formed characters ought to be well impressed on the mind, that they may be instantly ready to drop from the pen when called for. A neglect of this is the reason why so many months, and even years, are, with many, but little better than thrown away.

Therefore, since the letters of the alphabet are formed by the different combinations of a few principal strokes, it must at once appear evident to every discerning mind, that pupils should at first be taught to draw these strokes separately, until they have acquired clear and distinct ideas of each, and are able at once to discern where the pen ought to have been carried lighter, or pressed harder, in order to have more exactly imitated the plate.

From the reason and nature of things, it appears as necessary that learners should be well instructed in the manner of drawing the first or leading strokes, in order soon to become masters of this art, as that they should be taught to know and sound the letters of the alphabet, before they are set to reading words of five or six syllables.

Another great defect in teaching this art is, a neglect of a proper standard for imitation. People in general are not thoroughly sensible of the great

inconvenience arising from the imitation of a bad hand; or of the slow progress which is made in consequence of being taught by a succession of masters who write a diversity of hands. It is therefore of the first importance, especially where there is a frequent change of masters, to have some regular, fixed standard, whereby to attain the Art of Writing; so that, even though the teacher should not write an accurate and elegant hand, yet the pupil may be still improving, and not lose so great a proportion of that short pittance of time which is allotted to thousands of our youth for the acquisition of this art. All are at once ready to acknowledge, that there should be a proper standard for pronunciation; (and we have lately been convinced of the utility of such a plan,)* and is it not equally necessary there should be a proper standard to convey our ideas by writing as by pronunciation? For when all are taught to pronounce alike, we may, without any difficulty, understand one another; so when all are at first instructed to imitate, in writing, one and the same standard, we shall soon perceive the agreeable effect of that harmony and similarity which will be the natural consequence.

Those logicians reason backwards, who tell us, it is best for children at first to have a poor copy for imitation, lest they be discouraged; they do not consider that this method not only at once cramps a child's genius, and consequently is the direct way

* The author here alludes to Mr. Webster's Grammatical Institute of the English Language.

to discourage him, (as such ungraceful copies are not sufficient to keep his attention awake) but that it will take as long, if not longer, exactly to imitate a bad hand, as it would a good one.

There are three very great disadvantages which naturally arise from not having the best of copies for imitation at first beginning to write. 1st, There is a great loss of time. 2dly, There is also a great waste of money; and this is not the worst; for 3dly, Bad habits must of necessity be contracted; for while a child has before him a very imperfect copy for imitation, he is not only laboring to impress his mind with quite a wrong idea of a letter, but he likewise habituates himself to a wrong motion of the fingers, and pressure of the pen, in drawing this letter; and these habits are corrected afterwards with great difficulty, if ever, as must be acknowledged by all who consider the force of custom; it being much harder to correct a bad habit, than to acquire a good one at first.

Now, since it must cost unwearied labor, both for the teacher and learner, to rid the mind from a wrong idea of a letter, as well as to acquire the right motion of the fingers and pressure of the pen, what a pity it is that so much time and other expenses should be thrown away, only to acquire a bad habit of writing, when a handsome hand, by proceeding in a regular method, may be learned in a much shorter time, and with less expense.

From what has been said, it may be easily inferred, that two things are absolutely necessary to

be attended to, that any one may soon become master of this art.

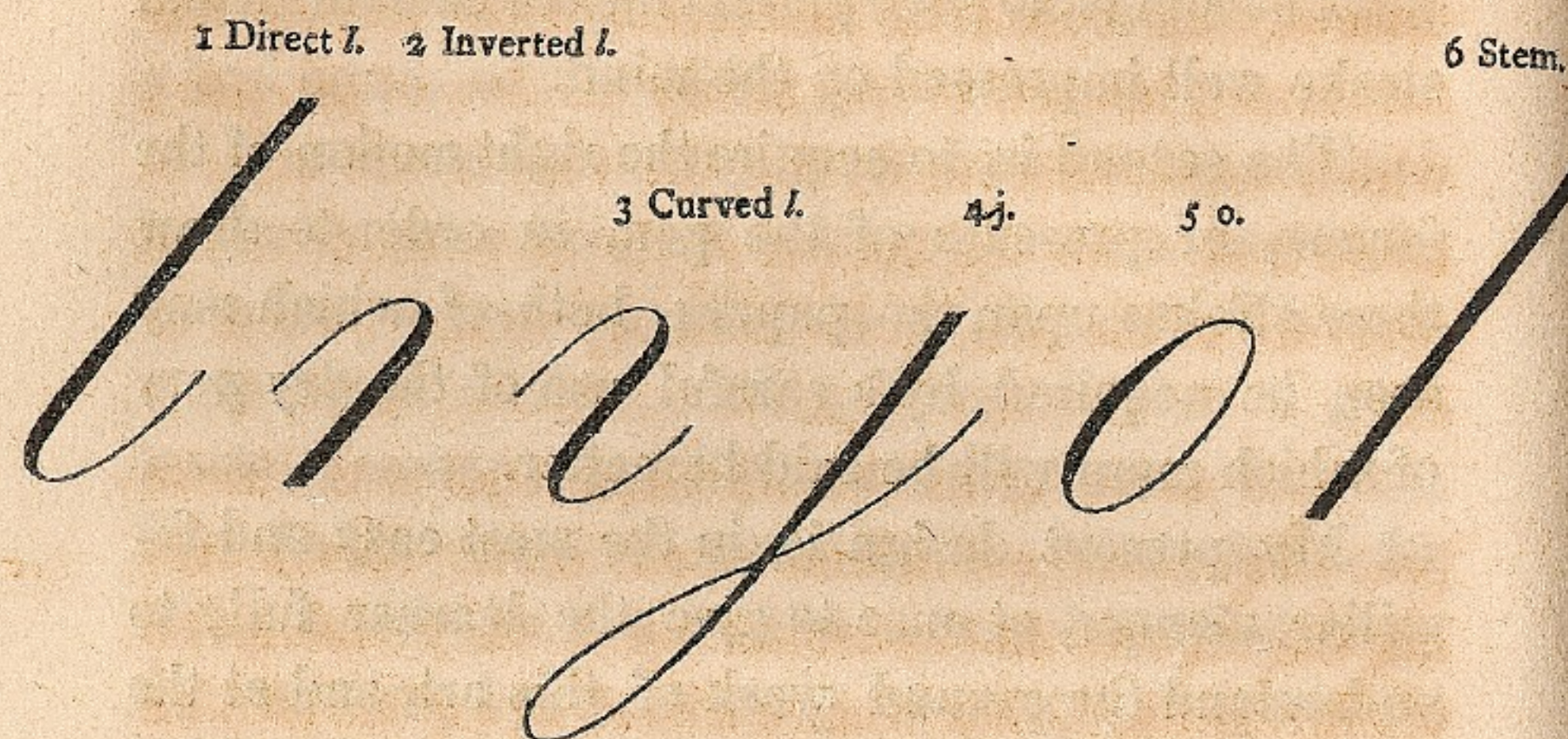
The first is, to get a perfect idea of each principal stroke well impressed on the mind.

The second is, to acquire the right motion of the fingers, or pressure of the pen, in order to draw these strokes upon the paper; both of which may soon be acquired by a careful use of the dry pen, of which more will be said hereafter.

My present design is, in the most easy and familiar manner, at once to give the learner fully to understand the ground work of this art, and at the same time to describe the most legible and suitable characters of the best plates now in use.

I have therefore in the following work dissected the letters, placing the six principal strokes by themselves, that the learner may draw them accurately, before he proceeds to form letters; as soon as he is able to do this, he will go on to write with great ease—because twenty-five of the small letters, and several of the capitals, are made by the different combinations of these principal strokes, with but a little variation or addition. It is therefore the interest of the learner to pay his first attention to these strokes, which are exceedingly simple, considered separately, their likeness one to another, and their dependance on each other, as may be plainly seen and easily understood, by attending to the following explanations and observations.

THE PRINCIPAL STROKES.



If any should object against the *l* being placed as the first stroke, as it is not the most simple, the following reasons are sufficient to remove the objection.

1. As the stem is perfectly included in the *l*, it is at once made, after the knowledge of that stroke is acquired, it being then only to continue the *same* pressure of the pen down to the line. Therefore it is needless for children to spend time in drawing the stem, when it is perfectly learned in the *l*.

2. As it is necessary that children should learn to bear lightly as well as press upon the pen at the very first handling of it, they should begin upon a stroke which requires both the pressure and rise of the pen.

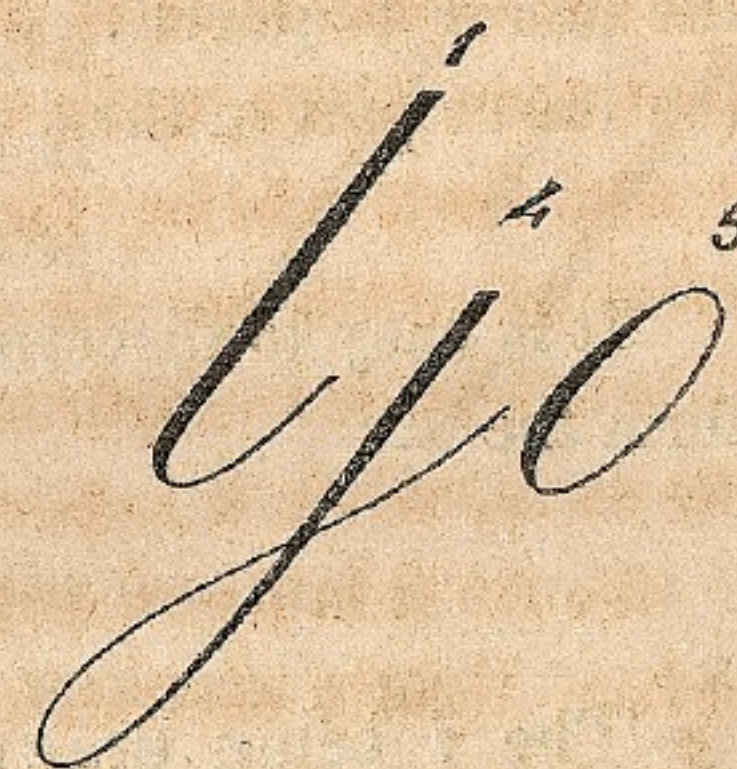
3. All, who have ever paid a particular attention in teaching this art, are very sensible it is with some difficulty that children are taught to turn the bottom

of the *l* according to the plate, as there is a twofold motion of the pen required in this turn; now this difficulty must still be increased, if the learner has habituated himself to a contrary motion of the pen; which must necessarily be the case if the stem is made first. As the bottom of the *stem* requires the pressure of the pen, quite contrary to the bottom of an *l*.

As a means to fix the attention, and at the same time to encourage children to take pains when learning the turn at the bottom of an *l*, they should be often reminded, that when a *knowledge* of this stroke is acquired, they have learned the turn of all the other letters in the alphabet, as they are all turned alike. This will be a means to fortify their minds with patience, and consequently a help to their improvement.

First. Let it here be observed, that three of these strokes are perfect letters, as the learner may easily discern, viz. the 1st, 4th, and 5th.

Secondly. That these three letters, the *l*, *j*, and *o*, by themselves, and being differently joined, make nine letters, as may be seen in the margin. Therefore, when a learner can draw them accurately, he will be complete master of nine small letters (except the mere matter of joining them) and parts of several capitals.



Thirdly. Of the six principal strokes, with little addition or variation, and being differently combined, are formed twenty-five small letters, and several capitals.

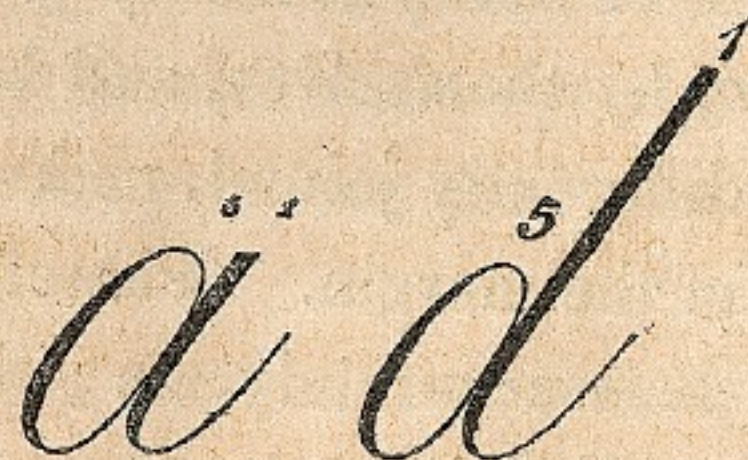
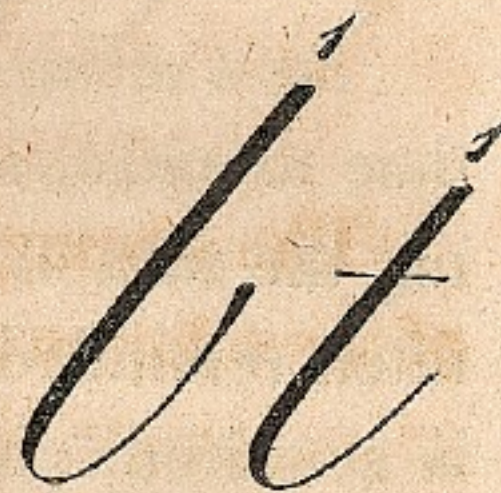
EXPLANATIONS.

I. The first stroke is the *l*; and of this are formed the *b*, *t*, little *i*, and *u*, and part of the *a* and *d*; the *b* is made of the *l*, by carrying the hair stroke up to the line, and adding a small swell. Observe, that although the *t* and the little *i* are neither of them drawn so long as the *l*, yet the same shape and idea of the character is to be retained, and the same motion of the fingers and pressure of the pen is required, as each of these letters is but the lower part of the *l*.

It is easy to discern that two *i*'s form the *u*.

The *i* being drawn on the right side of the *o*, forms the *a*.

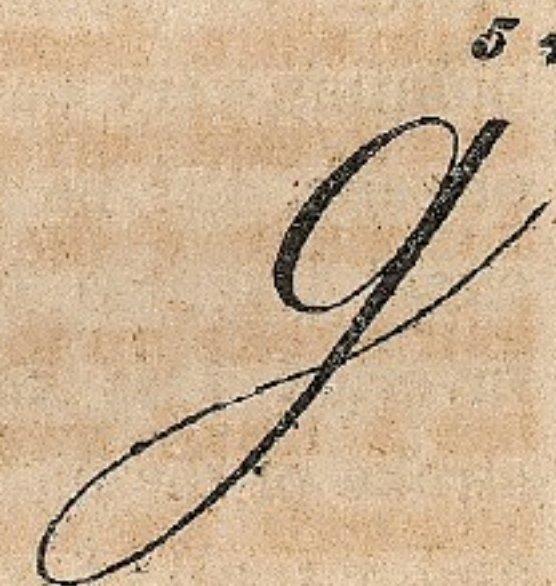
The *l* being drawn on the right side of the *o*, forms the *d*.



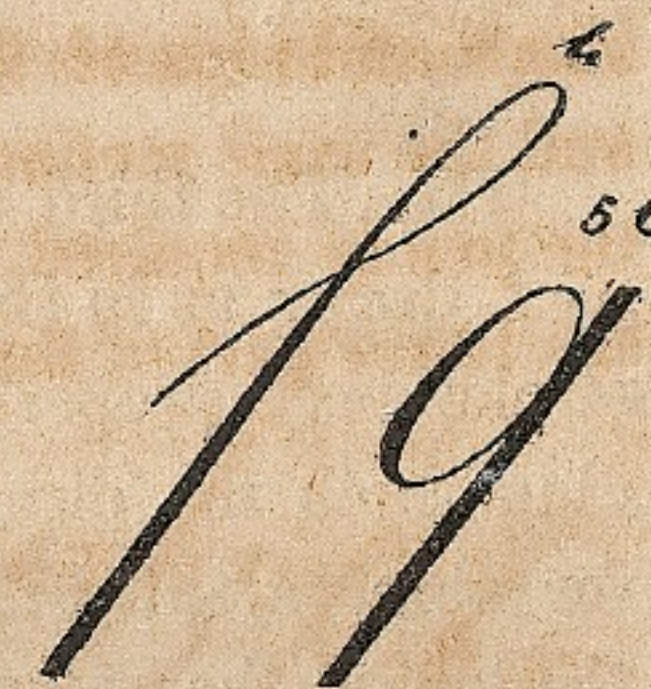
The *j* being drawn on the right of the *i* forms the *y*.



The *j* being drawn on the right of the *o* forms the *g*.



The *j* being inverted and protracted a little forms the *f*; the stem being drawn on the right of the *o*, makes the *q*; all of which may be seen in the margin.



II. The second stroke is the inverted *l*, or the direct *l* drawn bottom upwards; as in the margin.

Both the inverted and curved *l* ought to be drawn nearly, or quite, as long as the direct *l*, by the learner, as the idea of their dependance on each other will be much more easily understood and retained. It will also help them to command their fingers. (See plate.)



Teachers should take particular care to give the learner perfectly to understand the meaning of the word *inverted*, by which means they will sooner acquire the knowledge of this stroke. The best way to do this is to draw a number of direct and inverted *l*'s before the learner, then pointing very particularly to the turn of each, till he fully perceives their exact likeness to each other. The inverted *l* is the first and second stroke of the *m*, the first of the *n*, *w*, and *r*; all of which may be seen in the margin.

III. The third stroke is the curved *l*, drawn as in the margin. This stroke may properly be said to include both the direct and inverted *l*; for observe, all below the break at the top is the same stroke with the direct *l*; and all above the break at the bottom, is exactly the stroke of the inverted *l*, as may be seen in the margin.

The curved *l* is the last stroke in the *m*, *n*, *w*, *h*, and *p*, and the first of the *y*.

Thus, when the learner has once acquired clear ideas of both the direct and inverted *l*, he may soon obtain a good idea of the curved *l*, which so plainly partakes of both the former.

✿ Let it be remembered, that much of the beauty, as well as legibility of good writing depends upon drawing the body of the curved *l* perfectly straight.

The *v* is also formed of the curved *l*, by carrying the hair stroke up to the line, and adding a swell, like that of the *b*, *w*, and *r*.

IV. The fourth stroke is the *j*, and is part of the long *f*, being drawn thus.

1. The *j* being inverted, and the body protracted a little, forms the *f*, as has been observed, in page 9.

2. The *f* continued, and turned as the *j* at the bottom, forms the long *f*.

3. The *j* being drawn on the right side of the *o*, forms the *g*; and drawn on the right of the curved *l*, or little *i*, forms the *y*; as may be seen on page 9.

V. The fifth stroke is the *o*; which is the root of the *c*, *e*, and *x*.

1. The *c* is made of the left side of the *o*, by adding an inverted comma at the top, as in the margin.

2. The *e* also is formed by drawing up a curved hair stroke from the centre of the space to the top, from which draw down the left side of the *o*, as for the *c*.

3. The *x* is formed by the combination of two *c*'s; the first being inverted, and the other drawn direct, and joined to the first.

VI. The sixth stroke is the stem, which is drawn thus.

This stroke, as has been observed, is contained in the *l*; therefore, having learnt the *l*, the stem is at once made, as it is only continuing the body of the *l* with the same pressure of the pen quite to the line.

The stem is the first stroke of the *h*, *p* and *k*, and the second in the *q*; as may be seen below.

The *k* is made by adding the indented *r* to the stem.

The little *s* is made as in the margin.

The small *z* is made in shape like the capital one.

From the foregoing observations, the utility of learning by heart the following dialogues and scheme will at once appear; which so amply shows, at one view, the dependance of the letters upon these strokes, as well as of one letter upon another. The letters are analyzed, the component parts of each letter being placed separately, not only for the help of the memory, but that the mind may be impressed with clear and distinct ideas of the letters, which is absolutely necessary in order soon to write an easy and legible hand.

DIALOGUE ON WRITING.

1. *Ques.* Which is one of the most useful of all arts?

Ans. As it respects all classes of people, the ART OF WRITING ought certainly to be so considered. Its great importance to society led Dr. Watts to say it was "almost a divine art."—"The knowledge of letters," he adds, "is one of the greatest blessings, which heaven ever bestowed on the children of men. By this means mankind are enabled to preserve the memory of things done in their own times, and to lay up a rich treasure of knowledge for all succeeding ages."

2. *Q.* What do we understand by the Art of Writing?

A. The art of drawing and variously combining the letters of the alphabet.

3. *Q.* Who was the first inventor of letters?

A. Some say Adam; some Enos; others say Moses; but it remains an uncertainty.

4. *Q.* What is the use of letters?

A. They are used to convey our ideas to each other.

5. *Q.* Of what lines are letters composed?

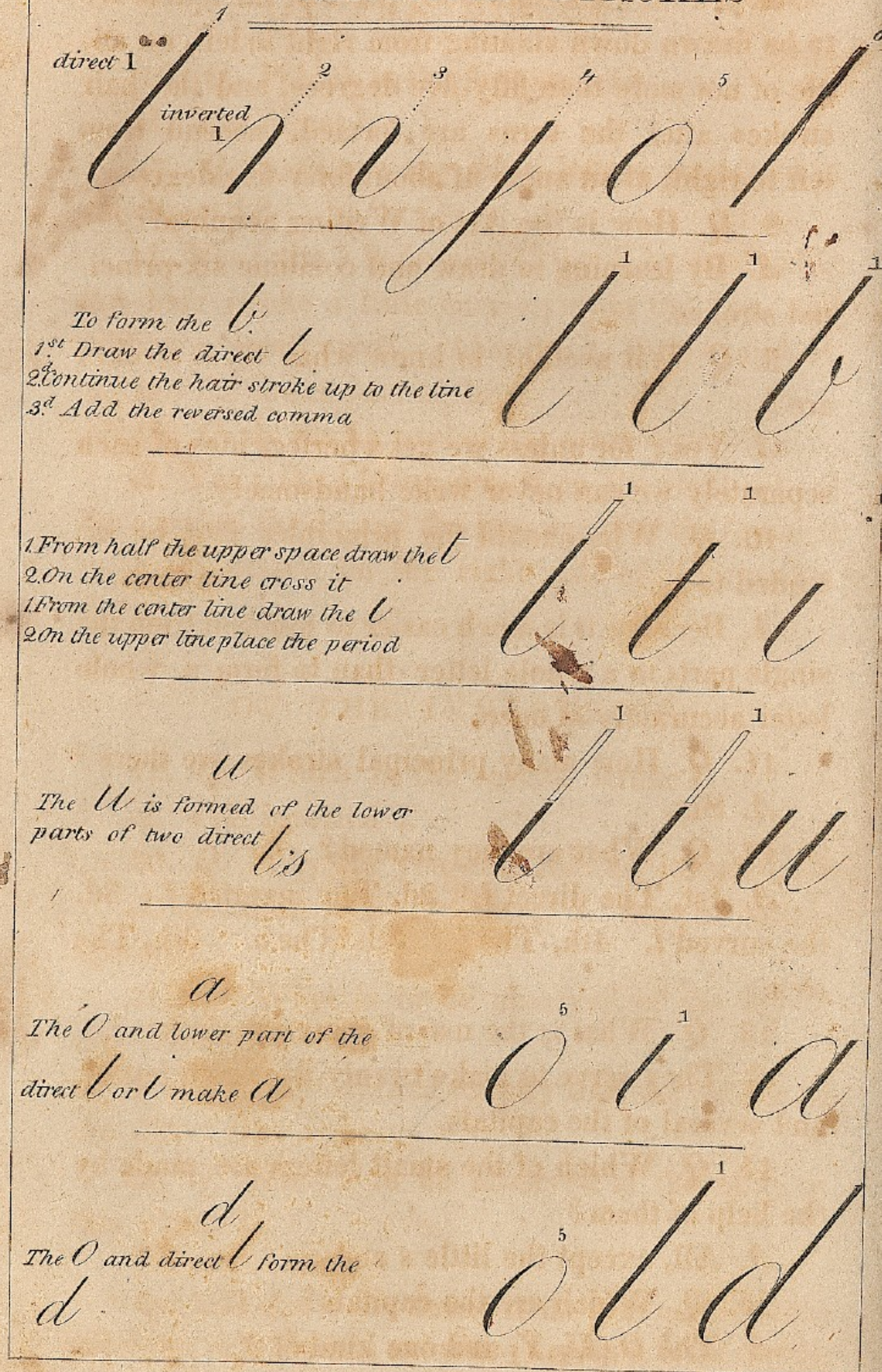
A. Of straight and curved lines.

6. *Q.* How are letters formed by these lines?

A. By drawing, proportioning, and properly joining them together.

7. *Q.* In what directions are the letters to be drawn?

THE PRINCIPAL STROKES



A. All the stems and body parts of the letters are to be drawn down slanting from right to left, at an angle of not more than fifty-five degrees, and the hair strokes after the turns are formed, ascend from left to right, at an angle of about forty-five degrees.

8. *Q.* How is the Art of Writing acquired?

A. By learning to draw and combine six principal strokes.

9. *Q.* Is it needful to know what these strokes are?

A. Yes; for unless we get a perfect idea of each separately we can never write handsomely.

10. *Q.* Why should the principles first be attended to?

A. Because it is much easier to proceed from the single parts to a whole letter than to form a whole letter accurately at once.

11. *Q.* How many principal strokes are there?

A. Six.

12. *Q.* What are they named?

A. 1st, The direct *l*. 2^d, The inverted *l*. 3^d, the curved *l*. 4th, The *j*. 5th, The *o*. 6th, The stem.

13. *Q.* What is the use of these six strokes?

A. They serve to make twenty-five small letters, and several of the capitals.

14. *Q.* Which of the small letters are made by the help of them?

A. All, except the little *s* and *z*.

15. *Q.* Which are the capitals?

A. The *O*, *U*, *F*, and one kind of *V*.

TO
GENTLEMEN & LADIES,
INSTRUCTORS OF YOUTH,

AND TO THE
YOUNG MASTERS & MISSES

THROUGHOUT THE UNITED STATES,

THE FOLLOWING

**New and Easy System of
Penmanship**

IS DEDICATED,

With the warmest wishes

For their improvement

In knowledge and virtue,

By their sincere friend,

THE AUTHOR.

OF THE DIRECT *l*.

16. Q. Which is the first stroke?

A. The direct *l*.

17. Q. Are there any other letters contained in the direct *l*?

A. Yes; the *b* is formed of the *l*, by continuing the hair stroke a little curving up to the line, and adding a small swell. Also the *t*, little *i* and *u** are but the lower part of the *l*.

18. Q. Is the *l* a part of any other letters?

A. Yes; the *l* being drawn on the right side of the *o* makes the *d*; and the lower part of the *l*, which is the *i*, drawn on the right side of the *o* makes the *a*.

OF THE INVERTED *l*.

19. Q. Which is the second stroke?

A. The inverted *l*.

20. Q. Why do you call this an inverted *l*?

A. Because it is the direct *l*, drawn bottom upwards.

21. Q. What is to be observed of the top of this stroke?

A. It is to be turned exactly like the bottom of the direct *l*.

22. Q. What is to be observed of the body of this stroke?

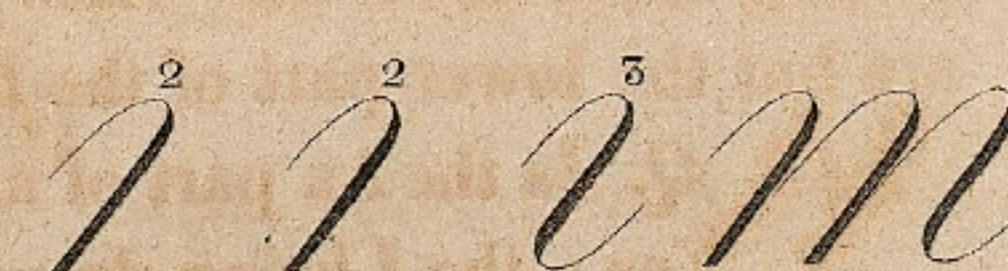
* One kind of *w* is also formed of the *u*, by continuing the hair stroke up to the line, and adding a swell as in the other *w*.

FORMATION OF THE SMALL LETTERS.


To form the *n*
The inverted and curved
make the *n*



Two inverted *l*s and the
curved *l* make the *m*




The *v* is formed of the curved
l and the reversed comma




The *w* is formed of the
inverted *l* and the *v*



The *x* is formed of the inverted
l and the reversed comma



The hair stroke of the *h*
u & *v* must end near
the center of the space to prepare
joining the next letter



A. It must be drawn from the finishing of the turn perfectly straight.

23. *Q.* How is the bottom to be shaped?

A. The bottom must be made full and square, like the top of the direct *l*.

24. *Q.* What letters are composed by the help of the inverted *l*?

A. The inverted *l* is the first and second of the *m*, and the first of the *n*, *w*, and *r*.

OF THE CURVED *l*.

25. *Q.* Which is the third stroke?

A. The curved *l*.

26. *Q.* Why is this called the curved *l*?

A. Because it partakes of both the direct and inverted *l*.

27. *Q.* How is the top of this stroke turned?

A. Exactly like the inverted *l*.

28. *Q.* How is the body drawn?

A. From the finishing of the upper, to the beginning of the lower turn, it should be drawn straight, and of an equal bigness.

29. *Q.* How is the bottom turned?

A. It is turned exactly like the direct *l*.

30. *Q.* What letters are made by the help of this stroke?

A. The curved *l* is the second stroke of the *n*, *h*, and *p*; the third of the *m*; and the first of the *y*; it is also the first stroke in making the capital *U* and *V*.

OF THE *j*.

31. *Q.* Is the *j* part of any other letter?

A. Yes; it is the greater part of the long *f*.

32. *Q.* How is the *f* formed?

A. By inverting the *j*, and protracting the bottom a little.

33. *Q.* How is the long *f* formed?

A. By turning the bottom of the *f* like the *j*.

34. *Q.* What other letters are formed by the help of the *j*?

A. The *j* being drawn on the right side of the *o* forms the *g*; and drawn on the right of the curved *l* or *i* forms the *y*.

OF THE *o*.

35. *Q.* What letters are formed by the help of the *o*?

A. The *o* is the first part of the *a*, *d*, *g*, and *q*.

36. *Q.* Are there any other letters formed by the help of the *o*?

A. Yes; the *c* is formed of the left side of the *o*, by adding an inverted comma at the top.

37. *Q.* How is the *e* formed of the left side of the *o*?

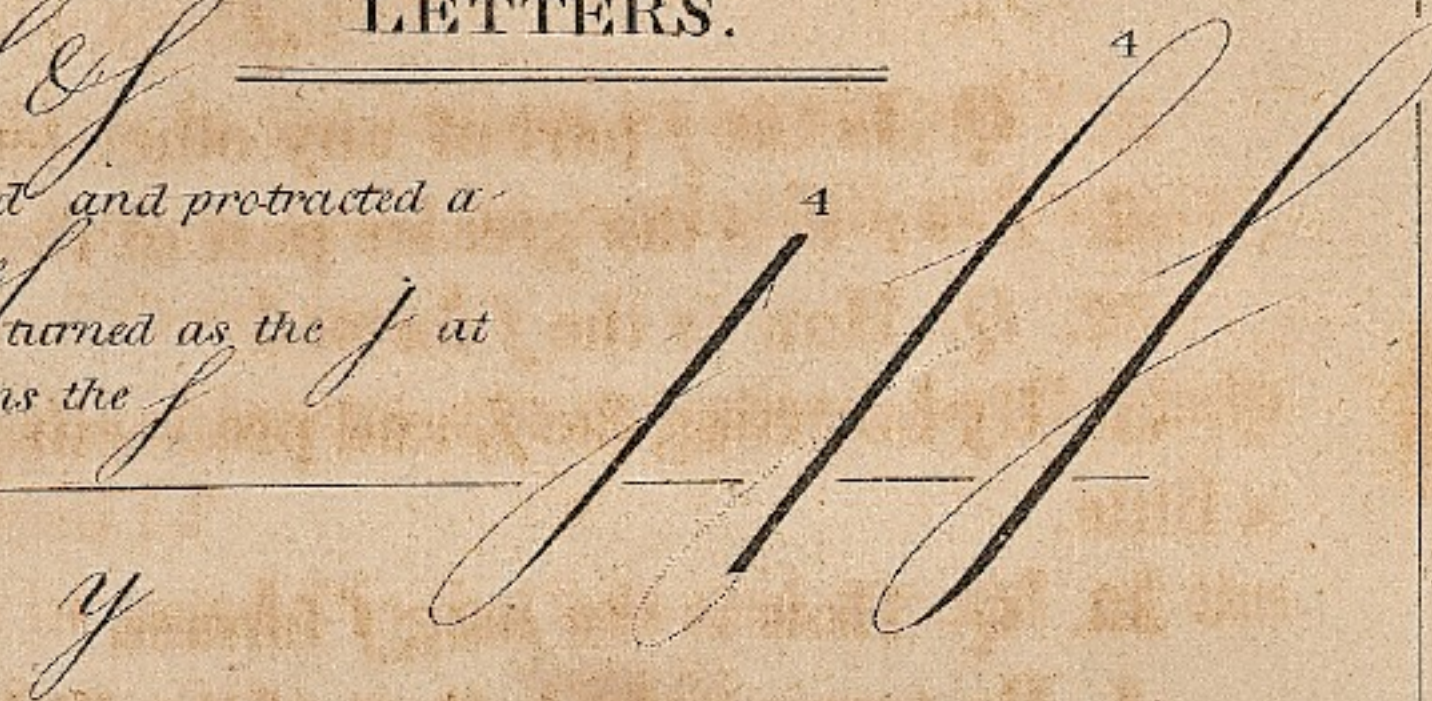
A. By drawing a curved hair stroke on the right side from the centre to the top.

38. *Q.* How is the *x* formed?

A. By adding the direct *c* to the inverted one.

FORMATION OF THE SMALL LETTERS.

To form the *f* & *y*
 1st The *f* inverted and protracted a little forms the *f*
 2^d The *f* being turned as the *j* at the bottom forms the *y*



The curved *l* and the *j* makes the *y*

The *o* and *f* make the *g*

The *o* and the *stem* make the *q*

The *Z* is formed by two waved strokes joined by a hair line

The *S* is formed thus
 The *Z* & *S* are irregulars.

OF THE *stem*.

39. *Q.* Which is the sixth stroke?

A. The *stem*.

40. *Q.* What is to be observed in the formation of this stroke?

A. It is to be equally full and square from top to bottom, and drawn perfectly straight.

41. *Q.* What letters are made by the help of the *stem*?

A. The *stem* is the first stroke of the *h*, *p*, and *k*, and second of the *q*.

42. *Q.* What constitutes a well-formed and beautiful letter?

A. A just proportion and symmetry in height, breadth, and depth, and a proportionable width of the strokes of which they are composed.

When the learner has made himself acquainted with the foregoing strokes, with their names, numbers, and combinations, his mind will be entirely free from embarrassment, respecting what strokes to draw, or how to draw them, and he may now with freedom exert that degree of judgment which is necessary to keep a proper distance between the strokes which compose the letters.

OF CLASSING SCHOLARS.

The following method of dividing a school into classes is recommended to Writing Masters, to lessen their own care and trouble, as well as to forward their pupils more expeditiously in the art of writing.


LET the school be divided into three or four distinct classes, as their progress in writing may require.

The first class should be employed in drawing one and the same stroke at the same time. The second should be employed in making the same letter or letters of the same class. The third should be joining letters of a certain class, which join alike, i. e. such as join from the bottom of the preceding, to the top of the following, as *am, en, ir, &c.* or such as join from the top of the preceding, to the top of the following, as *oi, ri, vi*; or such as join from the bottom of the preceding, to the centre of the following, as *ui, ei, ae, ce.* The fourth should always be writing joining hand copies, composed of the same words.


By this method it is easy to perceive, that when the master is pointing out the particular deficiencies or beauties of each stroke, letter, or word, to one scholar, the whole class will at once receive the benefit of his instruction. And a spirit of emulation, which is of the greatest consequence for improvement in any branch of knowledge, will likewise be naturally excited through the whole school. Teachers may promote the same spirit, as well as more deeply

FORMATION OF THE SMALL
LETTERS.

C
The *C* is made of the left side of the *O* by adding a reversed comma at the top



c
The *c* is also made of the left side of the *O* with the addition of a curved hair line on the right



X
The *X* is formed of the inverted and direct *C*



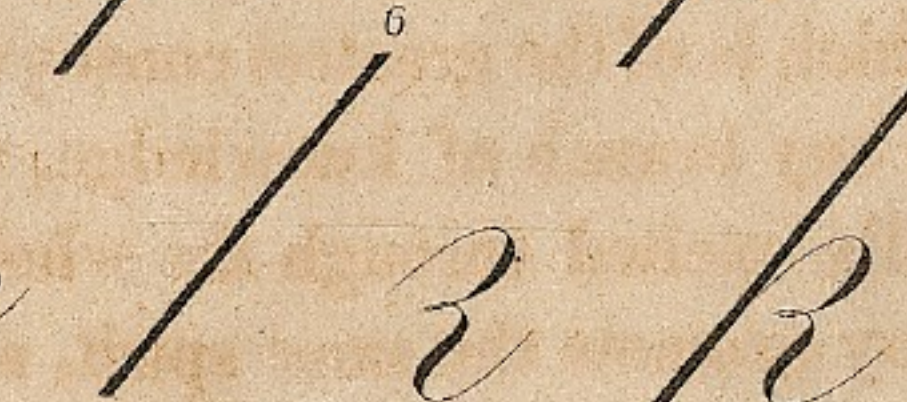
h
The stem and the curved form the *h*



p
The stem and the curved form the *p*



k
The stem and the indented *c* form the *k*



fix the rules of writing in the minds of their pupils, by employing one of each class in succession, daily, to inspect the rest of the class, and to tarry by them, severally, till each one has made three or four strokes or letters; then to point with his pen to any defect which he observes in any stroke or letter; and show very particularly wherein it disagrees with the copy. By this means children may soon be made critics in pointing out such defects as too often escape the observation even of teachers themselves.

POSITION FOR SITTING TO WRITE.

As the position of the body is of considerable consequence, in order to write with facility and grace, it may be expected that some directions will be given therefor. Yet they will be of little or no use to the public, though they may be ever so proper, while the common mode of fixing writing tables continues to be practised.

The seats are now generally placed at such a distance from the table, as to leave a place sufficient for the scholars to stand while reading, and to pass by one another, &c. This distance being, as is generally required, seven or eight inches, necessarily carries the erect position of the body to the same distance from the front edge of the writing table. The natural consequence of which is, children are obliged to lean forward a space equal to the distance from which the seats stand from the writing-table. This

position of leaning forward compresses the breast, and is not only painful, but very injurious to the whole human frame;* consequently this must prove a very great obstacle to their progress in writing.

To avoid the abovementioned inconveniences, and at the same time to establish a natural, easy, and healthy position of the body, the following method of constructing writing-tables and seats, is submitted to the judgment of the public.

1. The seats should be made to stand an inch sloping towards the writing tables; and the height of each should be made in due proportion to children of different sizes, and their statures in seating them, and not their class,† should be particularly attended

* The author has not relied on his own judgment in this particular, but has applied to the most eminent physicians for their opinion; and the following, signed by B. Rush, M. D. S. Danforth, M. D. and J. Warren, M. D. is deemed sufficient authority.

"This position is not only painful, but hazardous; for they are under the necessity of supporting themselves with their breasts, against the edge of the bench on which they write, or on their arms; in the first position, the freedom of respiration or breathing, and of the circulation of the blood, are interrupted, and the health and life hazarded. In the second, the free use of the hand is prevented. In either case, an uneasiness must, unavoidably, be produced, which cannot but prevent a proper attention, which will greatly retard their proficiency in the art."

† The abovementioned method of seating the children respects merely their health, and the convenience for writing. The author would by no means be thought in the least to destroy the sense of honor, and that nervous spirit of exertion, which must naturally arise in the breast of every pupil, when

to, so that they may bear a proportionable weight on their feet, which will naturally help to steady their hand in writing.

2. Let the back or the partition between each seat be made to lean three inches from the erect position of the child.

3. For the height of the tables for each class, let the following rule be observed:—The child being seated as abovementioned, in an erect position, his arm hanging in a natural and easy posture; let the hand be gently raised, till the arm is elevated about twenty or twenty-five degrees, then let the front edge of the writing-table be brought within an inch of the body, and raised so high as to touch the under side of the arm, which it will do about half way between the end of the fingers and elbows. The arm, being held in this position, will at once give both the height and slope of the writing-table.

4. In this construction the seats must be made moveable; or else a part, or the whole of the writing table, must be hung with hinges, that it may be raised for the children to rise.

he is made forcibly to feel the approbation of his instructor, and that distinction which he justly merits, either by his diligence in study, his proficiency in knowledge, or his ready and cheerful obedience to all the just directions of both his parents and teachers. And it is fully his opinion, that the greatest pains should be taken effectually to convince youth of the nature, force and beauty of all those moral virtues; an attention to which alone, in after life, will distinguish them in the eyes of all, who are truly learned, virtuous and wise.

DIRECTIONS FOR HOLDING THE PEN.

1. LET the pen be held between the balls of the thumb and middle finger, near the corner of the nail of each.

2. Let the fore-finger lie directly on the outward side or back part of the pen.

3. Let the thumb be bent outward, and the end raised about as high as the first joint of the fore-finger.

4. Let the third and fourth fingers be naturally bent under, towards the hollow of the hand, that the middle finger may move free and easy, without crowding upon the end of the third.

5. Let the hand be turned well over to the left, that the pen may range against, or over the right shoulder, and the nib strike the paper in a square and proper direction with the slope of the letter. By this means the strokes will be left smooth upon the edges.

6. Let the paper be placed exactly square with the writing table, before the right shoulder.*

7. Let the left arm form a square upon the table, with the two fore-fingers following the pen within half an inch (when the light will admit of it) to keep the paper firm and smooth, that the body of

* The arms and paper being placed, and the pen held in this position, will naturally give the right slope of the letters (without any difficulty) as well as a proper inclination of the left side of the body to the table.



*To Write with ease & Elegance,
is a most Useful, Polite and
Necessary Accomplishment
For all Young
Gentlemen & Ladies.
By diligence & care Your Writing will be fair*

each stroke may be of an equal bigness, and smooth upon the edges.

8. Sitting in this position, the body will naturally lean upon the left arm or elbow; the natural consequence of which is, the right arm and hand will be at perfect liberty to command the pen with freedom and ease.

EXERCISE OF THE PEN.

AFTER the pupil has attentively perused the grammar, so as to understand the theory of the art correctly, and committed each dialogue to memory; and is able to answer any question put to him without the book; and has obtained a clear idea of the component parts of letters, as exhibited in the scheme—let him, before he is put to writing, perform the following exercises:—

1. Let the pupil be seated in a proper position for writing, resting wholly on his left arm, with the left side to the table, holding the pen in his left hand, near the top, between the ends of the thumb and fore and middle fingers, with the scoop or hollow of the pen directly toward the breast. The pen will then be in a proper position to be received into the right hand. Then,

2. In taking the pen into his right hand, let him first put the ball of his middle finger directly on the right side of the pen at the upper part of the scoop; then lay his forefinger on the back of the pen so as to

touch the middle finger, bending the joints a little, gently. Lastly, let him bend the joint of his thumb outward, raising the end as high as the first joint of the middle finger—taking care to hide the greater part of the ball under the pen. Thus let the pen be held, lightly and easily, without the least gripping of the pen or contracting of the fingers.

4. Let him turn his hand well over to the left, so that the pen may range over the right shoulder near the neck, in this position resting the hand on the inside of the wrist and the ends of the third and fourth fingers; taking care to keep the elbow within an inch or two of the body. The pen being held thus, both parts of the nib will bear equally on the paper. The pupil may now remain in this situation for three or four minutes; the teacher, in the mean time, reminding him to notice every particular respecting the position of his body, his arms, his fingers, and pen.

5. Let him turn his hand over to the right so far, that only the right side of the nib will touch the paper. This is to be done on purpose to make him see and know that it is a *wrong position*. As the learner is very apt to get a habit of writing in this awkward manner, it will be important plainly to show him, that if the pen be held thus, it will occasion unevenness and spattering, and render it much more difficult to learn to write than if the pen be held properly.

6. Let him lay down his pen; and then, being told, let him take the pen into the left hand, and go through the same exercise again, as above directed. This should be done two or three times a-day, five

or six minutes at a time, for several days, until by proper attention, he becomes fully acquainted with the proper manner of *taking* and *holding* the pen.

Although this manœuvring may, at first view, seem trifling, yet it will be attended with material advantages.

1. By thus handling the pen, the pupil will be gradually freed from that tremor and awkwardness, which always more or less affect him, when first beginning to write.

2. By obtaining clear and distinct ideas of the proper position of the fingers, the hand, the arms, and the body, the mind of the pupil will not be divided between two objects; viz.—holding the pen right—and secondly, the movement of the pen or shaping the letters.

3. Careful attention to the above exercises will prevent a bad habit of writing; which, if acquired, would be with great difficulty, if ever, corrected.

When the pupil has become sufficiently acquainted with the proper manner of holding the pen, &c. let him begin to trace the first lessons in Book II, with a dry pen, as directed in the dialogue, &c. with the book placed square before him. Let him spend about thirty minutes, four times in a day, for a week; the teacher particularly noticing the pen, that it be held and moved in a proper manner. By this method his mind will be impressed with a just idea of the formation of the letters, and will be better prepared to commence writing with ink.

GINN & LADIES

INSTRUCTORS OF YOUTH

AND TO THE

JOHN MARSHALL & SONS

to manage and also
the business

JOHN MARSHALL & SONS

PREFACE.

THE author of the following work has, since the year 1781, been employed in ten states of the Union, as an instructor in the art of writing. During this period he has seen, with much regret, the want of a proper, natural, and easy method for acquiring an art, so necessary for the gentleman and the man of business.

The longer he continued his employment, and the more he extended his acquaintance with the hand writing of different gentlemen and ladies, the more fully was he convinced of the importance of some alterations in the common mode of instruction.

To remedy this deficiency, he has, with much study, indefatigable labor, and great expense of time and money, composed the following System—the result of long experience, which is now submitted to the candid public, under the patronage of the Legislature of Massachusetts, of the American Academy of Arts and Sciences, and of many gentlemen of distinguished literary talents.

The author's first book, containing the explanations of the first principles of writing, with particular and minute directions to teachers and pupils, was published in 1791, and highly approved by the first characters.

In consequence of the author's ill state of health and want of funds sufficient to defray the expenses of engraving and publishing, the following books have necessarily been delayed for more than twenty years. During this delay, certain persons, availing themselves of that part of the work already

OF THE PROPORTION OF THE LETTERS.

As the beauty and perfection of a piece of writing is much enhanced by the due proportion of the letters, it is necessary this proportion should be made familiar to the pupil as soon as possible; for when he is made to discern the regular and uniform symmetry of a letter, his mind is at once captivated with a desire to excel in this useful accomplishment, and what otherwise would be deemed an irksome task, is now performed with pleasure; and as the six principal strokes are mathematically adjusted to each other, the following dialogue is calculated not only to impress the mind more thoroughly with the foregoing principles, but also to lead to a full understanding of the just and uniform proportion of the letters, which will soon become familiar by practice on the following books.

1. *Q.* What do we mean by the proportion of letters?

A. When letters are drawn of a proper height and width, and the stems of which they are formed are also of a proper width, the letters are properly proportioned.

2. *Q.* At what height ought letters to be drawn?

A. The letters may be drawn larger or smaller, as fancy may dictate; yet a common copy hand ought to be three eighths of an inch high.

3. *Q.* What letter is called the measure letter?

A. The *n*.

4. *Q.* What is the proportionable width of an *n* three eighths high.

A. Its width is two thirds its perpendicular height; that is, it is three eighths high, and its width, including the stems, two eighths.*

5. *Q.* What is the proper width of each of the stems of the *n*.

A. One sixth part of the whole width.

6. *Q.* How may this proportion be ascertained?

A. Divide the width into six equal parts,† two parts is the width of the stems, and four parts is the inward width of *n*.

7. *Q.* Are the stems of the other letters to be drawn of the same width as the stems of the *n*?

A. Yes.

8. *Q.* What is the proper width of the swell of the *o*, *c*, *e* and *x*?

A. The widest part of the swell is of the same width of the stems of the other letters.

9. *Q.* At what height are the stems of the *b*, *d*, *h*, *k* and *l* drawn above the body of the letters?

A. The height of the *n*; and it is to be observed that the stems of the *p*, *q* and *f*, when not looped, are drawn the same length below the body of the letters, and the stems of the *j*, *g*, *y*, long *f* and *f*, when looped, may be drawn about one third longer.

* In small, or running hand, the letters are wider in proportion to their height, and the stems are drawn longer.

† If any prefer a lighter hand, divide the width of *n* into seven equal parts, thus will your stems be one sixth part narrower.

10. Q. Why is *n* called the *measure letter*?

A. Because the parts of many of the letters are drawn of the same width;* as the *h*, *m*, *p*, &c. as may easily be seen in the plate. Also because the equal parts of the inward width of *n* form the distance between all the letters in the construction of a sentence, as is more fully explained in the following dialogue.

11. Q. What lines are used to assist the learner in drawing and proportioning his letters when writing a copy hand?

A. Four full lines and a dotted one, all drawn horizontally.

12. Q. How are these four full lines distinguished?

A. By *first*, *second*, *third* and *fourth*.

13. Q. What is their different use?

A. The *first*, or upper line, bounds the height of the stems of *b*, *d*, *h*, *k* and *l*.† The *second* bounds the height of the body of the letters. The *third* is that on which the body of the letters is footed. The *fourth* is that on which the stems of the *p*, *q* and *f*, when not looped, are footed.

14. Q. What is the use of the dotted line?

A. It bounds the stems of *j*, *g*, *y*, long *f* and *f*, when looped, at the bottom.

* As the *o* has but one full stroke, its inward width is nearly one sixth greater than that of *n*, which has two full strokes. The *o*, when drawn to form the *a*, *d*, *g* and *q*, may be one half the width of the stem narrower.

† The tops of the *f* and long *f* are to be drawn a little above the upper line.

The four full lines being placed at equal distance from each other leave three equal spaces, which may be properly termed the *upper*, *middle* and *lower* spaces.

✎ The stems of the *p* and *t* are drawn from the middle of the upper space.

The abovementioned lines are used in the following books.

OF THE SLOPE.

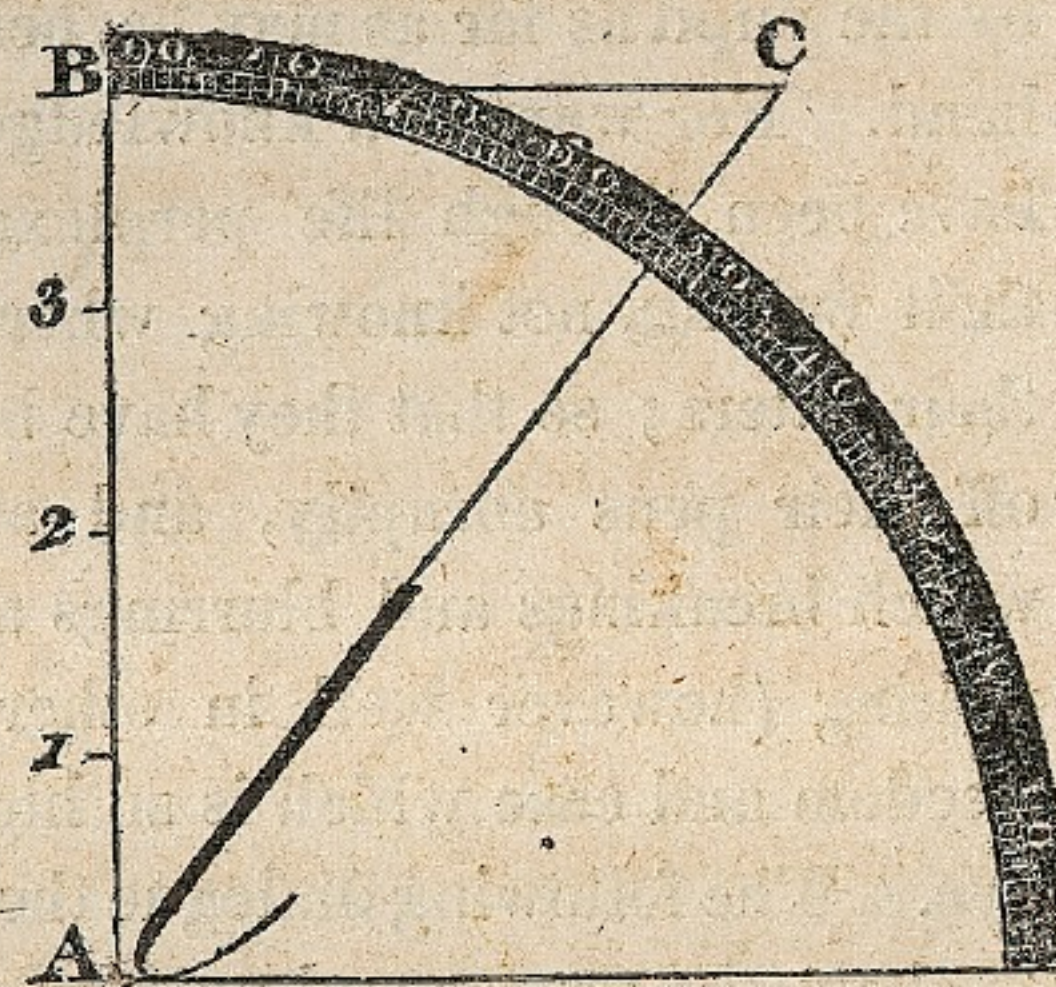
1. Q. Of what slope are the letters to be drawn?

A. About 53 degrees.

2. Q. How is the slope found?

A. 1. Draw two parallel lines at the distance of the height of your in-

tended stem. 2. Across these lines draw a perpendicular line. 3. With your dividers take three fourths of the perpendicular line. 4. At the intersection of the upper and perpendicular lines set one foot of your dividers, and extend the other foot to the right on the upper line, making a point. 5. From this point to the intersection of the lower and the perpendicular lines draw down a line, which will be the proper slope of the letters.



ON JOINING THE LETTERS.

To constitute a finished piece of writing, not only the component parts and whole letters must be justly proportioned, but particular attention must be paid to the uniform distance at which one letter is to be drawn from the other, in writing joining hand, and also to the neat and accurate joining of one letter to another; and as different letters are differently joined, the rule and manner of joining ought to be understood by the pupil as far as may be, before writing joining hand. For want of a knowledge of this, thousands have been through life perplexed and retarded in their writing, not knowing where and how to join their letters; so that they have been obliged to take off their pens abruptly, and at improper places, which breakings and blurrings at once divest their writing (however well in other respects,) of that freedom and ease which is so highly pleasing to the eye. The following dialogue therefore is introduced to show the proper and uniform distance of the letters, and also the exact place at which one letter ought to join the other.

1. Q. How are the letters joined to each other?

A. In various ways, to express which they are divided into different classes.

2. Q. Which is the first class?

A. Right lined letters joined together; as *ui*, *ni*, &c. (See plate.)

JOINING & DISTANCE.

1st. Class.

2d. Class.

ui ni ue io

3d.

4th.

cl el ce eo

5th.

6th.

in ar en or

7th.

8th.

on oo vr vv

9th.

10th.

oo vo ve oc

11th.

12th.

ye ge y of

13th.

14th.

15th.

is es so sc

A. Read acc. et al. according to the Author's directions

3. Q. How is the first class joined?

A. By continuing a hair stroke from the bottom of the preceding letter up half way the space, to join the following letter.

4. Q. At what distance are letters of the first class to be drawn from each other?

A. The distance of the inward width of *n*.

5. Q. Which is the second class?

A. Right lined letters coming before and joined to ovals and half ovals; as *ue, io*.

6. Q. How are letters of the second class joined?

A. They are joined from the bottom of the right lined to the ovals and half ovals* in the middle of the space.

7. Q. At what distance are letters of the second class drawn?

A. The inward width of *n*.

8. Q. Which is the third class?

A. Half oval letters prefixed to right lined ones; as *ci, ei, &c.*

9. Q. How are letters of the third class joined?

A. They are joined in the middle of the space.

10. Q. At what distance are they drawn?

A. Once and an half the inward width of *n*.

11. Q. Which is the fourth class?

A. Half ovals; viz. *c, e* and *x*, coming before and joined to ovals and half ovals.

12. Q. How are letters of the fourth class joined?

* The oval letters are *o, a, d, g, q, b, v* and *w*. The half ovals are *c, e* and *x*.

A. From the bottom of the preceding to the middle of the following, like the first, second, and third classes.

13. *Q.* At what distance are letters of the fourth class drawn?

A. Once and an half the inward width of *n*.

14. *Q.* Which is the fifth class?

A. Such right lined letters as join each other with double turns; or such as join from the bottom of the preceding to the top of the following; as *in*, *ar*, &c.

15. *Q.* At what distance are letters of this class drawn?

A. By reason of their double turns their distance is once and an half the inward width of *n*.

16. *Q.* Which is the sixth class?

A. They are half ovals coming before and joined to right lined letters from the bottom to the top, with double turns, like the fifth class.

17. *Q.* At what distance are letters of the sixth class drawn?

A. By reason of the circle of the half ovals their distance is twice the inward width of *n*.

18. *Q.* Which is the seventh class?

A. The *o*, coming before *n*, *m*, *r*, *v*, *w* and *y*, and joined from the top of the *o* to the top of *n*, *m*, *r*, &c.

19. *Q.* What is their distance?

A. The inward width of *n*.

20. *Q.* Which is the eighth class?

A. When *rr*, *rn*, *rv*, &c. join to each other by a curving hair line from top to top.

21. *Q.* What is their distance?

A. The inward width of *n* and half *n*.

✎ The pupil is reminded, when joining letters of the fifth, sixth, seventh and eighth classes, by no means to take off his pen till the first part of the second letter is formed. He is also to guard against making the top turns too sharp.

22. *Q.* Which is the ninth class?

A. Two or more ovals meeting; as *oo*, *vo*, and joined by a curved hair stroke, about one third from the top of each. (*See plate.*)

23. *Q.* What is their distance?

A. Three fourths of the inward width of *n*.

24. *Q.* Which is the tenth class?

A. The *e*, following and joined to *b*, *o*, *v* and *w*.

25. *Q.* How is this class joined?

A. From the *b*, *o*, *v* and *w*, draw down a curved hair stroke, near the middle of the space; then rise to the line, looping the *e*. (*See the plate.*)

26. *Q.* What is their distance?

A. Three fourths of the inward width of *n*, like the ninth class.

27. *Q.* Which is the eleventh class?

A. *J*, *g*, *y* and long *f*, coming before and joining in the middle of the space to all letters except the small *s* and those beginning with top turns.

28. *Q.* What is their distance?

A. The inward width of *n*.

✎ The learner is reminded that the ascending

hair strokes of the *j*, *g*, *y* and long *f* cross their stems in a common copy hand, about the eighth of an inch below the third line; and that the *e*, when following *j*, *g*, *y* and *f* is to be looped before taking off the pen.

29. Q. Which is the twelfth class?

A. Right lined letters, coming before and joined to *f* in the middle of the space, at the distance of the inward width of *n*.

The learner will observe that the *f* is joined from the top of the *o* at the same distance. (*See the plate*).

30. Q. Which is the thirteenth class?

A. Right lined letters, coming before and joining the small *s* from the bottom, at the distance of twice the inward width of *n*.

31. Q. Which is the fourteenth class?

A. Half ovals, coming before and joining the small *s* from the bottom.

32. Q. Drawn at what distance?

A. By reason of the circles of the half ovals and the *s*, their distance is twice and an half the inward width of *n*.

33. Q. Which is the fifteenth class?

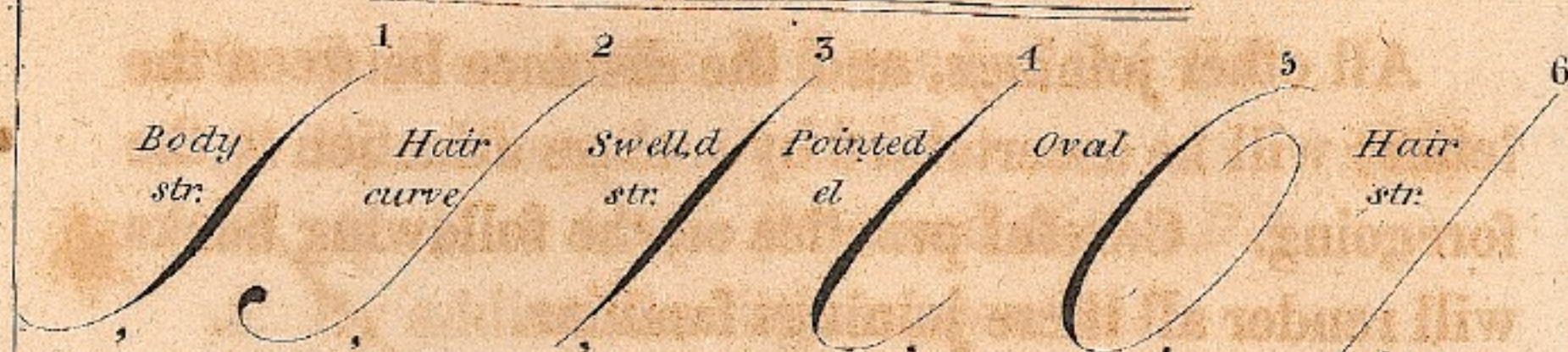
A. The small *s*, coming before and joined to all letters, except those beginning with top turns.

34. Q. At what distance drawn?

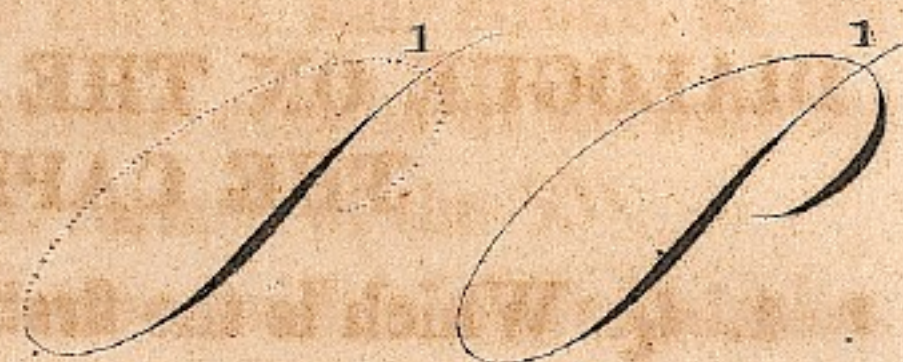
A. Three fourths of the width of *n*,* like the ninth and tenth classes.

* The distance between the last letter of one word and the first letter of the next should be the width of *n* greater than between the same letters when joined in one word. Where a

FORMATION OF THE CAPITALS



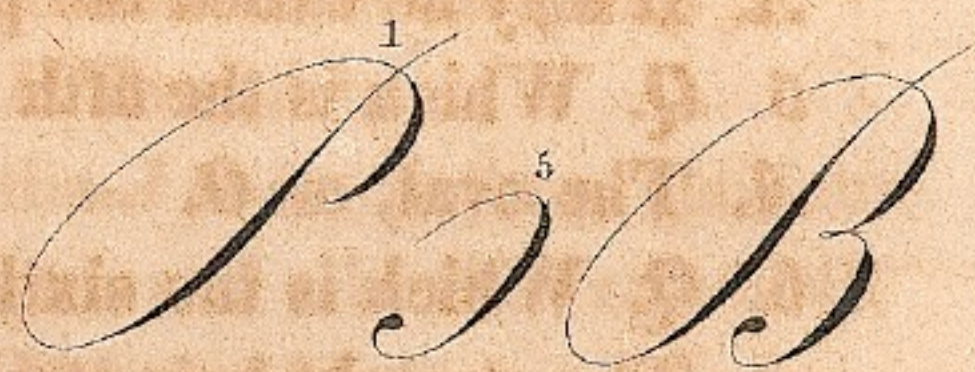
The *P* is formed of the body stroke and a circular swelled stroke.



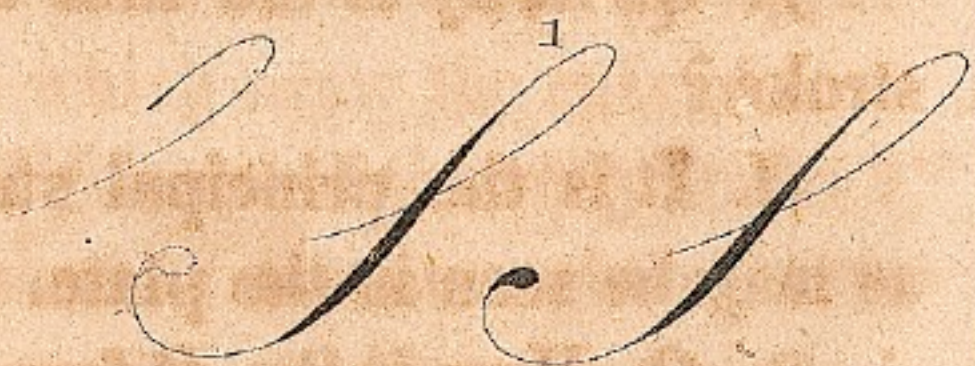
The *R* is formed of the *P* and the curved *l*.



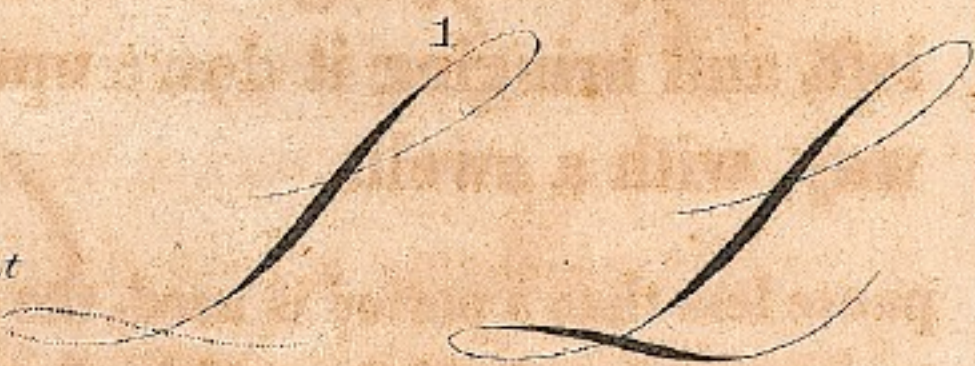
The *B* is formed of the *P* and the inverted *C*.



The *S* is formed of the body stroke beginning with a curved hair line like *f* by adding a reversed comma at the bottom.



The *L* is formed of the body of the *S* by adding a waved stroke at the bottom.



All other joinings, and the distance between the letters will be ascertained by a close attention to the foregoing. Careful practice on the following books will render all these joinings familiar.

DIALOGUE ON THE FORMATION OF THE CAPITALS.

1. Q. Which is the first stroke?

A. The body stroke.

2. Q. Which is the second stroke?

A. The hair curve.

3. Q. Which is the third stroke?

A. The swelled stroke.

4. Q. Which is the fourth stroke?

A. It may be called the pointed *l*.

5. Q. Which is the fifth stroke?

A. The oval, or *O*.

6. Q. Which is the sixth stroke?

A. The straight hair stroke.

7. Q. Why is the first stroke called the body stroke?

A. It is the principal stroke of eleven letters; as may be seen in the plate.

8. Q. How is the *P* formed of this stroke?

A. By carrying up a curved hair stroke on the left, and bringing it down upon the right, about half way, with a swell.

pause less than a period is used, the distance should be increased to once and an half the width of *n* greater; and where a full stop is used, to twice the width of *n* greater.

9. *Q.* How is the *R* formed of the *P*?

A. By adding the curved *l*.

10. *Q.* How is the *B* formed of the *P*?

A. By adding the little *c* inverted.

11. *Q.* How is the *S* formed of the body stroke?

A. Begin it with the curved hair stroke, as for the small *f*, adding a reversed comma at the bottom.

12. *Q.* How is the *L* formed of the *S*.

A. By crossing the bottom with a waved stroke, omitting the reversed comma.

13. *Q.* How is the *I* formed?

A. Draw a short waved stroke, and to this add the body stroke, with the reversed comma.

14. *Q.* How is the *J* formed?

A. Draw the waved stroke, then continue the body stroke, and turn the bottom as the small *j*.

15. *Q.* How is the *H* formed?

A. Turn the *I* like the *J* at the bottom, continue the hair stroke to the right, and add the capital *C*.

16. *Q.* How is the *K* formed?

A. Draw the *I* as for the *H*; then add the upper part of the capital *S*, to which draw the curved *l*.

17. *Q.* How is the *T* formed of the body stroke?

A. Draw a waved stroke; to the right of this draw down the body stroke, adding the reversed comma.

18. *Q.* How is the *F* distinguished from the *T*?

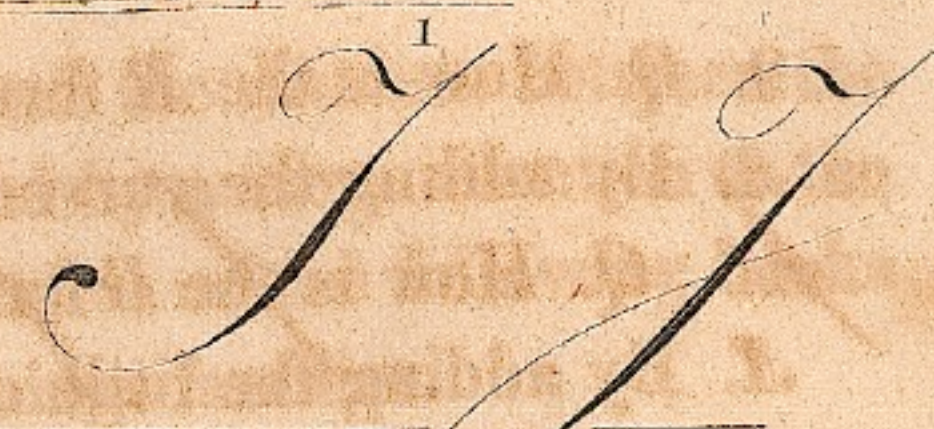
A. From the left draw a fine stroke across the centre; at the end of which add a small swell.

19. *Q.* How is the *D* formed of the body stroke?

A. By turning the bottom like the *L*, (except

FORMATION OF THE CAPITALS

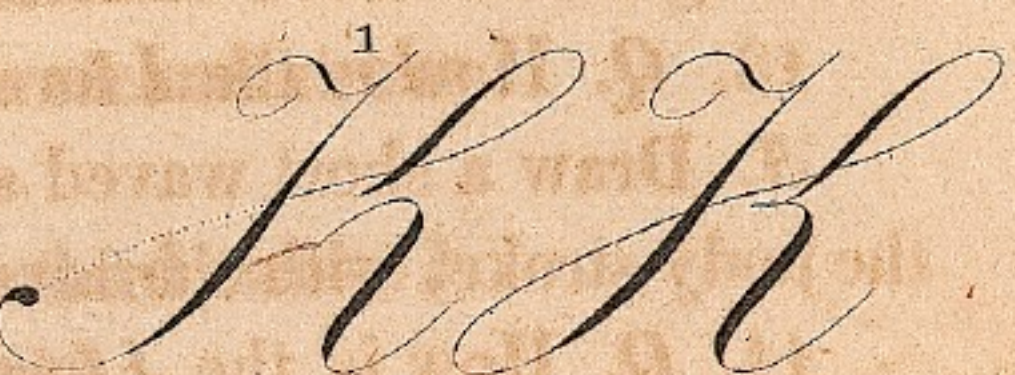
To form the *I* & *J*
The *I* is formed of a waved stroke
the body stroke and the reversed
comma. The *J* is formed of a waved
stroke and a pointed *f*.



The *H* is formed of the *I* by
adding the *C*.



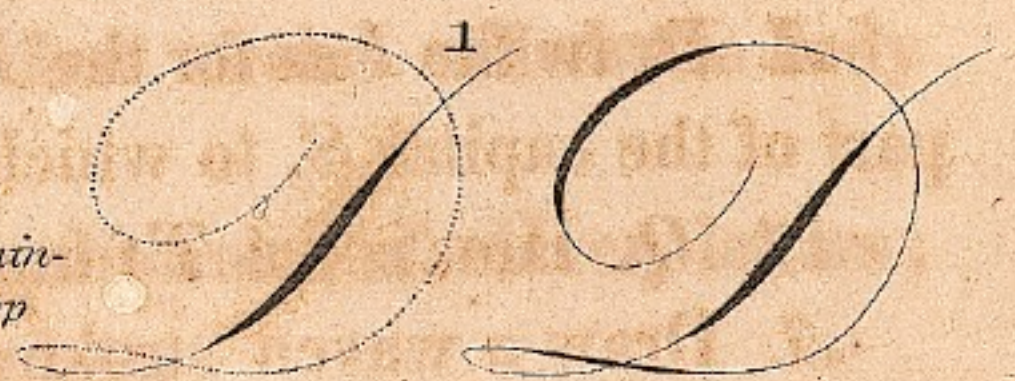
The *K* is formed of the *I* and
upper part of the *S* and is
finished with a curved *l* as
the *R*.



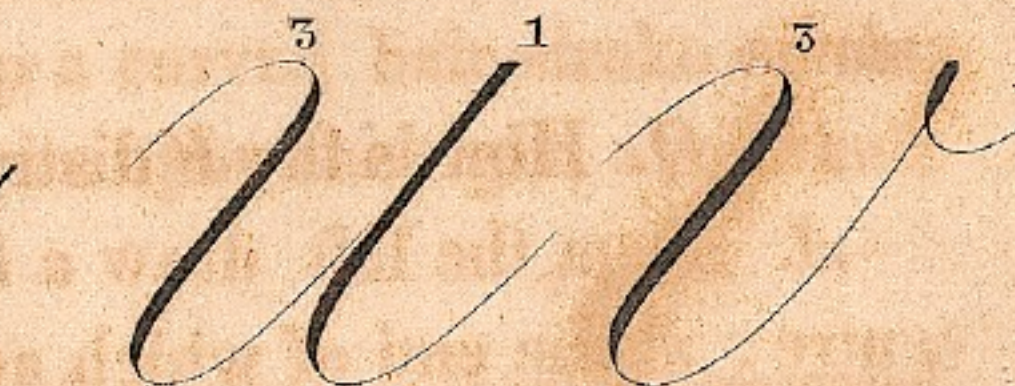
The *T* is formed of the waved and
the body stroke.
The *F* is distinguished from the *T* by
crossing it in the centre.



The *D* is formed by turning the
body stroke much like the *L* contain-
ing a circular hair line across the top
& descending to the left with a swell.

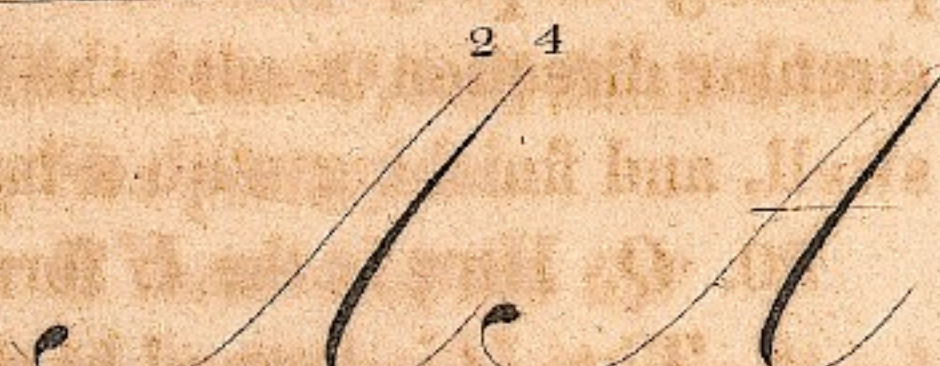


The *U* is formed of the curved *l*
and the direct *l*.
The *V* is formed of the curved *l*
and the reversed comma.

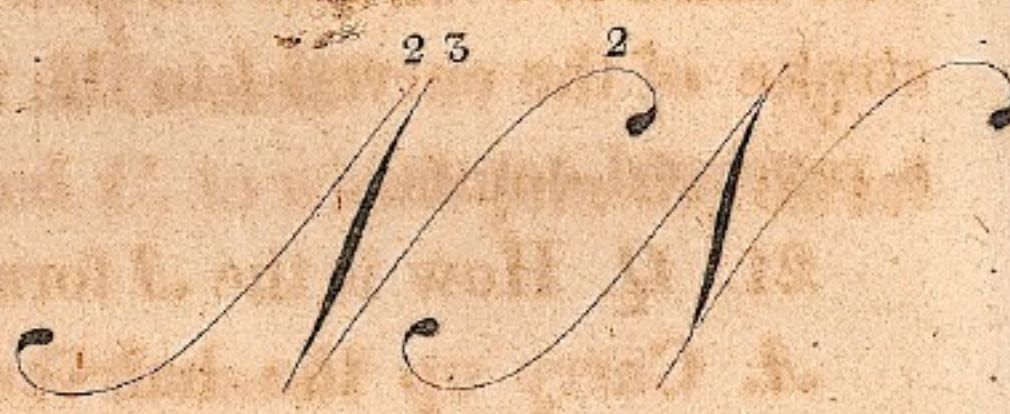


FORMATION OF THE CAPITALS

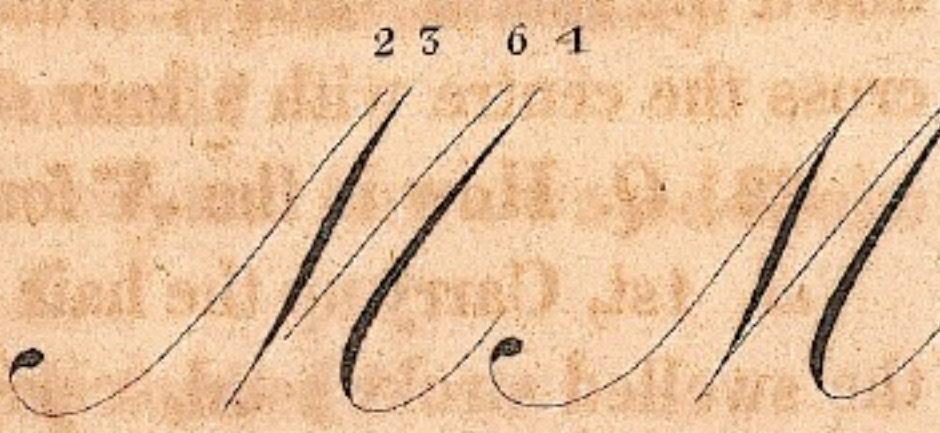
To form the *A*
The *A* is formed of the hair curve
and pointed *l* crossed in the centre.



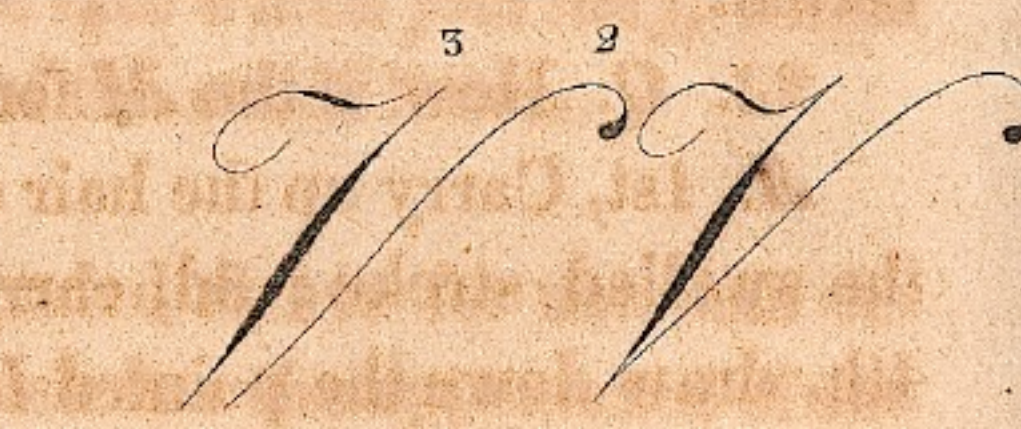
The *N* is formed of the
hair curve, the swelled stroke
and the hair curve inverted.



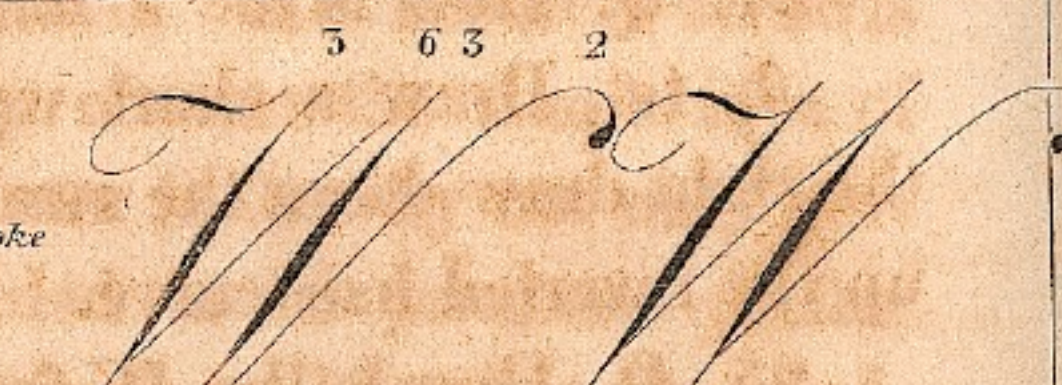
The *M* is formed of the hair curve
the swelled stroke the hair stroke
and pointed *l*.



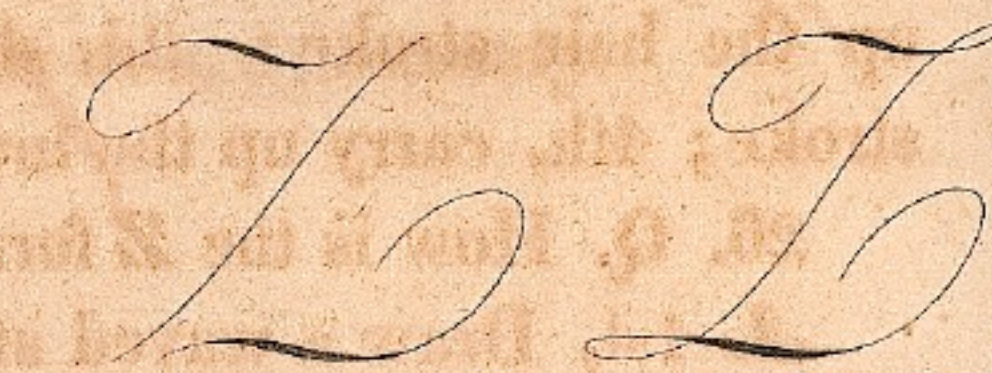
The *V* is formed of the waved
stroke the swelled stroke and the
inverted hair curve.



The *W* is formed of the waved stroke
the swelled stroke the hair stroke
and the inverted hair curve.



The *Z* is formed of two waved
strokes and one hair stroke: thus



pressing the pen) and continuing a hair stroke in a circular direction across the top, descending with a swell, and finishing with a hair stroke.

20. Q. How is the *U* formed?

A. The *U* is formed of the curved and direct *l*. One kind of *V* is also formed by continuing the hair stroke of the curved *l* to the top of the line, adding a reversed comma.

21. Q. How is the *A* formed?

A. Carry up the hair curve, from which draw down the fourth stroke, which is a pointed *l*; and cross the centre with a hair stroke.

22. Q. How is the *N* formed?

A. 1st, Carry up the hair curve; 2d, draw down the swelled stroke; 3d, carry up the hair curve inverted.

23. Q. How is the *M* formed?

A. 1st, Carry up the hair curve; 2d, draw down the swelled stroke; 3d, carry up the hair stroke; 4th, draw down the pointed *l*.

24. Q. How is the *V* formed?

A. 1st, Draw a short waved stroke; 2d, from the right draw down the swelled stroke; 3d, carry up the inverted hair curve.

25. Q. How is the *W* formed?

A. 1st, Draw the first part of the *V*; 2d, carry up the hair stroke; 3d, draw down the swelled stroke; 4th, carry up the inverted hair curve.

26. Q. How is the *Z* formed?

A. 1st, Draw a waved stroke; 2d, draw down the hair stroke; 3d, add a waved stroke at the bottom.

27. Q. How is the *C* formed?

A. Draw the left side of the *O*, and finish with a circular hair stroke. (*See plate.*)

28. Q. How is the *E* formed of the *C*?

A. By being indented a little about one third from the top.

29. Q. How is the *X* formed?

A. Draw an inverted *C*, to which join the direct *C*. (*See plate.*)

30. Q. How is the *G* formed?

A. Draw the *C*, to which join the small *j*.

31. How is the *Q* formed?

A. Draw the *C* inverted, and turn a waved stroke as at the bottom of the *L*.

32. Q. How is the *F* formed?

A. Draw the curved *l*, to which join the *j*, which is the fourth principal of the small letters.

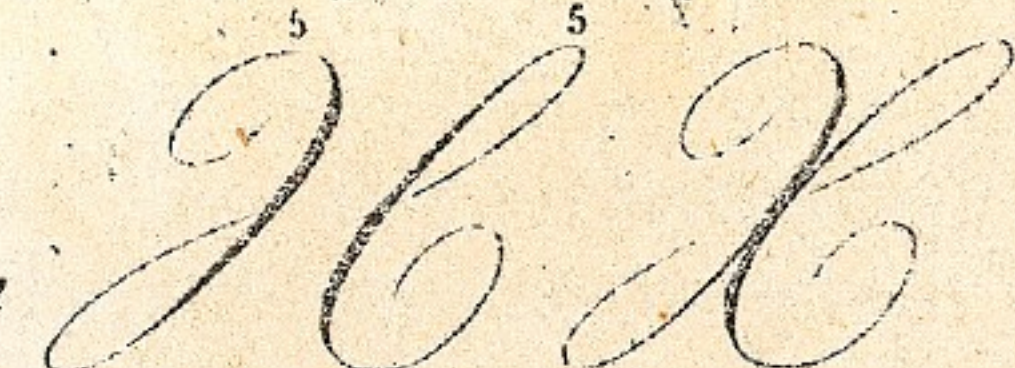
As this work is intended rather for use than ornament, every thing which has the appearance of the latter is designedly omitted. All needless scrawls and flourishes naturally obscure the simple idea of the letter, and the learner is thereby not only perplexed, but much retarded in his progress. After a perfect idea of each letter is well fixed in the mind, the learner, by practice, will naturally acquire as many ornamental strokes as are necessary.

FORMATION OF THE CAPITALS


To form the *C* & *E*
The *C* is formed of the left side
of the *O*.
The *C* being indented forms the *E*




The *X* is formed of an inverted
C and direct *C*




The *G* is formed of the *C*
and the small *j*



The *Q* is formed of an
inverted *C* by adding a waved
stroke at the bottom



The *F* is formed of the curved
l and the *j* like the small
f



published, have taken the liberty to deviate from the original plan, and have palmed their filehed and mutilated works on the public, under the idea of improvements. It may therefore be here thought proper, that the discerning public should be informed of the circumstances, by which the author was led to the discovery of this new System of Writing.

At an early period of life, he was invited to enter upon the useful employment of teaching a country school; but having been taught the art of writing in the very imperfect manner common in his childhood, more than forty years ago, without system or rule, he was mortified at the thought of furnishing his pupils with the very defective models of his own pen, for their improvement in so elegant an art.

From his early youth he had been highly gratified by examining beautiful specimens of penmanship, and felt a strong desire to imitate them; but had, after frequent attempts, for years despaired of ever obtaining a handsome hand—much less did he think himself capable of teaching others to excel in the art, within a far shorter period than usual.

At first he procured well written copies for the use of his pupils; but he soon felt the truth of an observation made by some of his employers, that a teacher ought to be capable of instructing his pupils without a borrowed hand. This intimation at once inspired him with a renewed desire, not only of his own improvement, but that of his pupils also, in the art in which he felt himself so very deficient.

In his course of instruction, the author was led to a careful and frequent inspection of the performances of his pupils, and to criticise every letter, and parts of letters; thus, when he observed a defect in the part of an *n*, *m*, *h*, *p*, &c. he required his pupils to draw several of these distinct parts, and labored to correct the errors and defects of their pen; showing them particularly how each part, or parts, of one letter, was the part, or parts, of several other letters. This mode of instruction soon proved beneficial to his pupils, and

fully convinced the author that it was the most rational and expeditious method of teaching this art. In the year 1789, at Bennington, Vermont, the author made a more thorough experiment in teaching, being employed by several gentlemen to instruct their sons in writing. Their improvement was highly satisfactory to their parents, and the late Rev. Job Swift, D. D. late Hon. Moses Robinson, Hon. Isaac Tiehenor, and Hon. Noah Smith, with other gentlemen, became zealous patrons of his mode of instruction, and recommended him to the public as an instructor of writing. In this way the author still persevered, insensibly progressing towards a regular System. At length he undertook a more minute analysis of the letters. After several different dissections and arrangements, both of the capitals and small letters, he was highly gratified to find, from this critical investigation, that nearly the whole alphabet was composed of six principal strokes or lines. These he arranged, named, and numbered, as in his first book, and they are the proper foundation of the whole work. These, with the scheme annexed, which exhibits the component parts of the letters, he submitted to the inspection of the Hon. William S. Johnson, late President of Columbia College, New York. This gentleman was highly pleased with the plan; he said it was new to him, and encouraged the author to prepare it for publication, at the same time assuring him that he would give it his signature, when ready for the press.

The common practice of setting children to write without giving them previous instruction, as to the proper ideas of the shape and formation of the letters, is attended with much greater disadvantages and embarrassments than is generally imagined, as they must necessarily be wholly ignorant of the proper mechanical movement of the pen.

In this way they have two difficulties at once to overcome; one is, the obtaining a distinct idea of the letter; the other is, learning the use of their pen; and in proportion as they are ignorant of the shape of the letters, they must be at a

The following chapter, with the annexed dialogues, relates particularly to the 2d, 3d, 4th and 5th books.

THE elegance of writing depends much upon the natural and easy slope of the letters, and the beauty and uniformity of the turns, both at top and bottom, as well as on the proper distance of the letters from each other. It is well known, that children, when first beginning to write, are very apt to set their letters too upright. This practice habituates them to an unnatural and awkward motion of the fingers, and consequently prevents them from making handsome oval turns; and while this habit continues it effectually prevents them from writing an easy and elegant hand. To remedy the forementioned inconvenience of contracting an awkward habit of forming the letters, and to help children to give a proper slant to letters, and to a natural motion of the fingers, I have made use of the period and the parallel or slanting lines to great advantage. By the help of these lines the mind is wholly at liberty, and can now with composure attend to a careful and slow movement of the pen, which is absolutely necessary for a learner soon to form a proper oval turn, either at the top or bottom of his letters.

By invariably practising on these lines at first, the learner, by the strong force of habit, will of necessity much sooner acquire a natural and easy motion of the fingers, as well as the proper slope of the letters. In sculpture, painting, music, &c. learners have been

much assisted by the help of certain points, characters, and rules. But the art of writing has hitherto been altogether deficient in this particular; and children have been put to forming letters and to writing joining hand before they have acquired distinct ideas of the component parts of which letters are formed, and before they have been instructed in the mechanical use and slow movement of the pen, when gradually pressing or rising to form the oval turns at the top and bottom. It is well known by the experience of the best teachers, that it is almost, if not quite impossible, merely by verbal injunctions, to prevent children from a hasty and rapid motion of the pen, especially at the turns of the letters, where the pen should be moved as slowly as possible; that the mind may have time to perceive the gradual rise of the pen from a full to a fine hair stroke—as well as the pressure of the pen from a fine to a full stroke.

This very hasty and rapid movement of the pen, which is certainly a very great obstacle to improvement, is doubtless owing to the uneasiness and pain, which arise in the mind of the pupil, while held in suspense. The pupil, being naturally desirous to imitate his copy, but having no point or rule by which to direct him, is necessitated to follow the sallies of his own mind, whether right or wrong.

Thus for want of a knowledge of the first principles of writing, as well as a want of proper rules to guide the mind, this hasty motion of the pen, as well as the wrong motion of the fingers, daily be-

comes more and more habitual, the bad effects of which the greater part feel through life.

Therefore, to fix the attention and to facilitate improvement, I have made use of the period, hyphen, &c. which not only serve as a guide to the mind, but oblige the learner to a slow and careful movement of the pen. The use of these characters is explained to children in a dialogue made for that purpose, which ought to be learned by heart and repeated to the teacher for several days, before children are put to writing, that the use of the hyphen, period, &c. may be familiar to the mind; as they will then be much better understood when the child comes to practise on the following books.

DIALOGUE EXPLAINING THE USE OF THE CHARACTERS.*

1. *Q.* What characters are used to assist the learner to draw the first principal strokes accurately?

A. The period, hyphen, dash, &c.

2. *Q.* What is the use of these characters?

A. They are used as guides to the learner, that his mind may be at no loss where to carry the pen.

3. *Q.* How do they guide the learner?

A. 1st, They call up the attention. 2d, They direct the eye. 3d, They oblige the learner to a careful, steady, and slow movement of the pen.

* The use of these characters will be perfectly understood by practice on the following books.

4. *Q.* What is the use of the period?

A. To assist the learner to make handsome oval turns.

5. *Q.* Where is the period placed to direct in drawing the *l*?

A. In the oval turn at the bottom.

6. *Q.* Where is it placed in the inverted *l*?

A. In the oval turn at the top.

7. *Q.* Where is it placed in the curved *l*.

A. In the oval turns both at the top and bottom.

8. *Q.* Where is it placed in the *j*?

A. In the oval turn which forms the loop.

9. *Q.* Where is it placed in the *o*?

A. At the top and bottom.

10. *Q.* What is the use of the hyphen?

A. To show where the hair strokes begin and end, and their distance from the body parts of the letters.

11. *Q.* Where is it placed to form the *l*?

A. In the centre of the middle space the width of *n* to the right of the stem.

12. *Q.* Where is it placed to draw the inverted *l*?

A. In the centre of the middle space the width of *n* to the left of the stem.

13. *Q.* Where is it placed to draw the curved *l*?

A. In the centre of the middle space on each side of the stem at the same distance.

14. *Q.* Where is it placed to draw the *j*?

A. In the centre of the middle space the width of *n* to the right of the stem.

15. *Q.* What is the use of the dash?

A. To show the width of *o* and the width of the loop of *j*.

16. *Q.* Where is it placed in the *o*?

A. In the centre of the middle space.

17. *Q.* Where is it placed in the *j*?

A. A little above the period.

18. *Q.* What is the use of the angle?

A. To denote the exact point where the *j* must cross itself with the ascending hair stroke.

19. *Q.* Where is it placed?

A. About one eighth of an inch below the third line.

20. *Q.* What is the use of the parallel lines?

A. To give the learner the right slope of the *o*?

21. *Q.* Where are they placed?

A. Between the periods.

22. *Q.* What is the use of the hair line?

A. To guide the pen in beginning and ending the *o*.

23. *Q.* Where is it placed?

A. Above the upper period.



OF THE MOVEMENT OF THE PEN.

As there is a certain proper proportion for the height, breadth, and depth of every letter, which is highly pleasing to the eye, so there is also a proper, natural, and easy motion of the fingers in drawing

the same, the knowledge of which ought to be acquired by the pupil as soon as possible;* as by this means they will much sooner arrive to an accuracy and facility in forming the oval turns, and to a handsome shape and slope of all the letters. For want of a proper attention to the first principles of writing and a knowledge of the mechanical operation and proper movement of the pen in drawing them, there is an immense loss both of time and money, as to the parent; and much labor, anxiety, and weariness, endured by the pupil, who otherwise might spend his time in learning to write with pleasure. To remedy this defect the following illustrations are designed; the principles are exhibited in skeletons, by which the pupil will readily discern each separate part, which will not only tend thoroughly to impress his mind with a just idea, but also give him plainly to see the proper movement, the nature, and the effect, both of the pressure and rise of the pen, in drawing the same.

* Though it is granted, that the real knowledge of the proper movement of the pen can be acquired only by practice, yet understanding the theory of an art greatly assists the learner to acquire the practice.

MOVEMENT OF THE PEN ILLUSTRATED.

The first principal stroke is the direct *l*: drawn thus—

1. *Q.* What is the first motion of the pen in drawing the direct *l*?

A. The pen being held right, the first motion is to set the pen firm and square on the line,* pressing hard to fill and square the top of the *l*: thus—

2. *Q.* What is the second motion?

A. It is to continue the same hard and equal pressure in a straight line from the top quite down to the upper edge of the period: thus—

✎ The learner is here to notice, that the body part of *l* is the stem of the *h*, *p*, *k*, and *q*.

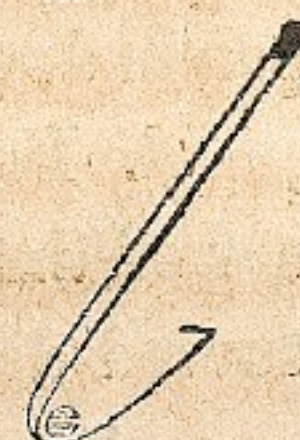
3. *Q.* What is the third motion?

A. It is a gradual rise of the pen, from a full to a fine hair stroke, while forming the oval turn at the period: thus—

✎ The learner will notice, that the hair line is drawn up to the hyphen, with the right corner of the pen, and in a curved direction.

These three movements of the pen, properly performed, leave the direct *l* thus—

* The lines here referred to and used in the following books are hereafter explained.



The second principal stroke is the inverted *l*: drawn thus—



1. *Q.* What is the first movement of the pen in drawing the inverted *l*?

A. From the hyphen, with the right corner of the pen, draw up a hair stroke in a curved direction to the upper line: thus—



2. *Q.* What is the second motion?

A. It is the gradual pressure of the pen, which takes place between the line and the lower edge of the period, while making the oval turn: thus—



3. *Q.* What is the third movement?

A. At the lower edge of the period press hard, and continue an equal pressure quite down to the lower line, leaving the bottom square: thus—



These three movements of the pen, being properly performed by a steady hand, leave the inverted *l* thus—



☞ The learner is to observe and remember, that the top of the inverted *l* is shaped exactly like the bottom of the direct *l*.

The third principal stroke is the curved *l*: drawn thus—



1. *Q.* What is the first motion of the pen in drawing the curved *l*?

A. With the right corner of the pen from the hyphen carry up a hair stroke to the top of the period in a curved direction: thus—



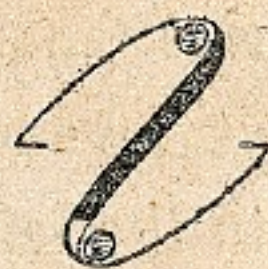
2. *Q.* What is the second motion?

A. It is the gradual pressure of the pen between the line and lower edge of the period: thus—



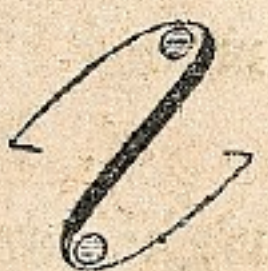
3. *Q.* What is the third movement?

A. Between the periods continue the same hard and equal pressure: thus—



4. *Q.* What is the fourth motion?

A. It is the gradual rise of the pen from a full to a hair stroke, while forming the oval turn: thus—



The hair line is drawn up to the hyphen with the right corner of the pen in a curved direction.

These four movements of the pen properly performed leave the curved *l* thus—



The fourth principal stroke is the *j*: drawn thus—

1. *Q.* What is the first motion of the pen in drawing the *j*?

A. The pen must be set firm and square on the line, and a hard and equal pressure continued quite down to the next line: thus—

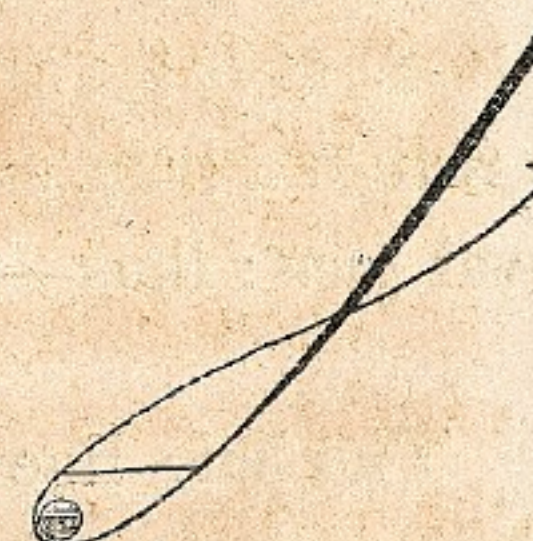
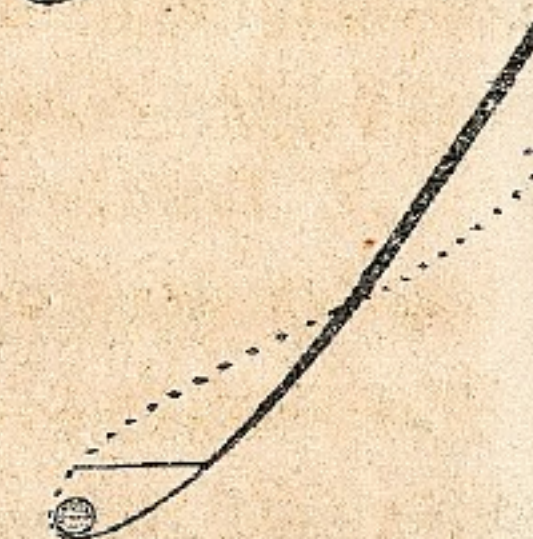
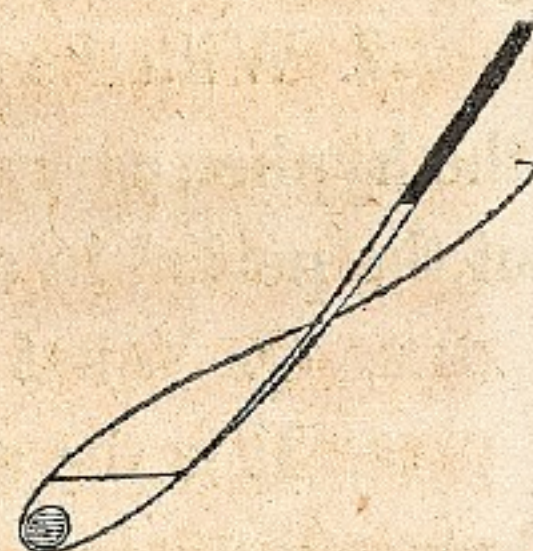
2. *Q.* What is the second movement?

A. At the third line gradually rise from the full to a hair stroke, at the same time bending gracefully to the left, turning round the period in a hair line: thus—

3. *Q.* What is the third movement?

A. From the period with the right corner of the pen continue a hair stroke in a curved direction, crossing the stem at the angle, and ending at the hyphen: thus—

These three movements of the pen, being properly performed with a careful and steady hand, leave the *j* thus—



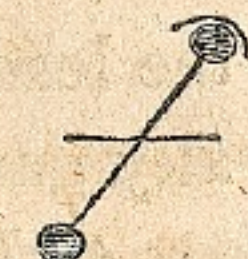
The fifth principal stroke is the *o*.—

Drawn thus—



1. *Q.* What is the first motion of the pen in drawing the *o*?

A. With the left corner of the pen carefully turn the top with a hair stroke: thus—



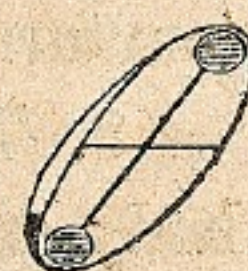
2. *Q.* What is the second movement?

A. It is a gradual pressure in a circular direction, touching the end of the dash, and pressing heaviest between the dash and the period: thus—



3. *Q.* What is the third motion?

A. It is the gradual rise of the pen while forming the oval turn as at the bottom of the direct and curved *l*: thus—



4. *Q.* What is the fourth movement?

A. With the right corner of the pen draw up a hair line in an oval direction, touching the opposite end of the dash, and join the top neatly, without blurring: thus—



These four movements of the pen, being carefully and properly performed, leave the *o*: thus—



After beginning a stroke or letter, the pen is by no means to be taken off till the letter is completely finished.

*Observations on the pressure and rise of the Pen,
as illustrated in the foregoing pages.*

It may not be amiss to mention the most essential faults, to which children are subject in drawing the leading strokes, that they may be more effectually guarded against them.

1. Instead of pressing the pen sufficiently hard at the beginning of every letter, which ought to be square and full upon the top, they are ever apt to do the contrary, viz. to strike the pen light, and consequently to leave the top sharp.

2. They are likewise very apt to press hardest upon the pen where it should rise, viz. at the bottom turn of all the letters.

3. They are likewise very apt in drawing the body of the *l*, as well as all the down strokes, and in carrying up all the hair strokes, to move the pen much quicker than it ought to be moved by a learner.

4. More especially are they apt to move the pen the quickest where it should be carried as slowly as it possibly can be moved, viz. at the bottom turn of all the letters; as there is a twofold motion of the pen required in this turn, viz. the pen must gradually rise from a full to a fine hair stroke, and at the same time move to the right in a circular direction. At the top turn they are apt not only to move the pen much too quick, but also to come to a full pressure at once before the turn is completed.

With regard to the movement of the pen,

It is as necessary that learners should at first be taught to observe a proper space of time for the right movement of the pen, in order soon to draw the strokes accurately, as it is that they should be taught to observe a proper time in pronouncing a word, or in sounding the notes in music.*

This will appear obvious when we consider the smallness of the space between where the pen must begin to rise and the line; this space being so minute, that if the pen be moved with that rapidity of motion, which learners are apt to do, and which is generally allowed, it is drawn over this space much sooner than the mind can possibly perceive the gradual change, which ought to take place, viz. from a full to a fine hair stroke, as well as a contrary direction, viz. from a straight line to a circular one.

From the foregoing observations may be inferred, that if the leading strokes are to be drawn in a certain direction, and if they require the pen to be pressed in one part, and eased or carried light in another, in order to have letters appear graceful to the eye; then it is highly necessary for teachers to help the learner immediately to perceive wherein this symmetry and due proportion consists, as well as the right movement of the pen, in order to effect the operation required.

Now since it is impossible for the human mind

* It may be noticed here, that this very slow movement of the pen should not be practised after children have obtained a good idea of a letter, and fully understand the rise and pressure of the pen, &c.

fully to comprehend any complex object, without having first fully conceived of the simple parts of which it is composed, it is necessary that teachers, as soon as possible, help the learner to a right idea of the first, second, and third parts of each stroke. If so, is it not beyond dispute, that oftentimes those, who want the attention of the master most, have it least? I mean those, who are just beginning to write.

For, though it must be confessed that it is very laborious, and needs great patience to regulate the arm, paper, pen, &c. as often as is needed, which for some weeks may be as often as every two or three minutes; yet, as this must be attended to, before they can ever write with freedom and ease, it is much the best to keep them right at first, before bad habits are confirmed; as it will then be much harder to correct them. Not only so, but the proficiency of the pupils will abundantly compensate for the pains necessary to produce the desired effect.

OF THE USE OF THE DRY PEN.

It has been observed, in the preceding part of this work, that two things should be first and principally attended to, in order soon to write a fair hand.

1. The mind must be impressed with a just idea of each principal stroke.

2. The next thing is to learn the use of the pen, and the right motion of the fingers.

Now, to obtain both these purposes, let this simple and easy, but useful method be practised. Let the learner be always furnished with two well made pens, the one of which should be always used entirely dry in the following manner.

Let the dry pen be drawn very slowly, and with great care, several times over each stroke or letter; the learner observing at the same time very critically where the pen should be pressed, in order to fill the body part of the stroke, as well as to understand the gradual rise of the pen from a full to a hair stroke, without which no person will ever be able to write a handsome hand.

After drawing the pen thus over the copy several times, let the learner, with ink in the other pen, draw only five or six strokes, as slowly as possible, remembering in what part the pen must be pressed, and in what part it must begin to rise, as his copy has just taught him. Then let the dry pen be drawn several times over the stroke again, as before directed. Let this method be constantly practised, not only in drawing the first strokes, and in making single letters; but likewise at first writing joining hand copies.

When writing joining hand, one word only should be traversed over several times, and then written, before the scholar proceeds with the dry pen to another; as it is much easier to remember the right joining of five, six, or seven letters only, than fifteen or twenty.

This method will soon prove its utility; as by

this means the learner may plainly see how the mechanical operation of the pen is performed in drawing a stroke; and consequently may soon acquire a better idea of a stroke or letter, than many obtain after practising years without it.

DIALOGUE ON THE USE OF THE DRY PEN.

1. Q. What is meant by the dry pen?

A. It is a well made pen to be used without ink.

2. Q. How is the dry pen to be used?

A. It is to be carefully drawn or traced over the strokes or skeletons of letters before drawing the same with ink.

3. Q. What is the proper use and benefit of the dry pen?

A. It is used to teach the learner the proper movement, pressure, and rise of the pen. It is also of great use thoroughly to impress the mind of the pupil with correct ideas of the shape of the letters.

4. Q. What are we to understand by the pressure of the pen?

A. As all the stems and body part of every letter are to be drawn and filled to a proportionable thickness, that weight of the hand, which spreads the nib sufficiently to fill the strokes composing letters, may be called the pressure of the pen.

5. Q. What do we understand by the rise of the pen?

A. It is that careful, nearly perpendicular motion of the pen, which is necessary when leaving the

full and rising to a hair stroke at the bottom turn of the letters.

6. Q. Why are children apt to move their pens with a very hasty, rapid motion?

A. Because their minds are quick and impatient, and they have no rule to direct and moderate the motions of the pen.

7. Q. Must the dry pen be drawn very slowly over the letters?

A. By all means. It must be drawn with a steady and slow movement; the learner remembering at the same time where the pen should press, in order to fill the body of the letters, and where it should rise to form the oval turns at the bottom of the letters.

8. Q. Does a careful and proper use of the dry pen give the learner a right motion of the fingers?

A. Yes; as the letters are drawn in a slanting direction, by careful practice in drawing the pen repeatedly over them, the learner will soon by habit acquire the natural slant of the letters, with the right motion of the fingers.

9. Q. How does the use of the dry pen help us to understand the pressure and rise of the pen?

A. By a slow and careful use of the dry pen, the learner is obliged constantly and critically to view the body, the turns, and the hair strokes of the letters, which he is tracing; by which means, in a short time, his mind cannot fail of being impressed with accurate ideas of the shape of the letters.

TO MAKE A PEN.

1. **SCRAPE** off the scurf or gander's teeth with the back of your knife, that the slit may be clear; then cut off a little of the end from the back of the quill, sloping.

2. Turn up the belly of the quill; enter your knife about an inch from the end, and, with a drawing stroke, cut as low as the middle of the barrel to the end of the quill, carefully, leaving the sides even; then cut off the forked points.

The slope being formed,

3. Turn up the quill, and, exactly in the middle, by a direct line, according to the natural run of the quill, enter the knife a little way into the back of it; then, placing your left thumb hard upon the back, as high as you intend to split it, force up the slit with a sudden motion of your right thumb nail, or with another quill.

4. Cut down the shoulders neatly and equally on both sides to a point, taking care to cut a little more from the back than from the front, that the fore side of the nib may be broader than the back of it.

5. Lay the inside of the point upon your left thumb nail, enter your knife into the quill near the point, and with a sloping cut make the pen feather-edged; then, with a down right motion cut off the point, to form the nib.

Both slit and nib must be in proportion to the size of the copy hand, which you mean to write.

If the quill be thick, let the shoulder be left long. If the quill be thin, let the shoulder be left short.

✎ **FOR** the help of such youth as are accustomed to labor, and thereby have their fingers stiffened and rendered insensible of the weight of the pen, I have practised the following method. A round piece of lead, an inch and an half in length, with one end sharpened, may be pushed up the barrel of the quill into the pith; this weight will at once be perceivable by the learner, and enable him more readily to acquire the command of the pen.

TO MAKE WRITING AN AMUSEMENT.

As it tends very much to the improvement of youth, that their writing be made a diversion rather than a task, proper means should be taken to keep the attention of children awake.

1. As one means to accomplish this, let the old, formal, customary *method* of tying children to the disagreeable task of writing ten or twelve lines of the same copy be entirely thrown aside.

Who is there, even among those who have already attained the knowledge of writing, that is not in some degree weary after writing only five or six lines of the same copy? Variety is pleasing to all, but especially to children; while a continual sameness is not only apt to tire, but also to create a disgust in the mind. If so, how exceedingly disagreeable must it be for a sprightly genius to be con-

loss how to form them—no person being able to make that of which he has no conception. And as their attention must be divided between the two beforementioned objects, it is impossible for them to obtain a proper idea of either, as their pen moves at random, having no guide or director.

From this view of the subject it is not surprising, that children, in general, are obliged to spend many years in acquiring even a moderate skill in the art of writing, and that after so great waste of time and stationary, and other contingent expenses, so few arrive at any dexterity in it.

To put a pupil to writing, under these disadvantages, is as inconsistent as it would be to set a lad to translate Virgil before he had studied his Latin Grammar, or to solve a difficult problem in mathematics, without the knowledge of the power of figures.

An ingenious mechanic will ever obtain, as far as possible, a clear and distinct idea of all the component parts of the machine which he is about to form, otherwise he might labor for months to no purpose. It is also allowed by all, that for a youth to obtain the knowledge of any mechanical art, he must be taught the nature and use of tools, before he can make proficiency. Therefore, as writing is in some measure a mechanical art, it should be mechanically taught; and as there is in nature a certain proportion for the height and breadth of a letter, which strikes the eye agreeably, so there is a natural and easy movement of the fingers and pen, necessary to draw the letter with freedom, and without which the pupil will labor in vain to acquire this useful and ornamental art.

The necessity of a System for teaching the art of writing in a simple, cheap, and accurate manner, and in a short time, will clearly appear, upon a due consideration of the following reasons: viz.

1. The laborious, tiresome, long, and expensive way of learning to write heretofore practised.
2. The shortness of human life.

3. The various branches of knowledge necessary to be acquired, and the great disproportion of time usually spent in learning to write.

4. The short period allowed for the education of a great portion of the youth in our country, even in the most populous parts of it.

5. The injury which thousands of feeble and delicate constitutions receive in respect to health, by compressing the chest, and by cramped and hurtful postures of the body, in the attitude of writing.

6. The incalculable saving of expense in stationary, board, and clothing, while learning this art.

7. The remedy, which this new plan will afford, for the inconvenience of living at a distance from school, or even the want of a school; for the unskilfulness of teachers; and for the prevention of bad habits in writing. The child may now, in any case of necessity, learn at home, as he is here presented with all the directions for his position at the desk, for holding the pen, and for the formation of every part, and of the whole of each letter, and every thing requisite to fair writing.

8. The great progress, which youth might make in other branches of useful knowledge, in the time which may be redeemed by learning to write, in a few weeks, upon the plan here presented to the public.

9. The peculiar advantages to youth from being able, at an early period, to write a fair hand with ease and expedition, arising from transcribing many important and instructive historical sketches, and moral observations, and particularly from an early correspondence with others, from which they might receive many advantages.

The author remembers, that in conversation with the celebrated Doct. Rush, about twenty years since, he informed him, that "He then had two letters lying by him unanswered, as he could by no means decipher the names of the subscribers." Youth should be taught that it is but a poor compliment to oblige their friends to sit poring over a half written letter,

finer to his seat, and to write ten or twelve lines of the same copy, when he was sufficiently tired in writing half that number.

Are not the effects of this very visible in the greater part of children's writing books, where this formal method is practised? Do not we often see the last lines of their copies by no means so correct as the former? No wonder, therefore, that little or no improvement is made, while their employment is much more a burden than a diversion.

Children should never be obliged to write more than four or five lines of one copy at a time; as there are but very few copies, which do not contain four or five of the leading strokes; and as the letters in all copies are made by the same rule; there can be no disadvantage in gratifying the fancies of children in this respect.

2. As another means to fix the attention of children, and to make writing an amusement to them, it is advised that a school never be kept to writing more than thirty or forty minutes at a time; supposing (as it ought to be) that their whole attention for this time is engaged in drawing every stroke or letter accurately, according to the plate. After that period of time, it would be well to let the whole school rest for the space of ten or fifteen minutes; in which time they may with advantage amuse themselves by repeating a dialogue to each other respecting the letters, &c. or let them be otherwise amused, as the discretion of their instructor may dictate.

It is granted that this seems to be attended with some little inconvenience. Notwithstanding it answers a very valuable purpose. By these means the mind may be kept from being tired, and fitted for closer application. This will make their learning pleasant and agreeable.

Thus would the minds of children be thoroughly engaged, and in this way they may attain more knowledge of writing in two or three months, than most acquire in as many years, where there are no means used to fix their attention. Is it not evident, that a child would acquire more skill in penmanship by writing three or four lines with the utmost care and attention, than by writing several whole copies with a heedless mind, without a desire to excel?

The author of this work has not only often heard the common complaint of want of room in schools, but having been employed as a teacher in several states of the Union, has himself, in numerous instances, to his great mortification, experienced the peculiar disadvantage of seeing his pupils crowded, or rather packed together in a small room, poorly lighted, with very unequal warmth, and the writing-tables and seats ill constructed.

From the too small size of schoolhouses, the following great disadvantages arise.

1. For children to sit in a confined, uncomfortable posture is a great impediment to their learning in

any branch, but especially in that of writing, as when they are thus crowded, they sit uneasily, and are ever shrugging, pushing and jostling each other; this naturally chafes the mind, interrupts their studies, prevents that deliberate fixedness of thought, which is necessary to acquire the art.

2. As writing is a fine art, and is to be acquired only by imitation, it is necessary the mind should be wholly undisturbed, and thus free to attend critically to the copy, intent to imitate it.

3. While learning to write, the pupil needs the free use of both arms, as well as a composed mind, to proceed either with profit to himself, or with pleasure to his instructor; every possible convenience therefore is little enough to obtain the object.

From these considerations the author hopes to be excused, should he earnestly solicit parents to consider the irreparable loss which their children sustain under the abovementioned embarrassments, which so greatly hinder their improvement, not only in writing, but in every other branch.

It is thought by good judges, that schoolhouses ought to be built at least one third larger, and better lighted than has been usual in country towns, which when first built can be done with comparatively small additional expense; with properly constructed seats and tables, and other conveniences necessary, the extra improvement of the pupils would doubtless in two years richly compensate the owners. It would be like money lent at one hundred per cent.

Moreover it is of great importance that parents

furnish each of their children with good paper, firm quills, inkstand and free ink, penknife, rule, lead pencil, &c. And were the pupils provided with a small pair of dividers, by which they might amuse themselves with ascertaining the proper proportions and slope of the letters, it would be a means of their becoming more thorough masters of the art.

Children not only suffer much, but lose much of their time for want of equal warmth in every part of the room, the fire being wholly at one end; to remedy which, the author has contrived a new planned chimney, with a horizontal funnel, which is to be built in the centre of the room, having a fire place on each side, and so constructed as to save all the heat between the mantelpiece and ceiling, which has hitherto been wholly lost.

By this improvement, for which the author has secured a patent, the room may be sufficiently warmed with about one half the quantity of fuel usually consumed in schoolhouses, without the desired effect.

This whole work, comprising seven books, is designed for the use of schools and private families. And it is so contrived, that young gentlemen and ladies, who have not been under advantages to learn to write, may immediately become, not only their own instructors, but instructors of others.

EXERCISES FOR WRITING, IN SINGLE LINES
AND VERSE.

A SENSE of our ignorance is the first step to knowledge.
 Adversity is the touch-stone of friendship.
 A flattering companion is a dangerous enemy.
 A wise man's anger is of short continuance.
 Accept no preferment on dishonorable terms.
 Affirm not all you hear, nor speak all you know.
 A true friend, like a glow-worm, shines in the dark.
 A wise man governs with ease, and is obeyed with pleasure.
 A prudent woman sweetens her husbands misfortunes.
 Add to your faith virtue, and to virtue, knowledge.
 A comely countenance is a silent commendation.
 A place of ill example may endanger a good man.
 A prudent man values contentment more than riches.
 A virtuous mind is rather to be chosen than promotion.
 A fair piece of writing is a speaking picture.
 Authority is the main point in government.
 A liar is seldom believed, though he speaks truth.
 A wise man will hear, and will increase learning.
 A soft answer turneth away wrath.
 A wise son heareth his father's instructions.
 Adversity makes a man wise, rather than riches.
 Before you attempt, consider whether you can perform.
 Bad books are the public fountains of vice.
 Be slow in choosing a friend, slower in changing him.
 Be more afraid of secret sins, than open shame.
 Bounty is more commended than imitated.
 Brave spirits promote the public good.
 Be patient in adversity, and humble in prosperity.
 Be less confident, and more diligent.
 By learning to obey, you shall know how to command.
 By a commendable deportment we gain reputation.
 By diligence and industry we come to preferment.
 Buy the truth, and sell it not.

Children require instruction, as well as provision.
 Contemn not the poor, nor flatter the rich.
 Charity should begin at home, and end abroad.
 Commend nor discommend any man hastily.
 Chide him not too much, who confesses his fault.
 Compassionate men never prove extortioners.
 Contentment is preferable to riches and honor.
 Delight in what you undertake to learn.
 Drinking is the drowning of cares, not the cure of them.
 Delights, like physicians, leave us when dying.
 Do unto others as you would have them do unto you.
 Death will comfortably end a well-spent life.
 Death and life are in the power of the tongue.
 Do no hurt, where you can do no good.
 Do not govern your life by fancy, but by reason.
 Delay in many cases is dangerous.
 Education is that which makes the man.
 Envy is always waiting where virtue flourishes.
 Esteem him, who teacheth you wisdom.
 Envy not a sinner's glory, for thou knowest not his end.
 Exalt wisdom, and she shall promote thee.
 Even a child is known by his doings.
 Every sluggard is the cause of his own misfortunes.
 Evil company makes the good bad, and the bad worse.
 Every idle thought to judgment must be brought.
 Fair words are often a cloak for foul actions.
 Follow the dictates of reason, and you are safe.
 First learn to obey, before you pretend to govern.
 Forsake the foolish, and go in the way of understanding.
 Flee pleasure, and it will follow you.
 Fair faces have sometimes foul conditions.
 Future events must be left to Providence.
 Fraud in childhood will become knavery in manhood.
 Frugality and industry are the hands of fortune.
 Goodness generally leads to universal esteem.
 Great sins will require great repentance.

Great men have many opportunities to do much good.
 Give God the first and last of each day's thought.
 Good education is the foundation of man's happiness.
 God often corrects us in this life, to save us in the next.
 God, our parents, and our masters, cannot be requited.
 Good manners, grace, and truth are ornaments in youth.
 He is in some degree wise that conceals his ignorance.
 Hear, ye children, the instruction of your father.
 Hear instruction; be wise, and refuse it not.
 Hypocrites first cheat the world, and at last themselves.
 He that swims in sin, must sink in sorrow.
 Idleness has no advocate, but many friends.
 Industry keeps the mind clear, and the body healthy.
 It is a double curse to be poor and proud.
 Industry is fortune's right hand, and frugality her left.
 Instruction and a good education is a durable portion.
 It is better to be unborn than untaught.
 Keep company with those, who may make you better.
 Knowledge puffs up some men, and humbles others.
 Knowledge is the treasure of the mind.
 Keep thy tongue from evil, and thy lips from guile.
 Kings, as well as mean men, must die.
 Keep at a distance from ill company.
 Keep good decorum in your words and actions.
 Laziness is commonly punished with want.
 Learning is the ornament of youth, and comfort of age.
 Lying lips are an abomination unto the Lord.
 Love not sleep, lest thou come to poverty.
 Learn to live as you would wish to die.
 Learn to unlearn what you have learnt amiss.
 Let not the work of to-day be put off till to-morrow.
 Man has much to learn, but a short while to live.
 Money is some men's servant, and other men's master.
 Make not a jest of another man's infirmity.
 Make provision for want in time of plenty.
 Mercy and truth shall follow them, who devise good.

Make no friendship with an angry man.
 Monuments of learning are the most durable.
 Many are made saints on earth that never reach heaven.
 Nothing is more contagious than an ill example.
 Not to grow better is commonly to grow worse.
 Nothing is constant in this uncertain world.
 Opportunity neglected brings severe repentance.
 Pursue useful and profitable studies.
 Poverty and shame attend those that refuse instruction.
 Quiet men have quiet minds, and enjoy content.
 Remember your duty to God, your neighbour, and yourself.
 Repent to-day, to-morrow may be too late.
 Silence is an antidote against an envious tongue.
 Sin and sorrow are inseparable companions.
 Truth is the strongest band of human society.
 Vice often deceives us under the color of virtue.
 Would you be rich, be industrious; if wise, be studious.
 Xenophon accounted the wise man happy.
 Young men are prone to hearken to bad counsel.
 Zeal without knowledge is but a religious wild-fire.

ON THE ART OF WRITING.

'Tis to the PEN and PRESS we mortals owe
 All we believe and almost all we know.

HAIL mystic Art! which men like angels taught
 To speak to eyes, and paint unbodied thought!
 Though deaf and dumb, blessed skill, relieved by thee,
 We make one sense perform the task of three.
 We see, we hear, we touch the head and heart,
 And take, or give, what each but yields in part.
 With the hard laws of distance we dispense,
 And, without sound, apart commune in sense;
 View, though confined, may rule this earthly ball,
 And travel o'er the wide expanded all.
 Dead letters, thus with living notions fraught,
 Prove to the soul the telescope of thought;

To mortal life a deathless witness give,
 And bid all deeds and titles last, and live.
 In scanty life ETERNITY we taste,
 View the first ages, and inform the last.
 Arts, hist'ry, laws, we purchase with a look,
 And keep, like fate, all nature in a BOOK.

BICKHAM.

THE AUTHOR'S

ADVICE TO YOUNG GENTLEMEN.

AMERICAN YOUTHS, our age's hope and care,
 You whom the next may polish, or impair,
 Learn, by the pen, those talents to insure,
 That fix e'en fortune, and from want secure.
 You, with a dash, in time may drain a mine,
 And deal the fate of empires in a line.
 For ease and wealth, for honor and delight,
 Your hand's your warrant, if you well can write.
 True ease in writing comes from art, not chance,
 As those move easiest, who have learned to dance.

TO YOUNG LADIES.

Ye sprightly fair, whose gentle minds incline
 To mend our manners and our hearts refine;
 With admiration in your works are read
 The various textures of the twining thread.
 Then let the fingers, whose unrivalled skill
 Exalts the needle, grace the noble quill.
 An artless scrawl the blushing scribbler shames,
 All should be fair that beauteous woman frames.
 Strive to excel, with ease the pen will move,
 And graceful lines add charms to infant love.

BICKHAM.

That the people of the commonwealth of Massachusetts may have a view of the grounds, upon which the Legislature has thought proper to furnish them with this First Book; and that their main object in doing this, which is to introduce the remaining books, may not fail of success, justice, both to the community and to the author, demands, that the following Statement and Appeal should here be presented.

STATEMENT, &c.

IN Massachusetts, including the District of Maine, there are about 470 towns. The towns are divided into school districts of perhaps about 6 each, making 2820 schools; and it is presumed that these schools contain at least 30 scholars each upon an average, amounting to 84600; one half of which, being 42300, are doubtless writers: and that, according to a calculation made by the Rev. Bishop Moor, D. D. President of Columbia college, William S. Johnson, LL. D. late President of said college, Abraham Beach, D. D. of the city of New York, Rev. Stephen W. Stebbins, Stratford, Conn. Amzi Lewis, D. D. North Stanford, Conn. late preceptor of N. Salem academy, and many other respectable gentlemen, there is a saving of expense, to each scholar, in acquiring the art of writing, according to Mr. Jenkins' system, of at least 100 dollars, making an aggregate saving to the inhabitants of this commonwealth, according to the above statement, of 4,000,000 dollars, in the short term of three years; and all this with a certainty of being able to write a fair and legible hand. Mr. Jenkins' work comprises seven books; six of which are calculated to lead the learner step by step, from the first and most simple, elementary part of writing, to a fair and elegant hand. It is presumed, that by the use of a set of these books a child might acquire the art of writing for one half of the sum usually expended for stationary. The seventh book is intended to afford various specimens of penmanship for imitation. These specimens are calculated in an eminent degree, to amuse and please, to gain the attention and excite the ambition of the scholar; while, at the same time, they serve to exercise his skill and perfect him in the art. It is to be noticed that the first and the seventh book may be kept for

STATEMENT.

use in a family for successive generations. Of the five intermediate books every learner will want a set. The number of copies necessary, that every scholar may be furnished, can be easily estimated.

As it was proposed, at a former session, that the Legislature should print, or cause to be printed at their expense, a certain number of copies and distribute them among the towns in this state, this hint is given to turn the attention of the committee to the number of books required, and to the immense benefit, which must accrue to the public, from furnishing our schools with this valuable work. The great utility of the author's plan, in facilitating and perfecting the attainment of that art, so essential to the comfort and usefulness of every individual, has been proved by long experience, and warmly recommended by men of the highest respectability for character and talents. The testimonials, which have been communicated to the author, are numerous: among others we would mention the Rev. Dan Huntington of Middletown, Conn., a gentleman distinguished for learning and patriotism, and who has become experimentally acquainted with the merits of this improvement, by adopting it in the instruction of his own son, a lad of about seven or eight years of age. The Rev. Mr. Huntington states it as fully his opinion—"that a complete set of books, comprising this system, would be of more value in his family, to teach his children a knowledge of this useful art, than 300 dollars expended in the common mode of instruction; inasmuch as children and youth may, by this method, acquire a fair and even elegant hand writing, by way of amusement and relaxation, and without interruption to other studies."

After an intimate acquaintance with this system, the Rev. Perez Fobes, L. L. D. of Raynham, a member of the American Academy of Arts and Sciences, the Hon. Joseph Moffett of Brimfield, and Rev. Charles Stearns, D. D. A. A. S. of Lincoln, state thus:—"We do believe, that a complete set of Mr. Jenkins' books on penmanship, would be of more real use to a family of half a dozen children, than 300 dollars would be expended in learning them to write in the usual way."

STATEMENT.

A discovery of this magnitude, which opens to the world and to posterity a source of improvement, a mine of real wealth, which can never be exhausted, must not be lost! To the legislature, as the fathers of the commonwealth, thousands anxiously look to encourage and patronize this discovery; we ardently wish they may not look in vain.

It is here particularly to be noted, that should the honorable legislature afford the author sufficient encouragement to publish his work; yet it is of such a nature, that he will unavoidably be laid under the necessity of spending much more time, and be at much more expense in superintending and inspecting such a work, which must be engraved and printed under his immediate care; and we earnestly desire that he may be able to do this without painful embarrassment.

It is hoped that for a work which will be of such great, extensive, and lasting utility, in which the author has almost worn out his life, and wholly expended his earnings, the honorable legislature will be disposed to grant him some pecuniary assistance, and make him some permanent compensation.

Signed by the following and many other gentlemen.

Rev. EPHRAIM WARD,
Rev. JOHN CRANE, D. D.
Rev. ZEPH. SWIFT MOORE,
Hon. LEONARD WHITE,
Rev. JOSEPH EMERSON,
Rev. ZEDEKIAH SANGER, D. D.
Rev. AARON BANCROFT, D. D.
Rev. JOHN REED, D. D.

A candid appeal to the friends of justice, and patrons of the useful arts.

MR. JENKINS is now at the advanced age of fifty seven. The prime of his life has been spent in improving this art, travelling from one state to another, making experiments in instruction, and, if it were a possible thing, to convince the world of the practicability of greatly diminishing the time and expense usual in attaining the art of penmanship.

It must, to every discerning mind, be obvious, that in carrying into execution a plan of this magnitude, much time and money must unavoidably be expended. To be able to offer to the public an entirely new method of teaching the art of writing, by which more than three fourths of the time, and an equal

STATEMENT.

proportion of expense is saved, to put the plan into operation, and to prove its practicability by a long series of successful experiments demonstrating its great utility, are things of no small consequence, and claim no inconsiderable share of the attention and patronage of the public.

From the short time and trifling expense necessary to attain the art of penmanship, by the use of this system the public may save millions of dollars. Shall the author then receive no reward but that which arises from his knowing that his country's good has been promoted by him? Shall he receive no encouragement in his endeavour still further to advance the same interest? The reflection that he has done the public service may indeed be very pleasing, but will not satisfy the important demands of his family, or enable him to complete his work for the benefit of posterity.

It is a well known fact, and every person of common observation can attest to its truth, that those, who have applied themselves intensely to the invention of an art, have scarcely in a single instance been remunerated for their trouble, and the vast expense both of time and property, necessarily attending the attainment; but have generally died, leaving their families in indigent circumstances; while others have availed themselves of that which to the inventor has been the cause of great trouble, care, and anxiety, and in attaining which much time and money have been necessarily expended.

If then good penmanship be an object worthy of attention; if the saving of much of the precious time of youth, and great expense for stationary and instruction merit any regard, will not the friends of the public good patronize a work which comes recommended by so high authorities, and promises so extensive utility to the rising generations?

From these considerations we cannot but flatter ourselves that the author will be liberally patronized and supported. We are the more encouraged, when we reflect, that the citizens of America have been preeminently distinguished for the practice of that fundamental principle of our government, which is, that merit should receive due patronage and reward.

Rev. EBENEZER FITCH, D. D.
President of Williamstown College.
Hon. MARSHAL SPRING,
Rev. JOSEPH LATHROP, D. D.
Rev. SAMUEL KENDAL, D. D.

with difficulty reading one part, and guessing at the other, which at once robs them of that pleasure and satisfaction, which naturally arise in the mind while reading the letter of a friend, written, not only in a good style, but in a fair, handsome hand;—this, at once, charms and feasts the eye, and, with good sentiments, gratifies the mind. A handsome chirography has frequently been the means of introducing many young gentlemen, of indigent circumstances, into business, which has procured them support and affluence.

After duly reflecting on all the above considerations, and numerous others, which will naturally be suggested to the mind, it is presumed, that every wellwisher to the rising generation, and the interests of society, will cordially and zealously encourage a system of writing, which promises, and will secure, so many, and such extensive benefits, to our country.

The public may be assured, that the author has spared neither time, pains, nor expense, to render the system as complete and useful as possible. It must be left to the candid and discerning to determine how far he may have fallen short of accomplishing his design. He hopes that the work may be as useful to his country, as the invention and execution have been expensive, laborious, and impoverishing to himself.

THE AUTHOR.

Boston, July 6, 1843.

As the Almighty Saviour has repeatedly commanded us to love our neighbour as ourselves; and as there are millions of our fellow creatures whose souls are perishing for the Word of Life; and since many of different denominations are now zealously engaged to spread the Gospel of Christ throughout the world—the author, willing to cast in his mite to promote this benevolent design, has devoted a tenth part of the profits of this whole work to the encouragement of the Bible, Missionary, and Tract Societies, under the full belief, that the knowledge and practice of true religion tend, both to lessen

the miseries of this life, and to prepare the soul for everlasting happiness beyond the grave. “Standing, as I now do, in sight of a dissolving universe, beholding the dead arise, the world in flames, the heavens fleeing away, all nations convulsed with terror, or wrapt in the visions of the Lamb, I pronounce the conversion of a single pagan of more value than all the wealth, that ever omnipotence produced.” Such is the infinite value of an immortal soul, “that, were there but one heathen in the world, and he in the remotest corner of Asia, if no greater duty confined us at home, it would be worth the pains for all the people in America to embark together to carry the gospel to him.”

RECOMMENDATIONS.

Report of the Committee on Mr. Jenkins' claims to an improved System of Writing.

Cambridge, Sept. 2, 1811.

THE Committee, appointed by the AMERICAN ACADEMY OF ARTS AND SCIENCES, upon the application of Mr. John Jenkins to examine the merits of his System of Writing, and report thereon, have carefully attended to that business, and report; that, having examined the principles upon which Mr. Jenkins has established his System of Writing, and the method he proposes to make use of in teaching this useful art, do find, that he was the first who published in this country a regular and systematic treatise upon it, and that in whatever view we consider the subject, his plan is the most eligible that has yet come within the observation of your Committee, and that it is important to the interest of school education that Mr. Jenkins' plan should be universally adopted, as the best system extant, and that it ought to be generally introduced into our schools.

SIDNEY WILLARD,
CHARLES STEARNS, } Committee.
LOAMMI BALDWIN,

Philadelphia, March 16, 1791.

WE, the subscribers, having examined Mr. Jenkins' directions for the position of the body and limbs in writing, are satisfied that it is easy and natural; and that the action of the muscles, and the circulation of blood, are less interrupted by it, than by any of the usual positions in writing.

BENJAMIN RUSH, M. D.
JAMES HUTCHINSON, M. D.
BENJAMIN SAY, M. D.
JAMES COGSWELL, M. D. N. Y.

RECOMMENDATIONS.

xiii

Boston, Aug. 23, 1791.

WE, the subscribers, having examined the directions of Mr. Jenkins, with respect to the construction of seats and writing tables, and the position of the body and limbs in writing, are fully of opinion, that by giving less interruption to respiration, and to the circulation of the blood, and admitting of a free and easy action of the muscles, it is preferable to any other in common use; as it is in no degree injurious to health, and must consequently be greatly conducive to the acquisition of the art.

SAMUEL DANFORTH, M. D.
JOHN WARREN, M. D.
MARSHAL SPRING, M. D.

Boston, Jan. 25, 1791.

WE, the subscribers, have examined the work now offered to the public, by Mr. John Jenkins, entitled, "The ART OF WRITING, reduced to a plain and easy System, on a plan entirely new;" and it appears to us to be a system founded on just principles, easy to be understood and practised. It also appears, from several credible testimonies, that its utility has been proved in many instances, under his personal instruction; and that by the help of it, children and others have, in a very short time, acquired the Art of Writing in a regular and methodical manner. We do therefore recommend it as an improvement in Penmanship, preferable to any thing of the kind which we have seen; and worthy the attention of heads of families, and all who are concerned in the education of children, or the management of schools.

N. B. Titles are added to the names of the following gentlemen by the author.

Massachusetts.

His Ex ^{ty} John Hancock, Esq.	Samuel Austin, D. D.	
Joseph Willard, D. D. L. L. D.	Eliphalet Porter, D. D.	
Samuel Stillman, D. D.	Elijah Parish, D. D.	
Samuel Danforth, M. D.	Rev. Ebenezer Porter,	} Profess. Theolog. Institut.
Hon. Samuel Dana, Esq.	Leonard Woods, D. D.	
Jedediah Morse, D. D.	Rev. Moses Stuart,	

Connecticut.

Ezra Stiles, D. D.
Jonathan Edwards, D. D.

Timothy Dwight, D. D.
Noah Webster, jun. Esq.

Rhode Island.

James Manning, D. D.

Asa Messer, D. D.

New York.

J. H. Livingston, D. D.

Hon. W. S. Johnson, L. L. D.

New Jersey.

His Ex'cy William Patterson.

John Witherspoon, D. D.

New Hampshire.

John Wheelock, L. L. D.
Hon. John Langdon.

Elihu Thayer, D. D.
Hon. Josiah Bartlett.

Vermont.

Hon. Isaac Tichenor.
Hon. Daniel Chipman.

Hon. Chauncey Langdon.

Boston, May 12, 1813.

THE subscriber, having been taught by A. Wrifford his system of writing, improperly so called, and having lately had an opportunity critically to examine Mr. Jenkins' system of writing, and compared the same with that published and taught by A. Wrifford, deems it a duty he owes to the public and Mr. Jenkins, to declare his conviction, that A. Wrifford has purloined and adopted every important and essential principle of Mr. Jenkins' system, and that his deviations have been made apparently to evade the direct charge of plagiarism, and are in their tendency calculated to prevent the acquirement of a free and easy style of writing.

Much experience and investigation of the essential principles of the Art of Writing induces him to acknowledge, that Mr. Jenkins' mode possesses an infinite superiority over that taught by A. Wrifford, both in taste and substantial advantage to the pupil.

The above is in justice to an injured and deserving man, considering himself dependant for the support of his family on the establishment of his claim as the original inventor of that System of Writing, published and taught by Abel Wrifford as his own; and who has been deprived of the reward, which otherwise would have accrued to him for so important and useful a discovery.

J. LONGHURST,
Instructor of Penmanship.

Cambridge, June 10, 1813.

I HAVE lately been at the pains of carefully comparing Mr. J. Jenkins' system of writing, published in the year 1791, with Messrs. Wrifford's and Towne's, published in 1810 and 1812, and really do think, for myself, that there is evidence incontrovertible, that the two latter, instead of having invented any thing new, as claimed by them in their publications, have only mutilated and deranged the very system, and the minute, particular directions to teachers, published as above by said Jenkins, only for the purpose of evading plagiarism, and have palmed them on the public as their own.

PROCTOR PIERCE.
Late Preceptor of Lynn Academy.

Cambridge, Aug. 28, 1808.

HAVING received from Mr. John Jenkins a communication of his system of teaching, by reducing to first principles the art of Writing, it appears to me well adapted to the attainment, in the most expeditious and economical manner, of that object, and to merit, in a high degree, the patronage of government.

ELBRIDGE GERRY, Esq.
Vice President of the United States.

Quincy, Aug. 10, 1809.

AFTER a long list of the names of the most literary and respectable characters of this country, which Mr. John Jenkins has now in his possession, as recommending his "Art of Penmanship," I deem it entirely needless to add mine; but being requested, I most cheerfully subscribe it.

JOHN ADAMS,
Late President of the United States.

AN

ADDRESS
TO INSTRUCTORS OF YOUTH.

THE author acknowledges his obligations to the Gentlemen Associated Teachers of youth in the cities of New York and Philadelphia, and to the Instructors and Instructresses in other parts of the United States, who have encouraged and patronised his work. In presenting his thanks for favors already received, he respectfully asks their further patronage; and cannot but indulge the hope that, in its present improved state, this work will meet their acceptance, and be a means of lightening and facilitating their professional labors. May they continue to enjoy the happiness, which arises in the breast of those, who are friends to justice, and whose object is to do good. May they be succeeded in their useful and laborious employments, and ever enjoy the smiles of Divine Providence.

AN

ADDRESS
TO PARENTS AND GUARDIANS.

THOSE parents and guardians, who consider that health is one of the greatest of temporal blessings, and who duly estimate the advantages of a good education, will doubtless cheerfully encourage the publication of an easy and expeditious mode of acquiring the art of writing. The plan of this work is such, that not only the robust and healthy may be freed from long and painful confinement in school; but thousands of children, who are of a slender and weakly constitution, or those who have not the advantages of attending common schools, by using a set of these books, may learn to write at home; whereas, in the usual mode of instruction children often write for months, with very little improvement—their minds must necessarily become tired, if not disgusted, with a continual sameness. Thus many despair of ever acquiring a handsome hand, and neglect writing at all, or content themselves with barely conveying their ideas in a rough and homely dress. For want of an easy system, comprising simple rules and examples, which children can see and understand, year after year, and vast sums of money are spent to little purpose. Thousands, who have naturally a taste for fine writing, after all their pains and loss of time, write but miserably. This failure arises not from want