

*The Figure of the Egyptian Papyrus, or  
Paper-Rush; Taken from Prosper. Alpinus.*

e-

T H E  
O R I G I N and P R O G R E S S  
O F  
L E T T E R S.  
A N  
E S S A Y,  
In T W O P A R T S.

The First shewing when, and by whom Letters were invented; the Formation of the ALPHABETS of various Nations; their Manner of Writing, on what Materials, and with what Instruments Men have written in different Ages to the present Time, Wherein is considered the great Utility of this Art with regard to Mankind.

The Second Part consists of a compendious Account of the most celebrated English Penmen, with the Titles and Characters of the Books they have published both from the Rolling and Letter Press.

I N T E R S P E R S E D W I T H

Many interesting Particulars by Way of Notes throughout the First Part; and the Second is a new Species of BIOGRAPHY never attempted before in English.

T H E W H O L E

Collected from undoubted AUTHORITIES,

By W. M A S S E Y,

Master of a Boarding School for many Years at *Wandsworth*  
in *Surry*.

---

*Nobis videtur quicquid literis mandetur, id commendari omnium  
Eruditorum lectioni decere.* Cic. Tuscul. Quaest.

---

L O N D O N :

Printed for J. J O H N S O N, opposite the *Monument*, 1763.

Z

105

M41

29,915



## To the READER.

HOEVER attempts to write a book, he ought not only to consider, what has been said by former authors upon the *subject* he treats of, but also what corrections, amendments, or improvements he is capable of making in his new attempt; otherwise his work may probably only merit the title of *Actum agere*.

I have met with but few writers, who have *ex professo* treated of the invention of letters, and their various alterations, and gradual improvements to the present time. Amongst those few, I think the chief are these: 1. *Hermannus Hugo, De prima Origine Scribendi*, with the learned *Trotz's* Annotations. 2. *William Nicol's Latin Poem, De Literis Inventis*. 3. A little piece in *English*, called *An Essay upon Literature*; said to be written by *Daniel Defoe*.

These I have read and examined; but observing many *deficiencies* therein, and reasoning, as I suppose upon a *false hypothesis*; my endeavours therefore are intended to supply their omissions, remedy their defects, confute their errors, and set many particulars in a fuller light.



How well I have performed that task, in the first part of this work, I leave to the judgment of the learned.

The second part is a new species of *Biography*, that has never been attempted, (that I know of) either in ours, or any other language. Though novelty there, and want of ample information, relating to facts, may claim some regard and indulgence; yet I must beg the candor of my readers for many defects, and perhaps some mistakes, that I may have committed, in that *untrodden* path.

Some perhaps may wonder, that I should undertake this province, which more properly belongs to the Members of the *Antiquarian Society*. I don't pretend indeed to be an *Antiquarian*, in the common acceptance of that term; but as my studies, and employ, for above forty years past, have so near a connection with the *subject* of my book, I thought I had some title, and right to the claim I have made, in this branch of literature; and as none of that ingenious and learned society have precluded my labours by any undertaking of this kind, I hope they will candidly excuse this attempt, and not condemn what has proceeded from a disinterested intention.

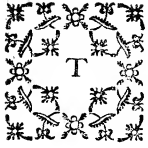
Prince's-Street,  
Upper Moorfields,  
April 7th, 1763.

WILLIAM MASSEY.



T H E  
P R O E M.

S E C T. I.


 HE invention of *letters*, and their various combinations, in the forming of words in any language, has something so *ingenious* and *wonderful* in it, that most who have *ex professo* treated thereof, can hardly forbear attributing it to a \* *divine original*, and speaking of it, with a kind of *rapture*.  
 Indeed,

\* *Gentes plurimae ratae non potuisse ab homine aliquo tam admirandum artificium excogitari, Deo id assignarunt.*—Herman. Hugo in Praefat. Lib. *De prima Scribendi Orig.*

*O divinum scripturae beneficium!* (says *Vossius* in his *Tract De Grammatica*, p. 7.) *Tu sola facis, ut absentes non absumus; muti loquamur; mortui vivamus; cunctos seu disjtos, seu defunctos, sistis praesentes.*

Indeed, if we consider of what vast, and even daily *service* it is to mankind, I think it must be allowed to be one of the *greatest*, and most *surprizing* discoveries; that ever was made in the world. We all know of what general use the art of writing is in *trade*; in *contracts* of every kind; in preserving, improving, and propagating *learning*, and *knowledge*; in communicating our sentiments to, and corresponding with our friends, or others, at any distance, whither *letters* can be conveyed. And in fine, by the means of writing, as the most valuable of all its advantages, we have a *code* of divine laws, useful history, indisputable revelations, and moral instructions and precepts, as a constant *directory* for our conduct, in our course through this probationary state of life, to a happy eternity.

## S E C T. II.

Now, notwithstanding these great and manifold benefits, which men have all along received

Of all conveyances of *knowledge* the most certain, durable, and commodious is by *letters*. The art therefore of expressing our thoughts, by certain *written characters* may doubtless be called a *divine discovery*, if not granted to be so.—*Anselm Bayly*, Introdct. to Lang. part iii. p. 30.

Stupendum est, quod tantum boni redundet ad humanum genus, ex paucis characteribus; quare merito literas inter miranda naturae reponas.—*Andrew Mowro's* Preface before his *Institutio Grammaticae*.

from

from this curious and wonderful invention, “ It  
 “ is very remarkable (says one of our celebrated  
 “ \* Penmen) that writing, which gives a sort of  
 “ *immortality* to all other things, should be, by  
 “ the disposal of divine providence, so ordered, as  
 “ to be careless, in preserving the memory of its  
 “ *first founders*. For where (continues he) are  
 “ the *archives*, wherein the names of those per-  
 “ sons are repositd, that have deserved so much  
 “ of mankind, by inventing the *characters*, and  
 “ *alphabets*, proper to express their own *language*,  
 “ and *thoughts*? for if we enquire but after our  
 “ own country way of writing, who can tell us  
 “ the names of those ingenious men, that first  
 “ found out the *alphabets* used in our offices of  
 “ records, such as the *Pipe-Office*, *Chequer-Hand*,  
 “ *Court*, *Chancery*, and *Bastard-Text*? or indeed  
 “ any one hand in use amongst us?” So that the  
 following enquiry is very pertinent,

*Whence did the wondrous, mystic art arise,  
 Of painting speech, and speaking to the eyes?  
 That we, by tracing magic lines are taught  
 How to embody, and to colour thought?*

## S E C T. III.

But some make objections to this boasted  
*utility* of writing. They alledge, that the incon-

\* *John Ayres* in the Preface before his *Tutor to Penman-  
 ship*, published Anno 1697.

veniencies, and \* *evils*, that letters are the causes of, are equal to, if not more than the *advantages* that arise therefrom. Vicious and libertine books, say they, are the lasting sources of corruption in *faith*, and *manners*. By the means of *writing*, false notions in religion, and even monstrous *heresies*, are broached, and speedily propagated; traitorous correspondencies are held, and deceitful contrivances are carried on, to the ruin of private *families*; and sometimes to the subversion of public administrations and *government*. I allow all this in its full force; and yet what is it but saying, that the *pen* is as dangerous an instrument, in the world, as the *tongue*? must we therefore renounce the use of the *one*, as well as the *other*? This would be a fanatical *extreme*, that all persons, of common sense and common prudence, will avoid and abhor. For by this it appears, that it is not the proper *use*, but *the abuse* of the art, that is objected against. We are told,

\* *N. Tate*, Poet Laureat, in Queen *Anne's* time, in a short poem prefixed to *Jos. Alleine's*, the writing master's epigrams, has the following lines on the *good* and *evil* of writing.

View *writing's art*, that like a sovereign queen  
 Amongst her subject *sciences* are seen;  
 As she in *dignity* the rest transcends,  
 So far her pow'r of *good* and *harm* extends;  
 And strange effects in both from her we find,  
 The *Pallas* and *Pandora* of mankind.

that one \* *Lycurgus*, a king of *Thrace*, observing the bad effects of *wine*, amongst such of his subjects, who drank it to excess, had all the *vines* in his kingdom cut down, and destroyed. Do any applaud that *king's* contrivance, as a piece of wisdom? or was it not rather a foolish, and frantic act? The same may be applied to the subject we are upon; for as there is hardly any one † useful, and good thing in the world, but what may be perverted to bad purposes; so the *abuse* of writing is no solid argument, against the general *utility* thereof. There have been a few examples of persons, like *Lycurgus* of *Thrace*, of this false way of reasoning, with regard to letters; ‡ *Thamus*, an ancient *Egyptian* king, as we are told by *Plato*, remonstrated against the use thereof; as also against the reception of the useful parts of the mathematics, when *Theut* offered to introduce them

\* *Plutarch*, from whom I take this story, in his Tract *De audiendis poetis*, cannot forbear representing him as a madman, for that action. Ὀυδ'ε γαρ ὑγιαίνοντα νοῦν εἶχεν.

† *Ovid* wisely observes to this purpose,  
*Nil prodest, quod non laedere possit idem.*

And, in the same elegy, enumerates the abuses of many excellent and necessary things; which nevertheless are no objection to the proper use thereof.—*Trist.* Lib. ii.

‡ The curious and learned reader may consult the latter part of *Plato's Phædrus*, where the arguments, *pro* and *con* between *Thamus*, and *Theut*, are more fully related.

amongst his subjects. \* *Licinius*, a Roman emperor likewise, was a great enemy to letters, and used men of learning, and philosophers, with outrageous cruelty, calling them *the bane and pest of society*. But these may be looked upon as the *extravagant notions*, and *whims* of a few persons, who have a mind to deviate from the common sense and judgment of mankind; and therefore ought to be no further regarded, than for their singularity, and the absurd consequences, that attend them.

## S E C T. IV.

Another pretext against the *use* of writing, which perhaps may seem to some more *plausible* than the former, is that it is a handle, or encouragement to a lazy disposition. For, says the objector, if we trust too much to *books*, or only write out, what we ought to commit to the treasury of our

\* *Etiam Licinius imperator literas vocabat virus, & publicam pestem; ut est apud Sex. Aurelium Victorem.—Vossius De Grammatistice.*

*Corn. Agrippa* likewise, in his satirical bantering way, makes the following observation. “ Quare jam non vituperandi mihi videntur, *Valentinianus* ille imperator, quem acerrimum literarum hostem extitisse aiunt; atque *Licinius* imperator, qui literas virus, ac pestem publicam dicebat: quin & *Ciceronem* ipsum fontem literarum abundantissimum refert *Valerius* tandem literas contempnisset.”  
—*De Vanit. Scient.* cap. i.

*memories,*

*memories*, we may in that be said to lean to a \* broken staff; and be apt to imagine ourselves more learned, and knowing than in reality we are. It is not the possession of *learned books*, that makes a man *learned*; nor even a superficial manner of reading them over, or making extracts from them, by way of *common-place-book*, that will make us ready in speaking pertinently upon subjects, of which we would be thought to be masters. Nothing but a fund in the memory, a stock of observations, and the real *principia* of knowledge, gained by diligence and experience, carefully laid up there, can enable us to set up as traders in literature. Otherwise, we may suppose ourselves to be great scholars, in the same manner as an empty, vain-glorious man, whom *Seneca* mentions, did: † As he was *rich*, he hired into his house several servants, that were well qualified in several sorts of *learning*; and on this *stock* he set up for a person of *erudition*; so that he could resolve by them almost any *question*

\* *Plato*, as *Quintilian* observes, makes this objection, “*Invenio apud Platonem obſtare memoriae uſum literarum; videlicet quòd illa quae ſcriptis repoſuimus, velut cuſto-dire definimus, & ipſa ſecuritate dimittimus.*”—*Inſtit. Orat. Lib. xi. c. 2.*

† His name was *Calviſus Sabinus*: *Eruditus volebat videri; hanc itaque compendiariam excogitavit; magnâ ſummâ emit ſervos; unum qui Homerum teneret, alterum qui Heſiodum, &c.*—*Senec. Epiſt. 27.*



in the circle of literature, that was started amongst his visitants.

Just so, may some say, the relying on books, the product of writing, gives the mind a turn to an *indolent habit*; and takes it off from that industrious pursuit and attention, by which *arts* and *sciences* are the most properly, and surely gained. This objection I also allow in its full force; but deny, that the knowledge of letters is the *real cause* of such indolence, or deficiency in the improvement of our *natural powers*, and *faculties*. That noble invention is no way in fault, to encourage *sloth*, or *negligence*; but, if it be made a right use of, it may be of special help to us, in our literary acquisitions. For where is the *memory*, however well cultivated, that does not fail the owner sometimes, in particular circumstances? and then to have recourse to the subsidiary aid of *writing*, must be allowed to be of singular advantage. An instance of this I have now myself before me: In the quotation I have made above from *Seneca*, I remembered the principal parts of the story very well, but could not *recollect* the person's name; this material circumstance I owe therefore to *the benefit* of the art I am speaking of. And I doubt not, but that every person can produce examples of this kind from himself. Let none then lay that *blame* upon the use of writing, which more justly belongs

longs to their own *wrong* way of reasoning ; for it can no way encourage *idleness*, but rather opens and exhibits an ample field, in which the *industrious* may well employ themselves, if it be applied to the various *good purposes*, for which it is most truly adapted\*.

## S E C T. V.

Mr. *Rob. More*, another of our curious artists in penmanship, gives us a *definition* of writing in the following words: † *Writing*, says he, (in his short essay upon the invention thereof) *is such a representation of our words, but more permanent, as our words are (or ought to be) of our thoughts.* And, in the same place, he tells us, that the various combinations of twenty-four letters (and none of them twice repeated) will amount to 620,448,401,733,239,439,360,000. ‡ This indeed is a most surprizing number, and a laborious task it was, in that author, to investigate it.

\* Ostendunt igitur haec omnia nihil esse de summa scribendi utilitate, admirabilitateque ambigendum. — *Herman. Hugo* De prima Scribendi Origine.

† *Herman Hugo's* definition of writing is this: *Scribere est vocem, aut vocis partes ob oculos ponere per literas.*—De prima Orig. Scribendi, p. 1.

‡ *Clavius*, the Jesuit, who also computed these combinations, makes the number to be but,

5,852,616,738,497,664,000.

*Writing,*

*Writing*, in the most ancient language, that we know of, is called דִּקְדֻק *Dikduk*, which we are told signifies *a subtle invention*; and so it really is, and appears to be, if we do but reflect, as *Tully* observes in his *Tusculan Questions*, that the *sounds of the voice, which are in a manner infinite, are represented by a few marks or characters, which we call letters*. These letters in *Hebrew* are called אותיות \* *Othioth*, that is, *signs*; being the signs, or representations of our words, as is expressed in the foregoing definition. This word, we see, is very significant, in that ancient language, as many others are; and is one argument of its being the speech, which *Adam* and *Eve* spoke in *Paradise*. In the *Greek* tongue, letters are called Γράμματα, from γραμμή, which properly signifies *a line*, intimating that *letters* are composed of *lines*. In the same manner as the *Latins* form *literae* likewise from *linea*; in which etymologies, these two last mentioned languages agree. Sometimes the *Greeks* put Σημεία, i. e. *signs*; or τυποί, i. e. *forms*; or χαρακτῆρες, i. e. *characters* or *engravings*, to de-

\* Thus *Robertson*, in his *Thesaurus Linguae Sanctae*, says, *In Grammatica Πῶς ἐστὶ littera, quasi signum externum, & visibile vocis proferendae, ejusque character & nota*.

*Isidore* of *Seville* defines letters to be *indices rerum; signa verborum*. And *Gregory* of *Toulouse* calls them, *signa pronunciationis*.

note letters ; but the first word I have recited above is the most usual. \* *Elementa* likewise in the *Roman* writers has sometimes the same signification as *literae* ; thus *Horace* says,

—————*Ut pueris olim dant crustula blandi  
Doctores elementa velint ut discere prima, i. e.*

*As by fond masters children are allur'd,  
With cakes, (or gingerbread) at first to learn  
Their Christ-Cross Row.*

But as for our *English* word *letters*, it is manifestly derived from the *Latin literae* ; or from the corrupted way of writing it in *French*, *lettres*. But it may not be amiss here to take notice, that it is not absolutely necessary, that there should be just such a precise number of letters, neither

\* In this sense also *Lucretius* uses this word more than once, e. g.

*Quinetiam passim nostris in versibus ipsis,  
Multa elementa vides multis communia verbis ;  
Cum tamen inter se versus, ac verba necesse est  
Confiteare alia ex aliis constare elementis.*

Lib. ii. De Rerum Nat.

*A pregnant proof of this my verse affords,  
For there are letters common to all words ;  
Yet some of different shapes and figures join  
To make each different word, each different line.*

Creach.

See also the 1444 verse in Lib. v.

more

more nor less, to express all the words in a language. The *alphabets* of various languages shew the contrary. The *Hebrew*, *Samaritan*, and *Syriac* have 22. The *Arabic* 28. The *Persic*, and *Egyptian* or *Coptic* 32, and the present *Russian* 41. The *Greeks* are supposed to have had but *sixteen* letters, at the first. But the ingenious *Wachter*, in his *Naturae & Scripturae Concordia*, has formed a scheme to show, that *ten characters*, (the number of our *fingers*) are sufficient for the expressing of all words, in all languages; and as it is a pretty *invention*, and a *curiosity* at least, I have here inserted it.

CONSPECTUS ALPHABETI NATURALIS.

Ex Wachteri *Naturae & Scripturae Concordia*, pag. 64.

Genus.	Figura.	Potestas.	Genus.	Figura.	Potestas.
Vocal.	○	a. e. i. o. u.	Dental.	□	f.
Guttur.	Ⓚ	k. c. ch. q. g. b.	Labial.	3	b. p.
Lingual.	∟	l.	Labial.	∩	m.
Lingual.	∟	d. t.	Labial.	⊞	f. ph. v. w.
Lingual.	∩	r.	Nasal.	∧	n.

*Hae literarum formae, etiam si numerum digitorum non excedant, quia scilicet natura diligenter inspecta plures non suppeditat, sufficiunt tamen*

*men omnibus omnium linguarum vocibus scribendis. Nam quae videntur deficere, sunt literae compositae, & novis formis non indigent.*

These few things I thought necessary to observe, by way of *Prolegomena*; and now I shall enter upon my main design.



## C H A P. I.

### S E C T. I.

THE great and all-wise *Creator* furnished the first man, with excellent faculties, to answer all the intents, and purposes of his *being*. Amongst others, he had the *wonderful capacity* of giving names to all creatures; which names, according to the opinion of some learned men, were expressive, in the † *original language*, of their natures and qualities. But as little, or nothing of that appears now, we are at liberty to *adopt*, or *reject* that notion, according to the degree of

\* *Gen. ii. 19.*

† ——— *Each bird and beast behold  
Approaching two and two; these caw'ring low  
With blandishment each bird stoop'd on his wing;  
I nam'd them as they pass'd, and understood  
Their nature; with such knowledge God endu'd  
My sudden apprehension.* Parad. Lost. Book viii.

† *Nomina certè & verba rerum naturam significare cum Platone assererem libentissimè, si hoc ille tantùm de primæva omnium linguarum asseverasset.*—Sanctii Minerva. Lib. i. cap. i.

† *Adam, lorsqu'il imposa nom à tous les animaux de la terre, selon leur nature & condition, étoit poussé & conduit de Dieu seul, qui lui inspiroit, & dictoit les mots qu'il leur devoit imposer.*—*Tresor de l'Histoire des Langues*, par Claude Duret, pag. 41.

*truth,*

*truth*, or *falsehood*, which it represents to our minds; for meer human conjectures, are not a fit or solid foundation, to build historical faith upon.

## S E C T. II.

That the use of *speech*, or *language*, was given to *Adam*, immediately upon his formation, we have no reason to doubt; for it appears from the testimony of *Moses*, that he not only gave \* names to every living creature, to wit, *to every beast of the field, and to every fowl of the air*, as they were brought to him; but also as soon as *Eve* was made, he could say, *This is now bone of my bones, and flesh of my flesh*; which is the first sentence, that we have recorded of his uttering; so that he seems to have had a competent stock of words, to declare the ideas, or conceptions of his mind withal, ever after. It is also probable, that *Eve* had the same infused knowledge of

\* Because there is no mention made of *fishes* in the text, some have imagined that they were not named by *Adam*; but I think, they may be well understood in the terms, *Every living creature*, as also *reptiles*, and *insects*. To the question, How could the *fishes* of the sea be brought before *Adam*, in the garden of *Eden*, to receive their names? I answer, by the same *Almighty Power* that created them. It is indeed remarkable, that there are no names of particular *fishes* to be found in the *Hebrew Bible*. This perhaps might occasion the abovementioned imagination.—See *Calmet's* Diction. de la Bible, under the article *Poissons*.

language,



language, that *Adam* appears to have had; their early discourse together, upon what happened to them, and their ready conversation with *the serpent*, and the *Almighty*, put that supposition, I think beyond all dispute. But *what* that \* language was, is not properly my business now to enquire; I am to treat of the origin of *letters* and *writing*, and not to shew what was the *first language*; and if it were, the many *various conjectures*, and *dissonant opinions* of the learned about it, would sufficiently deter a prudent man, from passing his judgment peremptorily upon so difficult a question. Though the *Hebrew* seems to me to claim the clearest pretensions to it, of any language, that is now extant; yet I am rather of opinion, that the *first language* is entirely lost; nay, it would be next to a miracle, if it

\* Some hold that it was the *Chinesse*; to prove which a large 8vo book was written in *English* (near a hundred years ago, printed for *Obadiah Blagrove*, in *St. Paul's Church-yard*) entitled, *The Antiquity of China, or an Historical Essay, endeavouring to prove, that the Language of the Empire of China was the primitive Language, spoken through the whole World, before the Confusion of Babel*. But *Goropius Becanus* a learned *German* has taken a great deal of pains to prove, that the *High-Dutch* was the primitive language. *Theodoret*, and the *Maronites* maintained, that the *Syriac* or *Chaldaic* language was that which *Adam* spoke in *Paradise*. *Meric Casaubon* says (*De Lingua Anglica Vetere*, p. 160.) *Linguam simpliciter & absolute matricem ego guidem unam agnosco, Hebraicam; ex hac aliae omnes initium sumserunt.*

were

were preserved, considering the constant *decay*, and *change* of all sublunary things.

## S E C T. III.

I see no necessity, to suppose, that our first parents should be capable of *writing*, as soon as of *speaking*; or that the knowledge of *letters*, or the art of expressing their words, or conceptions of their minds by any sort of *characters*, was \* *divinely* infused, as well as the knowledge of *language*; for of what use could that have been at the first, when none but *Adam*, and *Eve*, or a very few others, were in the world? As we have therefore no certain information that *Adam* committed any thing to writing, the most plausible *supposition*, that we can make thereupon, is only this: † That as he was endued with a great share  
of

\* That this has been the sentiment of some learned men appears from the following words, in *August. Calmet's* Diction. de la Bible, under the article *Lettres*.

Quelques-uns ont cru qu'elles (i. e. lettres) avoient toujours été en usage; & que Dieu en inspirant à l'homme la raison, & l'usage de la parole, lui avoit aussi donné le secret d'exprimer ses pensées par l'*Ecriture*.

*Just. Lipsius* somewhere says to this purpose, "Errat, qui in re instabili maximè, id est lingua, quaerit firmitatem."

† Consentaneum est rationi, *Adamum* prolapsum in peccatum per seductionem *Satanae*, moxque restitutum ex

of mental faculties, and rational powers, he probably might consider, that the use of *letters*, and *writing* would become not only serviceable, but even necessary, in time, to his \* posterity; and so begin to contrive some rude sketches of *graving*, or *writing*, which afterwards might be improved by degrees, as necessity should require, or the ingenuity of his descendants should add

gratia divina, literis cogitationes suas, & rerum gestarum memoriam depinxisse. Id congruit excellentiae, & dignitati primi hominis. *Bibliander De communi Ratione Linguarum, Cap. de Orig. Liter.* Let the reader here observe, that however agreeable to reason this might seem to *Bibliander*, it is but mere conjecture or supposition.

\* *Literae posteritatis causâ repertae sunt, quae subsidio oblivioni possent.* Cic. Orat. pro Sulla. Tully seems here to think, that the invention of letters was chiefly to benefit posterity. That is indeed one great advantage thereof, but a great many others may be alledged. It is even so beneficial in the affairs of love, that a celebrated lady of the twelfth century has ingeniously laid claim to it, as originally designed to serve their purposes and interest, in the following lines.

- “ Heav’n first taught letters for some wretch’s aid,
- “ Some banish’d lover, or some captive maid;
- “ They live, they speak, they breathe what love inspires,
- “ Warm from the soul, and faithful to its fires;
- “ The virgin’s wish, without her fears, impart,
- “ Excuse the blush, and pour out all the heart;
- “ Speed the soft intercourse from soul to soul,
- “ And waft a sigh from Indus to the pole.

*Eloisa’s Letter to Abelard, paraphrased by Mr. Pope.*

thereto.

thereto. This, I say, is the most likely, if we may be permitted to indulge ourselves so far in *supposition*. For as writing is a contrivance for the communicating of our ideas, or sentiments, to persons at a distance from us, with whom we cannot discourse *vivâ voce*; or to consign something in a permanent manner, to the knowledge of those who survive us; there could be no great occasion for the use of *letters*, while the world was in its infancy, and contained but a few people, who lived and conversed together,

## S E C T. IV.

From hence, I think, we may reasonably conclude that the use of *letters* was but little known in \* *Adam's* time, though he lived 930 years. For we have no certainty, that he committed any thing to *writing*. The *stories*, that some

\* *Recens creatus homo omnium videtur artium fuisse rudis; neque adeo multis indigebat; sed & divinâ damnatione cum ipsae, tum posterî ejus in sudore faciei panem & victum quaerere coacti, excogitandis statim artibus vix operam dare potuerunt.*—*J. Conr. Rungii Oratio, De Literarum Ortu, &c. pag. 15.*

\* Another learned *German*, writing upon this subject, makes the following judicious Remark :

“ Cum scriptura per literas non sit dos naturae, sed ars  
 “ ab ingenio humano inventa, manifestum inde est, usum  
 “ literarum haud sempiternum, aut cum ipso humano  
 “ genere ortum esse, sed *serius* ad cultum vitae accessisse.”—  
*Wachter's Naturae & Scripturae Concordia, p. 1.*

authors tell us of the books, that *Adam* wrote, may well pass for *mere stories*; the fables and reveries of the *Jewish Rabbins*, and *Mahometans*. All, I think, that can be, with any colour of reason, supposed is, that during his long life, some few occasions for *writing* might begin to be needful; as people began to multiply, and separating live more remote from one another, they would necessarily see the *utility* of some such *expedient*, as that of *writing*, to convey their sentiments to their friends, or relations that lived at a distance from them; but it does not appear, that this *expedient* was found out in *Adam's* time. We have no authentic registers or records, of any *epistles* written, or *messages* sent, or *contracts* made, in any form of *characters*, for the first thousand years after the creation of the world. \* *Enoch*, the seventh from *Adam*, is said in the General Epistle of *St. Jude*, to have *prophefied of things to come*; but it does not appear that his prophecies were ever *written* by himself, or by

\* The words of the prophecy cited by *Jude* are, *Behold, the Lord cometh, with ten thousands of his saints*; or with his holy *Myriads*, (ἐν μυριάσιν ἁγίων) as it is in the original; by which some understand the hosts of angels. *Beza*, in his annotations upon this place, makes the following remark: “ Mihi quidem est verifimile hoc *Enochi* dictum vel ἀγγελῶν  
 “ fuiffe, & tamen apud omnes posteros celebre; vel in ali-  
 “ quo libro (qui nunc intercidit) de *Enocho* commemora-  
 “ tum.”

any.

any other for him, in his time. There are, we are told, some fragments of that called *Enoch's Prophecy* extant in *Greek*; but the learned agree, that it is a *supposititious piece*. The notions also of the *Orientalists*, with regard to *Enoch*, as related by *D'Herbelot*, in his *Bibliothèque Orientale*, deserve to be treated only as extravagant fictions: They say, that God sent him from heaven *thirty volumes* filled with all the secrets of the most hidden sciences. The *prophecy* mentioned in *St. Jude*, if it ever was committed to writing, must have been penned within the compass of the first *thousand* years after the creation; but as we have observed, there is no sort of *proof* of that, we must look for another period, for the commencement of *letters* \*.

\* *William Nicols*, who seems to have carefully enquired after the origin of letters, as appears in his poem *De Literis Inventis*, is yet doubtful to whom he should ascribe that discovery.

*Sive fuit Moses, sive ipso antiquior alter,  
 Qui decuit ritu pingere verba novo;  
 (Sunt qui Mercurio, Cadmo, patrique fidel  
 Abramo, in scriptis hoc tribuere decus;)  
 Quisquis erat (nomen namque illius excidit ævo,  
 Qui post fata aliis vivere posse dedit;  
 Quamvis aeternâ statuâ, pariaque columnâ  
 Dignior haud alter forsan in orbe foret,)  
 Ingenio postquam divino hanc repperit artem,  
 Alloquio junxit gentem utriusque poli.*



Page. 1.

29915

C 3

SECT.

## S E C T. V.

*Josephus*, in the third chapter of the first Book of the *Jewish Antiquities*, tells us: “ That the  
 “ descendants of *Seth*, leading a happy and quiet  
 “ life, found out by study and observation, the  
 “ motions, and distribution or order of the *stars*,  
 “ or heavenly bodies; and that their discoveries  
 “ might not be lost to men, (knowing that the  
 “ *destruction* of the world had been foretold by  
 “ *Adam*, which should be once by *fire*, and once  
 “ by *water*) they made two pillars, one of *brick*,  
 “ and the other of *stone*, and wrote or engraved  
 “ their discoveries thereon; so that if the rains  
 “ should destroy that of *brick*, the other of *stone*  
 “ might continue to shew mankind their obser-  
 “ vations.” Many writers have made use of  
 this story, to prove the early *invention of letters*;  
 but let it be attentively considered, and I doubt  
 not but that it will appear to be silly, and highly  
 improbable. Can any be so weak as to suppose,  
 that a *fire*, or *deluge*, that should destroy the  
 world, would not at the same time destroy those  
*two pillars*? But supposing, for argument sake,  
 the story to be true in the main, that those *pil-  
 lars* were raised for that purpose, by the descen-  
 dants of *Seth*; yet we are still left in great un-  
 certainty and darkness. For it is not said, *who*  
*those descendants* were in particular; nor at what  
 time

time they lived ; nor with what *characters* ; nor in what *language*, they were engraved or written. Besides, the word in the original, *viz.* ἀπογόνους, denotes at least his *grand-children* ; and we don't know how much further it extends, in that author's meaning, to his posterity ; so that at the best, it is but a lame story. And I am inclined to believe *the whole* to be only some traditionary account, which *Josephus* thought proper to insert in the thread of his history, as he has manifestly done in other places ; and particularly in his narrative of the actions of *Moses*. Moreover, that those *pillars* were remaining somewhere in *Syria* in his time, as he tells us they were, I consider only as an addition to *the figment*, deserving no more credit, than his relation of the remains of *Noah's ark*, or *Lot's wife's pillar of salt*. All our knowledge therefore of the use of letters, and of the *invention of writing* before the *Flood*, centers in mere supposition, and conjecture \*. And if we should suppose, that some

\* This, I suppose, will be allowed, till some specimens of antediluvian characters, (though merely hieroglyphic) can be produced ; and where they will be found I cannot imagine, unless *Noah* and his family preserved any of them in the ark. And though one of our most learned and curious antiquarians says, that “ *He believes the Chinese method of writing to be the antediluvian one ;*” yet there we want proper reasons for such a belief. — *Dr. W. Stukeley's Abury*, p. 56.



progress had been made in that *art*, in the first seventeen hundred years of the world, we must allow it all to be lost again, by that dreadful catastrophe of the \* *universal deluge*, except what was preserved by *Noah*, and his family. There is notice taken, in the writings of *Moses*, of the first inventors of some *arts* and *sciences* before the Flood; as *Jubal* is said to be *the father of all such as handle the harp and organ*; and *Tubal-Cain* was an instructor of every artificer in *brass*, and *iron*. But we have nothing recorded relating to the forming of *letters*, or *characters* for writing, or of any kind of *epistolary commerce* whatsoever; which entire silence renders it highly probable, that there was little, or nothing of that invented before that time. And as the *records* of the *Hebrew nation* are generally allowed to be the most ancient in the world, surely it would be vain to look for a proof of any *antediluvian writing* elsewhere.

\* Quæcunque tandem invenerint illi, qui ante *Diluvium* vixerunt, ea in illo ipso periisse maximam partem, nullum est dubium, cum ex tot millenis hominibus vix octo soli superfuerint; itaque in familia *Noachi* nullos extitisse putem, qui præter *Dei cognitionem*, præter *agriculturam*, *pastoriam*, & similia pernecessaria, in reliquis artibus multum calluerint.—*J. Cour. Rungii Oratio, de Literarum Ortu, &c. pag. 17.*



## C H A P. II.

## S E C T. I.



AFTER *Noah's* Flood, which according to the most common chronology, happened in the 1656th year of the world, I find no intimation of the use of *letters*, in the Holy Scriptures, till the time of the children of *Israel's* sojourning in the wilderness of *Sinai*. *Josephus* indeed tells us, that *Abraham*, when he went to sojourn in *Egypt*, there taught the \* *Egyptians arithmetic* and *astronomy*; which, if true, doubtless puts it beyond all dispute, that *writing* was

\* *Josephus* is very express, that the *Egyptians* were ignorant of those sciences, before *Abraham* instructed them therein; but does not mention, whether the use of writing, with regard to other affairs, was known to them or not. Προς γαρ της Ἀβραμ παρυσίας ἐς Αἴγυπτον οἱ Αἰγυπῆσιοι τῶν ἔιχον ἀμαθῶς.—*Antiquit. Judaic. Lib. i. cap. 9.*

*St. Augustine* (Lib. xv. de Civit. Dei) was of opinion, that letters were invented by *Adam*, his sons; and grandsons, in the first age of the world; and after the Flood they were preserved by *Noah* and his progeny, till they came to *Abraham*, and so to *Moses*. But this is mere conjecture; for we have not any proof, that there was writing before the *Flood*.

in

in use, in his time; for it cannot well be supposed, that he could teach them those two sciences, merely by *oral instruction*, without the intervention and assistance of *letters*. The same author intimates also, that *Abraham* brought those sciences with him from *Chaldea*; and consequently that they were in vogue, in that country, before *Abraham* was born, but how long we cannot determine. I imagine, that it is from this relation of the *Jewish historian*, that so many succeeding writers have attributed the invention of *letters* to that celebrated *patriarch*; but if we give credit to the whole of the story, the *Chaldeans* will have a prior claim; for it was from them, *Josephus* says, that *Abraham* had the knowledge of what he taught the *Egyptians*.

## S E C T. II.

The ingenious author of a book, intitled in *French*, *Spēctacle de la Nature*, forms an *hypothesis* upon this subject, which has an air of probability. He goes no higher for the invention of *writing*, than the time when the sons, or immediate descendants of *Noah* seated themselves in the wide plains of \* *Chaldea* (which in Holy  
Writ

\* *Tully* also in the beginning of his Tract, *De Divinatione*, lays the scene of the first discoveries in astronomy and astrology, in *Assyria*; and says, that a people in that country called *Chaldeans*, were the first, who by long experience  
and

Writ is called the land of *Shinar*) after the confusion of languages at *Babel*. “ The first men, “ says he, perused the heavens for want of writing; and it is on account of the conveniency “ of writing, that the generality of men now “ dispense with looking among the stars, for the “ knowledge of their operations, and order of “ the year. But writing itself, that so useful “ invention, is one of the products of astronomy; “ and it may be easily shown, that the names, “ given to the twelve celestial signs, gave birth “ to the invention both of painting and writing. “ Astronomy gave birth to painting; and both “ afterwards concurred to cause the art of writing to be invented\*.”

This *hypothesis* is strengthened by what *Josephus* says of *Abraham's* bringing the sciences of *arithmetic*, and *astronomy* with him from *Chaldea*, and instructing the *Egyptians* therein; so that from this supposition, the inhabitants of *Chaldea* are made the first inventors of *letters*, not long after *Noah's* Flood.

and observation of the heavenly bodies, effected the science of foretelling things to come. And afterwards the same arts were practised by the *Egyptians*.

\* As the ancient *Greeks* and *Romans* usually ascribed the glory of all useful inventions, and discoveries, to some one or other of their gods, or goddesses; it is very strange that they never thought of a *deity*, to whom they should attribute the invention of the wonderful, and universally esteemed art of writing.

## S E C T. III.

But however natural and plausible this *hypothesis* may appear to be, there will always be a strong presumption against it; in that we find not any footsteps, or intimations of the *use of writing*, during that period of time in the *Mosaic records*; which are by much the \*oldest, and most

\* Mr. *Wachter*, in his *Naturae & Scripturae Concordia*, labours hard to prove, that an *Egyptian*, called in their language *Thoth*, or *Thoyt* (from *Thos*, i. e. *to make marks*) by the *Phoenicians Taaut*, by the *Greeks Hermes*, and by the *Latins Mercurius*, was the *first*, who invented letters. But though he shows a great deal of reading and learning, in the support of his *hypothesis*, yet I can find no convincing proofs, in his arguments; they consist chiefly of *suppositions*, and *doubtful authorities*, which by no means set aside the prior claim of *Abraham*, and the *Chaldeans*, of that invention. *Abraham* was born about 2000 years before the birth of *Christ*; and *Sesostris* king of *Egypt*, who is supposed to have raised the *hierographic obelisks*, from whence *Thoth* took the hint of inventing letters, did not reign, according to chronologists, till 4 or 500 years after.—See his third Section, *De prima Literarum aetate*.

This false claim of the *Egyptians* (as I think I have proved it to be) is adopted by many other learned and ingenious writers. I find the following lines, in one of our own modern poets, who gives into that opinion.

*Shall we trace science from her eastern home  
Chaldean; or on the banks of Nile, where Thebes  
Nursing her daughter-arts, majestic stood,  
And pour'd forth knowledge from a hundred gates?*

*There*

most authentic of any now extant. Had *writing* been then found out, there were several occasions, for sending of *letters*, mentioned in the history of *Abraham*, *Isaac*, and *Jacob*, before he and his children went to settle in *Egypt*; but there is no notice taken, in their various transactions, of any *epistle* being sent, or of the signing, or sealing of any *written contract*. When the cave of *Mackpelah* was made sure to *Abraham*, for a possession of a burying-place, by the sons of *Heth*, all that went in at the gate of the city were witnesses of the bargain; but we hear nothing of any *written covenant*, to be shown to posterity. When *Abraham* sent his servant into *Mesopotamia*, to fetch a wife for his son *Isaac*, we don't read of any *letters*, that he carried with

*There first the marble learn'd to mimic life,  
The pillar'd temple rose, and pyramids,  
Whose undecaying grandeur laughs at time.  
Birth-place of letters; where the sun was shown  
His radiant way, and heav'ns were taught to rowl.*

*Dodley's Collect. Vol. vi.*

After all, if we may depend upon authorities from history, *Josephus* is very positive that *Abraham* brought the knowledge of *arithmetic* and *astrology* out of *Chaldea*, and taught those arts to the *Egyptians*, which, he says, they were ignorant of before. *Eupolemus*, a more ancient *Greek* historian, also asserts the same thing; but says that *Abraham* first instructed the *Phoenicians* in those sciences before he went into *Egypt*. — See *Euseb. Praepar. Evang.* Book ix chap. 16 and 17.

him,

him, as his credentials to *Bethuel*; or of any sent before-hand to pave the way, as it were, for that match. Why also did not *Rebecca* send a letter by *Jacob*, to her brother *Laban*, when he went to *Haran*, on the same errand, that his grandfather sent his servant to *Bethuel*? Neither, do we find, that there was any intercourse of *letters* between *Jacob*, and his father, mother, or brother, in all the twenty years, that he was absent from them in *Haran*. Nay, even long after that, when *Joseph* was sold into *Egypt*, how easy would it have been for him to have wrote a *few lines* to his sorrowing father, and acquainted him of his *safety*, if not his great *advancement* in the world, rather than have let the good man pass through so tedious a scene of *grief*, on his account? But as this subject is prettily touched upon in a poem, *in praise of the invention of writing*, said to be wrote by *a lady*, I shall conclude this section with an extract therefrom, as recited in the Second Volume of the *Guardian*, N<sup>o</sup>. 172.

“ Blest be the man! his *memory* at least  
 “ Who found *the art*, thus to unfold his breast;  
 “ And taught succeeding times an easy way,  
 “ Their secret thoughts by *letters* to convey;  
 “ To baffle absence, and secure delight,  
 “ Which, till that time, was limited to *sight*;  
 “ The

- “ The parting *farewel* spoke, the last adieu,  
 “ The less’ning distance past, then loss of view ;  
 “ The friend was gone, which some kind mo-  
     ments gave,  
 “ And *absence* separated, like the grave.  
  
 “ When for a wife the *youthful patriarch* sent,  
 “ The camels, jewels, and the steward went ;  
 “ And wealthy equipage, though grave and slow,  
 “ But not *a line* that might *the lover* show ;  
 “ The *ring* and *bracelets* woo’d her hand and  
     arms ;  
 “ But had she known of *melting words* the charms,  
 “ That under *secret seals* in ambush lie,  
 “ To catch the soul, when drawn into the eye,  
 “ The *fair Assyrian* had not took his guide  
 “ Nor her *soft heart* in chains of pearl been ty’d.

## S E C T. IV.

Let the art of *writing* however begin, when it will, without doubt the first essays were rude, and irregular. And it is generally agreed, that it was at first set forth in \* *hieroglyphics*, or *symbols*.

\* *Hieroglyphics* is originally a *Greek* word, compounded of *ιερός*, *sacred* ; and *γλυφή*, *an engraving* ; and, in the primitive signification thereof, denotes those *figures* or *images*, that the ancient *Egyptians* made use of to express the principal *dogmata* of their religion, and moral sciences. These



*bols.* And to express my own sentiments upon this subject, I need only transcribe a paragraph, or two, from the *French author*, I quoted above. “*Symbolical* writing, says he, the first product of *astronomy*, was made use of to inform people of all necessary truths, advices, and works; but it became troublesome, by the *multiplicity* of the figures, and of the attributes, which increased in proportion to the number of the *objects*; an inconvenience still found in the *Chinese* writing, where each individual thing has its peculiar *symbol*.”

And again, the same author says: “A *happy genius*, whose name has not been delivered down to us by history, but lived before *Moses*, observed that the *sounds*, and *articulations* of the voice, with which we may express every thing, are not many; and bethought himself of representing those *sounds*, and *articulations*, by so many *characters*, which are not above *twenty-four* in number; and as this sort of writing appeared to be very plain and fruitful, it made its immediate way, and becoming

were at first usually engraved upon great *stones*, or *obelisks*. Doubtless other nations practised the same, in the beginning of *writing*, but are not so much noticed as the *Egyptians*, who maintained a set of *priests*, or learned men amongst them to cultivate and improve that science.

“ current,

“ current, caused the \* *symbolical* to be neglected ;  
 “ so that in time the very meaning thereof was  
 “ intirely forgot.”

But here I would observe, that what this writer ascribes to *one single happy genius*, I rather think was the study, improvement, and performance of *many* in a † long tract of time. It is not to be supposed, that an *invention* of such a curious contrivance, and extensive use, could be perfected, or even advanced to any tolerable degree of practice, by *one man*. A gradual improvement in the use of *letters*, the formation of their *characters*, and their various combinations, to answer the different designs in the use of them, seems to be the result of *long observation* and practice. We find this to be verified, in other notable inventions and discoveries ; particularly, in the art of *printing*, which is so near a-kin to that of *writing* ; many essays, doubtless more

\* *Prosop. Alpinus*, who resided in *Egypt* for several years, tells us, that when he was at *Alexandria* (about 1580) there was extant amongst the ruins of that city, *Pulcherrimus obeliscus literis Ægyptiis insculptis* (Hieroglyphica vocant) *exaratus*.—*Rerum Ægyptiarum*. Lib. i. cap. 4.


† *Moreri* in his Dictionary, under the word *Lettres*, reasons much after the same manner, in these words :  
 “ L’Art de l’écriture ne s’est pas formé tout d’un coup.  
 “ Il a eu besoin de plusieurs siècles, pour suppléer à ce qui  
 “ manquoit à ces figures d’animaux, dont les premiers  
 “ peuples se servoient.”

than what we know of, were made by different persons, before it was brought to answer the purposes aimed at, and which we now experience ; and I am persuaded it is not yet brought to its full *perfection*. However, be that as it may, to deal frankly, all that has been said upon this subject, with regard to the beginnings and progress of the art of *writing*, is still nothing but *hypothesis*, and *conjecture*. For, as there are no certain *records* to show us when, by whom, and in what manner, this wonderful art was first discovered, and how augmented, it is our best way, to satisfy ourselves with what appears to be the most *probable*, without adhering dogmatically to our opinions.



## C H A P. III.

## S E C T. I.


 I T H E R T O have we been wandering in the wide ocean of *uncertainties*, without any *cynosura*, or *compass*, to direct our course; but now we begin to approach to *known land*. During the time, that the children of *Israel* sojourned in the wilderness of *Sinai*, in their passage from *Egypt* into the land of *Canaan*, the law of the \* *Decalogue*, or *Ten Commandments*, written or engraved

\* Some have *supposed*, that the writing of the Ten Commandments, on the tables of stone, was the first writing by *letters* and *words* that was in the world, and that the knowledge of them was of divine original; *Moses* being inspired by God to instruct the people in the use, in the pronounciation, in the reading, and writing of them. But this, I think, is *gratis dictum*; and substituting a miracle, where natural means would answer the purpose. We have no intimation of such a miracle, or of such instruction of the people, in *Moses's* history, which, one would think, would hardly have been omitted, if it had been so. Besides, all the letters of the *Hebrew* alphabet do not occur in the *Decalogue*, the *Teth* in particular being wanting. So that, as we have no proof of *this supposition*, I think I have paved the way above, to a more easy belief

engraved upon two tables of stone, was delivered to them by *Moses*. This was about 2513 \* years after the creation. It is evident, that at that time, the use of *writing* was well known; for what would it have signified to have given them a *written* law, if they were ignorant of *letters*, or could not read? This presumption therefore is, I think, indisputable; and it may be the more readily allowed, if we admit, that *Abraham* brought the knowledge of that art with him, out of *Chaldea* into *Egypt*, five hundred years before, as mentioned above. For in that space of time, we may well conclude, that so necessary and so useful an *invention*, after the first rudiments thereof were laid, would receive

of the children of *Israel's* having the knowledge of letters, before the *Decalogue* was written.—See *An Essay upon Literature*, p. 34.

Literas ante *Mosen* inventas fuisse procerto habemus; nisi enim ante legem datam literae fuissent, cui rei vel usui Lex Tabulis lapideis Dei ipsius manibus fuisset inscripta? —*Andrew Monro's* Preface before his *Institutio Grammaticae*.

\* Father *Couplet*, a *French* Jesuit, does not scruple to say, that the *Chinese* have some books, that were written long before *Moses's* time; his words are these: *De Operis Vetustate*, i. e. (The five Books of the first class amongst the *Chinese*) *nihil attinet dicere; quando fatendum est, ea quae prioribus duobus libris referuntur, longè ante Moysem fuisse conscripta.*—*Scientiae Sinensis, Proem.* p. 16. published by *F. Couplet*, &c. 1687.

*considerable*

considerable improvements. Though the *Israelites* lived in the land of \* *Goshen*, in a manner separate from the *Egyptians*, yet by their constant commerce with the latter, we need not question but that they got acquainted with most of their *usages*, and saw in particular their progress, in the art of *writing*. But as they were fully occupied as *shepherds*, and *herds-men*, and afterwards under great *slavery*, in making brick and mortar, &c. they cannot be supposed to have had much opportunity to cultivate the study of *letters*. But, as it is said, *Moses was learned in all the wisdom of the Egyptians*; we may reasonably conjecture, that he would not fail to promote the knowledge of an art of so *necessary* and *general* service, amongst a people, of whom he was appointed the *deliverer*, and *leader* †.

## S E C T.

\* *Goshen*, says *Augustine Calmet*, was the most fertile part of the land of *Egypt*; and the name seems to be derived from the *Hebrew* word *Gessem*, which signifies *rain*; because that part, lying near to the *Mediterranean*, was subject sometimes to *rain*, which is very rare, in the upper cantons of *Egypt*.—See the article, *Gessen*.

† A learned, and celebrated *English* theorist is of opinion, that *letters* and *writing* were in use in *Arabia* before *Moses's* time; his words are these: *Res Jobi tempora Moisaica praececessisse. Adeoque literarum usum & scripturae antenatum Mosem in Arabia obtinuisse.* I readily allow the use of *letters* and *writing* before *Moses's* time; but to allow that in *Arabia*, is taking it for granted, that *Job* writ the

## S E C T. II.

Having now produced an *authentic* specimen of the use of *letters*, the next things I propose to enquire into are, What *materials* men at first made trial of to write upon? With what *instruments*, or *pens*? And with what sort of *characters*? The most obvious materials, that would naturally present themselves to the mind of the inventors of *letters*, seem to be in my opinion, \* *stone*, *wood*, and *metals*; and while writing was only *hieroglyphic*, or *symbolic*, those materials might answer their purpose. We have a plain instance before us, in the two tables of the *Decalogue*, of writing upon *stone*, long after the first use of that art, was found out, as has been already shown. And as *those tables* were designed for *public* and *lasting monuments*, it is probable *stone* might be chosen, for that purpose, rather than any other material. To dignify this fact,

book that goes under his name, and that he lived before *Moses*; which is not yet clearly proved.—*Burnet's Archaeol. Philos.* p. 33.

\* The curious may see a copy of a letter written, or rather *engraven*, on plates of stone (*ενταμωνων εν τοισι λιθοισι γεγραμματα*) which *Themistocles*, the *Athenian* general sent to the *Ionians*, in *Herodotus*, Lib. vii. cap. 22. This instance of writing upon *stone*, even in a common affair, is so late, as since the return of the *Jews* from their *Babylonish captivity*, not 500 years before the birth of *Christ*.

some

some fanciful writers have supposed, that the *two tables* were made of precious stones, *rubies*, *carbuncles*, or *amethysts*; but as nothing of this appears, in the *sacred original*, it is more probable, that they were such stones as were found at hand, in *the wilderness*, which were hewn, and polished, by the hand, or order of *Moses*; however, it is very likely, that other materials were chosen for *common use* to write upon, that might be more handy and portable than stone. On this account, *wood* seems to have been the most obvious, and convenient; and the most ancient books, amongst the *Romans*, were called *tabulae*, because they were composed of thin pieces of wood, or boards, finely sliced. *Plutarch*, and *Diogenes Laertius* inform us, that *Solon's* laws were inscribed on \* *tables of wood*. *Solon* flourished about 600 years before the birth of *Christ*, in the time of the prophet † *Ezekiel*. But in

\* The original in *Diogenes Laertius* is ἐς τὰς ἄξονας, which word is thus explained by *Scapula* in his *Lexicon*: *Apud Athenienses ἄξονες erant axes lignei, in quos leges Solonis erant incisae.* *A. Gellius* also mentions the same thing, in these words: *In legibus Solonis illis antiquissimis, quae Athenis axibus ligneis incisae sunt.*—Lib. ii. c. 12.

† See *Ezek.* c. ii. v. 9. where what we call, *the roll of a book*, the *Septuagint* translate by κεφαλὴ βιβλίον, i. e. the head, or round form of a book, roll, or volume, when folded up (as was the custom of those times) before it was opened.



his time books, among the *Jews*, were written upon *rools* (of parchment probably) as appears from that prophet's own testimony. And we are told by *Pausanias* in his *Boeotica*, that *Hesiod's* works ( $\tau\alpha$  <sup>Ἑργα</sup>) were written on *lead*, and preserved, though much defaced, by the inhabitants of the plain near *Helicon*, till his time.

## S E C T. III.

\* *Sepher*, which is the *Hebrew* name for a *book*, comes from a root, that signifies to *rebearse*, or *tell*, and thereby seems to have relation only to the *subject*, or *contents* of what is written; the design of *writing* being to *rebearse*, or *tell*, what we would say by word of mouth. But *Biblos*, the *Greek* name for a *book*, is so called from the matter, that books were made of; for *Biblos* is an *Egyptian* plant, on the rind of which, being drawn into the form of leaves, and nicely dried, men were a long time accustomed to write; it was also more commonly called *Papyros*, from whence the name of *paper* is derived, in several languages. This is men-

\* רפד Says *Robertson*, in his *Thesaurus Linguae Sanctae*, *Est liber, in quo continentur recitationes, & scripturae rerum gestarum; item libellus, epistola, literae, quae scribuntur & mittuntur legendae.*

tioned by \* *Lucan*, in the third Book of his *Pharfalia*.

*Nondum flumineas Memphis contexere Biblos  
Noverat; & saxis tantum volucresque feraeque  
Sculptaque servabant magicas animalia linguas.*

Which is thus *Englisbed* by Mr. Rowe :

*Then Memphis, ere the reedy leaf was known,  
Engrav'd her precepts, and her arts on stone;  
While animals, in various order plac'd,  
The learned hieroglyphic column grac'd.*

\* Our learned *Farnaby's* Comment, upon this place of *Lucan*, is in these words: *Necdum Ægyptii norant voces figuris literarum delineatas chartis, papyro, seu junco Nilotico dissecto signare; sed per figuras animalium ἱεραγλύφα γράμματα, sensus mentis, monimenta memoriae, vaticinia, & sapientum praecepta, sermonesque saxis impresserunt.*

\* We have a late discovery of writing upon *lead*, no longer ago than in the year 304, if the account, I am going to give of it, may be depended on.

*In a stone chest, the Acts of the Council of Illiberis, held Anno 304, were found at Granada in Spain; they are written or engraved on plates of lead, in Gothic characters, and are now translating into Spanish.—Gentleman's Mag. July, 1757.*

\* *Pausanias* likewise tells us, in his *Messenica*, that *Epiteles* dug up out of the earth a brass vessel, or urn, which he carried to *Epaminondas* (about 350, or 360 years before the birth of *Christ*) in which there was a fine plate of *lead* or *tin* (κασιτερον) rolled up in the form of a book, on which were written the rites and ceremonies of the great goddesses.

*Liber*

*Liber* likewise in *Latin* denotes the inner bark, or rind of any tree, which was used for the same purpose, as the *papyros*; and so the *Romans* gave the general appellation of *libri* to books. Nay, our *English* word *book* is supposed to be taken originally from *bocce*; which, as we are informed, in some northern languages, signifies a *beech-tree*; and of which, being cut into thin plates, the ancients made their *pugillares*, or *table-books*. From hence it appears, that the parts of *vegetables* were a long while the most common materials, for the use of *writing*; and that in general *books*, and *leaves* the parts thereof, took their names from *plants* or *trees*, in many languages, excepting the *Hebrew* name *Sepher*. *Augustine Calmet*, in his Dictionary of the Bible, under the article *Lettres*, has the following paragraph, which I shall recite as relative to, and corroborating the argument I have been advancing. “ We are assured, says he, “ that the *Egyptian writing*, at the first, was “ merely *hieroglyphical*; the figures of animals, “ and other things graven upon stone, or painted “ upon wood; by the means of which they “ preserved the *memory* of grand events. That “ way of writing is perhaps the most ancient of “ any in the world; we still see many specimens of it remaining upon *obelisks*, and *marbles* brought from *Egypt*.”

## S E C T. IV.

\* Although *writing*, *engraving*, and *painting*, have so near a resemblance one to another, that we should naturally suppose, *one* could not long be practised before the *other*. Yet it does not appear, from any records, that we have now remaining, that the art of *painting* is so ancient by much as the other two. In the Old Testament we have early mention made of various kinds of *writing*; of *engraving* upon onyx-stones; of the making the *figures of Cherubim*, in needle-work; but not one syllable, that I remember, of *painting* till a long time after. And † *Pliny* is positive, that it was unknown, in the times of the *Trojan war*. The first hint for painting, we are told, was taken from observing the *shadow* of a person upon a wall; and the art consisted at first only of a few *out-lines*; neither did it receive

\* *Vossius* enumerates more of these sister-arts; but they all seem to be of later date than *writing*, or *engraving*.  
 “ *Sculptura*, quae facit imagines in ligno prominentes;  
 “ *statuaria*, quae idem praestat in lapide & metallo; *caelatura*, quae in ligno, lapide, metallo, imagines facit  
 “ *cavas*; *chymice*, five *fusoria*, quae imaginem è metallo,  
 “ *aliavè materia fundit*; & *plastice*, quae ex argilla, gypso,  
 “ *vel simili materia imagines facit.*” — *Vossius*, de *Græphice*, p. 71.

† *Cum Iliacis temporibus non fuisse eam (picturam) appareat.*  
 — *Plin.* Lib. xxxv. c. 3.

any

any great improvement for a long time ; \* *monochromata*, or drawing with one colour only, satisfied the ancient artists ; nay *painting in oil* was not found out four hundred years ago ; being first discovered, and practised by one *John de Bruges*, a *Flemish* painter. So that it is evident, *writing*, and *engraving* or *sculpture*, take place of *painting*, both with regard to its antiquity, and improvement in these parts of the world. The *Chinese* perhaps may lay a prior claim to it, as their oldest writings are a sort of *painting*, being performed with *brushes*, and *colours*. But of this I can say nothing with certainty.

## S E C T. V.

As, from time to time, the art of *writing* received improvements, so more convenient materials were found out to write upon. I have shown, that the *first* things in use, for that purpose were *stone*, *metals*, and *wood* ; but that was rather *engraving* than *writing* ; and men must have had instruments of *iron*, or of some other metal, like *graving-tools*, to make *letters* with, upon such hard substances. So that where we find, in the Old Testament, such expressions

\* "Εν χρωμα εἰς αὐτὴν ἤρκεσε τοῖς γε ἀρχαιοτέροις τῶν γεγραμένων.—*Philost. de Vita Apollon. Lib. ii. c. 10.*

as, \* *written upon stone; written with an iron pen; written with the point of a diamond, &c.* we must understand them of *engraving*, rather than of *writing*, in the proper sense of the word; they are ancient usages expressed in modern phrase. *Pliny*, who was a diligent enquirer into antiquity, says, that *men at first* (speaking particularly of the *Egyptians*) *wrote upon the leaves of palm-trees*; or (according to the various reading of *malvarum* for *palmarum*) *upon the leaves of mallows*. But I understand this to be spoken of things that succeeded *stone, metals, and wood*; for besides what *Pliny* mentions, it is probable, the ancients wrote upon *any leaves*, that they could make fit for that purpose. *Hoffman* in his *Lexicon*, under the word *Palma*, tells us, from *Petrus de Valle*, that the *Indian Brachmans* write upon the leaves of *palm-trees*; and that one of the *Brachmans* made him a present of a book composed of those leaves. We may observe also, that it was the custom of the *Sibyls* of old to write their prophecies upon *leaves*, as appears by the following lines in *Virgil. Æneid. Lib. iii. v. 443*.

“ A raging *prophetess* you there shall see,  
 “ Who from her cave sings what the fates decree;

\* See *Exod. xxxi. 18. Job xix. 24. Jerem. xvii. 1.* In the place cited in *Job*, the Septuagint use the verb ἐγγλυφῆναι, i. e. cut in, or engraved.

“ Her

" Her myftic numbers writes on *leaves*, and then  
 " In order lays, and lurks within her den ;  
 " Before the door they lie, as they were plac'd,  
 " But if that opening, or fome fudden blaft  
 " Should them diforder, ſhe no more will fing,  
 " Nor when once *ſcatter'd* to contexture bring.  
*Lauderdale.*

This uſage of the *Sibyls* writing upon *leaves* was ſo currently believed, that it became proverbial amongſt the *Romans*, to uſe *folium Sibyllae* for any undoubted truth. Thus *Juvenal* ſays,

*Credite me vobis folium recitare Sibyllae.*

*Sat. Lib. viii. v. 126.*

*Believe me, what I here declare to you,  
 Is truth itſelf; no Sibyls leaf more true.*

\* *Diodorus Siculus* relates, that the judges of *Syracufe* in *Sicily* were anciently accuſtomed to write the names of thoſe, whom they ſent into baniſhment, on leaves of the *olive-tree*. And

\* As the *Athenians* wrote the names of thoſe whom they ſent into baniſhment on what they called *ὄσρανον* (be that a *ſhell*, or a bit of *tile*) from whence came the name of *oſtraciſm*; ſo the *Syracuſians*, in imitation thereof, wrote theirs on *olive-leaves*; which ſentence was termed *pedaliſm*, from *πῆταλον*, a *leaf*.—See *Diodor. Siculus*, Lib. xi. cap. 35.

the

the compound word ἐκφυλλεφορέα is expressive of a custom used by the *Greeks*, in writing their suffrages upon *leaves*, when by way of disgrace, any citizen was to be put out of his *tribe*, or removed from any *post of honour*, that he was possessed of.

## S E C T. VI.

Another invention of the ancients, as the art of writing improved, was that of \* *table-books*, made of various sorts of wood, but perhaps most

\* What we translate, *in a table*, Isa. xxx. 8. the *Septuagint* have ἐπὶ πυξίς, i. e. upon *box*. The *Greeks* called these tablets, by the names of πίναξ, πινακίδιον, and γερματεῖον. The curious may consult, in this affair, *Perizonius's* instructive notes, upon the 12th chapter of the 14th Book, of *Aelian's Various History*, where we are informed also, that these *table-books* were often made of the *linden-tree* (called in *Greek* πίνακες φιλόμοι) as well as of *box*. To these we may also add *Acer*, i. e. the *maple*; which, being capable of an elegant polish, was used for *table-books*. Thus *Ovid* says,

—————*Veneri fidas sibi Naso Tabellas*  
*Dedicat, at nuper vile fuistis Acer.*

—————*This trusty table-book,*  
*To thee, O Venus, now I dedicate,*  
*Which was but worthless maple-wood of late.*

Amorum Lib. i. Eleg. ii.

commonly



commonly of *box*, as we may judge from the following distich in *Propertius*.

*Non \* illas fixum caras effecerat aurum,  
Vulgari buxo sordida cera fuit.*

Lib. iii. 23, 8.

*With gold my tablets were not costly made,  
On common box the sordid wax was laid.*

These tables of wood had the name of *pugillares* amongst the ancient *Romans*; so called from *pugillum*, because they could be held in one hand; these tablets also were sometimes called *codices* and *codicilli*, from *caudex* the trunk of a tree, being cut into thin slices, and finely planed, and polished; and they usually consisted of two, three, or five leaves, and it may be more; from whence they were more distinguishingly denominated by the *Greeks* *diptycha*, *triptycha*, and *pentaptycha*; and those leaves, being waxed over, were written upon, with an instrument called a *stile*, of which I shall speak hereafter. Yet it is very probable, that those *tablets*, being only thin slices of wood, having a smooth surface, were at first written upon just as they were planed; and that the *waxing* of them over, was an improvement of that invention. *Pliny* tells us, that the *pugillares* were in use before *Homer's* time, and refers for the proof of

\* Tabellas.

what he says, to the following words in the *Iliad*, concerning *Bellerophon*.

—Πόρον δ' ὄγε σήματα λυγρὰ,  
Γέγραπας ἐν πίνακι πτυκτῶ θυμοφθόρα πολλά.  
*Iliad* vi. v. 168.

*The dreadful tokens of his dire intent,  
He in the folded table wrote, and sent.*

\* *Solomon*, in the Book of Proverbs, in allusion to this way of writing on thin slices of wood, advises his son, to *write his precepts upon the table of his heart*. And the prophet † *Habakkuk* had a command to *write a vision, and make it plain upon tables, that he may run that readeth it*. *Solomon* lived about a thousand years before the birth of *Christ*; and *Habakkuk* near four hundred years later; between which two different periods, different authors place the birth of *Homer*. This is a further proof, that the *pugillares*, or tables of wood to write in, were in use before *Homer's* time; but how long before, I think we have no authentic account.

\* *Prov.* iii. 3.

† *Habak.* ii. 2.



## C H A P. IV.

## S E C T. I.

T
 HE other most common materials of which books were made, that succeeded the *wooden tablets*, were the *Egyptian papyrus*, and the *skins* of beasts dressed, and prepared in such a manner, as that they could be writ upon. Though the use of the *Egyptian papyrus* is supposed by some writers to precede the use of *skins*, or what we call *parchment*, to write upon ; yet I find, upon a more exact enquiry, that the custom of writing upon *skins*, is much more ancient than the writing upon the *papyrus*. This is so well set forth by the late learned Dr. *Prideaux*, in his *Connection of the History of the Old and New Testament*, that I adopt his sentiments, and shall here transcribe what he says upon that subject. “ It is remarked  
 “ by *Varro*, that at the time that *Alexander* built  
 “ *Alexandria* in *Egypt*, the use of the *papyrus* for  
 “ writing on, was first found out in that country.  
 “ On the invention of which, all the other ways  
 “ of

“ of writing were soon \* superseded; no materials till then invented being more convenient  
 “ to write upon than this. Therefore, when  
 “ *Ptolemy Philadelphus*, king of *Egypt*, set up to  
 “ make a great *library*, and to gather all sorts  
 “ of books into it, he caused them to be all  
 “ copied out on this sort of paper. And it was  
 “ exported also for the use of other countries,  
 “ till *Eumenes*, king of *Pergamus*, endeavouring  
 “ to erect a library at *Pergamus*, which should  
 “ outdo that at *Alexandria*, occasioned a prohibition to be put upon the exportation of that  
 “ commodity; for *Ptolemy*, to put a stop to  
 “ *Eumenes*’s emulation in this particular, forbade  
 “ the carrying any more paper out of *Egypt*.  
 “ This put *Eumenes* upon the invention of making  
 “ books of *parchment*, and on them he  
 “ thenceforth copied out such of the works of  
 “ learned men, as he afterwards put into his  
 “ library; and hence it is, that *parchment* is called  
 “ *pergamena* in *Latin*, that is from the city *Per-*

\* I must observe, that what the *Dean* here says, of the other ways of writing being soon superseded, must be understood with some restriction; for table-books continued much in use for ages after. The father of *John the Baptist* did not ask for pen, ink, and paper, but a *writing-table*, (*πινακίδιον*) to write his name in. Nay, they were common so late as the 4th century, as appears from the story of *Cassianus*, told by *Prudentius*, as I shall more fully remark hereafter.

“ *gamus*, in *Lesser Asia*, where it was first used  
 “ for this purpose amongst the *Greeks*. But that  
 “ *Eumenes*, on this occasion, first invented the  
 “ making of parchment, cannot be true; for in  
 “ \* *Isaiab*, † *Jeremiah*, ‡ *Ezekiel*, and other parts  
 “ of the Holy Scriptures, we find mention made  
 “ of *rolls of writing*; and who can doubt but that  
 “ those *rolls* were of *parchment*? And it is said  
 “ by || *Diodorus Siculus*, that the *Persians* of old  
 “ wrote all their records on *skins*; and *Herodo-*  
 “ *tus* tells us of *sheep-skins*, and *goat-skins* made  
 “ use of in writing, by the ancient *Ionians* many  
 “ hundreds of years before *Eumenes*’s time. It  
 “ is possible, *Eumenes* found out a better way of  
 “ dressing them (i. e. *skins*) for this use at *Per-*  
 “ *gamus*, and perchance it thenceforth became  
 “ the chief trade of the place to make them;  
 “ and either of these is reason enough, from  
 “ *pergamenus* to call them *pergamenaë* §.” There  
 is indeed in our *English* translation of *Isaiab*’s  
 prophecy, concerning *Egypt*, mention made of  
*paper reeds* by the brooks, (chap. xix. 7.) which  
 prophecy was delivered four hundred years at  
 least before the time, that *Varro* places the in-  
 vention of the *Egyptian papyrus*; by this one  
 would imagine, that *paper* made of those *reeds*

\* *Isa.* viii. 1.† *Jer.* xxxvi. 2.‡ *Ezek.* ii. 9.|| *Lib.* ii.

§ Part i. chap. 7.

was in use, when that prophecy was written \*; for why were they called *paper-reeds*, if not applied to that purpose? But I lay little stress upon this passage, because the learned are not agreed about the meaning of the original *Hebrew* word, which is there translated *paper-reeds*.

## S E C T. II.

However, let it be the *papyrus*, or let it be *parchment*, that was first found out to write upon, it is certain, that the use of *parchment* has long out-lasted that of the *papyrus*; for books made of this material are now great † curiosities. *Eustathius*, in his comment upon the 21st book of *Homer's Odyssey*, remarks, that it was discovered in his time, which is near 600 years ago.

In the description, that *Pliny* and other writers give us of the *papyrus*, we are told, that it grows

\* The learned Dr. *Gill* is of that opinion; for in his commentary upon the aforefaid verse in *Isaiab*, he says, “ On the banks of the *Nile* grew a reed or rush, called “ by the *Greeks* *papyrus* and *biblus*; from whence come the “ words *paper*, and *bible*, or *book*, of which *paper* was anciently made, even as early as the times of *Isaiab*, and “ so many hundreds of years before the times of *Alexander the Great*, to which time some fix the aera of making it.

† *Papyreorum librorum raræ & pertenuæ reliquiae subsistunt; hoc chartarum genere constat liber Evangeliorum S. Marci Venetiis: qui tum vetustate tum situ, & humidis sedibus penè totus deformatus est. — Montefauccon Palaeograph. Grae. p. 14.*

in marshy places in *Egypt*, where the *Nile* overflows and stagnates. It grows like a great *bulrush* from a fibrous reedy root, and runs up in several triangular stalks, to the height of ten cubits, according to *Pliny*; but *Prosper Alpinus* says higher. Those stalks rise somewhat tapering; and, in the thickest part, are about a foot and a half in circumference. They have large tufted heads; but the root and head are of no service in making of paper. The *stem* only was slit into two equal parts; and from each of them, when the outer rind, or bark was taken off, they separated the thin *films* or *coats*, of which the *stem* is composed, with a sharp-pointed instrument; of which the innermost coats were esteemed the best, and those nearest the bark not so good. These *pellicles* or thin *coats* being flaked from the stalk, they laid upon a table, two or more over each other transversely, and glued them together, either with the muddy water of the *Nile* (which it seems has a glutinous quality) or *fine paste* made of wheat flour; and then being pressed and dried, they made them smooth with a roller; and sometimes rubbed them over with a solid glass hemisphere; this operation constituted that sort of paper as far as it is now known; for the whole mystery of the *Papyrotechnia Aegyptiaca* is at present reckoned amongst those arts, that are

lost. The gain that the inhabitants of *Egypt* made from the trade and consumption of that commodity, during the space of several hundred years, was exceeding great; as well it might, having it in a manner all to themselves, and furnishing the demands of all *Europe* and *Asia* therewith.

## S E C T. III.

After the *Egyptian paper* had continued in frequent use, for a long time, the making of *cotton-paper*, called in *Latin charta bombycina*, was found out in the *East*; and from that time the use of the *Egyptian paper* began to decline. This sort of paper *Bernard Montefaucon* shows by several authorities, in his *Palaeographia Graeca* (Lib. i. p. 18, 19.) to have been in common use above seven hundred years ago, and that consequently it must have been invented a considerable time before; but by whom, and in what place, I cannot inform myself. We are told, that there are *manuscripts* of this paper in the *French king's* library, which by their character, and other circumstances, appear to be as old as the *tenth* century. Yet the abovesaid curious, and truly learned *Benedictine* remarks, "That  
 " in the tenth, eleventh, and twelfth century,  
 " few books are found written on *cotton* paper,  
 " and a great number on *parchment*. But in  
 " the



“ the thirteenth and fourteenth centuries, &c.  
 “ *cotton paper* was more in vogue, and fewer  
 “ *parchment manuscripts* are to be met with.”  
 Let me however here observe, that it seems,  
 there is so great a likeness between the *papyrus*  
*manuscripts*, and those of *cotton*, that even the  
 connoisseurs sometimes mistake the one for the  
 other\*.

With regard to the *etymology* of our *English*  
 word *paper*, it is undoubtedly formed from the  
 ancient *papyrus*, though now applied to a dif-  
 ferent manufacture, with respect to the materials  
 it is made of. But as to the derivation of the  
*Greek*  $\chiαρτ\acute{\eta}\varsigma$ , and the *Latin* *charta*, there is a  
 dispute among the learned. Some derive it from  
 the *Greek* verb  $\chiαρτ\acute{\alpha}\omega\sigma\alpha\iota$ , to make marks, or  
 characters; but *Scaliger* will have  $\chiαρτ\acute{\eta}\varsigma$  take

\* *Worm*, in his *Museum*, tells us that the *Chinese* paper,  
 of which he had various specimens, is very thin, being  
 principally made of silk; and that some leaves are five feet  
 long, and above two feet broad; and that the leaves of  
 the *Japanese* paper are not so large, but thinner than that  
 of *China*, and yet bear ink very well without sinking.  
*Le Compte* says, the *Chinese* make paper of the inner rind  
 of *bambous*.—Page 384.

*Paper* is made in *Japan* of the bark of the *paper-mulberry-  
 tree*. The manner of making that paper, taken from *Dr.*  
*Kempfer's Amoenitatum Exoticarum*, may be seen at large in  
 the *Gentleman's Magazine* for *December*, 1761. And the  
 very tree grows in the garden of that curious botanist,  
*Mr. Peter Collinson*, of *Mill-hill* near *Hendon*, in *Middlesex*.

its name from *χαίρειν*, i. e. *to wish health*; because the *Greeks* used to prefix that word, at the beginning of their epistles to their friends; but this does not seem well grounded; for that custom was in use long before paper was made of the *Egyptian rush*, as appears in the life of *Plato*, written by *Diogenes Laertius*. *Pancirollus* says, it was so called from a district in *Egypt* of that name, where it was first made. But as this is a matter of mere criticism, I think I need not enlarge upon it.

## S E C T. IV.

We have seen before, in the paragraph quoted from *Dr. Prideaux*, that *parchment* began to be much in vogue, soon after the invention of paper made of the *Egyptian papyrus*. Now from *Pergamus*, where it was first or principally manufactured, is formed the *Latin* and *Italian* word *pergamena*; the *Spanish* *pergamino*; the *French* *parchemin*; and from that our *English* word *parchment*. But *membrana* is the more common name in *Latin* for parchment, so called, *quod membra animalium tegat*, being the skin of sheep, goats, or calves, dressed and fitted for the purpose of being written upon. Nevertheless the most ancient name of *parchment*, used by the *Greek* writers, before the invention of the aforementioned *περγαμηνή*, is *διφθέρα*, which simply signifies

signifies the skin of any beast. The manner of making parchment, which constitutes a considerable article in the *French* commerce, being now manufactured in many of their great cities, may be seen in *English*, in Mr. *Chambers's* Dictionary. There is also another kind of parchment, which we call *vellum*, from the *French* name, *velin*, originally from *vitulinus*, i. e. *belonging to a calf*; because it is made of the skins of abortive *calves*, or *kids*; and therefore of a finer grain than the common sorts.

Notwithstanding, after the use of paper and parchment became so general among the *Greeks*, and *Romans*, they continued to write in the waxed *table-books*; particularly their letters in epistolary commerce, and extemporaneous compositions; because they were so handy, and convenient for rubbing out what they writ amiss; and making corrections, upon a review of the subject, which they had been writing of; and from thence they used to copy fair over, what they had finished, in *paper*, or *parchment-books*; whether they were designed for private use, or for sale, or to be put up in libraries. This method of making use of *table-books* is particularly recommended by *Quintilian*, in the third chapter of the tenth book of his *Institutions*; the reading of which chapter would illustrate several parts of this argument, though it be too long to be here transcribed.

*Ovid*

Ovid also, in his story of *Cainus* and *Byblis*, mentions various particulars, which give a light into the usage of writing in the aforesaid *table-books*, in the following lines, which may serve as a comment upon what I have been asserting, and will not, I think, be disagreeable to my curious readers.

*Dextra tenet ferrum, vacuam tenet altera ceram;*  
*Incipit, & dubitat, scribit, damnatque tabellas;*  
*Et notat, & delet, mutat, culpatque probatque,*  
*Inque vicem sumptas ponit, positasque resumit.*

Which is thus translated by Mr. Sandys.

—————Then fits her trembling hands to write;  
 One holds the wax, the stile the other guides,  
 Begins, doubts, writes, and at the tables chides;  
 Notes, razes, changes oft, dislikes, approves,  
 Throws all aside, resumes what she removes.

And afterwards,

*Talia nequicquam perarantem plena reliquit*  
*Cera manum, summusque in margine versus adhaesit.*  
 The wax thus fill'd with her successless wit,  
 She verses in the utmost margin writ.

## S E C T. V.

But after all, the paper, made of *linen rags*, far surpasses all former inventions, for the ready and convenient uses of writing. *Parchment*, it is true, continues to be chosen for *public records*,  
 and

and instruments in *law*, on account of its durability; but in most other respects our various sorts of paper, made from the rags of linen, more generally serve the purposes of *writing* and *printing*. We have no certain knowledge, when, or where, or by whom, this sort of paper was first made; but most writers upon this subject agree, that it was introduced amongst us towards the beginning of the 14th century. Mr. *Ray*, in his *Herbal*, says, It was not known in *Germany* till the year 1470, when two men came from *Gallicia* in *Spain* to *Basil*, and brought the knowledge of that art thither. But Dr. *Prideaux* tells us, that there is in the Bishop's Registry at *Norwich*, a register-book of wills all made of *paper*, wherein registrations bear date as high as the year 1370. And we are told, that there is in the *Cottonian library*, several writings on *our paper*, as high as the 15th of *King Edward* the Third, which coincides with the year 1335. The abovementioned learned Dean of *Norwich* thinks this invention was brought out of the *East*; for he says, most of the old manuscripts in *Arabic*, and the other oriental languages, are written on this sort of paper. Perhaps, says Mr. *Chambers*, the *Chinese* have the best title to this invention, who for many ages have made *paper*, much after the same manner, and even in some provinces, of the same materials,

rials, that we do; for the proof of which he quotes *Du Halde's Description of China* \*.

The modern form of books made of paper, or parchment, is well known; but the ancients had a very different way of making theirs, which were properly termed *volumes*, or *rolls*, from the *Latin* verb *volvere*. The manner of it was this. The several sheets were glued, or pasted end to end, and usually written upon only on one side; and at the bottom of the last sheet, a round stick was fastened, (called by the *Latins umbilicus*) round which the whole was rolled, making a kind of *column*, or *cylinder*. The ends of the *umbilicus* were called *cornua* (i. e. *horns*) in *Latin*, and were usually adorned with some pretty device in metal, or ivory, or painting. We find these rolls spoken of, in several places, in the *Old Testament*; and the *Jews* continue to make their Books of the Law, which are read in their *synagogues*, in that form to this day. But otherwise they are so scarce, that the curious and in-

\* But *Louis le Compte*, in his *Memoirs of China*, tells us, " That the paper of *China* is made of the inner rind of  
 " *bambou*, which pounded with fair water serves for the  
 " matter, whereof they compose it, which they make up  
 " in frames or moulds. They make leaves of ten or  
 " twelve feet long; they pass *alum* upon it, which hinders  
 " their paper from sinking, and renders it shining. But  
 " this paper is not lasting, and worms breed in it; so that  
 " they cannot preserve *manuscripts* in *China*, as we do in  
 " *Europe*."—Page 189.

dustrious *B. Montfaucon*, in his \* *Palaeographia Graeca*, tells us, that of all the ancient *Greek* manuscripts, which he had seen, there were but two in the form of rolls; all the rest were made up much in the manner of our modern books. Upon the whole it is obvious to observe, that our present method of making books is much more *convenient*, than that in the form of rolls; for if the reader had occasion to consult but any single passage near the end of the *volume*, it must have been all unrolled to come at it; which if long, as some of them were, would be very tedious, and troublesome to do, whereas we can turn to any page of *our books*, in a minute's time.

## S E C T. VI.

The *instruments*, that men first made use of, to write withal, were suited no doubt to the *materials* they then wrote upon; which, as I have observed before, being in all likelihood *stone*, or

\* *Duo solum vidi Contacia, aliud in Bibliotheca Regia, aliud Romae in Bibliotheca RR. PP. S. Basilii, pag. 33.*

*C. H. Tretz*, in his learned notes on *Herman Hugo*, *De prima scribendi orig.* pag. 590. observes, that these volumes by the ancient *Greeks* were called *επιλίματα*, *αβ* *επιλείσαι*, i. e. *volvere*; but that the later *Greeks* more often called them *κοντάλια*, from *κόντος*, a *staff*. This sort of volume, in the *Revelation of St. John* is termed *βιβλίον* *επιλωθμενον*, which in our *English* translation is rendered, *a scrawl when it is rolled together.* Rev. vi. 14.

*metals,*

*metals*, some instruments of the nature and make of *gravers* would be most suitable for that purpose. In the book of *Job*, (which some think to be the most ancient book now extant in the world) we have mention made of an *iron pen*; where *pen* is catachrestically put for a *graving tool*. In the *Septuagint* it is called *γραφεῖω σιδηρεῶ*; and *Junius* and *Tremellius's* marginal note upon the place is, *Coelo ad literas exarandas*, which confirms my interpretation thereof. But in after times, when writing began to be common on *tables of wood*, covered over with coloured wax, (such as I have described in the 6th Section of the 3d Chapter of this Book) men made use of a sort of *bodkin*, made of iron, or brass, or bone, which in *Latin* is called *stylus*, and in *Greek* *γραφίον*; which word was also adopted by the *Romans*, as appears by this verse in *Ovid*,

Quid digitos opus est graphium lassare tenendo ?

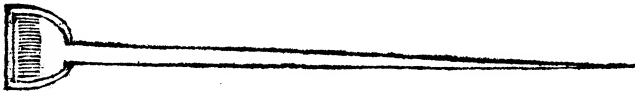
*Why need I tedious letters here compile,  
And toil my fingers with this iron-style ?*

The leaves of those *table-books* being waxed over, (in the manner we see our modern *table-books*, crufted over with a sort of chalk, that will rub out;) they were wrote upon, with the *style*; and when they were sent by way of letter, the *tables* were usually tied together with *thread*, and a seal was set upon the *knot*; and hence  
came



came the *Latin* phrase, *linum incidere*, to cut the thread; i. e. *to break open a letter*.

As to the form of the *style*, it was made sharp like a pointed needle at one end, to write withal; and the other end blunt, and broad, to scratch out what was written, and not approved of, to be amended; so that, *vertere stylum*, i. e. *to turn the style*, signifies in *Latin*, *to blot out*. The figure of the *style*, as exhibited to us by *Hermannus Hugo*, is this.



But as these *iron-styles* became a sort of dangerous weapons, in the hands of evil-minded and quarrelsome persons, to prevent the mischiefs that were frequently done by them, they were prohibited for a season; and *styles* of *bone*, or *ivory* were only allowed of. *Seneca* tells us, that one \* *Erixo*, a *Roman* knight in his time, having scourged his son to death, was set upon in the *Forum* by the mob, who stabbed him in many parts of his body, with their *iron styles*, that belonged to their *pugillares*, so that he nar-

\* *Seneca's* words are these: *Erixonem equitem Romanum memoriâ nostrâ, quia filium suum flagellis occiderat, populus in Foro graphiis confodit; vix illum Aug. Caesaris auctoritas infestis tam patrum tam filiorum manibus eripuit.* — *De Clementia*. Sect. 14.

rowly escaped being killed, though the *Emperor* himself interposed his authority. And *Prudentius*, in moving strains of poetry, describes the tortures that \* *Cassianus's* scholars put him to with their *styles*, with which he had taught them to write. I shall now conclude this section with a short *enigma*, taken from *Symposius*, upon this

\* *Cassianus* was the first Bishop of *Siben* in *Germany*, where he built a church, *Anno Dom.* 350. But being banished from thence by the infidels, he fled to *Rome*; and was afterwards obliged to keep a public school for a living at *Forum Corneli*, now called *Imola*, an episcopal city in *Italy*. But in 365, he was taken by the order of *Julian the Apostate*, and exposed to the incensed cruelty of his scholars, who killed him with their *pugillares*, and *styles*.

*Buxa crepant cerata genis impaeta cruentis,  
Rubetque ab istu curva humens pagina;  
Inde alii stimulos, & acumina ferrea vibrant  
Qua parte aratis cera sulcis scribitur.*

Περί σέφδων. Page 93.

(i. e.)

*Some o'er his face the rattling tables play'd,  
By which the leaves within were bloody made,  
While others, with their writing-styles maintain  
The fierce attack, and mangle every vein.*

From hence it appears, that some of those *table-books*, especially such as scholars learned to write in, were pretty large and heavy. Which is also confirmed by the following lines in *Plautus*, where a boy of seven years old is represented breaking his master's head, with his *table-book*. *Præquam septuennis est, si attingas eum manu, extemplo puer paedagogo tabulâ dirumpit caput.*—*Bacchid.* Scen. 3. Act. 3.

instrument ; wherein he aptly sets forth the *uses*, as well as the *fashion* thereof.

*De summo planus, sed non ego planus in imo,  
Versor utrinque manu, diverso & munere fungor,  
Altera pars revocat, quicquid pars altera fecit.*

(i. e.)

*My head is flat and smooth, but sharp my foot,  
And by man's hand to different uses put ;  
For what my foot performs with art and care,  
My head makes void ; such opposites they are.*

## S E C T. VII.

When softer materials than *wood* or *metals* began to be written upon, such as the inner rind of trees, (especially of the *tilia*, or *linden-tree*) and the leaves of *palm-trees*, or *mallows* ; or skins, or parchment ; or paper made of the *Egyptian* bulrush ; or lastly, paper made of rags ; other sorts of instruments were found out, and fitted to write withal. Of which *reeds* seem to be the first. *Pliny* says, the *Egyptian calamus* or reed, as a near relation to their sort of paper, served for that purpose ; which, with those reeds, that grew near *Cnidus*, a promontory of *Caria*, was most in esteem. The *κάλαμοι*, or *arundines*, of which frequent mention is made in the *Greek* and *Latin* writers, were the *pens* of the *ancients*. Afterwards *quills*, taken from the wings of *geese*, *ravens*, *turkies*, *peacocks*, and other birds and fowls,

fowls, were made into pens, for the service of writing. *Isidorus Hispalensis*, who lived about the middle of the seventh century, is the first that I have met with, who uses the word *penna* for a writing pen: *Instrumenta scribæ* (says he, in his *Origines*, Lib. vi. Cap. 14.) *calamus & penna*; *ex his enim verba paginis insiguntur*; *sed calamus arboris est, penna avis, cujus acumen dividitur in duo*. *John Gower* (one of our own celebrated ancient poets, who was cotemporary with *Chaucer*, about 400 years ago) in the close of his poem, *Of the Commendation of Peace*, has these two lines,

Scribat, qui veniet post me, discretior alter,  
Ammodo namque manus, & mea *penna* silent.

By which it appears, that pens made of quills were in use amongst us at that time; but how long before, I cannot say. However, *table-books* were not then wholly laid aside; for *Chaucer*, (in his *Sompner's Tale*) mentions them and the style, with which they used to write in them, by the name of a *pointel*.

*His fellow had a staffe tipped with korne,  
A paire of tables all of iverie;  
And a pointell polished fetouslie,  
And wrote alwaie the names, as he stood,  
Of all folke, that gave hem any good.*

*Goose-quill* pens however are now generally made use of amongst us, and in our neighbouring countries; but in some parts of the world they write with *reeds* to this day. *Rauwolff*, who set out on his travels from *Augsburg*, 1573, tells us (pag. 87.) “ That, in the *Turkish* dominions, in the shops, *canes* (for pens) are to be fold; which are small, and hollow within, smooth without, and of a brownish red colour; wherewith the *Turks*, *Moors*, and *Eastern people* write; for to write with *goose-quills* is not in use with them.” *Tavernier* also, in one of his voyages, (pag. 229. of the *English* edition) tells us, “ That the *Persians* use three sorts of hands; set-hand; court-hand; and running-hand; and that they write with small *Indian reeds*, bearing their hands exceeding lightly. Their *ink*, he says, is made of galls and charcoal, pounded together with foot; but their *paper* is coarse and brown, being made of *cotton fustian*.” Sir *John Chardin* likewise observes, that the *Persians*, (who write from the right hand to the left) hold their paper in their hands, and do not lean upon *tables*, or *desks*, as we do; and perform their work with singular grace and dexterity. See his *Travels*, Vol. ii. pag. 108, &c. \* The *Turks*, in like manner, who

\* *Worm*, in his *Museum*, tells us that the inhabitants of *Malacca*, in the *East-Indies*, write from the left hand to the right,

who employ a great number of clerks, as they permit not *printing* amongst them; (according to the aforesaid *Rauwolff's* testimony) oftener write upon their *knees*, than upon desks or tables.

## S E C T. VIII.

Let me here observe, that wherever the word \* *pen* occurs in our *English* translation of the *Old*  
and

right, (as we do) upon the leaves of *palm-trees*, (some of which are two cubits long, two inches broad, and as thick as parchment.) They make their letters by pricking the leaf with an *iron style*, which they hold in their right hand, while the leaf is held in their left, p. 164. and 383.

\* They, who will take the pains to consult all the places in the Old and New Testament (as I have done) where our *English* word *pen* occurs, will find it expressed in *Hebrew* by שבת. *Judges* v. 14. Or by עט. *Job* xix. 24. *Psalms* xlv. 1. *Jerem.* viii. 8. and *Jerem.* xvii. 1. Or by חרט. *Isa.* viii. 1. But חרט. is also translated a graving-tool, *Exod.* xxxii. 4. In *Greek* by ῥάβδος, *Judg.* v. 14. Or by γεωφείον, *Job* xix. 24. Or by κάλαμος, *Psalms* xlv. 1. and 3 *John* 13. Or by γεωφίς, *Isa.* viii. 1. Or by σχοῖνον, *Jerem.* viii. 8. In *Latin* by *virga*, *Judg.* v. 14. in *Arias Montanus's* version. Or by *stylus*, *Job* xix. 24. Or by *calamus*, 3 *John* 13. in the *Vulgate* version. None of which words denote a *pen* made of a *quill*.

About the *Hebrew* word קסח, in *Ezekiel* chap. ix. 2. which is translated an *inkhorn*, in our last version of the Bible, the learned are strangely divided in their sentiments. In the *Septuagint* it is ζώνη σαπφείρα, i. e. a *zone* or *girdle*

and *New Testament*, we must not understand it of a *pen* made of a *quill*, (for that, as I have remarked in the last Section, is comparatively speaking, a modern invention) but of an *iron-style*, or a *reed*. For though our name *pen* be derived from the *Latin penna*, yet this latter is never used for a pen to write with, in the *Roman* classics. In the instance, which some alledge from *Juvenal*, *penna* has quite a different signification. At least it appears so to me. *Bayle*, in his Dictionary, relates a remarkable particular of *Leo Allatius*, that he having made use of one and the same pen, for *forty* years, in writing *Greek*, and losing it at last, was ready to *cry* for grief; but he does not inform us, what that pen was made of; nor whether he did not make use of some others between whiles. And to give an instance nearer home of a similar case, *Philemon Holland*, a physician of *Coventry*, translated *Pliny's Natural History* into *English* with *one* pen, as he says himself in these lines,

*of sapphire*. *Theodotian* renders it by *κασυ*; and *Aquila* by *μελανόδοχειον*, which properly signifies an ink-stand, or ink-bottle. *Symmachus*, and *Arias Montanus*, translate it by *tabella*, a table-book; and *Sebast. Castellio*, by *scriptorium atramentarium*. *Jerome* tells us, in his paraphrase upon that place, that he asked a *native Hebrew*, what the meaning of that original word was? Who told him, that it was of the same signification as *καλαμάειον*, i. e. a case to put *calami*, or writing-pens into.

*With*

*With one sole pen, I wrote this book,  
 Made of a grey-goose quill ;  
 A pen it was, when I it took,  
 A pen I leave it still.*

The author of the *History of Manual Arts*, in 8vo. pag. 61. says, that a lady, whose name he mentions not, preserved this pen in a silver case ; so that it possibly may remain in some museum of curiosities to this day.

The *ink*, that the ancients writ with, was of various kinds, in the composition, and colours, as we have it now. *Black*, as at present, was the most common ; for that reason the *Greeks* called it μέλαν, which signifies *black*. \* *Pliny* says, that the *Romans* made their ink of soot, taken from *furnaces*, and *baths*. Some also wrote with the black liquid, that is found in the *sepia*, or cuttle-fish. *Dalechamp*, in a note upon the aforesaid chapter in *Pliny*, observes, that the *northern nations* (I don't know which he understands by that term) write very well with the said liquid, by adding a little *alum* to it. *Persius*, the poet, in the following verses, humourously describes a lazy young student, laying the blame of his own idleness upon his *writing-materials* ; where he metaphorically puts *sepia* for ink, and uses three different words, in the compass of four

\* Nat. Hist. 35. 6.



lines, viz. *calamus*, *arundo*, and *fistula*, for a pen.

*Jam liber, & bicolor positis membrana capillis,  
Inque manus chartae, nodosaque venit arundo ;  
Tum queritur crassus calamo quòd pendeat humor,  
Nigra quòd infusâ vanescat sepia lymphâ,  
Dilutas queritur geminet quòd fistula guttas.*

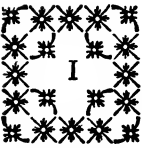
Which are thus translated by Mr. *Dryden*.

With much ado, his *book* before him laid,  
And *parchment* with the smoother side display'd ;  
He takes the papers, lays 'em down agen,  
And with unwilling fingers tries his *pen* ;  
Some peevish quarrel straight he strives to pick,  
His *quill* writes double, or his *ink's* too thick ;  
Infuse more water ; now 'tis grown too thin,  
It sinks, nor can the *characters* be seen.



## C H A P. V.

## S E C T. I.


 Think I have pretty fully answered two of the *three queries*, that I proposed in the second Section of the third Chapter of this Book, to wit: Firstly, *What materials men at first made trial of to write upon?* Secondly, *With what pens or instruments?* And now thirdly, I am to enquire, *What characters or letters are of the greatest antiquity?* I have shown that the writings of *Moses*, (at least those that go under his name) as contained in the *Pentateuch*, are the most ancient of any that we certainly know of; though it may be reasonably presumed, that the *invention of letters*, and *writing*, was long before his time; however, if we can ascertain what sort of letters *Moses* made use of, they may be justly deemed of the greatest antiquity of any now extant. And here I suppose the contest will lie between the present common *Hebrew character*, and the *Samaritan*. \* Some learned men maintain, that the

\* Since I writ my opinion, in this chapter, concerning the present *Hebrew square character* being that, in which  
the

the square *Hebrew* character, that our common *Hebrew* Bibles are printed in, is the very character that *Moses* made use of; but others say, that the *Jews* brought that character with them out of *Chaldea*, when they returned from their captivity; \* and that what we now call the *Samaritan*, is the proper and ancient *Hebrew*.

the tables were written in mount *Sinai*; and not brought from *Chaldea*, or invented by *Ezra*, at the return of the *Jews* from their captivity, I find it corroborated by a late judicious critic in languages. He reasons thus: 1. That the *Jews* would be kept from such an action, by a natural attachment to their own writings, and by the aversion they had to the gentile world in general; but in particular to that nation, to which they were in bondage. 2. The fear of incurring the curse, that was threatened by God to them, in case they changed or added to their law, would be a strong restraint upon them. 3. They could not express the sounds of letters in their own language, by those of another, unless their powers, in both languages, were exactly alike; which it is not easy to believe.—*Anselm Bayly's* Introduction to Languages, Part iii. p. 38.

\* Or that *Ezra* invented them, as some learned writers have unwarrantably maintained, (being misled I suppose by the apocryphal book of *Esdras*) when he restored the law, and other books of the Holy Scriptures, after rebuilding of the temple under *Zerubbabel*. Of this, our learned and judicious *Sheringham*, in his treatise, *De Anglorum Gentis Origine*, writes thus, *Communis siquidem eruditorum hominum opinio est, literas Hebraeas, quibus nunc utimur, ab Ezra primum inventas, & inter Judaeos inductas esse*. But the weakness of this notion is amply shown, by the same author, in the three succeeding pages, (i. e. after page 77.) to which I refer my curious reader.

But

But if *writing* owes its original to the *Chaldeans*, as I have endeavoured to show it did, in the former part of this work, the square character mentioned above, call it *Hebrew*, or call it *Chaldean*, seems to have the best title to the highest antiquity; and that the *Samaritan* character is only the old *Phenician*, into which the *Samaritans* transcribed the *Pentateuch*, on their settling, as a mixed multitude of different nations, in *Samaria*. Dr. *Prideaux* allows, that the *Samaritan* *Pentateuch* is no more than a transcript, copied, in another character, from that of *Ezra*. (*Connect. Old and New Testament*, Part i. p. 416.) Besides, can it be supposed, that the *Jews* who were so zealous, and scrupulous, in every punctilio relating to their law, would change the *old character*, in which they believed \* *Moses* wrote it, for that used by the *Chaldeans*? That sure would have been thought by them an act of great profanation. But the *Samaritans*, being a mingrel company of different nations, as well as *Jews*, might be more easily induced to use the *Phenician* character, which was probably the most in vogue among

\* *Rabbini posteriorum temporum literas Judaicas hodiernas, easdem ipsas esse contendunt, quibus Lex & Scriptura Sacra primitus, & à tempore Moysis descripta erat; huic item opinioni accesserunt plerique recentiores, inter quos facilè princeps Joan. Buxtorfius.—Montfaucon, Palaeogr. Graec. p. 120.*

their

their neighbours, and is now called the *Samaritan*, from their descendants constantly adhering to it. But as this subject has been a matter of dispute amongst the learned in the *oriental languages*, and is not absolutely decided, though the \* greater part seem now to think the *Samaritan* character to be the older of the two, I will

\* Dr. *Chishull*, in the following paragraph, mentions the names of the most celebrated writers, who have managed this controversy, on both sides; by which my learned reader is directed where to find what will satisfy his curiosity, in that affair.

*Agitata jam dudum fuit nobilis & erudita quaestio; an Samaritanae literae, & quod eodem recidit, Phoeniciae, Graecae, & Latinae, eadem reipsa fuerint cum veteribus Hebraicis? Negant longè pauciores, praeceuntibus Buxtorfio & Lightfootio; at contrarium innumeri tuentur magni nominis heroes; interque eos, post antesignanum Jos. Scaligerum, Casaubonus, Grotius, Vossius, Bochartus, Morinus, Breerwoodus, Waltonus; & qui peculiari rem tractatu expedit, Lud. Capellus. — Chishull's Comment. on the Sigean Inscrip. p. 29.*

“ *Buxtorf* and others say, that the *Samaritan* and *Hebrew* character were both in use among the *Jews* to the time of *Ezra*; the first for common purposes, the second for sacred; and that *Ezra* rejected the *Samaritan* character, because used by those beyond the river, and retained the *Hebrew* only for common as well as sacred use. If this be true, as it is asserted to be by *Buxtorf*, one would think it should take off the force of all arguments drawn from shakels in favour of the *Samaritan* being the original character, without the supposition that those shakels are forged.” — *Anselm Bayly*, *Introduct. to Lang.* Part iii, pag. 37.

not take it upon me to judge the controversy; but shall rest satisfied, that *one* of those two is the *most ancient character*, that now appears to be extant in the world.

## S E C T. II.

I am not ignorant, that some writers, of great fame and antiquity themselves, ascribe the invention of letters to the *Egyptians*. \* *Tully* makes *Hermes*, or the fifth *Mercury*, whom, he says, the *Egyptians* call *Thoth*, the first inventor of *letters* and *laws*, amongst them. Others call this *Thoth* by the name of *Hermes Trismegistus*, but are not agreed about the time, in which he lived. † *Diodorus Siculus* tells us likewise, that this *Mercury* invented the first characters of writing; gave names to many useful things, that had none before; and taught men the rudiments of astronomy. *Plato* also in his *Phaedrus* introduces *Socrates* speaking to the same purpose; and amongst other things attributes to *Theuth*, (as he there calls him) the *invention of letters*. But as we are not informed what language he writ in, nor what characters he made use of, nor any other circumstances of the fact, it seems to be only a *traditionary* story, and therefore not of sufficient authority to set aside

\* *De Natur. Deorum*. Lib. iii. † Lib. i. Sect. I.

the prior claim, that is already granted to the *Hebrew*, or *Samaritan* character. The *Chinese* indeed ascribe the invention of letters to *Fobi*, the first of their kings, who is said to have reigned, in the time of the patriarchs *Eber* and *Peleg*, which was above 600 years before *Moses* was born; but as the history of *Fobi*, as well as much of the *Chinese* chronology, is esteemed by good judges to be *fabulous*, we cannot set the invention of the *Chinese* writing in competition with that, in which the Books of *Moses* were composed. So that upon the whole, I cannot find but that the present square *Hebrew* character, or that which is now called the *Samaritan*, is of the greatest antiquity of any, that has yet been discovered.

We have several printed specimens, in different authors, of most of the *alphabets* of letters, that have been perhaps, or are in the known world, but none perfectly correct; which indeed cannot be expected if we duly consider the nature of the thing. Some specimens are redundant, and some defective; the first, that I know of, who brought all the known alphabets into one compendious view, is *James Bonaventure Hepburn*, a *Scotchman*; who in the year 1616. got neatly engraved, on one side of a large sheet of paper, the specimens of 68 alphabets, which he intitled *Aurea Virga*, and dedicated it to Pope *Paul V.* In this there are  
 several





Nos has litteras ex vetustissimis monumentis, et sigillatim, ex Inscriptione Sigea, Nemea, Delia, Atheni-  
-ensi decerptas in Tabulam redeimus. Quorum Sigea est antiquissima proxima, cetera Nemea et  
Delia, omnes ante Bellum peloponnesiacum marmoribus suis incisae, excerpta Atheniensis, quae ipso  
Bellu istius tempore posita est. Wacheri Avarae et Scripturae Concordia. N. 259. 260.

	Sigea.	Nemea.	Delia.	Athen.	Teia.
α	Δ Δ	Δ Δ	Δ	Α	Α
β	—	—	—	—	Β
γ	∧	—	—	∧	Γ
δ	Δ ∇	∇	∇	Δ ∇	Δ
ε	≡ ≡	≡ ≡	≡	Ε	Ε
ζ	—	—	—	—	Η
η	Η	—	—	ΕΙ	Η
θ	⊕	○	⊗	○	⊖
ι	ι	ι	ι	ι	ι
κ	κ κ	κ	κ	κ	κ
λ	λ λ	λ	λ	λ	λ
μ	μ μ	μ	μ	μ	μ
ν	ν ν	ν ν	ν	ν	ν
ξ	—	—	—	—	Ξ
ο	○	○	○	○	○
π	π π	π π	—	π π	π
ρ	DP ρ Δ	Ρ	ρ	Ρ	Ρ
σ	ε ζ ζ ζ	ς ζ	ς	ς	ς
τ	τ	τ	τ	τ	τ
υ	υ υ	υ	υ	υ	υ
φ	φ	—	⊖	φ	φ
χ	+	χ	—	χ	χ
ψ	—	—	—	ψ	
ω	ο Ω	—	—	οι	Ω

several fanciful alphabets, which never really existed; so that it is, upon the whole, rather a pretty picture for amusement than of instructive utility. In the year 1689. Dr. *Bernard's* tables of alphabets, were published, on one broad side also, wherein many of *Hepburn's* superfluous examples are omitted; they are not only still in great esteem, but truly valuable on many considerations. These tables Dr. *Moreton* has had re-engraved, with emendations, and additions, in the year 1759. neatly exhibited on a sheet of imperial paper, which makes it the compleatest piece of that kind, that I have met with. The view of these tables may satisfy the curious better than what can be found in *Angelus Boccha*, *Claude Duret*, *Theseus Ambrosius*, *Corn. Agrippa*, &c. who, although they treat largely upon alphabets, yet often give into mere fabulous notions, unworthy of a rational enquirer. My very inquisitive reader may also consult a book in *Highb Dutch*, intitled, *Magna Alchymia*, written by *Leonard Thurneuffers*, chief physician to the Elector of *Brandenburg*, printed at *Berlin* in fol. 1583. There he will find large tables of the alphabets of various nations, expressed in a manner hardly to be met with any where else. The book is not common; but it is in the curious library of my kind and learned friend, Dr. *Gregory Sharpe*, F. R. S. After all it is a pity, that we

have not tables of alphabets, not such as Dr. *Bernard's*, or Dr. *Moreton's*, but copied from the best MSS. with short specimens of the writing from the same, and not taken from *printed books*; such a collection, taken from the real MSS. in all languages, which can be found, would be very *beautiful* and *instructive*; and much more satisfactory to the competent judges of those things, than what has been already done.

## S E C T. III.

To gratify the curiosity of some inquisitive geniuses, I shall here transcribe the *alphabets* of the *Hebrew* and *Samaritan* characters, which are twenty-two in number, that they may judge of their conformity with the *alphabets* of the more modern languages; and I shall add such *etymologies*, or significations thereof, as I find given them by those, who are esteemed skilful in the oriental tongues; but I will not warrant them true, being rather inclined to think, that these *etymologies*, like many others, have more of *fancy* and *whim*, than reality in them.

ALEPH, quasi ALUPH, a chief or prince says *Bellarmino*; the first voice or sound, that newborn children utter, says *Scaliger*; but *Angelus Caninius* interprets it *an ox*.

BETH signifies an house, but wherein this letter resembles an house, I cannot see.

GIMEL

GIMEL, quasi GAMEL, i. e. a camel says *Chevalerus*; and also *Caninius* and *Bellarmino*.

DALETH, quasi DELETH, a gate; because it is like a *door*, or *gate*, according to the three forementioned *Hebricians*.

HE, a name formed from the sound says *Bellarmino*; but *Caninius* interprets it a sort of worm.

VAU, a hook, from the shape thereof.

ZAIN, quasi ZEN, i. e. weapons; because some say it represents a *club*.

CHETH; *Caninius* translates it a quadruped.

TETH, according to the opinion of the same author, is a cover, or wrapper.

JOD, is a hand says *Caninius*; but *Bellarmino* and *Chevalerus* say it is quasi JAD, i. e. a space, because it is little, and leaves room for almost another letter.

CAPH; *Caninius* interprets it, *the palm*; but *Bellarmino* derives it from CAPHAPH, to bend, or to make crooked.

LAMED, is derived from MALMAD, that is a goad, or a spit.

MEM, *Caninius* says, is a blot.

NUN, is a fish according to *Caninius*; but *Bellarmino* forms it from the sound.

SAMECH, says *Caninius*, is a base; but *Bellarmino* makes it a thing drawn into itself.

AIJN, according to *Caninius*, is a fountain; according to *Bellarmino*, an eye.

PE, the mouth, or face.

TSADÉ, is a hunting-pole; or a fish-hook.

COPH, from *Cuph*, a circle; or as *Caninius* will have it, an ape, or monkey.

RESH, quasi ROSH, the head.

SIN, quasi SCEN, a tooth; from the form say some; but I can see little likeness of a *tooth* in it.

THAU, a sign, or boundary; because it is the last letter in the alphabet.

Other different *significations* of these letters, (for these here I have translated from *Hermannus Hugo, De prima Scribendi Origine*) are given by other \* *etymologists*; particularly by *Eusebius*, and *Jerom*; but they being, as I think, as little to the purpose, I shall not trouble my reader with them.

I shall now exhibit the *characters* of these two alphabets, because many suppose all succeeding alphabets were originally formed from them; at least with regard to their *names* and *powers*.

\* The place I refer to in *Eusebius*, is *De Praeparat. Evangel.* Lib. ix. And in *Jerom, Epist. ad Paulam Urbicam*. But all this kind of knowledge I look upon as trifling.

Hebrew.	Samaritan.	Names.	Power.
* א	Ⲁ	Aleph.	a.
ב	Ⲃ	Beth.	b. or v.
ג	Ⲅ	Gimel.	g.
ד	Ⲇ	Daleth.	d.
ה	Ⲉ	He.	he.
ו	Ⲋ	Vau.	v.
ז	Ⲍ	Zain.	z.
ח	Ⲏ	Cheth.	ch.
ט	Ⲑ	Teth.	t.
י	Ⲓ	Jod.	j.
כ	Ⲕ	Caph.	ch. or k.
ל	Ⲗ	Lamed.	l.
מ	Ⲙ	Mem.	m.
נ	Ⲛ	Nun.	n.
ס	Ⲝ	Samech.	s.
ע	Ⲟ	Ajin.	aa. or gn.
פ	Ⲡ	Pe.	ph. or p.
צ	Ⲣ	Tfadh.	ts.
ק	Ⲥ	Coph.	k. or q.
ר	ⲧ	Resh.	r.
ש	ⲩ	Shin.	sh. s.
ת	ⲫ	Tau.	th. t.

S E C T.

\* *Isidorus Hispalensis*, in his *Origines*, has this remark : *Litterae Latinae & Graecae ab Hebraeis videntur exortae*. But for my part, I cannot see that either the *Greek* or *Latin* letters were immediately formed from the *Hebrew*; I am rather of opinion, that the various *alphabets*, of different people, were made *by degrees*, from we know not what originals, as use or chance led the way; and that there has been a perpetual variation in those alphabets, with regard to the *make* of some letters, occasioned sometimes by bad performers in writing, and sometimes by a prevalent *fancy* amongst the better sort of pen-men. Several learned men suppose (and indeed there is a likelihood in that supposition) that the *Greek* letters were copied from what we call the *Samaritan* or *Phoenician*; and that the *Latin* letters were undoubtedly formed from the *Greek*.

† *Dr. Prideaux* tells us, *Connect. of the Old and New Testament*, Part ii. B. 8. there were *three* different dialects

## S E C T. IV.

There are *three* different methods of writing, particularly to be observed, with regard to the *placing* of letters in words, that have obtained a constant use amongst different people, and continue still to be in use to this day. The first is, *writing from the right hand to the left*; the second, *from the left to the right*; and the third, *from the top to the bottom* of the material, that is written upon. \* Allowing the *Hebrew* writing

of the *Chaldaean* or *Assyrian* language. The *first* that which was spoken at *Babylon*, the metropolis of the *Assyrian* empire; the *second*, that which was spoken in *Commagene*, *Antioch*, and the rest of *Syria*; and the *third*, the *Jerusalem* dialect, used by the *Jews* after their return from *Babylon*. The *Babylonian* and *Jerusalem* dialects were written in the same character; but the *Antiochian* in a different; that which we call the *Syriac*. For in truth, the *Syriac*, and the *Chaldee* are one and the same language, in different characters, and differing a little only in dialect. And the *Jerusalem Chaldee* dialect was the vulgar language of the *Jews* in our Saviour's time. The *Targums* of *Onkelos* on the law, and *Jonathan* on the prophets, are the ancientest books that the *Jews* have next the *Hebrew* scriptures; they were written in the *Jerusalem Chaldee* dialect, a little before the time of our Saviour.

\* *Primus (scribendi modus) omnium & antiquissimus est, Hebraeorum vetus à dextra ad laevam lineâ rectâ in latum; horum enim cum primae sint literae, oportet & scribendi modum esse primum; quod eò facilius credendum est, quo modus ille incommodior, atque imperfectior est; & prima quaeque solent esse incultissima, maximèque rudia.*—*Herm. Hugo, De prim. Scrib. Orig. 57.*

to be the most ancient, (as I have endeavoured to shew that it is) it will follow that their method, which is from the right hand to the left, is the most ancient of the three. How the authors of that character came to make choice of that method, which is nothing so commodious, as the other two ways are, I have seen no satisfactory reasons alledged; for though they write and read from the right hand to the left; yet, in making their letters, they always begin on the *left side*, as we do ours. Some say, that *weaving* being a prior invention to *writing*, men at first imitated the method of throwing the *shuttle* in the web. But the *Jewish Rabbins*, who are fond of marvellous and extravagant notions in many instances, pretend it seems, that in this they follow the motions of the heavenly bodies. It is, I think, rather to be attributed to a nearer, and more natural cause; for the performances, of the *first inventors* of things, are usually done in a bungling manner, when compared with following improvements. Yet, not only the *Hebrews* writ in this way, but also the *Chaldeans*, *Arabians*, *Persians*, *Syrians*, and others of the oriental nations; except the *Ethiopians*, *Armenians*, and \* *Copti*, who write as we *Europeans* do.

\* Under *Alexander*, when the language and letters of the *Greeks* prevailed as extensively as their arms, then it was that the *Egyptians* began to use the *Greek* character; the



do. The ancient *Egyptians* also, according to *Herodotus*, writ in the same manner as the *Hebrews*; for he tells us, in his second book, intitled *Euterpe*, “ That the *Egyptians* have two “ sorts of letters; one they call sacred, and the “ other common; and that they write from the “ right hand to the left;” but whether he says this of the inhabitants of *Egypt* in his time, or of former generations, is not so certain. *Herodotus* lived about 400 years before the birth of *Christ*, being coëval with the prophet *Malachi*. *Pomponius Mela* likewise, speaking of the odd usages of the ancient *Egyptians*, says, *Suis literis perversè utuntur*, i. e. *They awkwardly write the wrong way*. \* The *Africans* also, especially those who were termed *Carthaginians*, writ the same way; and it is no wonder they did so, as their language appears to be a dialect of the *Hebrew*; which

inhabitants of *Coptus* indeed introduced some little variation in their form, together with the addition of eight letters; hence the *Coptic* character and language.—*Anselm Bayly*, *Introduct. to Lang.* Part iii. p. 39.

\* Though we don't absolutely know, what characters the ancient *Africans* made use of, yet from a passage in *Livy*, at the end of his eighth Book, in the 3d Decad, they appear to have been different from the *Greek*; probably they were *Phoenician*. He tells us, *Hannibal* dedicated an altar, in the temple of *Juno Lacinia*, with a pompous inscription of his military achievements, engraved in *Punic* and *Greek* letters. (*Titulo Punicis Græcisque literis insculpto.*)

is manifest from several instances in *Plautus's Poenulus*.

The contrary method of writing, which is *from the left hand to the right*, it is probable succeeded the first, as being more feasible and convenient; this is that which was used by the ancient *Greeks* and *Romans*; and is now practised by the major part, I believe, of mankind throughout the world. But when the first manner of writing, *from the right hand to the left*, came to be diffused by people, whoever they were, that found the other method more convenient and useful; and who they were that first practised it, I cannot say; I don't remember to have met with any certain notices of that kind, in my reading. It does not appear, I think, but that the ancient *Greeks* and *Romans* always writ as we do; a few examples, of which I shall take notice, being excepted.

The *third* method of writing, which is not a-cross the leaf, but *from the top to the bottom*, was the ancient usage of the \* *Chinese*, and is  
con-

\* *Louis le Compte*, who resided a long time in *China*, speaks thus (in his *Memoirs*) of the *Chinese* characters: " They have not any *alphabet*, as we have, that contains " the elements of words; but their writing consists of " particular characters for words, of which they reckon " upwards of *twenty-four thousand*. Instead of a pen they " use a pencil, or brush; not obliquely as our painters,

continued by them, as well as by the *Japoneses*, to this day; they begin at the right hand of the page, and write downwards in columns. *Diod. Siculus*, in his second book, speaking of the inhabitants of a famous island in the Indian sea, (supposed to be *Taprobana*, now called *Ceylon*) tells us, “ That they made use of seven characters

“ but directly as if the paper were to be pricked. They  
 “ always write from the top to the bottom; and their  
 “ paper being very thin, they are fain to double it, for  
 “ fear the letters should run one into another, when they  
 “ write on the backside. Every body amongst them is  
 “ ambitious to write *fair*. A letter ill cut in a composition, or petition, will sometimes make a man lose his  
 “ degree of *doctorship*.”—Page 186.

*Scriptura, quâ utuntur Singalæ* (i. e. the inhabitants of Ceylon) *planè diversa est ab aliis, ac morem Europæorum & Malabarorum, qui ipsis proximi sunt, imitatur, lineis ductis à sinistra dextrorsum; literæ sunt octo & quadraginta.*—*Relandi Dissert. XI.*

*F. de la Lane*, a French missionary, in a letter from *Tarcolan*, in 1705, tells us, “ That the *Indians* on the coast  
 “ of *Coromandel* having no printing among them, all their  
 “ books are manuscript, in very curious characters, on  
 “ *palm-tree leaves*. They make use of an *iron stile*, or  
 “ *bodkin*, to write with, and manage it with wonderful  
 “ dexterity.”

Another French gentleman, in his description of *Acadia*, in *North America*, written in the year 1710, says, “ The  
 “ way of writing, of the natives of that country, if it may  
 “ be called *writing*, is very singular; for whereas some  
 “ eastern nations will understand one another by the help  
 “ of

ters in their writing ; that each of those characters had four different positions, which effectually made twenty-eight letters ; that their lines were not drawn from the left hand to the right, as ours are, but from the top to the bottom." We are told (*Compleat System of Geography*, Vol. ii. pag. 368.) that now-a-days the inhabitants of that island, instead of writing on paper, cut their letters, with a steel bodkin, on the leaves of a *talipot* ; and learn their children first to write, by making letters in the sand of the streets ; but whether their writing is in our manner across the page, or in downright columns, we are not there informed. The same method of writing perpendicularly from the top to the bottom, according to *Poggius Florentinus*, obtains in *India* to this day.

## S E C T. V.

We have moreover an account of a \* *fourth* way of writing, sometimes practised by the more ancient

of *flowers*, these people express themselves by little *bis* of *wood* variously placed. They make collars of those little sticks, which serve either to declare war, or propose peace, and they send them to their neighbouring nations accordingly."

\* A learned modern antiquarian asserts, that the most ancient *Greeks* used to write all these four ways ; but I don't remember to have met with any instance of their writing, as the *Chinese* do, from the top to the bottom. That gentle-

ancient Greeks, which is termed *βαρεφρονδὸν γράφειν*, i. e. *to write as men plow with oxen*. They began on the right hand, and went on to the left side of the page; and from thence back again to the right hand, and so continued alternately, till they got to the bottom. *Pausanias*, in the first book of his *Eliaca*, tells us, there was in his time, an instance of this way of writing on a cedar chest, dedicated to *Olympian Juno*, in which *Cypselus*, when an infant, had been saved from the fury of the *Bacchiadae*, who sought to kill him. It is also recorded, that the celebrated *Solon's* laws were written, (or rather engraven) in the same manner. But the most remarkable example of this kind is the famous \* *Sigean inscription*. It is cut upon a great stone, that

gentleman would have done well to have given us some authentic example thereof. His words are these,

*Veterrimos Graecos in literis describendis, modò à dextra laevorsum scribere, quo ordine delectabantur olim Phoenices, & Aegyptii; modò à sinistra dextrorsum, ut nos hodiè scribimus; modò etiam utroque modo simul, quod cum boum iter inter arandum imitetur, placuit βαρεφρονδὸν vocari, quo pacto memoriae proditum est descriptas fuisse olim leges Solonis; aliquando autem neque dextrorsum, in latum legere & scribere; verùm, ut hodie Sinici solent, à summo ad imum perpendicularitèr.*—Comment, *Joan. Taylor, LL. D. in Marmor Sanduicense.*

\* *Ejus unicum hoc exemplum inter omnes ubique reliquias antiquitatis extat; nec nisi unum olim innotuit Pausaniae, dignorum visu monumentorum diligentissimo exploratori. Haec inscriptio potest esse paulò antiquior Solone.*—*Chishull's Comment, in Inscript. Sig.*

that was found near the *Sigean* promontory, (nor far from where the city of *Troy* stood) and from thence called the *Sigean* inscription; the stone now serves the *Greek* Christians for a seat, being placed before their church in a village called by the *Turks* *Jeni-bissari*, or *Gaurkioi*. It was first discovered by Mr. *William Sberard*, who was then the *English* consul at *Smyrna*. The letters of the *Greek* alphabet in this inscription are thus made,

Α (Β) Λ Δ Ϝ (Ϛ Ξ) Η Θ Ι Κ Λ  
 Μ Ν Ο Ρ Ρ Ϻ (ε ϛ) Τ Υ Φ †.

The stone is nine feet long, four feet broad, and two feet high.

I find in the *Gentleman's Magazine*, 1752, in the month of *April*, a cut of an antique *bas*s relief, that was among the *Earl of Pembroke's* antiquities at *Wilton House*; on which is a *Greek* inscription, in the *Boustrophedon* manner likewise, but beginning from the left hand to the right; the inscription is this,

ΜΑΝΘΕΟΣ:ΑΙΘΟΥ:ΕΥ  
 :ΙΤΕ:ΙΙΔ:ΙΕΤΖΙΡΑΧ  
 ΝΙΚΕΙ:ΓΕΝΤΑΘΛΟΥ  
 ΖΟΔΙΑΤ

In *Engliſh* thus :

Mantheos (the ſon) of Aithos :  
 rof : retipuJ ot sknaht sevig  
 the victory of his ſon : in  
 .nolhtatneP eht


The *Pentatblon* was the five exerciſes of *leap-  
 ing, running, quaiting, darting, and wreſtling.*

However, upon the whole, I believe that method of writing was uſed only on a few ſingular occaſions, and never the conſtant uſage of any people. Yet Mr. *Dickinson*, in his *Delphi Phoenicizantes* (pag. 100.) ſeems to be of opinion, that not only the *Greeks*, but alſo the ancient *Romans*, were accuſtomed to write in the way, that is called  $\beta\epsilon\tau\epsilon\phi\alpha\iota\sigma\tau\acute{o}\nu$  ; but I cannot ſubſcribe to that gentleman's *paradoxical conjecture* in this, as well as ſome other particulars, in the aforeſaid book. Facts that are only aſſerted, and not ſupported by proper evidences, ſtand for little, or nothing with me.



## C H A P. VI.

## S E C T. I.


**A**FTER the *Jews* were returned from their captivity in *Babylon*, and were settled again in their own country; which was about 500 years before the birth of *Christ*; they continued an obscure people, holding little correspondence with other nations, for several centuries. Thus their \* characters, and manner of writing, were kept, in a great measure, peculiar to themselves; which characters, as I have observed before, were the

\* Mr. *Chambers*, in his *Cyclopaedia*, tells us, that the *Rabbinical Hebrew character*, (used by the modern *Rabbins*) is a good neat character, formed of the *square Hebrew* by rounding it, and retrenching most of the angles, or corners of the letters to make it the more easy and flowing. Those used by the *Germans* are very different from the *Rabbinical character* used every where else, though all formed from the square character, but the *German* is more slovenly than the rest.

The *Rabbins* frequently make use either of their own, or the square *Hebrew* character, to write the modern languages in. There are even books in the vulgar tongues printed in *Hebrew characters*; instances whereof are seen in the *French King's* library.—*Artic. Heb. Character.*

*square*



*square Hebrew letters*, that are retained in manuscript, and printed copies of the *Old Testament* to this day. It is from the *Samaritan alphabet* therefore, that we must trace the *original* of the characters used in writing, by many subsequent nations. Now these *Samaritan characters*, I find, are variously called by many authors, \* *Phoenician*, or *Cananaen*, or *Assyrian*; so that from thence they seem to have been the characters, that were used by those different people. And as the *Phoenicians* became famous, by their extensive trade and commerce, in many parts of the world, (into some of which, in all probability, they introduced their *literal characters*, and manner of writing) it is no wonder that they gained the credit of being the *inventors* of letters; which notion has been transmitted down to posterity by several *Roman* authors in particular. *Pomponius Mela* in the 3d chapter of his first book asserts, “ That the *Phoenicians*, amongst divers other

\* *Nam (literae) quas Hebraicas vocamus, non tam Hebraicae sunt quam Assyriae; verè enim Hebraicae sunt, quibus Abraham, inlyta Heberi progenies, & posteritas ejus, usa est; sunt verò istae Cananacae, sive Phoeniciae.*—*Vossius de Art. Gram.* Lib. i. c. 9.

*Herm. Hugo* is of opinion, that from the *Hebrew letters*, (which he takes to be the most ancient) were formed those called *Assyrian*, or *Babylonian*, or *Syrian*, or *Aramean*; and from the *Syrian* or *Aramean* characters were made the *Imaelitish*, or *Arabian*, which are now used by the *Turks*, *Tartars*, and *Saracens*.—*De prima Orig. Scrib.* p. 29.

“ arts,

“ arts, invented or devised (*litteras, & litterarum operas*) that of forming letters, and making “ books.” The following lines also in *Lucan* have been frequently quoted as a proof thereof.

*Phoenices primi, famae si creditur, ausi  
Mansuram rudibus vocem signare figuris.*  
*Pharsal. Lib. iii.*

Which lines are thus, with a peculiar force and elegance, paraphrased in *English* by Mr. Row.

*Phoenicians first, if ancient fame be true,  
The sacred mystery of letters knew;  
They first by notes, in various lines design'd,  
Express'd the meaning of the thinking mind;  
The pow'r of words, by figures rude convey'd,  
And useful science everlasting made.*

But the *falsehood*, or at least *unlikeliness*, of this notion will appear very plain to those, who bear in mind the arguments I have used before in the second chapter of this book, where I assign, and I think with the highest probability, the *invention* of writing to the *Chaldeans*.

## S E C T. II.

Most authors, who have written upon this subject, ascribe the first use of letters amongst  
the

the *Greeks*, to \* *Cadmus*. We are told, that *Cadmus* was the son of *Agenor*, a king of the *Phoenicians*, but originally descended from *Egypt*. Whatever might be the occasion of his travels, he is said to have settled in that part of *Greece*, which is called *Baeotia*, and there to have built the city of *Thebes*, after he and his brother *Phenix* had first founded the kingdom of *Tyre* and *Sidon*. Thither also he brought the knowledge of *letters*, and consequently the art of writing; which must have been the first beginning of all the

\* *Concors penè veterum scriptorum opinio est, Graecos à Phoenicibus literas esse mutatos; & ante Cadmi aetatem, nullas apud Graecos extitisse literas.*—*Montfaucon, Palaeogr. Graeca, p. 115.*

A modern author, who has written learnedly upon this subject, is of opinion, and endeavours to prove that the *Greek alphabet* was formed from the *Coptic*, or ancient *Egyptian letters*, (which *Cadmus* brought out of *Egypt*) and not from the *Phenician*, which has been the common tradition, as Monsieur *Montfaucon* observes, in the note just recited. That author's words are these:

“ Similitudo illa, quae in literis Copticis conspicitur,  
 “ non est ab imitatione scripturae Graecae, sed à cogna-  
 “ tione cum literis primitivis, naturalibus, & archetypis,  
 “ à Mercurio inventis. Et cum literae Graecae non  
 “ possunt esse aliae, quam literae vulgares Aegyptiorum,  
 “ à Cadmo ex Aegypto profugo, in Graeciam illatae, mi-  
 “ rum videri non debet Graecas literas cum Copticis in  
 “ forma convenire, quia filiam matri similem esse con-  
 “ venit.”—*Wachter's Naturae & Scripturae Concordia,*  
 p. 210.

the learning, that the *Greeks* were so famous for afterwards. This was near fifteen hundred years before the birth of *Christ*; much about the time the children of *Israel* began to sojourn in the wilderness, when they were come out of the land of *Egypt*. As *Herodotus* is the first writer (that I know of) who mentions this fact of *Cadmus's* bringing the knowledge of letters out of *Phoenicia* (or from *Egypt*) into *Greece*, I will in the first place recite what he says of it; for I believe many subsequent authors copy the main of the story from him, though they have embellished it with some additional circumstances. In his fifth book entitled *Terpsichore*, he tells us,

“ That those *Phoenicians*, who accompanied  
 “ *Cadmus* into *Greece*, and settled there, among  
 “ many other arts, and sciences, introduced into  
 “ that country the knowledge of *letters*, which  
 “ as it appears to me, the *Greeks* were ignorant  
 “ of till then; their first letters were such as  
 “ were in use among the *Phoenicians*; but some  
 “ time after, they altered them a little, both  
 “ with regard to their make and sound; and  
 “ as at that time many of the neighbouring  
 “ parts were inhabited by such as were origi-  
 “ nally *Ionians*, who also had received their let-  
 “ ters from the *Phoenicians*, they mixed the  
 “ one with the other; and hence those cha-  
 “ racters were termed *Phoenician*, because they

“ were brought out of *Phoenicia* into *Greece*.”  
 To this account a little after he adds: “ I my-  
 self saw at *Thebes* in *Baetia*, in the temple of  
 “ *Ismerian Apollo*, three *tripods*, that had in-  
 “ scriptions upon them in *Cadmeian* letters,  
 “ which very much resembled the *Ionic*; one  
 “ of the tripods was dedicated by *Amphitryon*,  
 “ the second by *Scacus*, and the third by *Lao-*  
 “ *damas*.”

\* They who compare the *Phoenician* letters with those, that are called *Ionic*, or *Cadmeian*, will find many of them are made by inversion, some standing the contrary way, and others

\* *Veteres illas Ionicas literas aliquantum diversas fuisse à Phoeniciis*——*fatemur quidem aliquantum similes Phoeniciis extitisse Ionicas illas literas, quas nunc in Baudelotiano, & Farnesiano marmore observamus; verùm in quibusdam literis, ut habet Herodotus, aliquid intererat discriminis, quemadmodum hodieque inter Samaritanas, & priscaas illas Ionicas literas, quae supersunt, aliquid dissimilitudinis intercedit.*—*Montfaucon, Palaegr. Graec.* p. 116.

By what this learned gentleman observes in this, and other places of his book, it appears that *variations* were made, from time to time, in the ancient *Greek* alphabet, with regard to the make and form of the letters; which one need not wonder at, as the same thing, I believe, has happened, more or less, to all *alphabets* that have been invented. So that it would be a very *difficult*, if not *impossible* task, to procure and exhibit copies of all the *alphabets*, that have been used by the various nations, that are in the world. But, *In magnis voluisse sat est*; and, *Est quodam prodire tenus, si non datur ultra*.





turned upside down ; so that it is probable, that when those alterations were made, they also changed the old way of writing, from the right hand to the left, to the way, that we now use of writing from the left to the right.

*Pliny*, who is copied by many succeeding authors, relates, that the *Greeks* at the first had but *sixteen* letters, viz. A. B. Γ. Δ. E. I. K. Λ. M. N. O. Π. P. Σ. T. Υ. and that afterwards, in the time of the *Trojan war*, (above two hundred years after *Cadmus's* arrival into *Greece*) *Palamedes* added these *four*, Θ. Ξ. Φ. X. And *Simonides* (four hundred years after that) added the *four* following: Z. H. Ψ. Ω. So that there past the space of 600 years, at least, before the *Greek* alphabet was perfected. In which time it is no wonder, that their characters received some alteration, in the *make* and *shape* of them, as they also did afterwards; which, I believe, is a thing common, as I have observed before, to the *alphabets* of all nations.

## S E C T. III.

\* That the *Latins* received their letters from the *Greeks*, there is, I think, little reason to doubt.

\* *Latinas literas Carmentis Nympha (alias Nicostrata) prima Italis tradidit.*—*Isidor. Orig. Lib. i. c. 4.* The same author tells us, in the same place, that the *Latins* borrowed y.



doubt. Of this the similitude of their characters is a singular proof. *Tacitus*, in his eleventh *Annal*, asserts, that the shape of the *Latin* letters is the same with the most ancient ones of the *Greeks*. And *Pliny*, in the 63d chapter of the seventh book of his *Natural History*, tells us, that the ancient *Greek* letters were nearly the same with those, that were then used by the *Romans*, as appears from an inscription, on an old *Delphic* plate of brass, that was extant in his time, in the *Palatine* library. But when, and by whom, they were particularly introduced into *Latium*, authors are not agreed. \* Some say, this was done by *Evander* the *Arcadian*; or his mother *Nicostrata*, who is sometimes called *Carmenta*. Others say, that *Saturn* brought the knowledge of letters into *Italy*, when he fled from his son *Jupiter*, and there concealed himself. Others attribute the first use thereof to the *Pelâsgi*,

and z. from the *Greeks*; which were not in use among them till the time of *Augustus*; and also x. So that for y. before that time, they used i. and for z. they writ ff; and for x. they put cs.

\* *Latini* suas literas accepere ab *Evandro* *Arcade*, ut vult *Tacitus*; sed *Isidorus* hanc laudem magis *Nicostratae*, matri ejus attribuit. *Saturno* alii inventum id ascribunt; sed notum, communia multa cum *Saturno* *Evandrum* habuisse. Alii ad *Pelâsgos* id referunt; quorum quidquid sit, manet *Latinos* literas à *Graecis* accepisse.—*Hofman*. *Lexicon*. sub *Litera*.

*Pelasgi*, on their settling in that country about 150 years after *Cadmus's* arrival into *Greece*.

*Petrus Crinitus*, who taught the *Belles Lettres* in *Italy* about two hundred and fifty years ago, recites in his 17th book, *De Honestâ Disciplina*, some verses, which he says, he found in a very old book (I can trace them no further) briefly exhibiting the several persons, to whom the *invention* of letters has been attributed. They seem to me to be only a sketch of *memorial verses*, which somebody had composed at random for private use, rather than a just, and precise account of facts. However, having brought down my history of *letters* thus far, and they being quoted by many writers upon this subject, I think it not amiss to give them a place here, though I lay no great stress upon them \*.

*Moses primus Hebræicas exaravit literas.*  
*Mente Phœnices sagaci condiderunt Atticas.*  
*Quas Latini scriptitamus edidit Nicostrata.*  
*Abraham Syrus & idem repperit Chaldæicas:*  
*Isis arte non minore protulit Aegyptias.*  
*Gulfila prompsit Getarum quas videmus literas.*

\* Upon these lines *Cornel. Agrippa* makes the following remark (*De Vanit. Scient. Cap. ii.*) “ Septem itaque literarum genera antiquitus præcellebant; Hebraeae, Graecae, Latinae, Syriae, Chaldaeae, Aegyptiae, & Geticae, de quibus in pervetusto codice hos sequentes versiculos sese legisse refert Crinitus.”

The meaning whereof, for the sake of the *English* reader, I thus express.

*Moses at first the Hebrew letters made,  
The Attic by Phoenicians were essay'd ;  
Nicostrata to Latium letters gave,  
And the Chaldeans theirs from Abraham have ;  
Who to the Syrians did the same impart ;  
But to th' Egyptians Isis taught that art ;  
The Gothic letters, us'd in writing now,  
To the industrious Gulphilas we owe.*

This *Gulphilas* (or *Ulphilas* as others write his name) was a bishop of the *Goths* in *Maesia*, about the year 370, who translated the *Bible* into the *Gothic tongue* \*, which might occasion the tradition of his having *invented* those letters ; for several are of opinion, that the *Gothic character* was in use long before his time.

#### S E C T. IV.

On the increase of the *Roman* empire, which rose by slow degrees from the first building of the city, about 750 years, before the commencement of the Christian aera, (in the time of the prophet *Isaiab*) it is no wonder that they carried their *language*, and the † *characters* thereof, with  
their

\* Vide *Socrat. Hist. Eccles.* Lib. iv. c. 27.

† According to *Quintilian*, the number, form, and power of the *Roman* letters were not the same in his time, that they



*A Synopsis of the Latin Letters; taken from D<sup>r</sup> Bernard's Table printed A.D. 1689.*

*p. 1. pag. 103.*

	<i>Before Christ 714.</i>	<i>A.D. 1.</i>	<i>A.D. 300.</i>	<i>A.D. 400.</i>	<i>A.D. 500.</i>	<i>Franco 500.</i>	<i>Saxon 500.</i>	<i>Gothic 388.</i>
<i>This Alphabet is formed from the Ionic except five Letters . . . . .</i>	A. A. A.	Α. Α. Α.	Λ. Λ. Λ.	λ. λ. λ.	Λ. Π. α.	Α. Α.	A. a.	Λ. α.
	B. B.	B.	B. b.	B. b.	B. B. b.	D.	B. b.	β. B.
	C. Γ. K.	C. C.	C. C. C.	ϸ. ϸ.	C. C.	C.	C. c.	Γ. Γ.
	D. Δ. Θ.	D.	D. D. d.	D. δ. δ.	ρ. δ. δ.	ρ. δ.	D. δ.	Δ. Δ.
	E. Ε.	E. E. E.	E. e.	Ε. Ε.	Ε. e. e.	Ϸ.	E. e.	ε. e.
	F. F. φ.	F. F. F.	F. F.	F. F.	F. F. F.	F. r. k.	F. F.	F. F.
	G. Γ. *	G. G. G.	G. G.	G. G.	G. G. g.	G. G.	G. G.	G. G.
	H. Η. Χ.	H. H.	H. h. h.	H. h.	η. h.	H. h.	η. h.	η. Η.
	I. I.	I. I.	I. I.	I. I.	Ι. I.	I.	I. i.	ψ. θ.
	K. K.	K. K.	K.	K.	K.	K.	K. k.	I. I.
	L. Λ.	L. L. L.	L. L.	L. L.	L. L. V.	L.	L. l.	K. K.
	M. M.	M. M.	M. M.	M. M.	Ϸ. m.	Ϸ. M. H.	Ϸ. m. w.	Δ. Δ.
	N. N.	N.	N. N.	N. N. N.	N. N.	N.	N. n.	M. M.
	O. Ο.	O.	O. O.	O.	O. O.	o. o.	O. o.	N. N.
	P. Π. Γ.	P. P. P.	P. P.	P. P.	P. P.	P.	P. p.	ρ. ρ. O.
	Q. ϳ.	Q. Q.	Q. e. q.	q. q.	Q. q.	Q.	E. p. cu.	Π. Π.
	R. P.	R. R.	R. R.	R. R.	R. r.	R. r.	R. r.	υ. Ϸ. α.
	S. Σ. Ξ.	S. S.	S. s. s.	S. S.	S. s. ϳ.	S. z. E.	S. s. r.	K. R.
	T. T.	T. T.	T. T.	T. T.	T. T. T.	T.	T. z. th. D.	S. S.
	* V. Ο. Υ.	V.	v. υ. υ.	υ. υ.	υ. υ. α.	υ. υ.	and Δ. ϳ.	T. T.
* X. Ξ.	X.	Χ. Χ.	X. X.	Χ. Χ.	X. X.	υ. w. p.	η. υ.	
* Y.	Υ. Υ.	Υ.	Υ. Υ.	Υ.	Υ.	X. X.	Ο. ω. w.	
* Z. Ζ.	Ζ. Ζ.	Ζ. Ζ.				Υ. Υ. Ζ.	X. Υ. Υ. Ζ.	

their conquests, into different parts of the world. And where any colonies of that people were settled, the *Roman* tongue, and the *alphabet* of their letters, were very likely to take place; especially where they had little or no use of *writing* before; for some maintain, that in many countries, they were without the knowledge of letters, till even the decline of the *Roman* empire. *Tacitus* tells us, that in his time, the  *Germans* had no knowledge of letters among them; his words are, \* *Literarum secreta viri pariter ac foeminae ignorant*. But this, I think, must be understood in a limited sense, as spoken of such as lived in some *obscure parts*; or of the *most ignorant* amongst them; for he makes mention, but a little before, of certain tombs, and monuments in the confines of *Germany* and *Rboetia*, that had inscriptions upon them, in *Greek letters*.

We have little knowledge of the manners, and customs, of the inhabitants of *Great Britain*, before *Julius Caesar* brought the *Roman* eagles hither; and from the short account, that both he, and *Tacitus* give of them, we can form no

they were in former ages; he remarks in particular, that they had not so many letters at the first. His words are these: *Illa vetustissima transeo tempora, quibus & pauciores literae, nec similes his nostris earum formae fuerunt, & vis quoque diversa.*—*Instit.* Lib. i. c. 7.

\* *De Situ, &c. German.*

very advantageous idea of their *learning*. However it is, I think, not to be doubted, but that they had the use of *letters* amongst them; what *kind of letters* they were, we cannot be certain; but it is most probable, that they were such as were represented in the *Greek* alphabet at that time. \* Sir *John Prife*, in his *Hist. Brytan. Defensio*, delivers it as his opinion, that the ancient *Britains*, long before *Caesar's* time, made use of the *Greek* characters, in their writings. † One *Nennius*, who died about 50 years before the birth

\* Sir *John Prife's* words are these: “ Hinc liquet quod  
 “ Brytannis, longè ante Caesaris tempora, non defuerit  
 “ literarum subsidium, quibus suas res gestas posteritati  
 “ transmittere possent.” And again, “ Atque ut Graecis  
 “ literis quondam usus fuisse credam, & hoc plurimum  
 “ me movet, quòd licet Latinis characteribus utantur  
 “ nunc Brytanni, totidem tamen numero, & eodem sono  
 “ habent quot Graeci.”—Pag. 3. and 4.

† Concerning this *British Nennius*, Mr. *Hearne* in his preface before the History of *Gulielmus Neubrigensis*, has the following words, which are a further confirmation of what I alledge, in favour of the ancient *Britons* knowledge of letters. *Quum verò Bardi memoriae tantoperè indulgerent; neque scriptis vel dogmata, vel etiam res gestas mandarent; neutiquam quidem est mirandum tam diù ipsos literas ignorasse Britones; eas primùm inveniente Nennio, vel potiùs Nennio.* This acknowledgment also may, I think, be safely extended further, as a proof of the ancient *Britons* prior knowledge of *letters*; for we cannot suppose, that *Nennius* would have composed their history, in their own language, if they had not understood *writing*; so that he cannot well be counted the inventor of their letters.

of *Christ*, is said to have been the first, who writ a history of the ancient *Britains*, in the *British* language; which history, another *Nennius*, a monk of *Bangor* in *Wales*, about the year 620, is said to have translated out of the *British* original into *Latin*, and to have made many additions thereto. If this account may be depended upon, it is a proof, that the ancient *Britains* had the use of *letters*, though we don't certainly know the *make*, and *fashion* of them, before the *Romans* set foot on *British* ground. The learned *Selden* also, will have *Caesar*, where he speaks (Lib. vi.) of the *Druids*, to mean no more, than that religious matters, (or the rites and ceremonies used in their superstitious usages) were never writ down; but, that in all secular affairs, they made use of *writing*; a conjecture natural enough, says the historian, and very probably true. *Kennet's History of England*, Vol. i. pag. 1.

I cannot therefore subscribe to the opinion of a late laborious antiquarian, who says, "That the poor illiterate *Britons* (as he verily believes) were entire strangers to letters till the coming of the *Romans* amongst them; nothing certain either by tradition, history, or ancient fame, can be gathered to the contrary; for those supposed *British* coins, in the collection of the curious, are as disputable as any other marks of their knowledge." *Drake's History of York*, p. 399.

Thus



Thus upon the whole, I cannot but think it reasonable to suppose, that the *ancient Britains* had the use of the *Greek*, or *Roman* characters, till the time that the *Saxons* came and possessed themselves of the greatest part of *England*, about twelve hundred years ago, having made terrible havock among the natives, by fire and sword, and driven the scattered remains of them into a little corner of the nation, now called *Wales*.

## S E C T. V.

On the arrival of the *Saxons* in *England*, they either brought with them, or \* invented after their

\* Our learned *Sheringham* is of opinion, that the *Saxons* did not bring *that character* over with them, but that they invented it here in *England*, after their conversion to *Christianity*, because the *Runic* was so commonly used in *magical practices*. There is some plausibility in this argument; but I have not been able yet to convince myself of the truth of it, from undoubted facts.—*De Anglor. Gent. Orig.* p. 293.

*Humph. Wanley*, in his preface to *Antiqua Literatura Septentrionalis*, gives his opinion of the *Anglo-Saxons* manner of writing in the following paragraph; which, though somewhat long, I believe my learned reader will not be displeas'd with, as it is taken from so learned, and curious an antiquary. “ *Majores nostras futas, Anglo-Saxonesque,*  
 “ *cum in Britanniam advenirent, literarum prorsus rudes*  
 “ *(quod aliqui putant) fuisse, adeò non credo, ut illos fe-*  
 “ *cum Runas (sive Gothicas literas) attulisse, mihi persuasum*  
 “ *est,*

their conversion to *Christianity*, a peculiar character of writing; which obtained for many years after, amongst the inhabitants of this kingdom. Their *alphabet*, both of *capital* and *small* letters, I shall here exhibit to the reader's view, that he may observe, wherein they differ from the *Roman*, from whence they seem undoubtedly to be formed.

ABEDeF E h IKL m NOPR s T Ð þ UVXYZ.  
 a b c e f g h i k l m n o p p r y t v þ u p x y z.  
 a b c d e f g h i k l m n o p r s t th.th. u w x y z.

In this character many books were written, in this nation, during the government of the *Saxon* kings; which have been since printed, and *Latin* and *English* (I may more properly say,

“ est. Valde igitur allucinati esse videntur, qui *Saxones*  
 “ nostros *Romanorum* literarum cognitionem ab *Hibernis*  
 “ cepisse dicunt, quemadmodum vir ille doctus *Rodericus*  
 “ *O Flabarti* in *Ogygia sua*.” And again he further adds,  
 “ *Runis* suis sensim relictiis, *Romanorum* characteres usur-  
 “ parunt *Anglo-Saxones*; sic manus, quae in usu apud *Ro-*  
 “ *manos* erant, in scribendo imitati sunt; Eae autem trium  
 “ generum fuerunt, (i. e. *Uncialis*, *Rotundior*, *Minuscula*.)  
 “ *Rotundioribus* characteribus uti solebant librarii in de-  
 “ scribendis communis usus libris; cujus scripturae gene-  
 “ ris multa exemplaria apud nos restant. Ab illa (manu)  
 “ temporis decursu, natae sunt manus illae omnes, quas  
 “ *Fori* technicis verbis, *the Pipe-hand*; *the Round-text-hand*;  
 “ *the Exchequer-hand*; *the Square-text-hand*; *the Chancery-*  
 “ *hand*; *the Court-hand*; *the Secretary-hand*, vocitamus.”

say, \* *modern English*) versions made therefrom. The hand is plain, distinct, and clear; and when well written graceful. And I don't find, but that this hand, with a mixture of the *Runic*, prevailed also during the space of time, that the *Danes* obtained the sovereign power in this kingdom, to the coming in of the *Normans* in the eleventh century; when the *Roman* character again more generally took place; though in nothing so fair a manner, as that which the *Saxon* had been written in. On which account, our laborious and accurate antiquary *T. Hearne* complains, "That rude hands came into fashion, after the *Normans* had invaded *England*. The manuscripts, (says he) belonging to the mo-

\* They who came into *Britain* with *Hengist*, were *Saxons*, *Jutes*, and *Angles*, from the *Chersonesus Cimbrica*, or *Denmark* (or the dukedom of *Holstein*.) Those old books, written in *England* before the conquest, we now commonly call *Saxon*, though *English* they called it then, and is for substance the same with our language now; for our *monosyllables* are generally the same, that they were before the conquest; of which sort the *Saxon* did much consist.—Directions for the Study of *Eng. Hist. and Antiquit.* By T. B. of Q. Coll. Oxon. 1656.

\* The oldest *Saxon* MSS. that is extant, we are told, is a Gloss on the Evangelists, written by *Eadfride*, Bishop of Holy Island, *Anno* 700. There is also a beautiful MS. of the New Testament in *Saxon*, about a thousand years old, in the library belonging to *Morbac-Abby* in *France*.—See *Voyage Litteraire de deux Benedictins*, Part ii. p. 138.

“ nautic

“ nastic affairs, that were written after that pe-  
 “ riod, are not oftentimes to be read without  
 “ great difficulty.”

*H. Corn. Agrippa* relates (in his book *De Vanitate Scientiarum*, Lib. i. c. 2.) “ That the ac-  
 “ cient *Franci*, who made themselves masters  
 “ of some parts of *Gaul*, under *Marcomirus* and  
 “ *Pharamond*, in the 5th century, had letters  
 “ not much unlike to the *Greeks*; and that one  
 “ *Wastald* wrote a history of their affairs, in that  
 “ character, and in their own language; and  
 “ that another *alphabet* was devised by one *Do-*  
 “ *racus*, very different from that of *Wastald*;  
 “ and that another alphabet was invented by one  
 “ *Hickus*, a *Frank*, who came out of *Scythia*  
 “ along with *Marcomirus*, and settled near the  
 “ mouth of the *Rhine*.” But as it is not known  
 from whence \* *Aprippa* took this anecdote, and  
 not

\* *H. Corn. Agrippa* was a great genius, and a man of vast reading; his treatise, *De Occulta Philosophia*, manifestly proves it. But he made a whimsical application of his talents. His head seems to have been turned to every thing, that had the appearance of *marvellous*, and *mysterious*; things that are insignificant in themselves, or evidently contrary to sense, reason, and experience, engaged his whole attention. Thus, in a formal and serious manner, he gives us in the aforefaid book many alphabets of letters, that never had any real existence. It looks as if he was easily imposed upon, or had a mind to impose upon others. His alphabets called *Scriptura Coelestis*; *Scriptura Malachim*; and

not being corroborated by the concurrent testimony of any ancient historian, it meets but with little credit. So that a mixture of the *Greek* and *Latin* characters appears to have been all along, the most common in *France*.

## S E C T. VI.

There was however a character much used in *France*, for the space of 300 years at least, from 450 to 750, called the *Merovingian* character; in which many manuscripts still remain, particularly in the *French* libraries. It had the name of *Merovingian* from *Meroüée*, the first king of *France* of that race, which ended in *Childeric* III. *Anno Dom.* 751. In the *Voyage Litteraire* of two learned *Benedictins*, (who visited most of the abbies in *France*, in 1712, and 1713.) I find (in Part ii. pag. 136.) that they saw in the abby of *Moyen-Moutier* in *Lorraine*, a manuscript written in the 3d year of king *Childeric*, in these *Merovingian* letters, containing the Epistles of St. *Jerome*. And in the library belonging to the abby of *Morbac*, they

and *Scriptura Transitus Fluvii*; though he says he found them in the *Jewish Cabalists*, are mere fancies, unworthy the notice of a man of his erudition, and reading. And the worst of it is this, that others misled by his name, and example, have copied him over and over, to the propagating of a species of adulterate knowledge, and the abuse of the unlearned, and unwary.—*De Occulta Philos.* p. 316.

say

fay (Part ii. p. 138.) there are the morals of St. *Gregory*, in the same character. And likewise *Boëthius*, *De Consolatione Philosophiæ*, en *Lettres Lombardes*. What these \* *Lombardian letters* are, I cannot say; having never met with an alphabet thereof, nor seen any book written in that character, that I remember. But an alphabet of the *Merovingian* letters, I give here below; taken from a manuscript of the 6th century, as I find it copied, in *Speçtacle de la Nature*, Vol. vii. p. 190.

α Β C δ (δ) ε ϕ (ϕ) ς η ι λ μ ν ο  
 ϖ ϑ ρ ς τ υ γ.

And how little the *French* manner of writing was altered, in four or five hundred years more, may be seen in the following *alphabet*, which is copied from two MSS. of the 10th and 11th century, as set forth in the same book, p. 142.

a b c d e (e) f ϑ h (h) i l (l) m n  
 o p q r ς τ υ.  
 R S

\* In the abby of *Tournus* in *France* there are two Bulls of Pope *John VIII.* (about the year 872.) which are written in the *Lombardian* letter upon paper made of the rind of some tree (*sur de l'écorce.*)—*Voyage Litteraire*, p. 231.

## S E C T. VII.

In *Spain*, we are told that the *Gothic* letters were in use amongst the inhabitants of that nation, till by a council held at *Toledo* in 1117, they were ordered to change them for those of the *French*. In many of the northern countries, particularly in *Denmark*, and *Sweden*, the \**Runic* character was in vogue for a long while; and though the *Runic* letters are called *Gothic* by some writers, yet their alphabets are so different, that they ought not to be confounded. Those

\* Mr. *Pope*, in his *Temple of Fame*, has these lines :

Of *Gothic* structure was the northern side  
 O'erwrought with ornaments of barb'rous pride.  
 There huge *Colosses* rose, with trophies crown'd,  
 And *Runic* characters were grav'd around ;  
 There sat *Zamolxis* with erected eyes,  
 And *Odin* here in mimic trances dies.

To which the same ingenious author adds this remark, by way of explanation : *Zamolxis* was the disciple of *Pythagoras*, who taught the Immortality of the Soul to the *Scythians*. *Odin*, or *Wodin*, was the great legislator of the *Goths*. They tell us, that, being subject to fits, he persuaded his followers, that during those trances he received inspirations, from whence he dictated his laws. He is said to have been the inventor of the *Runic characters*. We are told the word *Runic* is of *Saxon* original; that *Ryne*, in that language, signifies a *mystery*, or *hidden thing*. The ancient inhabitants of *Sweden*, and *Denmark*, used those characters in their magical operations, to which those people were strongly addicted.

who





Alphabetum Hieronymianum seu dalmaticum  
aut Illiricum. Habet 32 Literas

Մ Ռ Մ	as. a. ab Armenis inversum.
Ք Ր Փ Ք Ւ	vidi. v. cons. ur. ut.
Է Ը Թ Ծ	buchi. b. br. bo. ab Armenis
Պ Զ Պ Ձ Զ	glagolia. g. gd. go. à Græcis.
Ռ Թ	dobro. d. a. Græcis.
Յ Յ	iest. e. a. Græcis.
Տ Ծ	exivit. x.
Զ Ծ	zielo. z.
Ծ Ծ	zziema. zz.
Գ Գ	issage. numerus est non Litera
Ք Մ	i i vocalis
Ք Ք	ige i consonans
Լ Տ	caco k ko
Տ Ծ	luidi l a Græcis
Մ Մ	mistic m a Græcis
Ք Ք	rus n no
Ք Զ	on o

Ր Ք Ր Ր	.....pocoe. p. po. a. Græcis
Լ Լ	.....reci. r.
Ր Ք Ր	.....slovo. s.
Թ Ծ Ռ Ռ	.....terdo. t. th. tu.
Ց	.....huch. y. or u.
Գ Փ	.....phert. ph. a. Græcis
Լ Զ	.....chier. ch. cho.
Ծ Ծ	.....oto. omega.
Գ Ք	.....schiat. c. Tuscan sch
Յ Զ	.....ci. co.
Գ	.....cierph.
Մ	.....Scia.
Լ Վ	.....ier.
Ծ Ծ	.....iet.
Ծ	.....ias.

Swæ Conseruantes hos reperit Characteres, Hieronymus quibus etiam ipsos tam legem uetus et nouum Instrumentum, cum Sacrificio et precationibus, t. tam illirum libornate scripturæ reliquit. Postelli Linguarum 12 Alphabetum



# THE RUSSIAN ALPHABET

The Russians have usually admitted into their Language Forty letters, whose Names, and Forms, are as here Follows

As	aw.	A a	α α	One
Booke	b.	Б б	β β	Two
Trade	v. or f.	В в	ϋ ϋ	Three
Gloughol	gh.	Г г	γ γ	Four
Dobra	d.	Д д	δ δ	Five
Yest	c. or yf.	Е е	ε ε	Six
Severie	french q.	Ж ж	Ϸ Ϸ	Seven
Yich	z.	З з	ζ ζ	Eight
Yemle	z.	И и	η η	Nine
Eje	i. or e.	Й й	ι ι	Twenty
Е	i. or e.	Ј ј	Ϸ Ϸ	Twenty
Kawko	k. or c.	К к	κ κ	Forty
Judee	l.	Л л	λ λ	Fifty
Muislete	m.	М м	μ μ	Seventy
Nash	n.	Н н	η η	Eighty
Ohn	o short.	О о	ο ο	A Hundred
Pokoy	p.	П п	π π	Two Hundred
Rtsc	r.	Р р	ρ ρ	Three Hundred
Stovo	s.	С с	σ σ	
Tverdo	t.	Т т	τ τ	

Flek	u. oo.	У у	υ υ	4 Hundred
Oo	u. oo.	У у	υ υ	5 Hundred
Ther	f. ph.	Ф ф	φ φ	6 Hundred
Xher	ch.	Х х	χ χ	7 Hundred
cht.	cht.	Ц ц	Ϸ Ϸ	8 Hundred
Tsc	ts.	Ч ч	ϸ ϸ	9 Hundred
Chern	ch.	Ш ш	ш ш	Ninety
Sham	sh.	Щ щ	щ щ	
Stsham	stsh.	Ъ ъ	ъ ъ	
Yerui	no Sound.	Ы ы	ы ы	
Yerui	ui.	Ь ь	ь ь	
Yer	c. as care.	Ѣ ѣ	ѣ ѣ	
Yat	ye.	Ѥ ѥ	ѥ ѥ	
Yeu	u.	Ѧ ѧ	ѧ ѧ	
O	long o.	Ѩ ѩ	ѩ ѩ	
Ya	ya.	Ѫ ѫ	ѫ ѫ	
Xe	r.	Ѭ ѭ	ѭ ѭ	
Psc	ps.	Ѯ ѯ	ѯ ѯ	
Fica	th.	Ѱ ѱ	ѱ ѱ	
Ejsetsa	v.	Ѳ ѳ	ѳ ѳ	

AB. The Russians compute to Vowels, As, Yest, Eje, E, Ohn, Eek, or Oo, Yerui, Oe, O, Ejsetsa, and the rest are Consonants, some Letters are large and others small; which are used by those who love Accuracy, as the Latin are. They also now borrow their Interpunctions from the Latins whereas formerly those of the Greeks were in use.  
 AB. This was copy'd from a manuscript in the Hands of In<sup>o</sup> Hyde Esq<sup>r</sup> in Charter House Square

who have a mind to see the *variations*, that have been made from time to time, in those alphabets; and ample specimens of writing, both in the *Gothic*, and *Runic* character, may consult the curious and laborious work of *George Hickes*, intitled *Linguarum Veterum Septentrionalium The-saurus*; which will abundantly satisfy the learned reader's curiosity. The *variations* indeed are so many, that I observed in the *tabula secunda*, pag. 4. of his *Grammatica Islandica*, twenty-one different A's, and twenty-four G's in the *Runic* character, and almost as many in several of the other letters; which must needs render what is written therein very difficult to be read.

We are told by a modern author, "That the  
 " *Sclavonian* language has its own letters. One  
 " is called the *Cyrillitan* character, from St. *Cy-*  
 " *ril*, who converted the *Moravians*, &c. to  
 " Christianity. This character it is plain he  
 " borrowed from the *Greek*. A smaller cha-  
 " racter was afterwards introduced called *Glogo-*  
 " *liticus*. A third alphabet differing from the  
 " former, is ascribed to St. *Jerome*. The *Mus-*  
 " *covite* letters are taken from the *Cyrillitan* \*.  
 " The

\* *Peter I*, Czar of *Muscovy*, caused the Bible to be printed at *Amsterdam*, 1721, in the *Russian* language, in such a manner, that every one might write, at the side of each verse, such notes as should be made by those Divines;

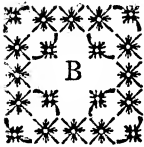
“The *Poles* and *Bohemians* borrowed their letters from the *Latin* alphabet.” *Moscow's Hist.*  
“of the *Germans*, Vol. ii. p. 617.

who were chosen to make a commentary thereon; and ordered those books to be sold at a low price to his people.—*Mottley's Hist.* of the Life of *Peter I.* Emperor of *Russia*, p. 279.



## C H A P. VII.

## S E C T. I.


**U**T to return to our own country \*.  
 Though the *Normans* introduced rude and scrawling hands amongst us, so that even their *charters*, and other instruments of the greatest consequence, are often written, we are told, in so bad a character, as to be scarcely legible; yet they endeavoured to make some amends for that defect, by *gaudy* ornaments. But a piece of mean writing, however adorned with *colours*, and *illu-*

\* *Edward Lhuyd*, in his *Archaeologia Britannica*, p. 225. observes, "That the ancient *Cornish* letters, as appears " by some few inscriptions yet remaining in that country, " were the same with those used by the other *Britons* and " *Scots*, as well as the ancient *English*, now best known by " the name of *Saxon* letters." *Erasmus* is of opinion, that the *Welsh*, which is the ancient *British* language, is principally derived from the *Greek*; his words are these: " *Vetus ejus gentis lingua, quae nunc Wallica dicitur,* " *fatis indicat eam aut profectam à Graecis, aut certè* " *mixtam fuisse; ne mores quidem admodum dissident* " *à Graecanicis.—Adag. Rhodii Sacrific.*

*Carew* also, in his *Notitia Cornubiensis*, is of the same opinion, with regard to the inhabitants of *Cornwal*.

*minations* in gold and silver, is like a woman of coarse and ordinary features, set off with *fine lace, paint, and patches*. The *Saxons* seldom made use of any other colour than plain *black ink*; yet there was such a regular uniformity, and strength in their character, that it rendered their writing very agreeable to the eye. The *Saxon* hand was *simplex munditis, & sine fuco*, neatly plain; but the *Norman* appears in the *tawdry* attire of a common harlot. Dr. *Hickes*, in the preface to his *Thesaurus*, says, “ He never  
 “ saw any written instrument of the *Anglo-*  
 “ *Saxons*, that was really genuine, adorned with  
 “ letters of splendid colours, in red or green;  
 “ and that those charters are justly suspected to  
 “ be spurious, that are attributed to them if  
 “ there be the figures of any *golden crosses* there-  
 “ in.” However, what has here been said of the badness of the *Norman* hands, must not be understood of all without exception; some few of their MSS. still remaining, are very neat and curious. And doubtless we should have had many more, had it not been for the intemperate zeal of some of the first *Protestants*; who, because they found great errors, in the faith and practice of the *Roman Catholics* of that time, were for destroying every thing, that fell into their hands, which once belonged to *Papists*.

Now,

Now, as the copying of books for the use of religious houses, or common sale, was a *business* in those days, that employed many people; some writers far exceeded others in that art; and no doubt there was an *emulation* amongst the chiefs of that faculty, as well as there has been, and still is, among the principal *writing-masters*, of this present age. It is to this *emulation*, a praiseworthy ambition, that we owe, I believe, many excellent performances, not only in *mechanic* employs, but also in the *liberal arts* and *sciences*. This observation was made by *Hesiod* between two and three thousand years ago. A literal translation of whose verses, on that subject, I shall here recite from the beginning of his book, intitled, *Works and Days*.

For \* *this* excites the unindustrious drone,  
 To useful labour, when he lazy fees  
 His thriving neighbour taking pains to plow,  
 Or plant, or buildings raise; for *neighbour* vies  
 With *neighbour*, that is daily growing rich;  
 This emulation is a good to men.  
*Potter* with *Potter* vies, and *Smith* with *Smith*;  
 The *beggar* envies what his *comrade* gains;  
 And *poets* grudge another *poet's* praise.

\* *Etes*, i. e. Emulation.



## S E C T. II.

Our neighbouring nation *Ireland* also must not be overlooked; which, we are told, was a flourishing seat of learning in the 7th, 8th, 9th, and 10th century, whose schools and universities were much frequented by the *French*, *Anglo-Saxons*, and ancient *Britons*, in those times. And indeed, Sir *James Ware*, in his treatise of the *Irish writers*, endeavours to prove, that the \* *Saxons* in *England* received their *writing-characters*, and consequently the arts, and sciences, wherein the *Saxons* excelled, from the *Irish*. However, let that be as it may, it appears from thence, that the *Irish* made use of the *same characters* in writing, that the *Saxons* in *England* used. But in particular, I cannot well omit the

\* *Edmund Spenser*, in his *View of the State of Ireland*, written 1596, joins in this opinion with Sir *James Ware*. His words are these: "That the *Irish* had letters anciently, is nothing doubtful; for the *Saxons* of *England* are said to have had their letters, and learning, and learned men from the *Irish*; and this also appears by the likeness of the character; for the *Saxon* characters are the same with the *Irish*," pag. 30,

A little further on he endeavours to show, that the people who came out of *Spain*, to settle in *Ireland*, brought with them the letters, that had been in use among them, which he supposes were the *Greek*, or *Phenician*. However, I would have my reader to consider all this no more than conjecture.

curious

curious account that Sir *James Ware*, in his *History of Ireland*, gives of their *Ogham*.

“ Besides the vulgar character, (says Sir *James*)  
 “ the ancient *Irish* made use of various occult forms,  
 “ and artificial rules in writing called *Ogham*,  
 “ to which they committed their secret affairs;  
 “ I have, (continues he) in my custody an an-  
 “ cient parchment book filled with such charac-  
 “ ters; and *O’Flaberty* in his *Ogygia*, pag. 333,  
 “ informs us, that before the use of paper, or  
 “ parchment, the matter, on which the *Irish*  
 “ wrote, was on tables cut out of a *beech-tree*,  
 “ made even by a plane, which they inscribed  
 “ with an iron pencil; and these tables were  
 “ called *Oraiun*, and *Taibkle-Fileadb*, i. e. *Phi-*  
 “ *losophical Tablets*; and further, that the letters  
 “ themselves were anciently termed *Feadha*, i. e.  
 “ *Woods*, from the matter on which they were  
 “ wrote. The ancient *Ogham* was of three  
 “ sorts, viz. 1. *Ogham-Beith*. 2. *Ogham-Coll*.  
 “ 3. *Ogham-Craobb*. The first is when *bb*, or  
 “ the letter *Beith*, being the first consonant, is  
 “ placed instead of the vowel (a.), and is no  
 “ more than in writing to change the *vowels*  
 “ into *consonants*, according to the following  
 “ scheme.

“	a.	e.	i.	o.	u.
“	bh.	fc.	ng.	dl.	ft.

“ The same method must be observed in substituting *consonants* for *diphthongs*, viz.

“ ea. ia. ua. io. oi.

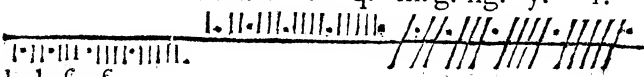
“ mm. ll. bb. cc. pp.

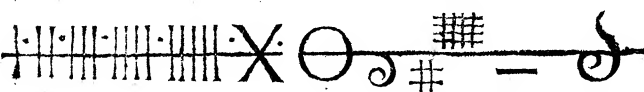
“ The second *Ogham* is when for all the vowels, diphthongs, and triphthongs, the letter “ c. substituted variously repeated, doubled, and “ turned, thus :

“ a. e. i. o. u. ea. ia. oi. io. ua.

“ c. cccc. ccccc. cc. ccc. ʘ. ʘc. ʘ. ʘ. ʘ ʘ.

“ The third sort is so called from a similitude, which the several characters of it have “ to the branches of trees; *Craobh* in *Irish* “ signifying *a branch*. It consists in certain *lines* “ and *marks*, and their positions and situations, “ as they stand in relation to one principal line, “ over or under which they are placed, or thro’ “ which they are drawn. Here follows an “ example of this kind of *Ogham*, as laid down “ by *Francis O’Mollor*, in his *Latin Irish Grammar*.

h. d. t. e. q. m. g. ng. y. r.  
  
 b. l. f. f. n.

a. o. u. e. i. ea. oi. ao.  
  
 ui. in. p. z.

“ The

“ The *Irish antiquaries* are said to have preferred this *Ogham*, as a piece of the greatest value in their antiquities ; and that it was penal for any but their *sworn antiquaries* to study or use it. In these characters they wrote all the evil actions, and vicious practices, of their *monarchs*, and other great persons, that they should not be discovered till a safe or proper occasion.”

*Edward Lbuid*, in his *Archaeologia Britannica*, p. 9. observes, “ That the *Irish*, who have kept their letters, and orthography beyond all their neighbouring nations, still continue the same, which makes their written language appear very different from what they speak.”

### S E C T. III.

With the increase of superstition in the dark ages of *Popery*, the use of *images* and *pictures* in churches also increased ; and from thence they began to draw *pictures* of the saints in their books of devotion in particular, with other decorations ; so that we see the arts of *writing*, and *painting* mixt together in the *manuscripts* of those times. On which account a great number of writers, called *librarians*, were employed in copying books fair over. These *librarians*, called by other names in different times, and different countries, have always, where writing obtained a general

neral vogue, met with considerable employment. But in these parts of the world, where the art of *printing* has taken place, their business is now almost intirely destroyed. The office of \* *scribe* (a secretary or public writer) was an honourable post amongst the *Jews*; they were employed by their *kings* to keep the national records, and transcribe copies of their law, &c. for as few in those times were qualified to write well, that employ was held in great esteem. The *Greeks* and *Romans* likewise employed many writers, on various occasions; but that business was reckoned by them rather servile, than reputable; † yet anciently that employ of *scribe* or *secretary* was held in honour amongst the *Greeks*, much more

\* Let me here recite what the curious *Chr. Hen. Trotz* observes upon this subject, in his notes on *Herman. Hugo*, *De prima Scribendi Orig.* “*Scribas habuisse veteres Hebraeos*, “*negabit nemo. Qui potuisset Liber Bellorum Domini*, “*de quo Numeror. xxi. 14. ante ingressum Canaan scrip-* “*tus; & Liber Justorum, de quo Josuae x. 13. per tot* “*temporum spiramenta ad posteros propagari, nisi à scri-* “*bis vel publicis vel privatis iterum iterumque fuissent* “*descripti.”* Pag. 417.

And again, speaking of the later *Jews*, “*Verum equi-* “*dem est, Judaeorum scribas fuisse eruditos, & peritiffi-* “*mos; immò adeò elegantè & emendatè scripsisse, ut ipsi* “*ferè typographicae arti videantur eorum manuscripta (prae-* “*sertim legis) praeferenda.”* P. 425.

† *Corn. Nepos* is very expers in this matter, in the beginning of the life of *Eumenes of Cardia*.

more than amongst the *Romans*. Sir *John Chardin* tells us, (*Voyage*, Vol. ii. p. 100.) “ that  
 “ in *Persia*, as they have only manuscripts, the  
 “ art of writing affords bread to an infinite  
 “ number of people.”

In those dark times of Popery also, a set of new artists, called *illuminators*, found good business, in decorating their books of devotion, with fine colours not only in *ink*, but also with *gold* and *silver*, especially the *initial letters*, and other significant *capitals*. This is very observable, in many ancient *missals*, or mass-books. Which practice, our ancestors, the *Anglo-Saxons*, borrowed or rather imitated from the *Italians*, as our learned antiquary *Humph. Wanley* tells us, in his preface to his *Antiqua Literatura Septentrionalis*, whose words I quote in a note \* below. But as these decorations were made oftener with *pencils*, or small hair *brushes*, than with

“ Hic peradolescens ad amicitiam accessit *Philippi*  
 “ *Amyntae* filii, brevique tempore in intimam pervenit familiaritatem; fulgebat enim jam in adolescentulo indoles virtutis; itaque eum habuit ad manum *scribae* loco;  
 “ quod multò apud *Graecos* honorificentius est quam apud  
 “ *Romanos*; nam apud nos reverà, sicut sunt, *mercenarii*  
 “ *scribae* existimantur.”

\* Porro, ut *Romanam* scripturam civitate sua donare voluerint (*Anglo-Saxones*) ita *Italorum* exemplum in pingendis, &c, quod aiunt, illuminandis libris sunt secuti; quorum nonnulli etiamnum reliqui sunt,

pens,

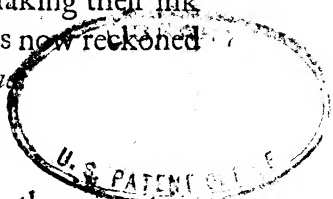
*pens*, they more properly belong to *painting* than to *writing*; yet being so nearly connected together, I could not well omit taking this notice of them, as they fell in my way. Besides, I have seen some curious writing, performed here in *England* with a fine *hair brush*; which may be better done that way, upon very soft and thin paper, than with a pen. *Vossius* tells us (*De Arte Gram.* Lib. i. c. 26.) from *Nicolaus Trigaltius*, That this manner of writing is in use among the *Chinese*; (their paper being extremely thin and fine) and that their pencils or brushes are made (*è pilis leporinis*) of the hair taken from hare-skins. *J. Bapt. Tavernier*, (in his relation of the kingdom of *Tunquin*, pag. 26.) informs us also, “ That the *Chinese* for every word have a  
“ different figure; and that those figures are  
“ made with small brushes, or hair pencils; and  
“ that they make use of a certain ink, which  
“ being made up into a *paste*, is moistened with  
“ water when used. They have also another  
“ sort of colour for certain words. But they can-  
“ not make use of *pens*, as the *Europeans* do,  
“ which are made of *quills*; nor of those of  
“ other eastern people, which are made of small  
“ reddish brown reeds; the best of which grow  
“ in certain marshes, in the kingdom of *Pegu*,  
“ and *Arachan*.” To the same purpose let me  
add the following paragraph, taken from *Belon’s Travels*, pag. 10th. “ There is a plant in the  
vallies

“ vallies (of mount *Atbos* in *Macedonia*) called  
 “ *Elegia*, whose branches serve instead of writ-  
 “ *ing-pens*; for neither the *Turks*, nor *Greeks*  
 “ know the use of *quills*.”

The *ink* likewise that the *Saxons*, and *Nor-*  
*mans* made use of, was of such an excellent kind,  
 both for brightness and durableness, that we can  
 now make none like it. Mr. *Wanley* says, in  
 his abovementioned preface, that he never saw  
 any *foreign manuscripts*, written within the same  
 period of time, that can be compared, with re-  
 gard to the beauty and excellency of the ink, to  
 the manuscripts of those our *ancestors*; so that  
 it is supposed, that the secret of making their ink  
 lived and died with them; and it is now reckoned  
 amongst the *res perditae & amissae*.

## S E C T. IV.

Whatever materials people of other countries  
 might make use of, to write upon, our *ancestors*  
 confined themselves wholly to *parchment*, or  
*vellum*, before the invention of *paper* made  
 from linen rags. None of their *manuscripts*,  
 as we are informed by Mr. *Hickes*, and Mr.  
*Wanley*, that ever they saw, were written on  
*leather*; or on the skins of fishes; or in tables  
 of *wood*; or on the *bark* of trees; or on the  
*Egyptian papyrus*; or any other matter than  
*parchment*; except a torn fragment preserved in  
 the





the *Cottonian library*, (and that also seems to be the writing of an *Italian*) which Mr. *Wanley* supposes to be written (*super philyram*) upon the inner rind of some tree. The ancient metallic stile was not unknown to the *Saxons*, in the 7th century; but what use they made of it I cannot say, except to write in *table-books*; for king *Alfred*, in his preface to the *Pastoralia* of *Gregory* the Great, which he translated, says he made a present of a *stile* (*Æræel*) along with that book, to every episcopal church in *England*.

The business, or trade of written books, in those times, before *printing* was found out, was principally vested in the hands of *parchment-makers*, *public writers*, *illuminers* (or *illuminators*) and *bookbinders*, and *booksellers*. The parchment-makers prepared the skins, and made them fit to write upon, in the same manner they do now. The public writers, copyists, or librarians transcribed books, in a fair character, after the copies, that were given them by the booksellers, who got them bound; but the *binding*, in those days, was nothing so artful and elegant, as it has been of late years; it was usually very coarse, consisting only of two boards, covered over in a rough manner, with ordinary leather. Sometimes indeed the covers were set off with *metal bosses* in the middle, and plated at the corners, with the addition of strong *clasps*; as if they were

were fortified against any exterior incursions. *Clasps* for books are now little in use; excepting *Lily's Grammars*, and some Testaments and Pfalters for the use of schools; but I wonder that custom is not entirely laid aside, and the expence saved; as they only serve to *amuse* boys, a day or two at the first, in pulling them off.

The *illuminers* painted in miniature, and gilt initial letters; and sometimes prepared *head-pieces*, and *tail-pieces*, and other compartments. I think, I have somewhere read, that the *librarians*, and copiers of books for *public sale*, were usually sworn to be exact in what they transcribed.

Mr. *Palmer* in his *History of Printing*, pag. 94. tells us, “ That *printers* at the first left blanks, “ for the place of titles, initial letters, and other “ ornaments, in order to have them supplied by “ the *illuminators*, whose ingenious art, though “ in vogue before and at that time, yet did not “ long survive the masterly improvements made “ by the printers, in this branch of their art. “ Those ornaments were excellently fine, and “ curiously variegated, with the most beautiful “ colours, and even with *gold* and *silver*. The “ margins likewise were frequently charged with “ variety of figures of saints, birds, beasts, mon- “ sters, flowers, &c. which had sometimes rela- “ tion to the contents of the page, though “ mostly

“ mostly none at all. These *embellishments* were  
 “ very *costly*; but for those that could not af-  
 “ ford a round price, there were others done  
 “ after a more ordinary manner, and at a much  
 “ cheaper rate.”

## S E C T. IV.

\* Various have been the opinions, even of the learned, concerning the *origin* of the ten *numeral figures*; viz. 1. 2. 3. 4. 5. 6. 7. 8. 9. 0. and their first *introduction* into this part of the world. By *Latin* writers they are often called *notae barbarae, vel barbaricae*; and by arithmeticians *digits*; for reckoning by *the fingers*, seems to be the most natural, and the most ancient kind of arithmetic. What I have met with in my reading upon this subject, I will throw into as

\* “ Gothis dominatu Hispaniae exitis, Mauros Gotho-  
 “ rum victores & propulsores, ciphricam numerandi ratio-  
 “ nem gentibus Europaeis antea ignotam, Hispaniae in-  
 “ tulisse, plerisque persuasum est. Sed non convenit inter  
 “ omnes cui genti, aut quibus inventoribus ciphricae nu-  
 “ merorum figurae acceptae ferendae sunt. Communis  
 “ opinio est, illas ab Indis repertas esse, & longo itinere  
 “ ab Indis venisse ad Persas, à Persis ad Arabes, ab Ara-  
 “ bibus ad Saracenos, qui pars Arabum sunt; à Sarace-  
 “ nis ad Mauros in Africa, ab his *seculo decimo* ad Hispa-  
 “ nos, & reliquas gentes Europeas, & ideo artem com-  
 “ putandi per ciphras à Graecis *λογιστικὴν Ἰνδικὴν* appel-  
 “ lari, ut Wallisius in Tractatu de Algebra tradit”—  
*Wachter's Naturae & Scripturae Concordia, pag. 322.*

narrow

narrow a compass as I well can. For I think it agreeable to my purpose, to take some notice of them, as they are so nearly allied to *letters*. The advantage of these numeral figures is so apparent, and the application of them so extensive, in all *mercantile* affairs, as well as in *astronomical* calculations, that to me it is a great wonder, that an invention, of such universal service, should not have been discovered sooner.

The ancient *Hebrews*, *Greeks*, *Romans*, and in general most other nations, made use of *their letters* to express *numbers* by ; but in nothing so commodious and expeditious a manner, as by our ten numeral figures. Many ascribe the invention of them to the *Arabians* ; but it seems the *Arabians* disclaim that honour, and confer it upon the *Indians*\* ; but by what *Indians*, when,

OR

\* C. H. Trotz, in his elaborate notes on *Herm. Hugo*, *De prima Scribendi Origine* (pag. 304.) gives the following account of the progress of the numeral figures from several authors: “ These figures (*cifras*) says he, the *Arabians* “ received from the *Indians*, in the tenth century; from “ the *Arabians* the *Spaniards* took them, in the 13th century, of which opinion amongst others is *Athanasius Kircher*, in his *Arithmologia*, p. 1. c. 4. *Papebroche*, in “ his *Propyl. Num.* 19. assures us, that they were not “ known to the *Europeans*, before the time of the Holy “ Wars. But Bishop *Huet*, in his *Demonstr. Evangel.* “ Prop. iv. p. 252. derives the origin of the numeral “ figures, from the *Greek* and *Latin* letters. *Mabillon* tells

K

“ us,

or by whom, they were first devised, I meet with no account. Some think they are formed from the *Greek* letters, but the dissimilitude in the make of the one and the other is so great, that a man, I think, must be very pertinacious in his opinion, to maintain that supposition, without some better proofs of it. *Ger. J. Vossius* (*De Scient. Mathem.* c. 8.) declares his opinion to be, “ That they were first communicated to “ the rest of *Europe* by the *Spaniards*; that they “ received them from the *Moors*; they from the “ *Arabians*; and the *Arabians* from the *Persians* “ or *Indians*.” But still this is all *conjecture*, without any certain proof. The same learned man also observes, that these numeral figures are not to be found in any books of *astronomy*, *arithmetic*, or *ecclesiastical accounts*, that were written much before the taking of *Constantinople* by the *Turks*, which happened in 1453. and that since the first usage thereof, a little alteration has been made in the shape of the 7, and 4, particularly; the *former* being written thus  $\Lambda$ , and the *latter* thus  $\bar{X}$ . But with regard to the time of their first being found in books, *Vossius* must be mistaken, if what *Moreri* observes be

“ us, that he never observed any older than the 14th cen-  
 “ tury; and that *Petrarch*, in the year 1375. made use of  
 “ them, in paging *St. Augustin’s* Commentar. on the  
 “ *Psalms*.”—Pag. 304.

true;

true ; he says, in his dictionary under the article *Aritbmetique*, That *Alphonfus* king of *Castile* made use of these numeral figures, in his astronomical tables. *Alphonfus* died *Anno* 1284. We are told likewise that *Maximus Planudes*, the *Greek* monk of *Constantinople*, used them in some of his writings. *Planudes* flourished in the latter end of the 14th century. So that upon the whole, I think, we cannot well suppose that they were common in *Europe* till after the year 1300. With regard to our own nation, I cannot say who was first acquainted with them, or inserted them in his writings\*.

To illustrate this *subject* a little more, I shall here annex a table of the chief combinations from *unity* to *ten thousand*, of the *Greek*, *Roman*, and these *Arabic* numerals, (as they are usually called) that the reader may see them at one view.


\* My late inquisitive and industrious friend Mr. *Jos. Ames* was constantly of opinion, that our numerical characters were first brought into *England* at the return of *Richard I.* from the Holy Wars ; and that probably our people learned them among the *Saracens*. See his letter to Dr. *Bevis*, printed in the *Gentleman's Magazine*, 1758.

		G R E E K.		R O M A N.
1	α.	I, έν.	I.	Unum.
2	β.	II, δυο.	II.	Duo.
3	γ.	III, τρια.	III.	Tria.
4	δ.	IIII, τεσσαρα.	IV.	Quatuor.
5	ε.	Π, πεντε.	V.	Quinque.
6	ς.	ΠΙ, έξ.	VI.	Sex.
7	ζ.	ΠΙΙ, έπτα.	VII.	Septem.
8	η.	ΠΙΙΙ, οκτο.	VIII.	Octo.
9	θ.	ΠΙΙΙΙ, εννεα.	IX.	Novem.
10	ι.	Δ, δεκα.	X.	Decem.
11	ιδ.	ΔΙ, ένδεκα.	XI.	Undecim.
12	ιβ.	ΔΙΙ, δωδεκα.	XII.	Duodecim.
13	ιγ.	ΔΙΙΙ, τρειςκαιδεκα.	XIII.	Tredecim.
14	ιδ.	ΔΙΙΙΙ, τεσσαρακαιδεκα.	XIV.	Quatuordecim.
15	ιε.	ΔΠ, πεντεκαιδεκα.	XV.	Quindecim.
16	ις.	ΔΠΙ, εκκαιδεκα.	XVI.	Sexdecim.
17	ιζ.	ΔΠΙΙ, επτακαιδεκα.	XVII.	Septemdecim.
18	ιη.	ΔΠΙΙΙ, οκτακαιδεκα.	XVIII.	Octodecim.
19	ιθ.	ΔΠΙΙΙΙ, εννεακαιδεκα.	XIX.	Undeviginti.
20	κ.	ΔΔ, αικοσι.	XX.	Viginti.
30	λ.	ΔΔΔ, τριακοντα.	XXX.	Triginta.
40	μ.	ΔΔΔΔ, τεσσαρακοντα.	XL.	Quadraginta.
50	ν.	ΙΔΙ, πεντηκοντα.	L.	Quinquaginta.
60	ξ.	ΙΔΙΔ, εξηκοντα.	LX.	Sexaginta.
70	ο.	ΙΔΙΔΔ, εβδομηκοντα.	LXX.	Septuaginta.
80	π.	ΙΔΙΔΔΔ, ογδομηκοντα.	LXXX.	Octaginta.
90	ρ.	ΙΔΙΔΔΔΔ, εννεμηκοντα.	XC.	Nonaginta.
100	ς.	Η, εκατον.	C.	Centum.
200	σ.	ΗΗ, διακοσια.	CC.	Ducenta.
300	τ.	ΗΗΗ, τριακοσια.	CCC.	Trecenta.
400	υ.	ΗΗΗΗ, τετρακοσια.	CCCC.	Quadringenta.
500	φ.	ΙΗΙ, πεντακοσια.	D. or IO.	Quingenta.
600	χ.	ΙΗΙΗ, εξακοσια.	DC.	Sexcenta.
700	ψ.	ΙΗΙΗΗ, επτακοσια.	DCC.	Septingenta.
800	ω.	ΙΗΙΗΗΗ, οκτακοσια.	DCCC.	Octingenta.
900	πι.	ΙΗΙΗΗΗΗ, εννεακοσια.	DCCCC.	Nongenta.
1000	α.	Χ, χιλια.	M. or CIO.	Mille.
2000	ιβ.	ΧΧ, διαχιλια.	MM.	Bis mille.
3000	ιγ.	ΧΧΧ, τριχιλια.	MMM.	Ter mille.
4000	ιδ.	ΧΧΧΧ, τετραχιλια.	MMMM.	Quater mille.
5000	ιε.	ΙΧΙ, πενταχιλια.	VM.	Quinques mille.
6000	ις.	ΙΧΙΧ, εξαχιλια.	VIM.	Sexies mille.
7000	ιζ.	ΙΧΙΧΧ, επταχιλια.	VIIIM.	Septies mille.
8000	ιη.	ΙΧΙΧΧΧ, οκταχιλια.	VIIIM.	Octies mille.
9000	ιθ.	ΙΧΙΧΧΧΧ, εννεαχιλια.	IXM.	Nonies mille.
10000	ι.	Μ, μυρια.	{ XM. or } { CCI.00 }	Decies mille.



## C H A P. VIII.

## S E C T. I.


 MUCH was the state and condition of *letters*, with regard to writing in *England*, as I have mentioned in the fourth section of the last chapter, when the art of *printing* was first discovered. By that a new scene of literature was opened in *Europe*. As several authors have written, concerning the rise, inventors, and improvements of that *wonderful art*, I shall refer my readers to them for information in those particulars; and only observe, that the *current tradition* has been, that it was brought into our nation, in the year 1468, from *Haerlem* by one *Corfells*, or *Corfellis*, who set up a press at *Oxford*; and that the same year, *Ruffinus on the Creed* was there printed in a broad *octavo* on paper. But this *tradition* is confuted, by the later enquiries of Dr. *Middleton*, and Mr. *Jos. Ames*, who can find no such man as *Corfellis* in reality, that ever had a printing-press at *Oxford* or elsewhere; but that *William Caxton* was certainly the first printer in *England*;



who had a printing-press, in a part of *Westminster-Abby*, and began to publish books therefrom, in the year 1474. See Mr. *Ames*' Hist. of Printing, p. 6.

In the infancy of this art, before it was generally known, some printers, they say, craftily left the places of the *initial* great letters blank, and gave them privately to the *illuminators* to be filled up, or painted, with a design to make their books pass for *manuscripts*. And we are told, they succeeded so well therein, while they printed in the black *Gothic* letter, from wooden blocks (before the moveable types were in use) that they got great gain, by that sly practice. So that by this means the *librarians* trade was spoiled before they were aware; for as books could be printed a great deal cheaper, than they could be written, the poor *copyists* soon lost their employ; upon which, that dexterity and accuracy of *penmanship*, which had been kept up for many years, amongst the *librarians*, by suitable profits from their pay, and by private rewards for some of their ingenious performances, were in a great measure neglected; insomuch that during the reign of King *Henry VII.* King *Henry the VIIIth*, and King *Edward VI.* Queen *Mary's*, and part of Queen *Elizabeth's*, *fair-writing* was in a languishing condition; if there was any thing remarkable kept up, it was chiefly to be found,

found, I believe, amongst the *lawyers* of those times. In which case it happened to poor *calligraphy*, as it does to most other arts and sciences; which, unless they be supported by proper encouragements, so as to enable the *professors* thereof to make a handsome appearance in the world, will by degrees fade and decay, like *plants* that are deprived of their suitable nourishment of earth and water. There is a celebrated line in *Martial* that points out the way to have excellent performers, and performances, viz.

*Sint Maecenates, non deerunt, Flacce, Marones.*

(i. e.)

*Let wealthy patrons make the learn'd their care,  
Fine geniuses, like Virgil's, will appear.*

\* Thus as we owe the finished poems of *Virgil*, in a great measure, to the bounty and encouragement of *Maecenas*; so wherever there is due favour shown, and generous assistance given, by persons in *superior stations* in life, to the promoters of any art or science, that contributes to the *utility* or *ornament* of mankind, they seldom fail to excite a laudable *emulation*, which is

\* A modern curious observer upon this subject writes thus: “*Virgil* and *Horace* owed their divine talents to “*heaven*; their immortal works, to *men*; thank *Maecenas* “and *Augustus* for them. Had it not been for these, the “genius of those poets had lain buried in their ashes.”  
—*Conject. on Orig. Composition.*

fully productive of something, that will be honourable or beneficial to public society.

Before the use of the *rolling-press* took place, and copy-books were engraven on copper, *writing-masters* had their performances cut upon, and printed from *wooden blocks*. Of this kind *Ludovico Vicentino* published a copy-book from wooden blocks at *Rome*, 1543. It contains 28 quarto leaves. The examples are mostly bastard *Italian*, and bastard *Secretary*, with five or six whimsy alphabets at the end. There are other copy-books of this sort, done by foreigners; but I don't remember to have met with any set forth by *Englishmen*. That published in *London*, 1602, by *J. Beauchefne*, and *J. Baildon*, may be reckoned the work of foreigners.

## S E C T. II.

But while *fair-writing* was in this low and languishing condition, that I have mentioned, a very remarkable event contributed to raise her to a lively and flourishing state again. For not long after the art of *printing* was made public, the invention of the *rolling-press* was discovered. We are told, that one *Maso Finiguerra*, a goldsmith of *Florence*, about the year 1460, being accustomed to make a print in clay of every thing, that he graved upon silver to enamel; and having cast into one of his clay-molds some  
*melted*

*melted sulphur*, he perceived that this last print, being rubbed over with *oil* and *foot*, represented the strokes that were engraved upon the silver. From whence he afterwards found out the method of representing the same figures upon paper, by moistening it, and passing a very smooth roller over the print, so that the strokes thereof seemed as if they had been made with a pen. \* *Maso* had no sooner divulged his invention

\* This discovery of *Maso Finiguerra* is accurately described in a late *Latin* poem intitled, *Sculptura*, written by *Louis Doiffin*, a *French* Jesuit; which, for the gratification of such of my readers as understand *Latin*, because the poem is not easily met with, I shall here recite.

“ Fertur in Aufoniâ *Sculpturam* exordia primùm  
 “ Sumpfisse, eximias quâ tollit ad aethera moles  
 “ Magnorum foecunda virûm *Florentia* mater.  
 “ Hic cùm fortè opifex caelâfflet pocula signis  
 “ Aspera, caelatas placuit, de more figuras  
 “ Argillâ simulare cavâ, glebâque tenaci,  
 “ Et, praeter solitum, formis inducere *sulphur*;  
 “ Quò sordem argento collectam abstergeret omnem,  
 “ Purgaretque lutum interiùs : quis ritè peractis,  
 “ Contractum gelido cum induruit aère sulphur,  
 “ Aspicit impressas contracto in sulphure *formas*.  
 “ Emicat impatiens, & vix sua gaudia mente  
 “ Concipit ; ut si quis thesaurum fortè latentem  
 “ Agricola inveniât, dùm versis semina glebis  
 “ Committit terrae, aut campos exercet aratro.  
 “ Ergo eadem *argenteis* juvat explorare *tabellis*,  
 “ Et *madidas* adhibere levi pro sulphure *chartas*.  
 “ Haud secùs ac sulphur formam *madefacta* *papyrus*  
 “ Accipit impressam, & puro super aequare reddit ;  
 “ Prima rudimenta, & magui parva orsa laboris.”

than *Baccio Baldini*, another goldsmith in *Florence*, made further improvements in printing off *Sandro Boticelli's* designs; this was followed with greater success by *Mantegna* at *Rome*; and was afterwards practised more generally in *Flanders*; first by *Martin*, a famous painter of *Antwerp*, and then by *Albert Durer*, who gave the world a vast number of prints, both from wood, and copper; from whence I gather, that this art was brought into *England*, about a hundred years after it was first found out.

It seems somewhat strange however, that it was not sooner received and encouraged here, considering the correspondence, that many *Englishmen* had with those of several places in *Flanders*, and the *Low-Countries*; where numbers took refuge, during the persecution, in *Queen Mary's* time. But as *Queen Elizabeth's* reign was very much engaged in affairs of religion, politics, and war; that might be one reason, that an invention of this sort was so long neglected, or at least not much encouraged.

Mr. *Jos. Ames*, in his *History of Printing*, pag. 540. says, "About this time (*Anno Dom.* "1578.) encouragement was given to the art "of *engraving*, and *rolling-press* work; and "mentions a map of the heptarchy of *England*, "engraven in wood, by one *Richard Lyne* (sculptor to *Archbishop Parker*) in 1574." He likewise

likewise takes notice of a book, intituled, *The Birth of Mankind, or the Woman's Book*; printed *Anno Dom. 1540.* in which are many small *copper-cuts*, which he says are the first *rolling-press cuts*, he had seen in *English books*; but whether those cuts were engraven in *England*, or beyond sea, is not said. However, I cannot find that any of our *English writing-masters* published any of their works from the *rolling-press* much before the year 1600.

Mr. *Robert More*, in his *Essay on the Origin, &c. of Writing*, which is prefixt to the plates in *G. Shelly's* first part of *Natural Writing*, has these words: *That none of our countrymen appeared so early in the field of writing, wonder not reader; since the use of the rolling-press was unknown in England, till introduced from Antwerp, by Mr. John Speed, in the reign of King James I.* This mistaken account is fairly rectified by my friend Mr. *J. Ames*, in a MS. of his which I have before me, wherein he says: "If the au-

"thor would by *this* have us to understand,  
 "that there was no *engraved writing* in *England*  
 "before King *James* the First's time, he is very  
 "much mistaken, by neglecting the evidence,  
 "that would inform him better, and make  
 "against him, now to be seen, in several books,  
 "printed in *England*, both in Queen *Elizabeth's*  
 "time, and before. This Queen granted a pa-

“tent to *Christopher Saxton*, the 22d of *July*, in  
 “the 19th year of her reign, to survey and  
 “engrave in copper all the counties of *England*;  
 “these were so done, and printed off between  
 “the years 1574, and 1579, inclusive, as ap-  
 “pears by the maps themselves in the possession  
 “of several gentlemen. The names of the  
 “*Englishmen* and *foreigners*, who wrought the  
 “plates, are expressed upon them.”

By this account given above, it plainly appears that the knowledge and use of the *rolling-press* was not first brought into *England*, by our celebrated geographer and historian *John Speed*, from *Antwerp*, in the reign of King *James* the First, as Mr. *Chambers* in his Dictionary, and other writers have mistakenly asserted. I have also ground to believe, that the accurate *Jodocus Hondius* contributed not a little, to the advancement of the labours of the rolling-press in *England*. That ingenious man was born at a little town in *Flanders*, *Anno Dom.* 1563; and we are told, that being but *eight* years of age, following merely the bent of his natural genius, he began to *design*, and *engrave* upon copper, and ivory, without the assistance of any master. In the year 1583, he came over into *England*, and applying himself particularly to the study of *geography*, he became remarkably famous in that science.

## S E C T. III.

Relative to what I have been advancing, in my last section, is the following paragraph, written by our most indefatigable antiquarian, Mr. *Thomas Hearne*; and though it be somewhat long, yet I am persuaded the contents will give my curious reader, (if he has a taste for this kind of learning, and has not seen it before) an agreeable satisfaction.

“ The *oldest* specimen from the *rolling-press*,  
 “ (says he) I ever yet saw, is in *Bodley*, where  
 “ it is kept as a great curiosity. Nor have the  
 “ most curious men I have talked with seen  
 “ older. The advantages that have proceeded  
 “ from the *rolling-press* are innumerable; yet I  
 “ think nothing represents the old pictures so  
 “ well, as the plates in some of the old *missals*,  
 “ printed beyond sea; and yet even these are  
 “ far short of the MSS. themselves. There are  
 “ some wonderful manuscripts of this kind in  
 “ *Bodley*. Works of this nature were often done  
 “ by *nuns*. Some ladies have excelled many  
 “ men (not excepting even the famous \* *Gazius*)

\* To whose memory there is the following inscription, in the church of S. *Justina* at *Padua*:

*Laurentio Gazio Cremonensi, Monacho Casinensi & Scribendi Arte, ita praeclaro, ut parem fortassis aliquem, superiorem habuerit neminem. Obiit 1552.*

“ that



“ that have been eminent for fine writing.  
 “ Mrs. *Hester English*, in Queen *Elizabeth's*,  
 “ and King *James* the First's time, performed  
 “ what was incredible. More than one of her  
 “ books, written by her own hand, may be seen  
 “ in *Bodley*. There is another very fair one, in  
 “ another of our *Oxford* libraries, containing the  
 “ *Psalms of David*, which was Queen *Elizabeth's*  
 “ own book. There are other books written by  
 “ this lady, in private hands; particularly one  
 “ in the hands of *Philip Harcourt*, Esq; intitled,  
 “ *Historiæ memorabiles Genesis per Estheram Ing-*  
 “ *lis Gallam\**, *Edenburghi*, Anno 1600. All that  
 “ see her writing are astonished at it, upon ac-  
 “ count of its exactness, fineness, and variety;  
 “ and many are of opinion, that nothing can  
 “ be more exquisite; though I was told by a  
 “ merchant in 1705, that he saw in *Portugal*,  
 “ a curious piece of writing (done as it seemed  
 “ by a lady) which he thought exceeded any in

\* “ It is supposed that this *Hester English*, or *Inglis*,  
 “ (a *French* woman indeed by birth) lived single to the  
 “ age of about forty, and then married Mr. *Bartholomew*  
 “ *Kello*, a *Scotchman*; by whom she had a son named *Sam-*  
 “ *uel Kello*, educated at *Oxford*, and was minister of  
 “ *Speckshall* in *Suffolk*. His son was sword-bearer of *Nor-*  
 “ *wich*, and died 1709. *Jos. Hall*, Bishop of *Norwich*,  
 “ when Dean of *Worcester*, 1617. is styled by her, *My*  
 “ *very singular friend*, in a MS. dedicated to him, now in  
 “ the *Bodleian* library.”—*Ballard's* Memoirs of learned La-  
 “ dies of *Great Britain*, p. 267.

“ our

“ our *Bodleian* library, written by Mrs. *Hester English*; whose writing however, he could “ not but extremely admire and commend.” *Hearne’s Spicilegium to Guliel. Neubrigenfis*, Vol. iii. pag. 751, 752.

In this narrative above, it is a pity Mr. *Hearne* does not mention *the date* of that old specimen from the *rolling-press*, nor what is the subject thereof; whether it be *a map*, or some performance of one of our early *writing-masters*. Who was *the graver*? was it done in *England*, or abroad? These are circumstances of consequence, concerning which we are left intirely in the dark. Again, as to the writings of *Hester English*, he does not take notice, in what characters, or hands, they were executed; whether in print, *Italian*, round-hand, *German-text*, or *Gothic*; and whether the ornaments (if there be any) were made from pencilled copies, or *penná volante*, by what we call free striking. For though our author was a good *antiquarian*, yet he might not be so proper a judge of fine writing as to determine, what *connoisseurs in calligraphy* would look upon as excellencies in penmanship\*.

## S E C T.

\* Since I writ my animadversion upon this account given by Mr. *Hearne*, concerning *Hester Inglis*, I can supply some of his defects, having lately seen *one whole book of her writing*, and painting, entitled,

## S E C T. IV.

Amongst the various methods of *writing*, it may not be thought unnecessary, nor besides my purpose here, to take notice of *brachygraphy*, or the art of *short-hand*. One of our first and principal writing-masters made it a part of his works. This is *Peter Bales*, who in the first-fruits of his pen, which he published in *England, Anno Dom. 1590*, divided his book, called the *Writing Schoolmaster*, into three parts; the first of which he intitled *Brachygraphy*, containing rules to write as fast as a man can speak, with propriety and distinction. But to trace this art to an higher original. Amongst the *Romans*, it is generally

## O C T O N A R I E S,

*Upon the Vanitie, and Inconstancie of the World. Writin by  
Esther Inglis. The first of Januar. 1600.*

The book consists of fifty oblong octavo's in *French* and *English* verse. The *French* is all in *print-hand*, and the *English* most in *Italian*, but some *Secretary*. Every page is ornamented, with flowers and fruits, very neatly done in *water-colours*. The *print-hand* is exact and curious; but the other hands are nothing extraordinary. On the first leaf, there is what I take to be *Mrs. Inglis'* own picture, in a small form, with this motto,

*De Dieu le Bien,  
De moi le Rien.*

N. B. This MS. is in the possession of Mr. *Cripps*, Surgeon in *Budge-Row, London*.

supposed,

supposed, that the first rudiments of *short-hand* (which they called *per notas*, or *διὰ Σημείων, scribere*) were begun by *Ennius*, and afterwards greatly improved by *Tyro*, *Cicero's* Freed-man; and more so by *Seneca*. *Manilius*, in his fourth book, expressly describes this art; which was then brought to great perfection, unless we make some allowance for the flight, or exaggeration of a poetical fancy. His words are these, as corrected by *Scaliger*.

*Hic & scriptor erit velox, cui litera verbum est,  
Quique notis linguam superet, cursimque loquentis  
Excipiat longas nova per compendia voces.*

(i. e.)

He that has *Virgo* for his natal sign,  
Shall, in the art of *writing swiftly* shine;  
His *characters* shall quick dispatch afford,  
And ev'ry *letter* represent a *word*;  
Short lines express whole speeches that are long,  
And his *fleet pen* outrun the speaker's *tongue*.

In fine the *Roman lawyers* appropriated this method of writing so much to their own advantage, that *Cicero* could not forbear complaining of it in his time; doubtless their transcripts of the *laws*, by that means, became legible to few but themselves; so that *Justinian*, to remedy that, and other inconveniencies arising therefrom, ordered that all words, in the copies

of the *laws*, should be written at their *full length*.

I cannot find, that any nation at present equals the \* *English* in the art of *brachygraphy*. And though *Peter Bale's* book abovementioned, has been thought to be the first essay, for the establishing a method of *short-hand*; yet it is certain, Dr. *Timothy Bright*, a physician of *Cambridge*, published his *Characterie*, or Art of Short, Swift, and Secret Writing, two years before *Peter Bale's* book appeared; for Dr. *Bright's* essay was printed by *J. Windet*, in 8vo. *Anno Dom.* 1588. After this, in 1618. *John Willis* published his *Stenography*, or Short-writing by Characters, both in *Latin* and *English*; which was followed by *Willoughby's* Art of Short-writing, in 1621. And next by *Henry Dix's* New Art of *Brachygraphy*, or Short-writing in Characters; printed at *London* in 1633, who says in his preface, that *stenography* was first invented by the abovefaid *John Willis*, Bachelor in Divinity; but that is an apparent mistake, as is manifest from what I have already observed. There was also one *Edmund*

\* Monsieur *Bale*, under the article *Quintilian*, has made the following remark: "There were at that time (i. e. "in the first century) some men at *Rome* (those men were "called *Notarii*) who could write a whole speech in *short-hand*, though the orator spoke ever so fast. That art is, "at present, better known, and practised in *England*, than "in any other country."

*Willis,*

*Willis*, who writ a tract in 8vo. upon the same subject, about the same time that *John Willis* published his. *Fartbing's* Short-writing was made public in 1654; and *Ratcliff's* Short-writing without Characters in 1656. \* *Theophilus Metcalf's* Radio-Stenography passed a great many Editions; and *Thomas Shelton's* Tachygraphy, and Zeiglography appeared in 1671. But *Jeremiah Rich's* method seems to have had the greatest success of them all; his *Pen's Dexterity* had the approbation of the two universities. We have a great many other books, published by different authors in this art, viz. by *Addy, Coles, Bridges, Everard, Heath, Mason, Lane, Weston, Steele, Nicholas, Guerne, Annet*. But that which has borne the greatest price, I think, is *Mr. Macaulay's*, printed 1747, in a small octavo. This book in a late catalogue of *Mr. Osborne's* is charged at eighteen shillings. Whether his

\* In my candid friend *Mr. Jos. Ames's* *Collection of English Heads*, I find this *Metcalf* had his picture engraved, in a black cap, hair, whiskers, peaked beard, band, and a book in his right hand, with the following lines under it:

*Caesar was prais'd for his dexterity,  
In feats of war, and martial chivalry;  
And no less famous art thou for thy skill,  
In nimbly turning of thy silver quill;  
Which with the preacher's mouth holds equal pace,  
And swiftly glides along, until the race  
Of his discourse be run; so that I think,  
His words, breath'd from his mouth, are turn'd to ink.*

performance as far exceeds others in *goodness*, as it does in *price*, as I am not skilled in *short-hand*, I shall not take upon me to determine; but content myself with giving this brief account of the first use, and gradual improvement, of this useful branch of writing amongst us to this present time.

## S E C T. V.

There is another branch of writing, which if neatly performed, is not only very curious, but much admired by the lovers of *Virtù*, and that is *micrography*, or writing in *miniature*. The story of the *Iliad* being written so nicely small, that it could be put into a nut-shell, is well known; but whether that arose from a proverbial way of speaking, or was real matter of fact, with me is a doubt. *P. D. Huet*, the learned Bishop of *Avranches* pretends (in *Comment. de Rebus ad eum pertinent.* p. 298.) to have shown the probability of it, by what he performed in the presence of some curious gentlemen. It is not certain what sort of *nut* is meant. Some say only *in nuce*; Bishop *Huet* is more express, *intra juglandis putamen*. If it could be proved, that it was a *cacao-nut shell*, the matter, I think, would not then admit of a dispute.

But to come to our own country. There have been many wonderful things done this way

way by *Englishmen*, which are to be found in the cabinets of the curious. A remarkable performance of *Peter Bale's*, one of our first, and most celebrated writing-masters upon record, is thus described in *Hollingshead's Chronicle*.

“ The 10th of *August*, 1575, a rare piece of work, and almost incredible, was brought to pass by an *Englishman*, born in the city of *London*, named *Peter Bales*, who by his industry and practice of his pen, contrived and writ, within the compass of a penny, in *Latin*, the Lord's Prayer; the Creed; the Ten Commandments; a Prayer to God; a Prayer for the Queen; his Poesy; his Name; the Day of the Month; the Year of our Lord; and the Queen's Reign. And on the 17th of *August* next following, at *Hampton-Court*, he presented the same to the Queen's Majesty, in the head of a ring of gold, covered with a crystal; and presented therewith an excellent spectacle by him devised for the easier reading thereof, wherewith *her Majesty* read all that was written therein, with great admiration, and commended the same to the Lords of the Council, and the Ambassadors, and did wear the same many times upon her finger.”

In the library of St. *John's* college in *Oxford* is a picture of King *Charles I.* which has the whole Book of *Psalms* written in the lines of



the face, and the hair of the head. I never saw it myself; but a friend of mine, who examined it for me, says, “ The written lines are entirely legible, by the *naked eye*, on a near and close inspection; he could not learn by whom it was done, nor when; but that by an inscription at the bottom it appears, that it was presented to that college by Archbishop *Laud*, in the year 1636.”

I have in my custody a little piece, which I think exceeds every thing I have seen of this kind. It was written by one *George Kier*, a *Scotchman*, who was tutor in the family, into which I married, and so it came into my hand. It contains, 1. The Lord's Prayer in *Hebrew*; 2. The Ten Commandments; 3. The Lord's Prayer; 4. The Creed; 5. *Pub. Lentulus's* News to the Senate of *Rome*, concerning *Jesus Christ*; and 6. The 151 Psalm (translated from the *Greek* of the Septuagint) all in *English*, in a circle whose diameter does not exceed that of a *shilling*. It was written in the year 1711, and was very legible some years ago with a good glass, but now so much sullied and defaced, that but little can be made out of it. These few instances I thought proper to take notice of; but as this species of writing is more for *amusement*, and *curiosity*, than any real service, I shall enlarge no further upon it.

## S E C T. VI.

I had some thoughts of finishing this first part of my work, with the preceding article. But observing that *cryptography*, or the art of secret writing, in various forms, is not only of very great antiquity, but has also been employed by great *generals*, eminent *statesmen*, and even by *crowned heads*, for the more private management of public affairs; which has given it a sort of dignity; I could not well omit making some remarks thereupon.

I shall begin with the *Lacedæmonians*, who are indeed by some reputed the inventors of this art; their *Scytala* is the most memorable instance of this kind, I believe, that can be found in history. \* *A. Gellius* has left us the following full and clear description of it, in his *Noctes*

\* *Agellius*, or *Aulus Gellius*, was a *Latin* grammarian, who lived at *Athens*, in the second century, particularly in the reign of the Emperor *Adrian*. He collected together many curious pieces, which he extracted from the books he had read; by which means they are preserved in his *Noctes Atticae*, which would otherwise have been lost, because most of the books, from whence they are taken, are not now extant. This consideration renders the work valuable. I have translated the whole book into *English*; which has never yet been made public, either in *our language*, or in *French*, that I know of, which I much wonder at. The translation lies by me ready for the press, if a favourable opportunity should offer for its reception.

*Atticae*, *Lib. xvii. Cap. 9.* “ The ancient *Lacedaemonians*, when they had occasion to send letters publicly to their generals, expressed in a mysterious manner; lest their designs should be discovered, if they should happen to fall into their enemies hands, made use of the following method of sending them: They took two smooth round sticks, of the same thickness, and of the same length, shaved and polished exactly alike. One of these sticks they gave to the general who went to the war; the other the magistrates kept at home, in their own custody sealed up. Now, when any occasion called for these secret letters, they wound a thin piece of *leather* about the stick in a neat smooth manner, so that the edges of it were joined close to one another all the length of the stick, so that nothing but the *leather* could be seen. After this, they writ what they had a mind to write upon the leather, just across the edges round the stick, beginning at the top, and descending to the bottom; then unwinding the *leather* from the stick, they sent it with the writing upon it to the general, who understood the design. Now the unwinding of the leather rendered the letters mutilated and imperfect, so that part of them were scattered in one place, and part in another; insomuch that if

2

“ that

“ that *leather* had happened to have fallen into  
 “ the hands of their enemies, they could have  
 “ made nothing out of the writing. But when  
 “ he received it, to whom it was sent, and had  
 “ wound it about the fellow-stick, in the man-  
 “ ner he knew how it should be done, from  
 “ the top to the bottom ; then the letters, being  
 “ joined again by the folding of the *leather* round  
 “ the stick, became legible, and the whole per-  
 “ fect letter was easy to be read \*.”

The same author also informs us, in the same chapter, that there were extant in his time, some books of epistles of *C. Caesar* to *C. Oppius*, and *Balbus Cornelius*, who managed his affairs in his absence ; in which epistles, in some places, there are *single letters*, without any joining of syllables,

\* The method of composing the said *Scytale* is briefly and elegantly described, by the poet *Ausonius*, in a letter to his friend *Paulinus*, in the following verses :

Vel *Lacedemoniam Scytalen* imitare, libelli  
 Segmina pergamei *tereti* circumdata *ligno*  
 Perpetuo inscribens versu ; qui deinde solutus  
 Non *respondentes* sparso dabit ordine *formas*,  
 Donec confimilis ligni *replacetur* in orbem.

(i. e.)

Or like the *Spartan Scytale*, entwine  
 Around a *polish'd Staff*, in spiral line,  
 A *parchment slip* ; then it with writing fill ;  
 Which when *untwisted*, with the utmost skill,  
 None of the *letters* can the sense explain,  
 Till round (*just such*) a *Staff* it be entwin'd again.

which

which you would think were scratched at random ; for no words can be made out of those letters, for there was a private agreement between them to change the position of the letters, that in the writing one should have the name and place of another ; but in reading, they were to have their own proper site and signification. *Probus*, the grammarian, writ a curious treatise concerning this occult use of letters, which were found in those epistles of *Caesar*. This is a plain proof, that the usage of *cipher*, or *occult writing* was known to the *Romans* in *Caesar's* time ; and I am apt to believe it has been practised, more or less, by politicians, and generals of armies, &c. in every age ever since.

## S E C T. VII.

Our celebrated penman, *Peter Bales*, whom I have already mentioned, amongst his other excellencies in *writing*, is likewise said to have improved this art of *cryptography*, and *steganography*, by what was called a *lineal alphabet*, or character of *dashes*. A specimen of it, with some pertinent remarks thereupon, may be seen in the *Biographia Britannica*, under the article *Bales*. What further advances have been made, in this occult science, by our countrymen, I cannot say ; but those, who would be informed of the methods of *deciphering* all manner of secret writing,

may

may consult Mr. *Falconer's Cryptomenyfis Patefacta*, or *the Art of secret Information disclosed without a Key*; printed in 8vo. 1685. Our learned *Savilian* Professor of Geometry at *Oxford*, Dr. *John Wallis*, is remarked for having had the greatest skill of any man, of our nation, in deciphering all occult kinds of writing in cipher, or *steganographical characters*.

There are several fanciful ways of *invisible writing* enumerated by *Herm. Hugo* in his book, *De prima Scribendi Origine*, which are of no great utility, but may serve as puzzling amusements to those, who know not how to employ their time better. He says, that what you write with *vinegar, urine, milk, tallow, &c.* it will remain *invisible*, till you strew *powder, or dust* upon it, and then it may be read. And again, letters made with the juice of *lemons, onions, cherries, &c.* will become *legible* by holding them to the fire.

But the most remarkable instance of this sort, that I have met with, is in *P. Pellison's History of the French Academy*; his words, in the *English* translation, pag. 221. are these.

“ I learned from a friend of mine, to whom he  
 “ (*Monsieur de Montereul*) told it himself, that  
 “ for to write to them (i. e. *the princes*) he made  
 “ use of a secret, which the *King of England* had  
 “ taught him, in the long conferences, which  
 “ they sometimes had together. It was a certain  
 “ *powder* very rare, which being cast on the  
 “ paper,

“ paper, made that, which before-hand written  
 “ there with a *white liquor*, to appear; which  
 “ without that was wholly imperceptible. There  
 “ were many drugs sent to the *Prince of Conty*,  
 “ who feigned himself very sick; they were  
 “ wrapt up in white papers, and in every paper  
 “ was a letter, yet so that nothing could be seen,  
 “ though it were never so narrowly looked upon,  
 “ unless they made use of that *powder*, which  
 “ the princes had. It lay commonly over the  
 “ chimnies of their chamber, and to the eyes of  
 “ the guard passed for powder to dry their hair.  
 “ By this artifice, and several others, there was  
 “ scarce a day, wherein he (*Monsieur de Montereul*)  
 “ sent not news, and heard not from them; and  
 “ he shewed no less than three hundred letters  
 “ of the Prince of *Conde’s* writing.”

In this narrative we are left intirely in the  
 dark, concerning the *white liquor*, that those let-  
 ters were written with; and also with regard to  
 the composition of the *powder*, that rendered  
 them conspicuous and legible. And as I have  
 met with no account of this fact, in any other  
 memoirs, I must leave the *secret*, as I found it,  
 undiscovered; and herewith I put a period to  
 this part of my undertaking.

*Nam nos immensum spatium confecimus aequor,  
 Et jam tempus equum fumantia solvere colla.*

VIRG.

ADDENDA.



## A D D E N D A.

THE following observations on the different sorts of hands, that were most in use, in several of our kings reigns, are worthy to be remarked; though perhaps they may not be wholly depended upon, in every particular. They were communicated to me by my very kind, and curious friend, Sir *Peter Thompson*, who tells me, he copied them from a MS. of Mr. *Aubrey's*, now in the possession of Mr. *Churchill* of *Henbury* near *Poole* in *Dorsetshire*. And as I believe they were never made public before, and have so great a connection with the subject I have been writing upon, I am glad of this opportunity, tho' they came but lately to my hand, of inserting them here.

### CHRONOLOGIA GRAPHICA.

*Aubrey's Stromata*, 4. 1689. Chap. 3.

About 8 or 9 specimens of writing would reach to the conquest to this age; by such a collection, one may at first sight, know in what king's reign, except it was very short, a MS. was written, and would be useful to detect forgeries. See somewhat of this nature in *Mabillon, De Re Diplomatica*; and Dr. *Edward Bernard*, 1689, published alphabets of the



the *Hebrew*, *Greek*, and *Latin*, chronologically on a sheet of paper.

As we deviated from the *Roman* character, so we grew wanton in our manner of writing, and ran into the hand we now call Court-hand; and the initial text and capital letters were very flourishing and phantastic.

A charter of *Coenwulf*, King of *Mercia*, 814, preserved in a capfula, in a forrel of the ledger-book of *Bath-Abby*, in the hands of Dr. *Guidot*, but belonged to one *Filkes*, a mercer at *Row'd* near the *Devifes*. The character is between *Latin*, and *Saxon*, or as Dr. *Gale* (says) *Longobardic*..

A charter granted to *Malmsbury* by King *Atbelstan*: it is a small deed, but the hand very legible, but not so large, nor so near the *Roman* as King *Edgar's*. A silver wire button is affixed to the label for a seal.

King *Edgar* gave lands to the cathedral of *Worcester*, and in the charter he is stiled *Thalassiarche*; from which title our kings claim the sovereignty of the sea. It was scarce so large as a sheet, very legible, in a *Roman* character little degenerated, and resembling that of the patent of *Henry I.* to the church of *Sarum*. It was in the hands of Capt. *Silas Taylor* of *Harwich*, and after his death lost with other good MSS. Mr. *Selden* printed it in *Mare Clausum*.

Domesday-book is wrote in a fair legible character near pure *Roman*, with a mixture of *Saxon*.

*Henry I.* His charter of endowment of *Calne*, and tithes of the forest and chace of *Wilts* and *Berks* to the

the cathedral of *Sarum*, in a folio ledger-book belonging to that church, is chiefly *Roman*, plain and legible, and sometimes a *Saxon* letter, somewhat like *Domesday-book*.

*Edward I.* A black hand not very large, difficult by reason of the crincum-crancums.

*Edward II.* Like the former, but not so enveloped with the crincum-crancums.

*Edward III.* A fine small legible kind of court-hand, but easier. The heads of the three *Edwards* somewhat alike. At the latter end of his reign, the hand degenerated into a larger and artificial letter.  $\tau$  then used for t.

*Richard II.* The hand was like that in use the latter end of *Edward III.* a gross letter. In this reign the tail'd  $\mathcal{S}$  began.

*Henry IV.* The character like that of *Richard II.* and generally wrote rudely, more like soldiers than scholars; a great rude strong hand, a white hand, no black strokes.

*Henry V.* The same hand as in the last reign.

*Henry VI.* An ugly scrawling hand like that of a school-boy, little better than those used in *Henry IV.* and *V.* Court-hand was the common hand.

*Edward IV.* They used a secretary hand, and small common hand very fair, and delicate, and elegant; the best writ evidences, and records are of this reign.

*Henry VII.* The hand was like that in use of *Edward IV.* but not quite so good.

*Henry VIII.* The present court, and chancery-hand were used; then  $\mathcal{D}$ . and  $\mathcal{P}$ . came in, also  $\mathcal{y}$ .  $\mathcal{b}$ .  $\mathcal{h}$ .

*Elizabeth.* The court-hand wrote in *Henry VI.* the writing was but indifferent; in this and the next reign *∂. ∂. p. b. S.* were used.

*James I.* They wrote a fine fast hand; handsome and useful; but the great hooked hand, the long *∂. ∂.* in their engrossing hands were not so graceful.

*Charles II.* The handsome engrossing hand now in use came in at the Restoration, with a better manner of expression.

To these observations of Mr. *Aubrey's*, I shall here subjoin the following short ones, which I copied from the *MS. Adversaria* of my friend *William Oldy's*, Esq; of the Herald's Office, viz.

King *Henry VIII.* wrote a strong hand, but as if he had seldom a good pen.

King *Edward VI.* wrote a fair legible hand.

Queen *Elizabeth*, writ an upright hand, like the bastard *Italian*.

King *James I.* writ a poor ungainly character, all awry, and not in a straight line.

King *Charles I.* wrote a fair open *Italian* hand, and more correctly perhaps than any prince we ever had.

King *Charles II.* wrote a little fair running hand, as if he were in haste, or uneasy till he had done.

King *James II.* writ a large fair hand.

King *William* had a close and slender free hand.

Queen *Ann* wrote a fair round-hand.

T H E  
I N D E X.

N. signifies Note, p. Page.

A.

**A** *Brabam* taught the Egyptians arithmetic and astronomy, p. 25.

———— brought those sciences with him out of Chaldea, p. 27.

*Africans*, how they writ anciently, p. 86.

*A. Gellius*, who he was, N. p. 151.

*Agrippa* (Corn.) N. p. 6. his character, N. p. 109. quoted N. p. 101.

*Alleine* (Jof.) N. p. 4.

*Alpinus* (Prof.) N. p. 33.

*Alphabet*, Hebrew and Samaritan, p. 83.

*Alphabets*, by J. Bonaventure Hepburn, p. 78.

———— by Dr. Bernard, p. 79.

———— by Dr. Morton, p. 79.

*Alphabet* (Ruffian) p. 113.

*Ames* (Joseph) quoted p. 131. and 133. and 138. and 139. and 147.

*Ann* (Q.) what hand she wrote, p. 160.

*Armenians*, how they write, p. 85.

*Aubrey* (Mr.) a MS. of his quoted, p. 157.

*Augustine* (St.) a conjecture of his, N. p. 25.

*Ayres* (John) N. p. 3.

B.

*Bales* (Peter) his brachygraphy, p. 144. and p. 146.

———— His micography, p. 149.

*Bayly* (Anselm) quoted N. p. 2. and N. p. 74. and N. p. 76. and N. p. 86.

*Bellerophon*, p. 49.

*Bernard* (Dr.) his tables of alphabets, p. 79.

*Bibliander*, N. p. 18.

*Bohemians*, whence they borrowed their letters, p. 114.

*Book*, whence derived, p. 42.

M

B559-

## The I N D E X.

- Beseggnōv*, what? p. 90. An example of that way of writing, p. 91.  
*Brachygraphy*, authors of it, p. 146, 147.  
*Britons*, ancient, had the use of letters, p. 104.  
*Brackmans*, on what they writ, p. 45.

### C.

- Cadmus* brought letters into Greece, p. 97.  
*Caxton* (Wm.) the first printer in England, p. 133.  
*Calmet* (Augustine) N. p. 15. and 17. and 42.  
*Calvisius Sabinus*, N. p. 7.  
*Casaubon* (Meric) N. p. 16.  
*Chancery* and court-hand, p. 3.  
*Cassianus*, killed by his scholars, p. 65.  
*Chaldeans*, inventors of letters, p. 27.  
 ——— or Affyrians; the three different dialects of their language, N. p. 83.  
*Charta*, whence derived, p. 56.  
*Charles* (K.) I. what hand he wrote, p. 160.  
 ——— (K.) II. what hand he wrote, p. 160.  
*Chambers* (Mr.) a mistake in his dictionary, p. 140. quoted N. p. 93.  
*Chaucer*, quoted p. 67.  
*Chinese* paper, N. p. 56. and p. 61.  
 ——— characters, N. p. 87.  
 ——— manner of writing, p. 87. and 124.  
*Chishull* (Dr.) quoted p. 76.  
*Clasps* for grammars unnecessary, p. 127.  
*Codices*, whence derived, p. 48.  
*Copti*, how they write, p. 85.  
*Cornish* letters, what, N. p. 115.  
*Corfells*, or *Corfellis*, who, p. 133.  
*Couplet* (F.) what he says of the Chinese books, N. p. 36.  
*Le Compte* (Louis) quoted p. 87.  
*Crinitus* (Petrus) quoted p. 101.  
*Cryptography*, remarks on it, p. 151.  
*Cyrillitan* character, what? p. 113.

### D.

- Danes*, what letters they used, p. 108.  
*Dickinson's* Delphi Phoenicizantes, quoted p. 92.

*Diodorus*

## The I N D E X.

- Diodorus Siculus*, p. 46. and 77.  
*Doiffin* (Louis) his Latin poem, intitled *Sculptura*,  
 p. 137.  
*Domesday-book*, in what character written, p. 158.  
*Drake's History of York*, quoted p. 105.  
*Durer* (Albert) p. 138.
- E.
- Edward* (K.) I. II. III. IV. what hands in use in  
 their reigns, p. 159.  
 ——— (K.) VI. what hand he wrote, p. 160.  
*Egyptians*, their false claim to the invention of let-  
 ters, N. p. 28, 29.  
 ——— how they writ, p. 86.  
*Elizabeth* (Q.) what hand she wrote, p. 160.  
*Εκφυλλεφορμα*, what, p. 47.  
*Eloisa's* letter to Abelard, N. p. 18.  
*Enigma* upon a writing style, p. 66.  
*Enoch*, his prophecy, p. 20, 21.  
*Ennius* begun *per notas*, or *δια σημειων scribere*,  
 p. 145.  
*Ethiopians*, how they write, p. 85.  
*Etymology* of the Hebrew letters, p. 80.  
*Evander* supposed to have introduced letters into  
 Latium, p. 100.  
*Ezra* supposed to have invented the square Hebrew  
 character, N. p. 74.

### F.

- Falconer's Cryptomenyfis Patefacta*, p. 155.  
*Figures* (numeral) their origin, N. p. 128.  
 ——— their origin ascribed to the Arabians, or  
 Indians, p. 129.  
 ——— used by Maximus Planudes, p. 131.  
 ——— when brought into England, N. p. 131.  
*Fobi*, when he lived, p. 78.

### G.

- Gellius* (A.) quoted N. p. 39.  
*Germans*, according to Tacitus had then no know-  
 ledge of letters among them, p. 103.  
*Gill* (Dr.) quoted N. p. 53.

## The I N D E X.

- Glogolitic* character, p. 113.  
*Goropius Becanus*, N. p. 16.  
*Goshen*, the meaning of that word, N. p. 37.  
*Gothic* letters used in Spain till 1117. p. 112.  
—— character mentioned, p. 113.  
*Gower* (John) quoted p. 67.  
*Gulphilas* (or *Ulphilas*) Gothic letters attributed to him, p. 102.

### H.

- Henry* (K.) I. what character used in his reign, p. 159.  
—— (K.) IV. V. VI. VII. VIII. what hands in use in their reigns, p. 159, 160.  
—— (K.) VIII. what hand he wrote, p. 160.  
*Hearne* (Thomas) quoted p. 108. N. p. 104. p. 141.  
*Hepburn* (J. B.) his table of alphabets mentioned, p. 78.  
*Hesiod*, quoted p. 117.  
*Hickes* (Geo.) quoted p. 113. and 116. and 125.  
*Hieroglyphics*, what, N. p. 131.  
*Holland's* (Philemon) remarkable pen, p. 70.  
*Hondius* (Jodocus) a curious engraver, p. 140.  
*Huet*, Bishop of Avranches, quoted p. 148.  
*Hugo* (Herman) quoted N. p. 1. and N. p. 9. N. p. 129. and 155.

### I.

- James* (K.) I. what hand he wrote, p. 160.  
—— (K.) II. what hand he wrote, p. 160.  
*Japonese*, their manner of writing, p. 88.  
—— their paper made of the bark of the paper mulberry-tree, N. p. 56.  
*Illuminators*, their business, p. 123.  
*English* (E Esther) an account of her, p. 142. and 144.  
*Ink* of the ancients, p. 71.  
—— of the Saxons, p. 125.  
*Ionic* and *Cadmeian* letters compared, p. 98.  
*John de Bruges*, first painter in oil, p. 44.  
*Job*, when he lived, N. p. 37.  
*Josephus'* pillars a figment, p. 23. quoted p. 25.  
*Irish*, what character they wrote, p. 118.

*Irish*

## The I N D E X.

- Irish Ogham* described, p. 119, 120.  
*Ifidore's* definition of letters, N. p. 10. quoted p. 83.  
 and N. p. 99.  
*Justinian's* order for writing all words, in the copies  
 of the laws, at their full length, p. 145.

### K.

*Κουρακια*, what? N. p. 62.

### L.

- Laertius* (Diog.) quoted N. p. 39.  
*Language*, which the first, N. p. 16.  
*Leo Allatius's* remarkable pen, p. 70.  
*Letters*, invention of, wonderful and ingenious, p. 1.  
 ——— how called in Heb. Gr. and Lat. p. 10.  
 ——— combination of 24 letters, p. 9.  
 ——— but little known in Adam's time, p. 19.  
 ——— invention thereof ascribed to the Phoeni-  
 cians, p. 97. To Mercury, p. 77.  
*Latins* received their letters from the Greeks, p. 99.  
*Lettres Lombardes*, p. 111.  
*Lbuyd* (Edw.) quoted N. p. 115. and p. 121.  
*Liber*, its signification, p. 42.  
*Librarians*, who? p. 121.  
 ——— their trade spoiled, when, p. 134.  
*Lipsius* (Justus) N. p. 17.  
*Ludovico Vicentino*, his copy-book, p. 136.  
*Lucan*, quoted p. 41.  
*Lucretius*, N. p. 11.  
*Lycurgus*, King of Thrace, p. 5.

### M.

- Manilius*, a quotation from him, p. 145.  
*Martial*, quoted p. 135.  
*Maso Finiguerra*, inventor of the rolling-press, p. 136.  
*Mascow's* History of the Germans, quoted p. 113.  
*Membrana*, whence derived, p. 57.  
*Merovingian* characters, an alphabet thereof, p. 111.  
*Monro* (Andrew) quoted N. p. 2. N. p. 36.  
*Montfaucon*, quoted p. 53. and 55. and 62. and 75.  
 and 98.  
*Moreri*, quoted p. 23.



## The I N D E X.

*Morton* (Dr.) his tables of alphabets mentioned, p. 79.

*More* (Rob.) quoted p. 9. and 139.

*Moses*, the use of writing well known in his time,  
p. 36.

*Muscovite* letters, whence taken, p. 113.

### N.

*Nennius*, an ancient British historian, p. 104. and  
105.

*Nicols* (Wm.) quoted N. p. 21.

*Nicostrata*, called also *Carmenta*, 100.

*Noah's* flood, in what year of the world, p. 25.

*Normans*, bad writers, p. 108. and 115.

*Norman* and *Saxon* MSS. all on parchment or vel-  
lum, before the invention of paper made of linen  
rags, p. 125.

*Normans* fond of gaudy ornaments in their MSS.  
p. 115.

### O.

*Odin* (or *Wodin*) who? N. p. 112.

*Ogham* (Irish) an account of it, p. 119, 120.

*Oldys* (Wm.) his MS. *Adversaria*, p. 160.

*Othloth*, i. e. signs; the Hebrew name of letters.

Called also sometimes in Greek  $\Sigma\eta\mu\epsilon\iota\alpha$ , p. 10.

*Ovid*, N. p. 5. and N. p. 47.

### P.

*Paper*, Egyptian, how made, p. 54.

— of linen rags, p. 59.

*Paper-mulberry-tree*, N. p. 56.

*Papyrus*, when first used for writing on, p. 50.

*Parchment*, how made, p. 58.

*Pausanias*, quoted N. p. 41.

*Pelasgi*, the first use of letters attributed to them,  
p. 101.

*Pellison's* Hist. of the French academy, quoted p. 155.

*Pens*, made of reeds and canes, p. 68. By what  
expressed in Hebrew, Greek, and Latin, N. p. 69.

*Phoenicians*, the invention of letters ascribed to them,  
p. 97. and 102.

*Plato*, p. 5.

*Plautus*, quoted N. p. 65.

*Pliny*,

## The I N D E X.

- Pliny*, quoted p. 43. and 48. and 99. and 100.  
*Plutarch*, N. p. 5.  
*Poem* by a lady in praise of the invention of letters,  
p. 30.  
*A Pointel*, what in Chaucer, p. 67.  
*Poles*, whence they borrowed their letters, p. 114.  
*Pope* (Mr.) quoted N. p. 112.  
*Printing*, when first used in England, p. 134.  
———— from wooden blocks, 136.  
*Prideaux* (Dr.) quoted N. p. 50.  
*Prife* (Sir John) is of opinion that the ancient Britons  
made use of the Greek letters, p. 104.  
*Pugillares*, why so called, p. 48.

### Q.

- Quills*, when first used for pens, p. 67.  
—— not used for pens by the Turks, or Greeks,  
p. 125.  
*Quintilian's* account of the Roman letters, N. p. 102.

### R.

- Rabbins* (Hebrew) their character, N. p. 39.  
*Rolling-press*, by whom invented, p. 136.  
———— when first used in England, p. 138.  
———— oldest specimen from it, p. 141.  
*Rungius* (J. Conrad) quoted N. p. 19. and N. p. 24.  
*Runic* characters, N. p. 112. and p. 113.  
*Russian* alphabet, p. 113.

### S.

- Saxton* (Chris.) an engraver, p. 140.  
*Saxon* letters, their alphabet, p. 107.  
—— MSS. how old, N. p. 108.  
—— hand, neatly plain, p. 116.  
—— their ink excellent, p. 125.  
*Selden*, quoted p. 105.  
*Sepher*, the root of that word, p. 40.  
*Scribes*, their office, p. 122.  
*Scytala*, Lacedaemonian, what, p. 152. and 153.  
*Sberingham's* opinion of the Saxon letters, N. p. 106.  
*Simonides*, what letters he invented, p. 99.  
*Spain*, Gothic letters in use there till 1117. p. 112.  
*Spectacle de la Nature*, quoted p. 26. and 32. and 111.

## The I N D E X.

- Steganography*, by P. Bales, p. 154.  
*Stone*, used in writing, or engraving, p. 38.  
*Dr. Stukely* (Wm.) quoted N. p. 23.  
*Style*, form of it, p. 64.  
— used by our Saxon ancestors, p. 126.  
*Symbolical* writing, p. 33.

### T.

- Table-book*, p. 47. made of box, p. 48.  
*Tacitus*, quoted p. 100.  
*Tate* (N.) Poet Laureat, N. p. 4.  
*Tavernier* (J. Bapt.) how the Chinese write, p. 147.  
*Teth*, this Heb. letter not in the Decalogue, N. p. 35.  
*Thamus*, who? p. 5.  
*Theut*, who? p. 5.  
*Thompson* (Sir Peter) p. 157.  
*Tully*, p. 10. N. p. 18. quoted N. p. 26.  
*Tyro*, Cicero's freed-man, short-hand improved by him, p. 145.  
*Vossius*, quoted N. p. 43. p. 124. p. 130.

### W.

- Wachter's* *Conspectus Alphabeti Naturalis*, p. 12.  
*Wachter*, quoted N. p. 19. His hypothesis doubtful, N. p. 28. quoted N. p. 96. and N. p. 128.  
*Wallis* (Dr.) his skill in deciphering, p. 155.  
*Wanly* (Humph.) quoted N. p. 106. and p. 123. and p. 125.  
*Ware* (Sir James) quoted, his account of the Irish Ogham, p. 119. and 120.  
*William* (K.) III. what hand he wrote, p. 160.  
*Wooden Tablets*, p. 49, 50. in use before Homer's time.  
*Writing* on stone, N. p. 38. On lead, p. 40. N. p. 41.  
— on the leaves of palm-trees, p. 45. On the leaves of the olive-tree, p. 46.  
— invention of, ascribed to Adam, N. p. 17.  
— to the Egyptians, N. p. 28. To the Chaldeans, p. 27. and 95. To Moses, N. p. 35. To the Phoenicians, p. 95.

### Z.

- Zamolxis*, who? N. p. 112.



PART THE SECOND:

TREATING OF

# CALLIGRAPHY.

And containing particularly

A brief Account of the most celebrated English  
Penmen, with the Titles and Characters of  
the Books, that they published both from  
the Rolling and Letter-Prefs.

- - - - - Superat pars altera Curae.  
- - - Juvat ire Jugis, quà nulla priorum  
Castaliam molli devertitur orbita clivo.


V I R G.





T H E

# P R O E M.

 **A**FTER the art of *printing* began to be generally in vogue, there succeeded as general a neglect amongst penmen, for the improvement of the art of *writing*. This, as I have taken notice before, was occasioned for want of due encouragement.

The first, who with a happy genius, (accompanied with remarkable application and industry,) restored the practice of *fine writing*, and taught it by certain rules in *England* was one *Peter Bales*; at least, he is the first that I find upon record, for being a very excellent *teacher*, and *performer* therein. I believe however we may safely apply to him, what *Horace* does to *Agamemnon*.

*Vixere fortes ante Agamemnona  
Multi; sed omnes illacrymabiles  
Urgentur, ignotique longâ  
Nocte, carent quia vate sacro.*

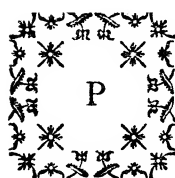
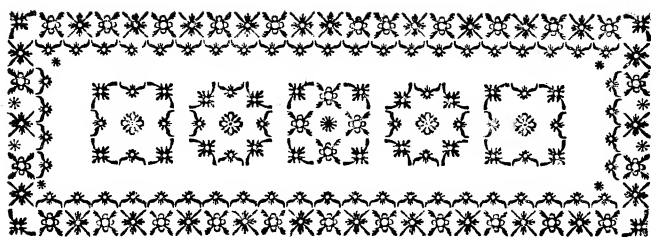
Carm. Lib. IV. Od. 9.

*Before his time there many liv'd,  
Whose glory in these lists was great;  
But all unmourn'd, and now unknown,  
Are in a dark oblivion lost,  
Because no sacred bard has wrote  
What they perform'd.*

## T H E P R O E M.

So doubtless other curious *penmen*, and even *teachers* of the art, flourished in our nation before this *Peter Bales*; but as their names, characters, and labours, for ought I can find, are intirely lost, I shall begin this my collection of the lives, and printed works of our *English* writing masters, with him. Foreigners I do not treat of; and all the rest after him, I intend to speak of, in the *alphabetical* order of their names; which method, I conceive, will be the most *clear* and *useful* to my readers; and I hope they will be content with such short memorials, as I could procure, concerning many of them; for my endeavours in some places, are only like the picking up of a few *fragments* on the sea-shore after a *shipwreck*, discovering there was such a vessel, to which they belonged. Upon the whole, I shall be glad if the occasional observations, that I shall make in the course of this work, may conduce to the encouragement of keeping to a sound, clean, practicable, and consequently useful method of writing; for as it is remarked by an ingenious author, “ The same motives, “ that make us present ourselves to our species “ with decency, and an intelligible language, “ engage us to study to arrive at a legible, “ as well as a neat, and well ordered way “ of writing; none but those, who respect “ no-body, and think themselves exempted “ from all regards due to society, can well “ neglect to have a tolerable hand-writing.

Spect. de la Nat. Vol. VII.



ETERBALES, was born Anno Domini 1547, but the place of his nativity, and who his parents were, I have not found. *A. Wood*, in his *Athenae Oxonienses* says, “ He spent several years in “ sciences amongst the Oxonians, particu- “ larly as it seems in *Gloucester-Hall*; but that “ study, which he used for diversion only, “ proved at length an employment of profit.” This account is not only very short, but defective; for it does not appear by this, that he was ever a regular student in that university; but rather that his business was to teach others *writing* and *arithmetic*, probably to the *collegescholars*.

It is not certain when, and upon what motives he left *Oxford*; but in the year 1586, I find he was in some employ, under Sir *Francis Walsingham*, the secretary of state; but what



his business was, or how long he continued therein I cannot tell ; in all likelihood, it was something in the *writing way*.

In 1590, he kept a school at the upper end of the *Old-Bailey* in *London*, and taught the children of many persons of distinction, at their own houses. There were several petitions, letters, &c. written in the fine small secretary and *Italian* hands, by this *Peter Bales*, in the *Harleian* library of manuscripts, which I suppose are now transferred into the *British Museum*.

In this year also 1590, he set forth the first fruits of his pen, as he calls them, and communicated to the public his *Writing Schoolmaster*, in three parts. The first, teaching the art of *Brachygraphy* or swift writing; the second, *Orthography* or true writing; and the third, *Calligraphy* or fair writing: This was imprinted at *London* in quarto, by *T. Orwin*. His rules, in the last part, or key of *Calligraphy*, are written in verse, as well as prose. “ And  
 “ indeed, says \* *Mr. Oldys*, we may observe  
 “ several of his fraternity since addicted to  
 “ *poetry*; which may be naturally accounted

\* See the article *Peter Bales*, in *Biographia Britannica*, written by *William Oldys*, Esq; Norroy king of arms, in the Herald's-office.

“ for, from their being so conversant with the  
 “ poets; by transcribing their moral sentences,  
 “ short maxims, and distichs, to set their  
 “ scholars as *copies*; which is certainly laud-  
 “ able, to season their youthful *minds* with  
 “ elegant admonitions, at the same time that  
 “ they are forming their *hands* to business.  
 “ Besides, the precepts of any art are well  
 “ known to be most successfully communicated  
 “ in verse.” In fine, Mr. *Bales* concludes his  
 “ book with the following epigram.

*Swift, true, and fair, good reader, I present  
 Art, pen, and hand, have play'd their parts in me,  
 Mind, wit, and eye, do yield their free consent;  
 Skill, rule, and grace, give all their gains to thee;  
 Swift art, true pen, fair hand together meet,  
 Mind, wit, and eye, skill, rules, and grace to greet.*

The second Edition of this book was published in twelves 1697, with eighteen copies of recommendatory verses before it, by several learned hands.

What I have seen of our authors, from the *letter press*, are eighteen lines in *blank verse* (a rarity at that time) in commendation of *George Ripley's Compound of Alchymy*, published by *Ralph Rabbards* 1591, which are prefixed

to the said book. And at the end of the book, the said *Rabbards* tells us, “ that in correcting “ *Ripley’s* old ill-written copy ; (*Ripley* was “ chanon of *Bridlington* 1470) he had the assistance of *Peter Bales* in the *Old-Bayly* ; “ who was, he says, a most notable and experienced decipherer of old, and unperfect “ writing.”

In 1595, he had a trial of skill in writing, in *Black-Friars*, with one *Daniel Johnson*, for a golden pen of twenty pound value, and won it ; though his antagonist was a younger man by eighteen years, he himself being then *forty eight* years of age. Yet upon this victory, his cotemporary and rival in the art of writing, *John Davies*, in a satyrical and ill-natured epigram, could not forbear making the following envious remarks ; this is the 215th epigram, in his book intituled *The Scourge of Folly*.

#### U P O N P E T E R B A L E S .

*The hand, and golden pen clophonian,  
Sets on his sign to shew (O proud poor soul !)  
Both where he wonnes, and how the same he wan  
From writers fair, tho’ he wrote ever foule ;  
But by that hand, that pen so borne hath been  
From place to place, that for this last half year*

*It*

*It scarce a sen'night at a place is seen ;  
 That hand so plies that pen, tho' ne'er the near.  
 For, when men seek it, elsewhere it is sent,  
 Or there shut up (as for the plague) for rent ;  
 Without which stay, it never still cou'd stand  
 Because the pen is for a running hand.*

By this epigram it appears as if our *Bales* was then in necessitous circumstances ; and though he had set up the *Hand* and *Golden pen* for his sign, yet was obliged to remove from place to place, for fear of disturbance from his creditors ; and that which favours this suspicion, is a proverbial speech made use of afterward, when speaking of people in debt, they were said to *want the friendship of Peter Bales*, i. e. stood in need of some friends, who would be their *bails*. But this however is no more than conjecture, which might have perhaps no other foundation, than the invidious expressions in the aforesaid epigram. However, be that as it may, the above mentioned trial of skill was made on *Michaelmas* day, in the year aforesaid, before five judges chosen by the consent of both parties. The particulars of this contest is now in the *British Museum*, supposed to be written by *Peter Bales* himself ; it is dated January the 1st, 1596.

I am informed by a short note, in Mr. *Joseph Ames*'s, F. R. S. hand-writing, that *Peter Bales* was once servant to Sir *John Puckering*, lord keeper; and that the book containing his account of the trial of skill for the *Golden-Pen*, with *Daniel Johnson*, was once among lord Worcester's MSS. N<sup>o</sup>. 216.

One of the first things that gave our *Bales* a reputation in the world for *Writing*, was it seems a micrographical performance, which he wrote in 1575 (being then about 28 years old, as *Hollingshead* takes notice in his chronicle in that year, viz. the *Lord's Prayer*, the *Creed*, the *Decalogue*, with two short latin prayers, his own name and motto, with the day of the month, year of our Lord, and that of the queen's reign (to whom he presented it at *Hampton-Court*) all within the compass of a silver penny, incased in a ring and border of gold, and covered with crystal, so nicely wrote as to be plainly legible, to the admiration of her majesty, (queen *Elizabeth*) her privy council, and several ambassadors who saw it.

We have some intimations, in Mr. *Oldys*'s article of *P. Bales*, in the *Biographia Britannica*, that he was brought into some trouble (about the year 1599) though innocently, by copying some of the *Earl of Essex*'s letters, by the deceitful contrivance of

one *John Daniel*, a mercenary dependant upon the said Earl; but I do not find that *Bales'* reputation suffered by this, in the estimation of the impartial.

Besides his *Writing School-master*, that I mention'd above, I have met with nothing else published by him, except one piece in secretary hand without a date, in a book intitled *Theatrum Artis Scribendi Judoco Hondio Caelatore*; it was printed at *Amsterdam* from the *rolling-press* 1614, when I suppose our *Bales* was dead; though that piece might be written by him long before; for in the said book, which contains forty two plates, some are dated 1594, so that I suppose, that which I saw, dated 1614, was not *the first* impression. Lastly when, where, and in what circumstances, this great master of the pen made his final exit, I have got no certain intelligence.

Amongst the *Harleian* MSS. (now in the *British Museum*) N<sup>o</sup>. 2368. there is a thin vellum book in small quarto, called *Archeion*. At the end of that treatise is a neat flourish, done by command of hand; wherein are the Letters, *P. B.* which shews (says a note in that book) that this copy was written by the hand of *Peter Bales*, the then famous writing master of London.

A L L E I N E (J O S E P H,) kept a school both for boarders and day-scholars, for a great many years in *Coleman-street, London*. He had his education under his uncle *Richard Alleine*, who was a writing-master in *St. Thomas Apostles, Southwark*. *John Seddon*, in his *Penman's Paradise*, page 2. calls this *Richard Alleine*, a most accurate and able writing-master. This was in 1695. And *Colonel Ayres*, in his *Tutor to Penmanship*, dedicates a plate to him, but spells his name *Alleyn*. I cannot find that he ever published any thing, either from the letter, or the rolling-prefs.

Our *Joseph Alleine*, (as I have been credibly informed by a gentleman who was his apprentice, and is now living in *Basingball-street*) was twice married, but never had any children, and survived both his wives. Now though he was not a very *curious penman*, yet by a proper *conduct*, and regular management of his scholars, he supported his school in great credit so long as he kept it. *Conduct* and prudent *management* are the grand requisites, in the master of a *boarding-school* particularly, and more to be esteemed than meer *scholastic* qualifications, so true also is that observation of the poet,

*The meanest faculties, discreetly used,  
May get the start of nobler gifts abus'd.*

Sometime before his death, having acquired a *competant fortune*, he quitted his laborious employ, and lived retired ; boarding himself at a dissenting ministers, (a gentleman of the same religious persuasion with himself) in *Ropemakers-alley*, near *middle Moorfields*, where he died of a total suppression of urine, A. D. 1703, about the 77th year of his age, and lies interred in the burying-ground belonging to the dissenters in *Bunhill-fields*.

He published first from the letter press, *Epigrams divine and moral, for the exercises of youth that learn to write* ; with a recommendatory poem, (which I take to be a sort of puff) by *N. Tate, Esq*; Poet Laureat. It is a quarto book, consisting but of 28 pages, printed 1706. *G. Shelley's* divine, moral, and historical sentences in 8vo. answers the intention much better.

2. *An Introduction to Book-keeping, or Rules to find Debtors and Creditors in the most usual Transactions of Trade for the use of Writing Schools*. I am not certain when it was first printed ; it is but a small jejune performance, yet has gone through three editions.

3. In 1722. *The Young Accompiant's assistant. Containing various forms of promissory notes,*



*notes, acquittances, bills of parcels, workmans bills, invoices, &c.* It consists of 50 pages in long 8vo. A book of this kind is much improved, and rendered more useful by *Mess. Hudson and Dean*, intitled, *A New Introduction to Trade and Business*, printed in 8vo. 1758.

4 *A Cyphering Book*, from the rolling press, in which are engraven the *Titles and Tables, with examples of the most necessary Rules of Arithmetic*. It is a quarto book, with blank leaves left between each rule, for scholars to fill up according to the direction of a master. I find no date to it, nor the *Engraver's* name.

N. B. These four books he got printed primarily for the use of his own school.

A U S T I N (E M A N U E L,) Writing-master, keeps a school, (at my writing of this, A. D. 1763,) in *little Bartholomew-Close*, near *West-smithfield*, where he has lived eighteen years; besides his lively and remarkable assiduity in his business, he is respectable for his *affability, candour, and integrity*. From him I have received many useful informations and accounts, concerning some of our former Writing-masters in *London*, with whom he was either personally acquainted, or had knowledge of them from good authorities. This *favour* I cannot but gratefully acknowledge. For it  
is

is a more difficult task, than I at first imagined it would have been, to recover even some little necessary memorandums relating to our deceased *Writing masters*, and their works. I am now sensible that my undertaking would have been much easier, if I had began it twenty or thirty years ago. And I particularly regret my not having been acquainted with Mr. *George Bickham senior*, our late celebrated engraver; from whom I doubt not, I might have received much intelligence; in many interesting particulars. But to return to my present subject; Mr. *Austin* was born *November* third, 1702, in the parish of *St. James's Clerkenwell, London*; and was apprentice to Mr. *Adam Millet*, a writing-master in the said parish. After several years employment in teaching youth, in various places, he was, whilst at *Shadwell*, persuaded by his Friend and acquaintance Mr. *John Bland* to succeed him in Mr. *Watts's* academy, in *little Tower Street*; and accordingly was by him recommended to Mr. *Watts*, to instruct the young Gentlemen educated there, which he did in writing, arithmetick, and the *Italian* method of book-keeping for about four years. Moreover, he has, at his leisure hours, constantly employed his time in teaching young gentlemen and ladies, at their own houses; and also at several creditable boarding-schools.

He

He writ twenty two pages in Mr. *Bickbam's Universal Penman* ; and three pages (in the *Italian* hand) in Mr. *Thomas Weston's* of *Greenwich* copy book. By these specimens, his abilities in the most useful hands are very conspicuous ; and the great assistance he gave Mr. *George Bickbam* in publishing that grand and noble work, *The Universal Penman*, deserves the thanks of all the true lovers and admirers of excellent writing.

He has in his own private collection, (which he has been making for many years,) several *fine* and *curious* pieces of penmanship, both by *ancient* and *modern* masters.

A Y R E S (COLONEL JOHN,) As the *moon* in a clear night shines very conspicuous amongst the stars, so Mr. *Ayres* commands our particular attention in the *hemisphere of English penmen*. Yet his first appearance was but *small*, and his rising scarcely noticed. For we are told, he came up to *London*, a poor lad out of the country, and served in the capacity of a footman to Sir *William Ashurst*. But his master, perceiving him to be a youth of a promising and improveable genius, put him to school to learn *writing, arithmetic, &c.* in which by a peculiar bent of mind, seconded by assiduity and care, he made a surprizing proficiency.

What

What part of *England* he came from, and who his *parents* were, I have not been able to learn; but after continuing some years with his aforesaid *kind* and *worthy* master, in whose service, it is presumed, he might have laid up some money, as well as fitted himself in some measure for his future employ of a teacher of *writing* and *accounts*, he married a fellow maid-servant, with whom it is said he had about 200 *l.* and then began to teach a school at a chair-maker's in *St. Paul's Church-yard*.

From this small and obscure beginning, his industry and abilities, by degrees procured him many scholars. *Ornatur propriis industria donis*, says the poet; and it has hardly ever been more truly verified, than in the increase of Mr. *Ayres'* business; which, I am informed, brought him in, when it was in its most flourishing condition, near 800 *per annum*. A fine income for a writing-master.

The first book, that I have met with, that he published from the *rolling press*, was his *Accomplished Clerk* in 1683. It contains 25 plates in a variety of practical hands, and was engraved by *John Sturt*; who, I believe, was the best engraver of *writing*, at that time, in *England*; and was master, in that art, to his celebrated scholar Mr. *George Bickham*. He dedicates it to his honoured master Mr. *Thomas Topham*, who then taught a writing school, at  
the

the *Hand and Pen*, in *Fetter-lane*, *London*. And though Mr. *Topham* was not an eminent penman, with regard to practice, as far as I can learn, yet he had the honour, (if report says true) of being master of another of our *Worthies in Calligraphy*, I mean Mr. *Charles Snell*.

In 1700, he published another edition of this *Accomplished Clerk*, re-graved with some little enlargement, having his picture at the beginning, in his own hair, and under it is this Inscription :

*Johannes Ayres pennae, arithmeticae ac artis rationariae professor apud Londinates juxta divi Pauli.*

He has a preface in the letter press work, in which he tells us, That he had carried the engraving of writing to a higher degree of excellency, and made it more like to natural penmanship than any one in *England*. Yet he was convinced, he says, it is very difficult (if not impossible) for the *graver*, in some hands, to come up nicely to the nature and freedom of *the Pen*. This observation has been made by succeeding accurate penmen, and I believe the best of engravers will allow it to be true. After his preface, there is a copy of verses, consisting

consisting of nine ogdoastic stanzas, intitled, *The Indifferency*. By this time, he had made such considerable Improvements in the *practical* and most *useful* parts of writing, that Mr. *Robert More*, in his short essay on the first Invention of writing, says, *Colonel Ayres was the common father of us all*. This was a grateful acknowledgment of a true son of the *Calligraphic art*.

In 1687, he published his *Tradesman's Pocket Book, or Apprentices Companion*. It contains twenty plates in an oblong quarto, being adapted to common business in trade, containing copies of *Bills of Parcels, Receipts, &c.* But some performances of that kind, of our later masters, are supposed to exceed it, though that was well for the time. There is no engraver's name mentioned.

In 1694, he published from the letter press, *Aritbmetic made easy for the use and benefit of Tradesmen*, in 8vo. It is dedicated to Sir *William Ashurst*, who was then *Lord-Mayor* of the city of *London*. I don't observe, that there is any thing extraordinary in it, though plain and practical; yet it has been very well received by the public. That edition of it, which I have, is the *twelfth*, and was printed in 1714. In that edition there is added, *A short and easy method, after which shop-keepers may state,*

*state, post, and balance their books of accounts.* This was added by Mr. Charles Snell, writing-master, in *Foster-lane, London.* Its probable it was what he made use of in his school.

I think the *oldest* book of *merchants accounts*, that I have met with in *English*, in the way of *memorial, journal, and ledger*, is one printed in 1588, set forth by one *John Mellis*, who taught writing and arithmetic, nigh *Battle-bridge*, in *St. Olave's, Short Southwark.* But in his preface, he tells us, that that work was only a revival of an *older* copy, printed in *London* 1543.

*N. B.* The said *John Mellis* augmented *Robert Record's* arithmetic, which was published in 1594. It is intitled, *The third part, or addition to that book.* It treats of the *rule of practice*, and other useful and ingenious arithmetical questions; by which it appears, that the said *Mellis* was a good proficient in the science of arithmetic, for those times; and, as a *School-master*, deserves to have his name transmitted to posterity, in a work of this nature. For which purpose let me here observe, from his epistle dedicatory, placed before *Record's* arithmetic, that this *John Mellis* was a *Norwich* man, and that having a natural genius for drawing of proportions, maps, buildings, &c. he says, that it was only *Dei beneficio*  
given

given him from his youth, without the instruction of any master; and that when he writ that epistle, (1594) he had been a school-master, and had taught writing, arithmetic, and drawing for the space of twenty-eight years, having brought up a number, he says, to become faithful and serviceable to their masters, in great affairs; and many of them good members to the commonwealth. This epistle is dedicated to Mr. *Robert Forth*, L L D. and one of the masters of the Queen's high court of Chancery.

But to return from this digression, to Colonel *Ayres*. In the next year, 1695, our author published his *Tutor to Penmanship*. *John Sturt* engraved it. This grand work is divided into two parts, and contains in the whole 48 large folio oblong plates, besides his picture in the front. He dedicates it to K. *William* the III<sup>d</sup>. It is indeed a pompous book, and very valuable on many accounts; so that they, who are possessed of one of the first impressions, are possessed of a valuable *Cimelium*.

Anno Dom. - - - he published his *Alamode Secretarie*, or *Practical Penman*, in 28 long octavo plates; containing examples of the *mixt running hand*, and *mixt secretary*. In this piece I find nothing superiour, nor even equal,



to some of his other works. The copy I saw had no date, but he lived then, at the *Hand and Pen*, in *St. Paul's Church-yard*. It was engraved by *John Sturt*.

In 1700, he published his *Paul's School Round-band*. It is only an alphabet of copies, with ornaments above and below them, of fishes, &c. of free striking. The performance is clear and bold. *John Sturt* sculpt. He also published, but without any date, or engraver's name, a *Striking Copy-book*. It consists of 14 narrow plates.

Anno Dom. - - - he published, *The Penman's daily Practice*, a cyfering-book, (it is so spelt) shewing much variety of command of hand, with examples of all the running mixt hands now in use. It contains 34 plates, and was engraved by *John Sturt*; but the exemplar, that I saw, had no date. Our author has also one plate of engrossing-hand, dated 1695, in *George Bickham's Penman's Companion*. These are all the works of this laborious and eminent *writing-master*, that I have met with; and I have little more to add concerning him, but that as his rise was by small degrees, so his departure out of this life was sudden; for, as I have been informed, he went to a village, a little way out of town, (I think it was *Vauxhall*) to regale one afternoon,  
with

with a few friends; and he, retiring into the garden from his company, was there found dead soon after. His death by this seems to have been the effect of a fit of an *apoplexy*; but the particular circumstances attending it, and where he was interred, I have not been able to learn. Nay, I have not been informed in what year he died; but I guess it was in *Queen Ann's* reign, and before the year 1709. for Mr. *Rayner*, who had been the *Colonel's* scholar, and who published his, *Paul's Scholars Copy-book*, in that year, speaks in his preface of his master as being *then dead*.

BANSON, (WILLIAM) was writing-master of the free writing-school, in *Newcastle upon Tyne*. I have met but with one book, that he published from the rolling press, and that was intitled, *The Merchant's Penman*. It came out in 1702, containing 34 small folio oblong plates, engraved by *John Sturt*. On 24 of the leaves, there are 24 tetrasticks in *English*, beginning with the 24 capital letters of the alphabet, which, it is probable, were of his own composing; with a *latin motto* over each of them. I have observed, that many of our writing-masters have had a *versifying knack*. There is a copy of verses of twelve lines prefixed to this book, in commendation thereof,

by one who subscribes himself *Thomas Weston, Philo-Calligraph*. The manner of our author's writing is stiff, and heavy.

I have also by me, his *Writing Master's Arithmetic*, containing questions, in all the common rules of arithmetic, both vulgar and decimal, to be wrought by the scholar. It is but a small thing, and all in the *letter press* work. Mine is the 2d edition, which was printed 1718. I suppose he composed it chiefly for the use of his own school.

He also published from the letter press, *The Compleat Exchanger*; but I cannot say in what year, nor in what size, having never seen it; I am informed however, that it is a very *plain* and *useful book*, but is confined to the *Dutch exchanges* principally.

The following brief account I received from his daughter, who was living at *Newcastle* a few years ago. “ That he was born at a place  
 “ called *Butts-Green* in *Essex*, and that he  
 “ was removed from thence to *Newcastle* at  
 “ five years of age; and at sixteen was made  
 “ writing-master of that town's *free-school*,  
 “ and continued so till his death, which hap-  
 “ pened in the 55th year of his Age; and he  
 “ was buried in *St. John's Church*, but without  
 “ any monumental Inscription.

BEAUCHESNE, (JOHN DE) and BAILDON, (JOHN) my reading furnishes me with no notices of this *John de Beauchefne*, or *John Baildon*; only I find in the M S S. *Adversaria*, that my friend Mr. *Oldys* communicated to me, that *John de Beauchefne* came from abroad (probably from *France*, as his name is French) and lived near *St. Bartholomew's* hospital.

They published a book of divers sorts of hands, imprinted from *wooden-blocks* at *London*, by *Richard Field*, in 1602. It contains 45 leaves, on the last of which is written at length in large german text. *Anno Domini millesimo quingentesimo septuagesimo* (1570) which, I presume, was the year in which that leaf was first penned.

Prefixed to this old book, there are *rules* in verse, made by E. B. for children to write by. Amongst his other *rules* relating to writing, I shall give my reader the following specimen.

#### HOW TO WRITE FAIR.

*To write very fair, your pen let be new,  
Dish, dash, long-taile flie; false writing eschew;  
Neatly and cleanly your hand for to frame,  
Strong stalked pen use, best of a raven;*

*And comely to write, and give a good grace,  
 Leave between each word small (a) letter's space,  
 That fair, and seemly, your hand may be read,  
 Keep even your letters, at foot and at head;  
 With distance alike, between letter and letter,  
 One out of others shews much the better.*

And as another *curiosity*, though of no great value, let me here add the same author's *rhyming receipt*,

#### T O M A K E I N K.

*To make common ink, of wine take a quart,  
 Two ounces of gumme, let that be part;  
 Five ounces of galls, of cop'res take three,  
 Long standing doth make it the better to be;  
 If wine ye do want, raine water is best,  
 And then as much stufte as above at the least,  
 If ink be too thick, put vinegar in,  
 For water doth make the colour more dimme.*

Since I writ the account above, I find in a copy-book published at *Amsterdam* 1614, engraved by *Judocus Hondius*, intitled *Theatrum Artis Scribendi*, five pages written by *John de Beauchefne*; and after his name in one of them is *Parys*; which makes me think he was a *Parisian*.

BILLINGSLEY

BILLINGSLEY, (MARTIN) this was one of our early *British* penmen, who made the improvement of writing their aim. But I have little to say concerning him, being destitute of any certain memoirs, relating either to him, or his works. In *A. Woods Athenae Oxonienses*, page 331. I find one *Henry Billingsley* of *Canterbury* mentioned, who became *Lord Mayor of London*, in 1597, and died 1606, in which time our writing-master lived, but was then very young. There was also one *Robert Billingsley*, who, (*A. Wood* says) was not long since a teacher of arithmetic, and the mathematics, and was author of a little book intitled, *An Idea of Arithmetic*. But whether this our *Martin* was any ways related to either of those two I cannot say.

In 1618, our author published from the rolling press his copy-book, intitled, *The Pen's Excellency, or Secretary's Delight*. He styles himself, in the title page, *master in the art of writing*. It contains 28 copper plates in a small quarto, besides his \* *Effigies* at the beginning,

\* He is drawn in his own hair, with whiskers and a peaked beard, a ruff, and with a pen in his right-hand; under which are these lines.

*Fair writing, true orthography,  
A perfect writer dignify:  
Such is his virtue, such his Grace,  
As envy never can deface.*

J. Goddard sculpt.  
under

under which is *Ætat suae* 27. From whence I gather he was born Anno Dom. 1591. It was engraved by *William Holle*. He dedicates it to prince *Charles*, whose *servant* he calls himself. It is not improbable, but that Mr. *Billingley* instructed this prince *Charles* (afterwards *King Charles I.*) in the arts of writing and arithmetic, so far as it was necessary for one in his exalted station to learn. That *prince* was born Anno Dom. 1600, and was therefore about eighteen years of age, when our *author* published his book. It was remarked that *King Charles I.* wrote a fair open Italian hand, and more correctly perhaps than any prince we ever had. The best specimens of writing, in *Billingley's* book, are in a neat Italian hand, and small secretary. His preface is dated from his House in *Bush-lane* near *London-stone*. I have seen another edition of this book published in 1623. There is nothing extraordinary in the work; and it is only valuable, because of its being an early production from the *rolling press*.

He also published a small copy-book of 16 narrow plates, without any date or gravers name. This is a *negligence*, that many of our writing-masters since his time, have been guilty of; which renders a work of this nature, that I am engaged in, much more *imperfect* than otherwise it would have been. This book  
shews

shews the first forms, or breakings of every letter, in the *secretary* and *german text* hands; which according to some hints in his preface, had not been practiced before. In the letter press work, added to this book, called *The Writing School-Master, or The Anatomie of Fair Writing*, he tells us; that he himself learned to write *without a master*. This is no more than what has been observed in many *excellent performers*, in other arts and sciences; whose skill and reputation have been principally owing to their *natural genius*, and unwearyed *industry*.

B L A N D, (J O H N) this excellent penman deservedly stands in the *first rank* of our *English* calligraphic worthies. His neat manner, and curious improvement in the practical hands, for *mercantile* business, are worthy of our warmest commendations. He was also as exact and clear an *accountant*, as he was an elegant performer in free-writing. Under his diligent care many young gentlemen in this *large-trading*, and opulent city, were admirably instructed, in both those necessary branches of learning.

He was born *August* the 17th 1702, in *Crutched-friars, London*. His father was a clerk in the *Victualling-office*, on *Tower-bill*,  
 who



who sent this his son to *Westminster-school*, where he continued for about four years; but under what *writing-master* he principally formed his hand; and laid the foundation for his future accurate knowledge in *accounts*, I cannot absolutely say; however, upon the authority of Mr. *Austin*, I may add, that Mr. *Bland* told him, he went some time to school to Mr. *Snell* in *Foster-lane*. But it is probable, they were in a great measure owing to his own *industry* and *sagacity*. This is usually the case of such, as arrive at *peculiar excellency* in any art or science.

He came early into a clerkship in the *Custom-house*, in which he continued nine years; afterwards he was writing-master at Mr. *Watts'* academy in *little Tower-street* for about thirteen Years. In 1739, he opened an *Accountant's-office* in *Birchin-lane*, to qualify those who were committed to his care for merchants *Compting-houses*, *Trades*, the *Public-offices*, *Attorney's-clerks*; or any other employ they were intended for; and particularly to fix them in a neat and expeditious *running-hand*, so necessary in every business. And when he had remained there about five years, he removed, and set up an *Academy* in *Bishopsgate-street*, near *Cornbill*, for the qualifying of

of

of young gentlemen in *Writing, Accounts, Mathematics,* and *French,* &c. which he supported with great credit till the time of his death, Anno Dom. 1730. While he was writing-master to Mr. *Watts'* academy in *little Tower-street,* he published, his *Essay in Writing exemplified in Forms of Business.* It contains 21 folio plates engraved by *George Bickham*; and is exceeding neatly performed, as well as judiciously adapted to the uses of *trade,* and *mercantile affairs.* This book made him more generally known, and procured him much reputation among the trading part of the world.

He has also five plates in *George Bickham's Penman's Companion,* which are dated 1728, 1729, and 1730, which, I suppose, are the years when they were written. And also *five* plates in the aforesaid engraver's *Universal Penman*; besides a letter to Mr. *Bickham,* dated the *20th* of *August,* 1736, who requested his assistance as a favour, in furthering and encouraging that grand work. See page 80, in the said *Universal Penman.* These are an additional commendation to his other performances; and *all the works,* that I have met with, that he favoured the publick withal from the *rolling press*; except four single pieces,

pieces, *viz.* 1. A poem on the death of *Humphry Parsons*, Esq; which he wrote for the author *J. Bowman*, *J. B. S. E. M. M.* engraved by *E. Thorowgood*. 2. A breaking up piece, which he did for Mr. *Cole* the engraver, containing a neat, and correct alphabet of the *germantext* capitals. And 3. A piece upon *wisdom*, which he wrote for a private gentleman, in various hands on the side of an half-sheet; and 4. An advertisement, of his settling at the *Accountant's-office* in *Birchin-lane*; it is only an octavo, but finely performed, and as neatly engraved, by Mr. *Thorowgood*.

Mr. *Bland* died the 21st of *January*, 1749-50, aged 47 years, and was buried in *St. Martin's Outwick* church, at the end of *Tbreadneedle-street*. His pall was supported by Mr. *Oldfield*, Mr. *Austin*, Mr. *Gadesby*, writing-masters; Mr. *Seagrave* his French master, Mr. *Kennedy* his Mathematical-master; and Mr. *Farrington* his particular acquaintance. His two executors Mr. *Middleton*, (now Sir *John Lambert Middleton*) and Mr. *Jackson* followed the corps.

Most of Mr. *Blands* originals of his copy-book, and the pages he wrote in Mr. *Bickham's Universal Penman*, with several other  
curious

curious pieces of writing, in common ink, are in the hands of the aforefaid Sir *John Lambert Middleton, Bart.* Mr. *Austin* alfo (to whom I am obliged for moft of the materials, from whence I compofed this article) being Mr. *Bland's* particular friend and acquaintance, has in his poffeffion feveral fine pieces of his *round-band*, and *running-band*.

BROOKS, (GABRIEL) I have met with nothing that this *elegant* writing-mafter published from the rolling prefs, but *nine* plates in *G. Bickham's Universal Penman*; and I am apt to think thofe are all the productions of his quill, that he favoured the world with; and which were written but a few years before his Death. Thofe pieces indeed fufficiently testify, that he was a great proficient in writing the moft *ufeful hands*. Whence he was defcended, or where educated, I can fay nothing to, except his being apprentice to *Dennis Smith*, writing-mafter, in *Castle-ftreet* in the *Park, Southwark*. He kept a day-fchool for fome time in *Burr-ftreet, Wapping*; and died, as I am informed, 1741. aged about 37 years. Since I writ the above account, I have met with one piece more of Mr. *Brooks'* writing, very accurately performed, and as neatly engraved by *George Bickham*; it is a kind of fhop-bill, or advertifement, on a large half-

half-sheet, for Mr. *Stanesby*, junior, musical instrument maker, in the *Temple-exchange*, *Fleet-street*. It is worthy of the observation of the curious in calligraphy.

BROOKS, (WILLIAM) I can come at the *birth* of this gentleman pretty nearly, by what he somewhat enigmatically writes of himself. In the year 1717, he published his copy-book intitled, *A Delightful Recreation*, &c. which he says, in his preface, he writ when he was but *just turned the third part of his climacterical year*, which I understand to be the 21st of his age; so that according to that account, he was born *Anno Dom.* 1696. But I know nothing of the place of his birth, nor under whom he had his Education.

He kept a school at the corner of *Hayes's-court*, the upper end of *Gerrard-street*, near *Newport-market*, in *St. Ann's Westminster*, where he taught writing, arithmetic, and merchants-accounts.

In the year 1717, (as I observed above) he published his *Delightful Recreation for the Industrious*. It contains 21 plates in an oblong folio of plain and practical writing, very neat and true; with his picture in the front. Mr. *George-Bickham* engraved it; who says, in a note prefixed to the book, that *the original pieces*

*pieces were fairly performed with the pen, and likewise the ornamental part struck by command of hand, part in his presence, and the rest at the author's leisure hours.* This is a very good recommendation, provided the engraver was no ways influenced to put in such an advertisement.

Mr. *Brooks* tells us, in his preface, that he writ those pieces not for profit, but pleasure, and the improvement of the youths of his country; and adds, that if it found *acceptance*, it would encourage him to endeavour a further help in that, or something of another nature; but what that was, or whether he ever performed it, I cannot say.

Our author, in the dedication of the said book to the *Arch-bishop of Canterbury*, &c. informs us, that a young *Indian* prince brought from *South-Carolina*, whose name was *George Forcenza*, was committed to his care, by the society for the propagation of the gospel in foreign parts, to be instructed in *writing, arithmetic, and the principles of the Christian religion*; who in about six months time, he says, by his assiduous application, could read the *bible*, and made such a progress in writing and arithmetic, as was scarcely to be paralleled, in so short a space. This, no doubt, added considerably to Mr. *Brooks*' reputation.

Besides

Besides the abovementioned book, he writ one piece dated 1720, in *George-Bickham's Penman's Companion*; and another in his *Universal Penman*, page 32, which was printed in 1741.

When Mr. *Brooks* left *Gerrard-street, Soho*, he went and kept a school in *Castle-street*, in the *Park Southwark*; having married the widow of Mr. *Dennis Smith*, who had been master of the said school, but I cannot ascertain the time of his removal, nor how long he continued there; for he went from thence to *Much-Baddow* (or *Great-Baddow*) near *Chelmsford* in *Essex*, where he died Anno Dom. 1749, in the 53d year of his age. He was succeeded in his school, in *Castle-street* in the *Park*, by Mr. *Richard Morris*, of whom I shall speak hereafter.

B R O W N E, (D A V I D) a learned and ingenious scotchman, printed his *calligraphia* at the letter press 1622, with blanks for examples, which he and his clerks filled up. It is dedicated to King *James I.* whose scribe he calls himself.

It contains rules, by which (he says) any may learn the *right writing* of the most usual characters in the world. It was printed at *St. Andrews* in *Scotland* by *Edward Raban* 1622, dedicated

dedicated to K. *James* the 1st, who (as we are told therein) had seen and approved of some of his exercises of fair writing; with certain *rare practises*, as he expresses it, of a *nine years old* disciple, whom he then taught.

His book, it is true, treats fully of the art of *writing*, in most of it's branches; but as there are no specimens of the hands it teaches in words, that omission to be sure renders it the less useful. As it was published, when the *rolling press* had not been long known in *Great-Britain*, he and his clerks used to fill up the vacancies left in the book for that purpose, probably it was bought, at that time, by very few besides his *scholars*.

CHAMBERS, Esq; (ZACHARY) I am sorry I can transmit to posterity an account of so few of this gentleman's performances, in the *Calligraphic* way. He received his rudiments in writing, accounts, and the mathematics, under that able penman *Major Ralph Snow*, in *Moorfields*; but his greater improvements, in the various hands, were owing to his own assiduous application in copying after the celebrated *German* master *J. Van den Velde*, and other curious practitioners in the art of writing.



After he left *Major Snow*, he engaged in the office of a steward under Sir *Richard Gough*; and he continued in that employ, untill Sir *Richard's* death; and afterwards he was made clerk of the patents in the *Pell-office*, in the exchequer; and not long after succeeded to be chief clerk, in the *new annuity pells*. In the year 1731, he was made deputy-surveyor of his majesty's lands; and in the year 1753, he was appointed *register* of all his majesty's manors, messuages, woods, parks, forests, chaces, &c. which he now 1762 enjoys.

As this gentleman thus became immerfed in real and grand business, from the time he left *Major Snow's* school, we have but two pieces, (that I know of) which he has permitted to be published from the rolling press. One is a finished plate of *german text*, dated 1730, in Mr. *George Bickham's Penman's Companion*; and another of bold striking of these words, *Vive la Plume*, in the aforesaid engraver's *Universal Penman*. Mr. *Bickham* was so sensible of the reputation that this last piece of command of hand (the product of about a minute) would give his book, that he addresses Mr. *Chambers*, in the page before it, in these commendatory lines.

S I R,

*In the politeſt age we ſeldom find,  
 The man of bus'neſs, with the artiſt join'd;  
 But in your genius both theſe talents meet,  
 To make the happy character complete;  
 Thus rightly form'd, ſuch uſeful beauties thine,  
 Thro' all your works, what pen can equal thine?  
 The flowing ſtrokes in true proportion riſe,  
 They charm the ſenſe, and captivate the eyes;  
 Soft, bold, and free, your manuſcripts ſtill pleaſe,  
 Where all is maſterly, and wrote with eaſe;  
 And ev'ry one, in the next page, may view,  
 A curious ſpecimen perform'd by you;  
 There I, with great ambition, have eſſay'd,  
 My utmoſt ſkill, and all my art diſplay'd;  
 Proud if ſome fame, with you, I might aſſume,  
 By my engraving your fine Vive la plume.*

Now, though Mr. *Chambers* never favoured the public with any other pieces, beſides thoſe two I have mentioned, yet he has many other grand, and curious performances by him in MS. which he either copied from *Velde*, and other celebrated maſters; or are the product of his own *genius*, that are worthy to be taken off, by the moſt delicate *Burin*; and which would not only reflect honour on the

*performer*, but be also a great gratification to the *lovers* and *judges*, of fine, bold, and free penmanship. Besides all these, Mr. *Chambers* has in his possession an excellent manuscript of the aforefaid *Velde*, consisting of twenty-five pages in small folio, deemed the best thing of the kind in this kingdom; Mr. *Chambers* purchased that manuscript of Mr. *Beard*, a writing-master near *Ratcliff-cross*, for twenty-five guineas.

It is presumed, that Mr. *Chambers* cannot here be justly accused of *extravagance* or *vanity*, for giving so much money for the aforefaid MS. when we consider, that *the curious* set so great a value on a *rare*, though perishable *flower*; or a fine *shell*, of no worth, but only to be looked at, and admired; or a picture drawn by a *masterly hand*; or even *stones*, though dignified by *Greek* names, that are now common. Thus it is no strange thing to see a gentleman carry every day the value of fifty guineas on a *single finger*; or a lady a hundred in her *ears*. Mr. *Chambers* therefore, I think, is rather to be commended for preserving *twenty-five pages* of supposed inimitable penmanship, though at the price of *twenty-five guineas*.

CHAMPION, (JOSEPH) in the account that I give of some of our *penmen*, I am obliged to speak with a sort of coldness and reserve. But in describing the works of this gentleman, I am under no apprehension of letting my pen run too fast, in the tract of *panegyric*. So many beauties, in every part of his *Cbiro-graphic Performances* appear; such a masterly command in the *execution* of them, that they merit a general indiscriminate applause.

He began very early to distinguish himself, and to manifest his *fitness* for that employ, in which he has since been engaged with great reputation, for above these twenty years. He is descended from a reputable family in *Kent*, as appears from a monumental inscription in the cathedral church-yard at *Rocheſter*, in which county our author was a freeholder; but was deprived of his birth-right, by a fine raised to cut of the entail, in that infamously memorable, and *destructive* year to many families 1720.

Mr. *Champion* was born at *Chatham*, in the county aforesaid, in the year 1709. And received his education, partly at *St. Paul's School* in *London*; but chiefly under that eminent penman Mr. *Charles Snell*, who then kept Sir *John*

*Johnson's* free writing school in *Foster-lane*, near *Cheapside*; with whom he afterwards served a regular apprenticeship; and so well qualified was he then for business, that he taught in a numerous public school, before he was twenty years of age. After he left Mr. *Snell*, he kept a boarding school in *St. Paul's Church-yard*; and has been much employed, as a private teacher amongst the nobility and gentry. He is now (1761) master of the *new academy*, in *Bedford-street* near *Bedford-row*, from whom (if heaven prolong his life and health) the world may still expect more curious, and useful productions of his quill.

Anno Dom. 1733, he published from the letter press, his *Practical Arithmetic* in octavo. It is in three parts, the 1st adapted to the intricate *stranger* in numbers; the 2d contains contractions in the rule of *practice*; and the 3d a discourse on *real Discompt*. To which is added, the doctrine of *fractions*, *evolution*, and *foreign exchanges*.

In the year 1747, he published, *The Tutor's Assistant in teaching Arithmetic*. Wherein the rules are explained, and variety of examples given under each head, with spaces left for the operations to be inserted in. It was principally designed for the use of *schools*, containing 40  
plates

plates in quarto ; the greater part of them engraved by *E. Thorowgood*, and the rest by *T. Kitchin* and *T. Gardner*.

While *Mr. Champion* kept school in *King's-head court*, the south-side of *St. Paul's Church-yard*, he published, *The Parallel, or Comparative Penmanship*, in 1750, exemplified in \* four of the greatest original foreign masters, viz. *L. Materot*, *L. Barbedor*, *J. V. Velde*, and *Amb. Perlingb.* It contains twenty-four oblong folio plates, with his picture at the beginning ; under which there is written, *Josephus Champion Artis Scriptoriae, et Arithmetices, nec non rationum mercatoriarum professor.* *Mr. Thorowgood* engraved it. The whole is an elaborate, and curious performance ; and an honour to *British Penmanship* in general ; prefixed to this *Parallel*, there are four pages in letter press work ; which, though not accurate in many respects, is yet of good use to one who writes upon *the subject* I am treating of, by mentioning most of the celebrated *penmen*, both fo-

\* *Lucas Materot* was an *Italian* of *Avignon*, and published as early as 1604.

*Lowis Barbedor* was a *Frenchman*, and published at *Paris* 1647.

*J. Van den Velde* was of *Antwerp*, but published at *Amsterdam* in 1605.

*Ambrosius Perlingb.* was a *Dutchman*, and published at *Amsterdam* 1679.

reigners, and those of our own nation. And Mr. *Thorowgood*, though he has performed the part of a curious engraver, acknowledges that *no graver can fully come up to the neatness, spirit, and freedom, that there is in the author's hand.* A great encomium from so proper a judge.

In the year 1754, he published his *New and Compleat Alphabets*, with the hebrew, greek, and german characters. It contains 21 plates, in an oblong folio, engraved by *Geo. Bickham*. There is a dedication by the editor, or print-feller, *Henry Overton*, wherein it is said, that *it contains the greatest number of alphabets (i. e. 20.) ever yet performed by one person in England.*

Anno Dom. 1758, he began to publish, *The Living Hands*, i. e. several copy-books of the round-hand, round-text, Italian, running-hand, engrossing-hands, and german text. There are above 40 plates of them in quarto, engraved by Messieurs *Thorowgood, Kitchin, Bailey, Howard, and Ellis.*

Our author was likewise a great encourager of, and contributor to that very large and elaborate work, Mr. *Geo. Bickham's Universal Penman*; for which he designed and wrote 47 folio pieces; wherein is exhibited, a delightful and exquisite variety of penmanship, both for *use and ornament.*

Besides

Besides these *capital* performances, which I have already mentioned, that are sufficient to convince the world of Mr. *Champion's* great abilities in every branch of *Calligraphy*; whether as an artist in *practical writing*, in the various hands in use; for the public offices, merchants, lawyers, and scriveners; or, in *striking* after the French, Italian, and Dutch command of hand; or, in *designing* curious and large inscriptions; or, in *teaching* accounts for the perfecting of merchants and tradesmen, in the best manner of *book-keeping*, either by single or double entry, according to the true *Italian* method; he has published some lesser pieces, which well deserve public notice; though they may be compared to the smaller feathers in the wings of *fame*, whereby his reputation will be wafted to posterity. The pieces I mean are these.

1. The *Czar's* speech to king *William III.* engraved Anno Dom. 17\*\*.
  2. *Engrossing-hands* for young clerks 1757.
  3. The *Young Penman's Practice* in 1760.
  4. Two descriptions of Mr. *Cockerton's* wonderful *Oynx-stone*; on two separate plates 1758.
  5. A multiplication table in neat *miniature* for the use of the *ladies*.
  6. A new *interest table* for any sum, &c.
- N. B. His most capital M S S. are.



1. A large body of penmanship, in common ink, address'd and presented to the *Royal Society* in 1754. A laborious and curious performance in 20 folio leaves.

2. The city freedom in vellum, for the late *prince of Wales*.

3. The *duke of Cumberland's* ditto.

4. The honourable Mr. *Pitt's* ditto.

5. The honourable Mr. *Bilson Legg's* ditto.

In fine, as the *Muses* borrow from, as well as are friends to every article of science, I shall conclude this account of Mr. *Champion*, with six lines address'd to him by the ingenious Mr. *John Lockman*.

*No sweeter force the orator bestows,  
When from his lips the graceful period flows ;  
Than words receive, when by thy matchless art,  
Charming the eye, they slide into the heart.  
When double strength attracts both ear and sight,  
And any lines prove pleasing when you write.*

Since I finished the account above, Mr. *Champion*, ever studious of new improvements and excellencies, in the art of *penmanship*; and ambitious of serving his country in that business, has published a grand and elaborate work, intitled, *The Penman's Employment*, containing choice variety of examples in all the hands of  
*England*.

*England.* It consists of 44 large folios, which Mr. *Champion* began in 1759, and finished in 1762. The whole engraved by Mr. *John Howard*. This book speaks its own utility, with regard to the use of merchants, and traders in general; to writers in the public offices, and to the curious penman, better than any encomium that I can give it.

CHINNERY, (WILLIAM) this is one of our present eminent performers in the way of *penmanship*; he was educated (as I have been informed) in the first rudiments of his learning under Mr. *Miers*, heretofore a writing master, on *Tower-hill*; but was not then designed for the *employ*, that he has since so happily adorned.

He was put apprentice to Mr. *Ford*, a Bookfeller in the *Poultry*; and after his time was out there, he went to live with Mr. *Bernard Lintot*, a noted bookfeller, in *Fleet-street*. It was whilst he lived in those places, that he improved his *natural genius* for fine writing, to such a degree, as to become one of the celebrated writing masters in *London*; but his utmost abilities have not been sufficiently exhibited from the *rolling-press*; or else, from what I have seen of his performances, in the *Calligraphic* way, he would have made  
a greater

a greater figure, than he has yet done in *public*.

There is printed, without any date, a book intitled, *The Compendious Emblematist; or Writing, and Drawing made easy*. It contains 24 plates, in a large long octavo, in writing, each page having a *moral distick*, in the order of the alphabet, with an application, in one short sentence more. *William Chinnery, Senior's* name is put to ten of the plates, and only *William Chinnery* to seven others. The rest, it seems, were written by the principal engraver, *T. Hutchinson*. It does not appear, that Mr. *Chinnery* had any hand in the 24 plates of *emblems*, that are joined to the writing-plates. The whole looks more like a thing designed for amusement, than any improvement in the hands. *London*, printed for *T. Bellamy*, bookseller, at *Kingston upon Thames*.

*N. B.* The anonymous prefacer says, that the greatest part of the moral copies were wrote by that able and experienced penman, Mr. *William Chinnery, senior*.

He also published a large whole sheet piece, divided into *seven* compartments, containing so many specimens of the round-hand, and round-text, for learners to copy after. There

is no date to it; engraved by *Thomas Gardner*, price 6*d.*

I have reason to believe, there are several other small pieces, which *Mr. Chinnery* has published from the rolling press; but such as have not the author's name to them, I can give no just account of. When I wrote this, Anno 1762. *Mr. Chinnery* employed his whole time, in teaching abroad; and instructing young gentlemen in his house, at the *Globe* in *Chancery-lane*.

CLARK, (JOHN) This is one of our *British worthies*, who took great pains to improve that useful branch of learning, *true and natural writing*. In the year 1708, being then in the 25th year of his age, he published his *Penman's Diversion, in the usual hands of Great-Britain, in a free and natural manner*. I think he lived then at the *Hand and Pen* in *Woodstreet*. It contains 20 plates, engraved by *George Bickham*.

Anno Dom. 1712. he published a second book intitled, *Writing Improved; or Penmanship made easy, in it's useful and ornamental Parts; with various Examples of all the Hands now practised in Great-Britain*. It is a very valuable book, and has been as well received by the public. He lived then in *Warwick-lane*. It consists of 31 oblong folio plates, with

with his picture in the front; and is dedicated; in the edition of 1714, to Sir *Samuel Stanier*, then Lord Mayor of *London*. In the letter prefs work before it, there is a preface; an introduction to the art of writing; and an epistle of the engraver *George Bickham* to the reader.

Our author has also three plates dated 1712, in *George Bickham's Penman's Companion*. About the year 1714, there arose a dispute, (occasioned by their difference in opinion about *standard rules*) between him and Mr. *Charles Snell*, both excellent masters of the pen; which was supported (I am sorry to say it) with too much heat and animosity. But as I shall have occasion to mention that disagreeable affair under Mr. *Snell's* account, I shall drop it here; and only observe, how pleasant a thing it is, to see *great proficients*, in any art or science, mutually assist each other, connected together by the bands of friendship, and an obliging behaviour.

Some time before Mr. *Clark's* death, he removed from *Warwick-lane*, into *Peterborough-court, Fleet-street*; how long he lived there I cannot say; but as my design is to give as true and circumstantial account of all those, as I possibly can, of whose life and works I compose articles; I writ to our author's son, Mr.

*Richard*

*Richard Clark*, who is now (1761) writing master to the *royal academy* at *Portsmouth*, for further information concerning his father; who very frankly and courteously sent me the following *particulars*, in a letter I received from him, dated *December* the 31st, 1759, for which favour I return that gentleman my thanks, in this public manner.

“ (Mr.) *John Clark* (says he) was born in  
 “ the year 1683, at *Rotberbitb*; his father had  
 “ the command of a *Guinea man*, which at  
 “ that time of day was a very honourable and  
 “ beneficial employ; but in his last voyage,  
 “ was unfortunately on his return home, lost  
 “ upon the *Goodwin-sands*, to the great de-  
 “ triment of his family; half of the ship and  
 “ cargo being for his own account. His  
 “ grandfather, by the father’s side, was Cap-  
 “ tain of a man of war in (K.) *Charles the*  
 “ *IIId’s*. reign, wherein he distinguished  
 “ himself so much in an engagement with  
 “ the *Dutch* fleet, commanded by *Van Trump*,  
 “ as to be honoured with *knighthood*, and the  
 “ *band* and *anchor*, given him for his *crest*;  
 “ the latter you’ll perceive by the arms under  
 “ my father’s picture, prefixed to his *Writ-*  
 “ *ing Improved, or Penmanship made Easy*.

“ He was some years at *Merchant-Taylor’s*  
 “ school for his grammatical education; and  
 “ from

“ from thence removed to *Major Ralph*  
 “ *Snow's*, on the paved stones, *little Moor-*  
 “ *fields*, to be finished in writing and ac-  
 “ counts; where he soon discovered an un-  
 “ common genius for those sciences; this in-  
 “ duced his master, to apply to his mother,  
 “ to bind him apprentice to him; which she  
 “ complied with, from the great improve-  
 “ ment her son had made under his care.

“ During his *apprenticeship*, he applied  
 “ himself so closely to business and study, that  
 “ at the expiration of his time, he was not  
 “ only a fine penman and good accountant,  
 “ but master of many branches of the ma-  
 “ thematics.

“ In the year 1708, he published his first  
 “ book of penmanship, under the title of  
 “ *The Penman's Diversion*, which meeting  
 “ with a favourable reception from the pub-  
 “ lic, encouraged him to engage in his se-  
 “ cond, called, *Writing Improved, or Pen-*  
 “ *manship made Easy*. This made its appear-  
 “ ance in 1712.

“ The world have shewn so great a liking  
 “ to this performance, that upon a moderate  
 “ calculation, I may venture to assert 10,000  
 “ books have been disposed of. The demand  
 “ has been so great, and so many copies  
 “ printed

“ printed off, that the *plates* are quite worn  
 “ out; they have been oftentimes touched  
 “ up, but by unskilful hands; this makes  
 “ the impressions now on sale very *imperfect*;  
 “ several pages therefrom have been re-en-  
 “ graved by different artists, but none of them  
 “ come up to the *spirit*, and *freedom* of  
 “ those first published.

“ His last work was *Lectures on Accompts,*  
 “ or *Book-keeping after the Italian Method*, by  
 “ *double Entry of Debtor and Creditor*, pub-  
 “ lished in the year 1732. This small trea-  
 “ tise hath likewise been well received; and  
 “ has already gone through several editions.

“ In the year 1736, he died of a fistula  
 “ in ano, in the 53d year of his age, and  
 “ was buried in *Hillingdon* church-yard, a  
 “ mile on this side *Uxbridge*. There is a  
 “ large tomb over the vault, erected by the  
 “ *Dances* of *Uxbridge*, one of which was his  
 “ second wife, whose maiden name was *Hester*  
 “ *Dance*; what inscription is upon it, I cannot  
 “ tell, having never seen it.

“ He left behind him the following issue by  
 “ his first wife, 1. The late Rev. *John Clark*,  
 “ sur-master of *St. Paul's School*. 2. *Richard*  
 “ *Clark* writing master to the *royal academy* at  
 “ *Portsmouth*. 3. *Hester Clark*, by his second  
 “ wife.



CLARK, (RICHARD) this is the son of Mr. *John Clark*, whom I have been speaking of, in the foregoing article. He is now (1760) writing master to the *royal academy* at *Portsmouth*.

As a specimen of his ingenuity and industry he published in 1758, a copy-book intitled, *Practical and Ornamental Penmanship*, consisting of 30 plates, which were engraved by *Edward Thorowgood*. There are no improvements in it, that I can discover, upon our late best masters, such as Messieurs *Bland*, *Champion*, and his own father; yet all endeavours at the promoting so necessary and useful an art, as that of sound writing, are not only laudable, but deserving of encouragement.

*Est quoddam prodire tenus, si non datur ultra.*

HOR.

*What! if of further progress you despair,  
'Tis something surely to have gone thus far.*

CLARK, (WILLINGTON) this gentleman gave early proofs of a *promising genius* for the advancement of elegant penmanship; for he writ twenty two pieces, well executed, in various hands, for *Geo. Bickham's Universal*

*Universal Penman*; some of which were performed before he was twenty years of age.

He was brought up, and educated under his father, who kept a writing school, in the *Park, Southwark*. And I suppose he writ the above-said pieces, while he lived with him; for in the year - - he went into the *Exchequer*; where he was chief clerk for making out exchequer-bills. He died in *May 1755*, aged about 40.

C O C K E R, (E D W A R D) this ingenious and very industrious *penman* and *engraver*, was born in the year 1631, which I compute thus; in his copy-book intitled, *Plumae Triumphus*, published 1657, there is his picture, and under it, this inscription, *Ætatis suae 26*, which being subtracted from 1657, produces the year of his birth as aforesaid.

I have met with no memoirs relating to his extraction, or account of the place where he was born, and under whom he received the rudiments of his education. His first appearance on the stage of action, is in *London*; so that it is probable, he breathed his first air in that city. He has been blamed for writing and engraving *too much*; and thereby *debasing* that art, which he attempted to promote and illustrate. Mr. *Robert More*, in his short essay, *On the first Invention of Writing*, says that after

*Cocker* commenced author, the rolling press groaned under a superfoetation of such books, as had almost rendered the art contemptible ; and Mr. *Champion*, in his historical account of penmanship, prefixed to his *Parallel*, echo's the same complaint ; adding, that led on by lucre, he let in an inundation of copy-books. Now, whatever foundation there may be for this charge *in general*, he was certainly a great encourager of various kinds of learning ; an indefatigable performer both with the *pen* and *Burin* ; an ingenious artist in *figures* ; and no contemptible proficient in the *poetry* he attempted to write ; as will manifestly appear, I think, to any one, who thoroughly examines (as I have done) his numerous works that are still extant. His *writing*, I allow, is far inferior to what we have from the hands of some of our late masters ; and there is not that *freedom* and *liveliness*, in his pencilled knots and flourishes, that there is in pieces done by a bold *command of hand*. But let us consider the time in which he lived, and what little improvement there had then been made, in the modern way of penmanship, and we may justly make allowance for the many defects, that now appear in his books, and say with the poet,

*Judicis officium est, ut res ita tempora rerum  
Quaerere, quaesito tempore tutus erit.*

*Let the impartial judge, in every case,  
Weigh well the circumstances, time, and place;  
All these consider'd, the accused may,  
With justice be discharg'd, on such a plea.*

In the year 1657, our author published his *Plumae Triumphus*; in some title pages it is, *The Pen's Triumph*, invented, written, and engraved by himself; he lived then on the south side of St. Paul's church, over against *Paul's-chain*, where he taught the art of writing; which perhaps was his first work from the *rolling press*; at least I have seen none older, that is dated. It contains 26 plates in a small quarto. His picture is in the front, with this inscription over it, *Ætatis suae 26*. So that it seems as if he had a design, in this his first book, to write just as many leaves, as he was years old; but I advance this only as a *conjecture*, for in a copy of verses prefixed to this book by S. H. he mentions, *The Pen's Experience* (which I have not seen) as *Cocker's* first work; *Arts Glory* the second; *The Pen's Transcendency* the third; and *The Pen's Triumph* the fourth. In the 2d page there is a dedication, *To the ingenious and able penman and arithmetician, his honoured friend Mr. Richard Noble*

of Guildford in Surry. And in the last page, there is a *quadruple acrostic* on the author, signed H. P. which for the *singular rarity* of it, I have here transcribed.

To his Renowned Friend

Mr. E D W A R D C O C K E R.

Excelling artift, thy immortal fam E exceeds the reach of pens, from whence it came  
 Directed from on high, thy curious han D displays such secrets, all amazed stand  
 What makes thy pen, like Nile, thus overflow W ith excellence! how glorious wilt thou grow  
 Art thou still multiplying like the fe And canst thou yet find out another plea  
 Rare Phoenix! thy bright quill transcends as fa Refined'st pens, as Sol a painted star  
 Desist not from these arts, their bottom foun D discovering all, for all by all be crown'd  
 Consider what rare precepts pens dispense Converse from far comes by intelligenc  
 O who can but admire thy skill, that f O'ertops those artifts, who for famous go  
 Commerce, abroad, at home, pens cannot la Camp, court, and city of you boast and crac  
 Know readers, who for pen's perfection loo K nots and unparallel'd lines shine in this book  
 Erected are these columns to thy praise Each touch of thy smooth quill thy fame doth raise  
 Repute attends thy arts, thy virtues favour Renowned is thy name, wit, pen, and grave R.

In the same year (i. e. 1657.) he published his *Pen's Transcendencie, or fair Writing's Labyrinth*. It contains 32 small oblong folio plates, besides his picture at the beginning; and a large plate at the end, informing the reader, that he then lived in *St. Paul's Church-yard*, where he kept school, and taught writing, and arithmetic. The writing is mostly *secretary* and *Italian*, according to the custom of those times, with a great many laboured knots, and languid pencilled ornaments. There is another edition of this book in 1660, which was then augmented, containing 43 leaves, including letter press work.

Anno Dom. 1659, he set forth, *The Artist's Glory, or, the Penman's Treasury*; with directions, theorems, and principles of art, in the letter press work. It contains 25 plates, and at the end of the book is the following *Latin* anagram; by one *Jer. Colier*.

*Edoardus Coccerius,*

*O sic curras, Deo duce!*

*Obstupeat, quisquis, Cocceri, scripta sagaci*

*Lumine perlustrat marte peracta tuo.*

*Ingenium an genium, naturam mirer an artem?*

*Ducta Deo celebrem te tua dextra facit.*

*Maeta nove virtute, puer, monumenta prioris,*

*Ut superes pennae, O sic duce curre Deo!*

In the year 1661, he published his *Pennæ Volans*, or *Young Man's Accomplishment*. To which he prefixes this distich,

*Whereby ingenious youths may soon be made,  
For clerkship fit, or management of trade,*

invented, written, and engraved by himself. It contains 24 plates, besides his picture at the beginning. In each leaf there are directions for the principle rules of *arithmetic*. The best performances in this book, are the *german text capitals*, and the examples of the *court and chancery hands*.

Anno Dom. 1664, he published his *Guide to Penmanship*. Of which, there is another edition in 1673. It contains 22 oblong folio plates, besides his picture at the beginning; where he is drawn in his own hair, with a laced band, and a pen in his hand, and these lines underneath.

*Behold rare Cocker's life, resembling shade,  
Whom envy's clouds have more illustrious made;  
Whose pen and graver, have display'd his name,  
With virtues's, in the book of fame.*

This

This book abounds more with ornamental, or rather fanciful flourishes, and pencilled figures, than examples of free and found writing. At the latter end of it, there are 5 leaves of letter-prefs work, setting forth some *extraordinary rules* and directions (as he himself expresses it) for every thing belonging to the art of fair writing. It was printed for *John Ruddiard*, at the *Unicorn* in *Cornhill*.

Anno Dom. 1672, he published his *Magnum in Parvo*, or *The Pen's Perfection*; invented, written, and engraven by himself. It contains 26 plates in large octavo, with rules for writing, and some verses, in 4 leaves of letter prefs work. As this book was engraved upon *silver plates*, (a thing that I have never met with, in any of our most celebrated penmen's works besides) it has raised the curiosity of many, to know what *superior excellency* there is in it. For my part I can see none; *the engravers* are the best judges, whether or no *that metal* is fitter for their working, and will show writing to a greater advantage than *copper*. I fancy it was a spice of foolish ambition that prompted our author to do, what perhaps had never been done before. The book was sold by *John Garret*, in *Cornhill*. *Thomas Weston* (who published a copy-book, intitled, *Ancilla Calligraphiae*, in 1680) has



has writ some commendatory verses at the beginning of this book ; part of which I shall here recite, not for their elegance or harmony, but because they mention many of the most celebrated penmen, both abroad and at home.

*Let Holland boast of Velde, Huvilman,  
Of Overbecque, and Smyters the German ;  
France of ber Phrysius, and Barbedor,  
The unparell'd Materot, and many more,  
Of these that follow Rome, and Italy,  
Vignon, and Julianus Sellery ;  
Heyden, and Curione ; and in fine  
Of Andreas Hestelius, Argentine ;  
England of Gething, Davies, Billingfly*

Anno Dom. - - - he published, *The Tutor to Writing and Arithmetic* ; invented, written, and engraven by the author (but without any date.) It contains 16 small quarto oblong copper-plates, mostly in *secretary*, and *bastard Italian*, but very meanly done. To which is added, a tract, containing rules for writing ; and a sketch of arithmetic, but only as far as *the rule of three*, in 57 leaves of letter press work. It was printed for *John Garret*, in *Cornhill*.

In the year 1668, he published his *England's Penman*, exhibiting all the curious hands, (in use in *England*) engraved on 28 brass plates in folio. It was printed for *Obadiab Blagrove*, at the *Black-Bear*, in *St. Paul's Church-yard*; and afterwards for *H. Overton*.

Some time before the year 1676, he published his *Compleat Writing Master*, containing 23 pages in octavo. But as I have not seen this last mentioned book, I can give no further account of it.

He also published, some time before his death, *The London Writing Master, or Scholar's Guide*; in 15 small plates, but without a date; so that I cannot say, whether I should not have properly inserted this account of it, with regard to point of time, before the two foregoing. In the second leaf, it is inscribed to his honoured friend, *Mr. Thomas Weston*, secretary to the right honourable the Lord Viscount *Mordaunt*. The performance is small, and otherwise of no great value; yet in the last leaf, there is this short note in chancery hand, viz. *Zealously performed by E. Cocker, living in Gutter-lane, near Cheap-side*. In some editions of this book, there are added, in letter press work, 4 leaves, containing directions in verse and prose, how

to write well, with some other requisites relating thereto. He composed this book, he says, at the desire of his honoura'd friend Mr. *Robert Pask*, his bookseller, under the north side of the *Royal-Exchange*. It seems to be one of his latest productions, accommodated purely for the use of those, who could not well afford to buy his higher priced books; and in his preface to the reader, he speaks of it as an *inconsiderable trifle*.

Besides these books, that I have taken notice of, that our author published from the rolling-press, I find in the *M.S. Adversaria* of my friend *William Oldys*, Esq; that he kindly communicated to me, the *titles* of the following books, which were also the productions of his fertile pen.

1. *Multum in Parvo*, or *The Pen's Gallantry*, quarto, price 1s.

2. *Youth's Directions*, to write without a teacher.

3. *Young Lawyer's Writing Master*.

4. *The Pen's Facility*.

5. *The Country School Master*.

6. *Introduction to Writing*; containing excellent copies of secretary, italian, court, chancery, &c. price 6d.

I cannot ascertain the precise time of Mr. *Cocker's* death, nor where he died; but if I remember

remember right, I think I have been informed it was in the year 1677, which if true, was the 46th year of his age.

The works, that we have of this laborious author, that came from the *letter press*, are these.

1. A book, intituled, *Morals*, or the *Muses Spring-Garden*; a quarto, of 50 pages, containing distichs, in an alphabetical order, for the use of writing schools. It was printed for *Thomas Lacy*, in *Southwark*, stationer. The impression, that I copy this from, is in 1694, but am not certain, that it is the first; for if so, it must have been a posthumous work. There is a dedication in the beginning, to his honoured friend Mr. *Eleazar Wigan*, whom he calls that famous writing master, living at the *Hand and Pen*, on *great Tower-hill*. This dedication is in verse; the three first lines, which may serve for a specimen of the whole, are these;

*To you, you rare commander of the quill,  
Whose wit, and worth, deep learning and high  
skill,  
Speak you the honour of great Tower-hill.*

2. In the year 1677, *John Hawkins*, writing master, at St. *George's church*, *Southwark*, published

published *Cocker's Vulgar Arithmetic*, a small octavo; a posthumous work, recommended to the world by *John Collens*, and thirteen other eminent mathematicians, or writing masters. There is his picture before it, under which are these four lines.

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

*John Collens*, in an advertisement to the reader, at the beginning of the said book, says, "that he was well acquainted with Mr. *Cocker*, and knew him to be knowing and studious in the mysteries of numbers, and algebra; of which he had some choice MSS. and a great collection of printed authors, in several languages." The *fortieth* edition of this book was printed in 1723, which shews that it had deservedly met with a kind reception from the public, for a great many years.

3. Anno Dom. 1695, the aforesaid *John Hawkins*, published *Cocker's Decimal Arithmetic*, in octavo, to which is added, his *artificial* arithmetic, shewing the genesis, or fabric of logarithms; and his *algebraical* arithmetic.

metic, containing the doctrine of composing, and resolving an equation. The fourth edition of this book, which I have before me, was printed 1713.

To what I have recited from Mr. *Collens's* advertisment above, I may add, what I have been informed of by another hand, that Mr. *Cocker* had a large library of rare MSS. done by several writing masters; and printed books in various languages, relating to the sciences he professed. Some of the most curious were procured (or purchased) by a nobleman at a great price.

*P. S.* In a copy of *Cocker's Pen's Triumph*, that I have by me, which was sold by *Robert Walton*, at the *Globe and Compasses*, on the north side of *St. Paul's Church*, near the west end, there is the following note, in the title page. Where are also sold *E. Cocker's Pen's Celerity*, and *Fair Writing's Store-house*; the last and largest *E. C.* hath made; for that called, *A Guide to Penmanship*, was made by Mr. *Daniel*; and because it sold not, they have put out *Daniel's* name, and got *Edward Cocker* to add some few other copies to them, and to affix his name, and so there is a deceit. Now, whether this was some crafty design of the bookseller, or real matter of fact, I cannot say; nor who are meant by (they) in  
this

this odd advertisement, neither have I ever met with this largest book of *Cocker's*, intituled *The Pen's Celerity, &c.* if ever such a one existed. The changing of the titles of books, on some occasions, has been reckoned a stale (but deceitful) trick among the bookfellers.

COMLEY, (WILLIAM) this penman, who employed the rolling press very early, lived at *Henley upon Thames*; whether he was a professed writing master, or only made that curious art his amusement, I cannot say; but from some expressions in his dedication, I rather believe the latter.

In 1622, he set forth a copy-book of all the most usual English hands, with an alphabet of the text capitals, fit for the unskilful to practise by.

This book is dedicated to *Robert Earl of Suffex*, to whom he says, that after long gazing at this beauteous art, he at last fell enamoured with it, and striving to be thought worthy her favourite, he endeavoured to work by the samplers of those, who came nearest to her perfection, viz. *Van den Velde*; *Camerino*, an Italian; *Jausserandy*, a Frenchman; but especially *John Davies*, her nearest and dearest paramour.

N. B. I have not seen this book ; but have composed this article from the *MS. Adversaria* of *William Oldys*, Esq; which I had in my hands.

C O O K, (SOLOMON) this writing master lived at *Minchin-Hampton*, a town in *Gloucestershire* ; but I am an intire stranger to any particulars relating to his birth, education, &c. being ignorant whether he be yet alive or not, at my writing of this (1762.) All that I know of him is, that he published a copy-book, intituled, *The Modish Round-Hand; containing an alphabet of two lines to each capital; with fancies and flourishes, done by command of hand, between each couplet.* It is not dated; but from an *advertisement* pasted on the cover of that book, which is in my hands, I conjecture it was published about the year 1730. It consists of 13 oblong folio leaves; and there are two *distinct plates* on each leaf, which is an uncommon thing; I do not remember to have seen the like in any other copy-book, nor can I assign any reason, why it is so in this. *William Fryer*, *Sculpsit.* Both the writing and flourishes are performed with neatness and freedom, so that they may vie with the works of some of our greatest masters.



The examples are all in the *round-hand*, which now principally obtains, and is happily practised in almost all sorts of pen-busines; so that a remark of our late celebrated engraver, Mr. *George Bickham*, in his *British Youth's Instructor*, is very just and pertinent.

“ Our forefathers, says he, (properly speaking, about fourscore years ago) practised a small running *secretary hand*; and it was as great a rarity to meet with a person, who had not been so taught, as it is now to meet with one that is. To talk then of *round-hand*, and persuade the practice of it, was the same thing, as it would be now to introduce a *new character*, unknown to the generality of mankind.

“ But at length, the excellency and usefulness of the *round-hand* prevailing with many eminent penmen, to shew the delicacy of it, and its natural tendency to facilitate and dispatch business, being considered, it is universally received, and practised by all degrees of men, in all employments *the law* only excepted.

DANIEL, (RICHARD) Anno Dom. 1663, this *Richard Daniel*, Gent. as he calls himself, published a copy-book, (having a royal patent prefixed for the sole printing

ing of it, for the space of fourteen years) intituled, *A Compendium of the usual Hands of England, Netherlands, France, Spain, and Italy, with the Hebrew, Samaritan, Chaldean, Syrian, Egyptian, Arabian, Greek, Saxon, Gothick, Croatian, Sclavonian, Muscovian, Armenian, Roman, Florentine, Venetian, Saracen, Ethiopian, and Indian characters*; with sundry figures of men, beasts, and birds, done (as he expresses it) *à la Volée*. *Edward Cocker* engraved it, and it was printed for *Austin Oldisworth*, in *Cannon-street*. It consists of 67 oblong folio plates. I have seen one edition of it, where it is intituled, *Scriptoria Danielis*, but that was without a date. It does not seem to be the work of a writing-master (for few of them ever claim the title of *Gent.*) but of a person, who had a mind to amuse himself, in *fanciful*, more than *useful* performances of the quill. There is a whimsical alphabet in it, made up of the different *postures* of men and women, which has got a place also in some other copy-books of the lowest class. *William Oldys*, Esq; in his account of *Peter Bales*, in the *Biographia Britannica*, seems to ascribe the invention of this alphabet, made up of human postures to *William Comley*, who published his copy-book, as I have before, in his article, ob-

served, in 1622. And this invention of *posture letters*, was to initiate youths in the art of *drawing*, at the same time that they learned to *write*. But this I may venture to call a silly project. Our gentleman scribe, dedicates his book to K. *Charles II.* But even royal patronage will not long support the credit of literary performances, if they have not real merit in themselves. In a copy of verses prefixed to his book, and subscribed D. L. he is stiled, *a saint in life; a linguist; a poet; a scholar; and a traveller.*

DAVIES, (JOHN) this celebrated writing master was born in *Hereford\**, and was sent when young, from a grammar school there, to the university of *Oxford*; but *Anthony Wood*, in the *Athenae Oxonienses*, says to what house of learning he knows not. Probably he was never entered in any college; at least he never took any degree, though he remained there several years. After his leaving the university, he went into his own native country, where he obtained the character of a good poet, and published several books,

\* In the 282d epigram, in his *Scourge of folly*, he says,  
Hereford thou bredst me, as doth well appear, &c.

whose titles the aforesaid *A. Wood* enumerates, and adds, that not finding a subsistence by poetry, he set up for a writing master; first in his own country, and afterwards at *London*, where at length he was esteemed the greatest master of the pen of any man in *England*. *Fuller*, in his *Worthies*, speaking of this *Davies*, tells us in his humorous way of expressing it, “ that he sometimes made pretty excursions into poetry, and could flourish matter with his fancy, as well as letters with his pen.”

In what year he came up to settle in *London*, I cannot inform myself; but that he lived in *Fleet-street*, in 1611, and was a *roman catholic*, the following extract from *Mr. Peck's Desiderata Curiosa*, Vol. II. B. 12. puts it beyond all doubt. In the life of *Arthur Wilson*, are these words. “ Then (my father) in 1611, took a resolution to put me into some office, and heard of a place in the exchequer; but I could not write the court, and chancery hands. So my father left me for half a year with *Mr. John Davies*, in *Fleet-street*, (the most famous writer of his time) to learn those hands; who being also a papist, with his wife and family, their example, and often discourse, gave growth to those thrivings I had; so  
 “ that

“ that with many conflicts in my spirit, I  
 “ often debated which was the true reli-  
 “ gion.”

Notwithstanding *A. Wood* mentions the titles of many of *John Davies's* poetical performances, such as *St. Peter's Complaint*, with other poems, *London*, 1595, in quarto. *Microcosmus*, *Oxford*, 1603, quarto. *Wit's Pilgrimage*, &c. yet the only book of his from the letter-press, that I remember to have seen, is his *Scourge of Folly*, chiefly consisting of epigrams; which book, *A. Wood* takes no notice of, which I wonder at; perhaps he never met with it. *Bernardus non videt Omnia*. Some specimens, which more immediately relate to himself, I shall here recite out of that book.

To my brother Mr. *James Davies*, master of the art of writing, in *Oxford*:

*James, now thou liv'st, where I with pleasure  
 liv'd,  
 Yet thrive thou there, no worse than there I  
 thriv'd;  
 And thou wilt Oxford find a loving nurse,  
 To feed thy maw with meat, with coin thy purse.*

page 218.

It is probable, that when he left *Oxford*, he left this his brother *James* there, to supply his place. He had another brother likewise, *Richard Davies*, who was a master in the same faculty ; but where he lived, he does not tell us ; he writes to him thus .

*Conform thine head and heart, unto thy band,  
Then staidly they thine actions will command ;  
Thy hand I taught, and partly stor'd thy head,  
With numbers, &c.* page 218.

In another of his epigrams, he tell us, he married a wife, whose name was *Croft* ; by whom, he says, he had a crop of care, meaning I suppose several children.

But the 251st epigram, (which is upon himself) has something very smart in it, by way of retort upon one *John Heath*, who it seems had touched him to the quick, by censuring his poetry, in a book of satyrical epigrams, intitled, *The House of Correction*, published in duodecimo, Anno Dom. 1619. *Davies* begins thus :

*A dry friend lately thus did write of me,  
But whether well, or ill, the world shall see,*  
F 4 " There's

“ There’s none more fitter than thou to indite,  
 “ If thou could’st pen \*, as well as thou canst  
 “ write.”

*This praise is capital; ah, so werë't scan'd,  
 Then shou'd my head be prais'd before my hand,  
 But this doth lightly lift my hand so high,  
 To fall on mine own head more heavily;  
 If I deserve it, still so let it fall,  
 So shall my shame, not fame, be capital.  
 If not, your heath-bred muse is but a drab,  
 That (Joab like,) embraces with a stab.*

In the 225th page of the said book, there is likewise *an epigram* address'd to his son S. D. He seems to have a good deal of malignity in his natural temper; but his *spleen* was very manifest, in what he wrote against *Peter Bales*, as I have taken notice in the article of that celebrated, if not foremost penman, in the rank of our *English* writing masters.

In the course of his practice, our author published one book (if not more) from the *rolling press*, which is intituled, *The Writing School-Master, or Anatomy of Fair Writing*. It was engraved by one *John Ingeenram*; but when it was first ushered into the world, I

\* *John Heath*.

cannot say. The first edition of it, that I have met with is, that of 1639, which was twenty years at least after his decease.

It contains 31 plates, with some leaves of directions for writing, &c. in *letter press* work at the end. I have also seen another edition of it, published in 1663. But I find nothing in either of them, that merits the compliment that the ingenious *Robert More* gives him, in his essay on the invention of writing; where he styles him the *incomparable John Davies*. Perhaps Mr. *More* had seen some of his performances that deserve that *encomium*, which have not come to my knowledge; for as he was a good judge of writing, and a gentleman of unsuspected sincerity, I think he would not have given *Davies* that character, in prejudice of others, without very good reasons for it.

If he published any other copy-books besides the *Anatomy of Fair Writing*, I am a stranger to them; and yet Mr. *Oldys*, under the article of *Peter Bales*, in the *Biographia Britannica*, tells us, “ that he was some time tutor in the art of writing to Prince *Henry*, as he writes before one of his copy-books.” What copy-book that was, what title it had, or in what year published, are particulars of which I can yet obtain no further

ther



ther information. Dr. *Birch*, in his elaborate life of this Prince *Henry*, takes notice more than once of his fair hand-writing, and the neatness of the character, in which he penned his letters. (See what is said of this, in page 36, and 88.) It is probable, his great improvement in writing, was owing to the instruction and care of Mr. *Davies*; though Dr. *Birch* does not inform us, who was Prince *Henry's* tutor in that art.

*Thomas Fuller*, in his worthies, in *Herefordshire*, tells us, he was a good writer of the secretary, roman, court, and text hands; but in all those he was exceeded, after his death, by *Richard Getbing*, his countryman, and scholar. All that I know of *John Davies's* death, is what I find in *A. Wood's Athenae Oxonienses*, where he tells us, that he died about the year 1618. and was buried within the precincts of *St. Giles's* church, in the fields, near *London*; for which he quotes *T. Fuller*, as his author.

D A W S O N, (E D W A R D) was born at *Heversham* in *Westmoreland*, and learned to write, &c. with a master in the same place. Coming up to *London*, (but I cannot say in what year) he kept a school at *Mile-end-old-town*; and when he removed from thence, he went to be master of the school belonging to  
St.

St. Paul's Shadwell, where he died, and was buried in *Shadwell* church-yard, with this following inscription on his tomb-stone ;

*Here lieth the body of Mr. Edward Dawson, school master of this parish, who departed this life, May 19th, 1741, in the 41st year of his age.*

Mr. *Dawson* has three very good pages of writing, in *George Bickham's Universal Penman* ; two of them written in the year 1739, and one in 1740 ; and I cannot find that he published any thing else from the rolling press.

N. B. The chief particulars of this account I received from his son *Edward Dawson*, who is now (1762) assistant, as a writing master, in a large boarding school at *Wandsworth*, in *Surry*.

DAY, (JOHN) this writing-master, had not in all probability been taken notice of by me, in this my collection, if he had not published one page in *George Bickham's Universal Penman*. That piece is intitled, *Honesty*, but without any date ; yet it must have been written before the year 1741, in which *Bickham's* book was printed. He was apprentice to *Edward Bennet*, in *Love-lane*, near *Billinggate* ;  
and

and first kept a school in *Mansell-street, Goodman's-fields*; and afterwards removed from thence into *Sermon-lane*, near *St. Paul's, London*; where he died about the year 1746, aged 43.

DOVE (NATHANIEL) this elegant penman was brought up under Mr. *Philip Pickering*, writing master in *Pater-noster-row*; after which he was master of an academy at *Hoxton*; and in the year 1740, he published a book, intitled, *The Progress of Time*, containing verses upon the four seasons, and the twelve months, in 16 quarto plates. The titles are in the *germantext*, or *gotbic* hand, at the top of each leaf; adorned with loose flourishes; the engraver was *Thomas Gardner*, and it is dedicated to his Highness's Prince *George*, the eldest son of his Royal Highness, *Frederic*, Prince of *Wales*.

Mr. *Dove*, also contributed 26 pages, in several hands, to *George Bickham's Universal Penman*, some dated 1738, others 1739, and others 1740; by which he manifests no mean abilities, in various kinds of calligraphy. These performances, probably recommended him to a lucrative *clerkship*, in the *Victualling-office*, on *Tower-bill*, where he died, Anno Dom.

Dom. 1754, and in the 45th year of his age.

DUNDASS, (JOHN) *John Dundass*, junior, of *Epsom*, published in 1703, a large quarto page of pencil-flourished angels, holding the figure of a heart, in which is written,

*The kappy quills,  
With which our laureats write,  
Hinder the birds,  
But raise the poet's flight,*

In which pieces is also the *Lord's prayer*, written, one in *Latin*, and the other in *English*, within the compass of a *silver penny*. This was engraved by *J. Nutting*, in 1705. Both the father, and the son, (as I have been informed) had a curious hand, for writing *in miniature*; but I never met with any of their performances, except this mentioned above.

ELDER, (WILLIAM) whether or no this *Elder* was a *writing master*, I cannot say; but he was an *engraver*, as appears by his name prefixed, in that capacity, to some copy-books. Neither can I ascertain the time *when*, and *where* he lived; because what I have seen of his works are without any date;  
but

but I guefs by the names of the *bookfellers*, where his books were fold; and by the names of thofe writers, who employed him as an *engraver*, that he lived in the laft century, even after the year 1681. I have met with fome of his performances in a work, intituled, *A Copy-Book of the moft ufeful and neceffary Hands, now ufed in England*. It contains 13 plates, fome of which have *William Elder's* name to them, and the engraver's name is *John Harris*. It has no date, but was fold by *John Stuart*, at the *Three Bibles*, the corner of the *Square, London-bridge*. There is one page in it in print-hand, figned *John Seller*, with his anagram, *here's no ill*. *James Clark*, fculp. I am yet a ftranger to this *Seller*, as a writing mafter; and to *Clark*, as an engraver, not having met with them, that I remember, any where elfe.

Mr. *Elder* alfo published a copy-book, intituled, *Ufeful Examples for Youth*; it is without any date, containing only 12 pages in an oblong octavo.

And here it may not be amifs to make a fhort remark; that as we have now great plenty of very ufeful, and well executed performances *in writing*, for *learners* to copy after; it would not be worth my while to endeavour to refcue this *author's* works, and  
many

many such others, from oblivion, were it not to fulfil my *engagement* in this undertaking; that I will give the fullest account I can of all our *English writing masters*, and their *works*, who have either used, or abused the *rolling press*, in the art of *Calligraphy*.

F I S H E R, (J.) I am quite a stranger to this *J. Fisher*; I only can inform my readers, that he published a copy-book, intitled, *The Pen's Treasury; containing several directions, very useful, both for the art of writing true English, and with choice experiments, by such as practise pen, or pencil.*

N. B. I have not seen this book; but it is thus advertised, before *J. Johnson's* copy-book (mentioned hereafter) which was printed 1669, so that it must have been published before the time of that date.

G E R Y, (P E T E R) this *Peter Gery*, is said to be one of our writing masters, who kept up the art in its various excellencies, with good commendation; but this was at the time, before it received those great *improvements*, that have been made therein of late years. I am not certain that he published any thing in his life-time; for his copy-book,  
Of

*Of all the hands in use, performed according to the natural freeness of the pen, has this title,*

*Gerii  
Viri in arte scriptoria  
quondam celeberrimi,  
opera.*

It contains 42 plates in a long folio; and in plate the 17th, there is a date, the 20th of *April, 1659*, which makes me suppose, that the author lived, and the book was written, about that time. It was engraved by *William Faithorne*, and sold by him, at his shop, without *Temple-bar*. The *secretary*, and *Italian* hands, are the most valuable performances in it; the *round-bands* are vastly improved since that time.

GETHING, (RICHARD) this curious penman deserves our highest commendations. I am sorry that I can acquaint my readers with so few circumstances concerning him. On account of his early productions from the *rolling press*, he may stand in competition with *Bales, Davies, and Billingsley*, those heads and fathers, as I may call them, of our *English* calligraphic tribe. *Anthony Wood* tells us, in his *Athenae Oxonienses*,  
“ that

“ that this *Richard Gething*, was *John Davies* of *Hereford's* countryman, and scholar,  
 “ who excelled his master, in various writ-  
 “ ing, as secretary, roman, (Italian) court,  
 “ and text hand.”

Mr. *Gething*, leaving *Herefordshire*, came up to *London*, (but in what year I cannot say) and undertaking the business of a writing master; settled himself at the *Hand and Pen*, in *Fetter-lane*; and in 1616, he published a *copy-book* of various hands, in 26 plates, in a long quarto, which are very well executed, considering the time, but I am ignorant who the engraver was.

Anno Dom. 1645, he published his *Chirographia*, in which he styles himself *master of the pen*; it contains 37 plates, wherein he seems principally to aim at an improvement of the *Italian* hand; *Goddard*, sculpt. He tells us, “ he has exactly traced, and followed  
 “ certain pieces, both in character and lan-  
 “ guage, of the ablest *Calligraphotecknists*,  
 “ and *Italian* masters, that ever wrote; with  
 “ certain pieces of *curfory* hands, not hereto-  
 “ fore extant, newly come in use.”

There is another edition of this *Chirographia* in 1664, published (I suppose after his death) with this title, *Gething's Redivivus; or, the Pen's Master-Piece Restored; being the*  
 PART. II. G last



*last work of that eminent, and accomplished master in this art.* There is his picture in the front ; he is drawn with a peeked beard, and a laced ruff about his neck. Under which are these verses.

*What vent'rous pen may here presume to write,  
Or active fancy to express his praise,  
A quill from Pegasus will be too slight;  
His flourishes are fresher than our Bays.  
Then what the Muses cannot give his fame,  
The Graces shall supply to Gething's name.*

In 1652, his *Calligraphotechnia* was made public from the rolling press. The engraver's name not mentioned. It contains 36 folio plates, besides his picture at the beginning. He is drawn with a peeked beard, and in a ruff. Round his effigies is this inscription. *Richardus Gethinge, Herefordiensis, Æt. 32.* This seems to be a later edition of that work, which probably was enlarged from his first book published in 1616, for there are some plates in it dated 1615, 1616. There is in the second leaf, a dedication to his very good master (as he there styles him) Sir *Francis Bacon, Knt.*) Now this great man, Sir *Francis Bacon*, died the 19th of *April*, 1626. So that this dedication must have been written  
long

long before the publication of this book in 1652, but I can give no certain intelligence of the time of Mr. *Getbing's* death.

GRATWICK, (MOSES) this writing master kept a school at *Dunstable*, in *Bedfordshire*. I cannot tell by what means he became acquainted with *George Bickham*, so as to have one plate of his writing inserted in his *Universal Penman*; it is that upon *reputation*, page 127, by which he has preserved his name from oblivion; for I hear of nothing else that he has published. He died Anno Dom. 1741, aged about 50 years.

HEACOCK, (JAMES) I can say little of this writing master, but that he lived at *Headly*, near *Epsom*, in *Surry*; and that in the year 17\*\*. He published a small *round hand copy-book*, in 13 large oblong octavo plates, engraved by *J. Sturt*. In the tenth page there is this dedication;

To my ingenious friend, Mr. *J. Rayner*, penman, in *St. Paul's church yard*. As Mr. *Rayner* published his *Paul's Scholars Copy-book*, in 1709, I am apt to think Mr. *Heacock's* book came out not long either before, or after. There are some bold, and free strikings in it.

HODDER, (JAMES) the many great improvements, that have been made in *writing*, and *arithmetic*, in this century, have so eclipsed the performances of former authors, in those arts, that they are now looked upon, and preserved, rather as *curiosities*, than for real service. This may be applied to our present writing master, *James Hodder*; who I doubt not was well esteemed in his time, for his ingenuity, and industry.

In 1659, he published, *The Penman's Recreation, containing Examples of fair and speedy Writing*. It is in quarto, consisting of 31 copper plates, besides his picture in the front, and was engraved by *Edward Cocker*. In the last page but one, the author tells us, he kept a school in *Loatbbury*, and taught writing, and arithmetic, merchants accounts, and short-hand; the writing is principally *secretary* and *Italian*, in use at that time. It is dedicated to his much honoured friend, Sir *Walter Earle*, Knt.

Our author also published from the letter press, *A Compendium, or Manual of Arithmetic*, in octavo. But I cannot ascertain the date of the first impression; that which I saw was in 1672, and was the tenth edition; which shews that it had been well received

ceived by the public. It contains all the common rules in *vulgar arithmetic*, as far as *alligation*; to which are added, some directions, for the mensuration of *superfices* and *solids*. It is remarkable, that *division*, in this book, is taught in the *scratch way*; as had been done in *R. Records' Arithmetic*, and others before him; so that, in a large operation, the figures stand in the shape of a *lozenge*, or diamond-square; which has a pretty effect upon the eye, as may be seen by the following specimen. But this *scratch division* is now no longer in use in our schools; it began to be left off towards the end of the last century. In some editions of his *Manual of Arithmetic*, there is his picture at the beginning, with the following hexastich under it.

*He that more of thine excellence would know,  
On this thy book, let him some thoughts bestow;  
Deep questions in arithmetic here are  
Demonstrated by rules, so plain, so rare,  
Envy itself must needs confess thus much,  
Read all the books i'th' world, you'll find none  
such.*

T. H.



Whether Mr. *Holden* continues his school at *Brompton* aforefaid, or be now dead, or alive, (1761) I cannot yet inform myself, or my readers.

H U G H S, (L O U I S) all that I can find concerning this *Louis Hughs*, is that he published *A Copy-book containing plain and easy Directions to fair Writing*. I have not feen the book; but it is thus advertifed before *J. Johnson's* copy-book that was printed in 165\*. So that it muft have appeared in the world before that date. It was printed for *John Overton*, at the *White-borfe* without *Newgate*. I know nothing where this *Hughs* lived; nor whether he was a professed *writing mafter* or not; but fuppofe him to have been a perfon of an obfcure reputation, or elfe I think I fhould have met with his name fomewhere in my reading.

J A R M A N, (J O H N) this penman lived fometime in or near *Hatton-garden*; and when he removed from thence, (though I cannot learn to what place) he published a book with the following title.

*A System of the Court-hands, wherein the Characters are juftly and compleatly demonftrated, with all the Abbreviations explained and applied; together*

*together with the ingrossing, running, secretary, and text hands.* By *John Jarman*, late of *Hatton-garden*.

This curious book, which excels all that our other writing masters have performed in that way, was composed for the use of the young gentlemen, that were taught at *Mr. Watts' academy in little Tower street*. It is a quarto book containing 23 pages, engraved by *Nutting*, and was first published 1723, and sold by *J. Walthoe*, bookseller, in the *Middle-Temple cloysters*.

How long *Mr. Jarman* lived after this book was published, I cannot learn; nor when, nor where he died and was buried; I could have been glad to have added some more circumstances for the illustration and perpetuation of his memory.

J O H N S O N, (G E O R G E) there is a copy-book intitled *The British Penman*, published in 1711, said to be written by *George Johnsonpenman in London* and engraved by *George Bickham*. It contains 14 plates, in examples of round hand, round text, and running hand. Upon my enquiry about this *George Johnson*, I was informed that it was only a fictitious name; no person in *London*, as a writing master, that I hear of, was ever so called.

To

To confess the truth, it seems this was a little piece of fraud of our celebrated engraver *George Bickham*, who being the son of *John Bickham*, assumed this name of *George John'son*, meaning the son of *John Bickham* his father. I will not call this a *pious fraud*; but as no harm, that I know of was done by it, being published, I suppose, to *save a penny*, and to *promote* the improvement of the round-hand, and a genteel running hand, I think that *epithet* might be given it with as great or greater propriety, than it has been given to many other *frauds* on the score of religion.

As Mr. *Bickham* is here spoken of in the character of a *penman*; and as he was one who greatly promoted *calligraphy* in all its branches, I think it proper to insert a copy of verses, inscribed to him, as a *sculptor*, by the ingenious *Edward Ward*. These verses, I am told, were designed to have been printed before, or at the end of his copy-book intitled, *Penmanship in its utmost Beauty and Extent*; but, by I know not what neglect, they were omitted. However, that he may not lose the great commendations there bestowed upon him, I shall give them a place in this article, as a memorial, and just acknowledgment of his merit.



To Mr. George Bickham upon his excellent performances, in the art of engraving.

*What muse, O Bickham ! can thy works behold?  
So sweetly soft, yet elegantly bold,  
And not, in tuneful numbers, praise the hand  
That moves with so much order, and command ;  
As if some angel, stooping to thy aid,  
Directed ev'ry beauty thou'st display'd ;  
And taught thy matchless genius to impart  
To scribes and clerks, new specimens of art ;  
Such as will raise thee monuments of fame,  
And thro' all trading nations spread thy name.*

*Sculpture, too sacred to be man's device,  
When Moses govern'd, had in heav'n it's rise ;  
Where God to make the useful myst'ry known  
Engrav'd his laws on tablets of stone ;  
And thus, at once, to Israel did impart,  
His own commands, and thy immortal art ;  
Thy noble strokes old graceful hands revive,  
And make dead artists seem once more alive.  
Their ancient works illustrated by thine,  
From error free, in full perfection shine ;  
Whilst modern specimens our artists write,  
Touch'd by thy graver, doubly charm the sight.*

*Proceed, great genius of the age, and show,  
How much our penmen to thy labours owe ;*

*One plate of thine's of universal use,  
 And do's a thousand offsprings soon produce ;  
 When proofs of art by penmen heretofore,  
 Were fruitless eunuchs that begot no more ;  
 In thy refulgent pages, we behold  
 The truth of modern hands, as well as old ;  
 And by thy studious pains, and at thy cost,  
 Retrieve those ancient types for ages lost.*

*Thy tender strokes, inimitably fine,  
 Crown with perfection ev'ry flowing line ;  
 And to each grand performance add a grace  
 As curling hair adorns a beauteous face ;  
 In ev'ry page, new fancies give delight,  
 And sporting round the margin, charm the sight ;  
 Commanding all, that on thy labours gaze,  
 To own thy excellence, and sing thy praise ;  
 For no engravers works, compar'd with thine,  
 Could ever yet with equal glory shine.*

Edward Ward.

This curious and industrious engraver, by the assistance and encouragement of some of our ablest penmen, likewise published several copy-books, tending to the improvement of all kinds of writing, the principal of which it may not be amiss here to mention. 1. *Penmanship in its utmost Beauty and Extent*; commonly called

called his *half-guinea book*, because it was sold for 10s. 6d. 2. *The Penman's Companion*. 3. *Letters on several Occasions*, containing curious specimens of epistolary writing in prose and verse. And lastly that elaborate, and comprehensive work, intitled *The Universal Penman*.

Thus after a long life very industriously employed, more than any other of our engravers, for the advancement of *English Penmanship*, he yielded up his last breath, *May* the 4th, 1758, aged 74 years. He lived a considerable time, in *James-street, Bunhill-fields*; but removed, a little while before his death, into *Red-lion-street, Clerkenwell*. He was buried in *St. Luke's* church yard, *Old-street*, near the vestry door, without any monumental inscription.

JOHNSON, (HUMPHRY) this writing master lived in *Old Bedlam-court*, without *Bishopsgate*, where he taught writing, arithmetic, and merchants accounts. But I can say little of him; there is only one thing that I know of, that has preserved the remembrance of his name; and that is *a copy-book of writing done by command of hand*, intitled *Youth's Recreation*. It was published in 1711, containing 15 oblong octavo plates. *Joseph Nutting* engraved it. There is another impression

pression of it, with some small alterations, in 1713. He seems principally to endeavour to improve a *free running hand*, which began to be in vogue about that time. After Mr. *Johnson* had kept a day-school many years, in *Old Bedlam-court*, he removed thence to *Hornsey*, near *Highbate*, and set up a boarding school, and there died, but in what year I am not informed. I find in Mr. *Joseph Ames's* catalogue of *English heads*, that he had his picture engraved with these four lines under it.

*Hodder, and Cocker, in their times, did well,  
But Johnson's newer thoughts do now excel ;  
What, unimprov'd, from ancient rules they taught,  
Is by his judgment, to perfection brought.*

These verses seem to have been designed to be set before some book of *arithmetic*, but whether or no Mr. *Johnson* ever published any book of that kind, I have not yet discovered.

*N. B.* Since I writ the account above, I have met with his *Manual of Arithmetic*, with his picture facing the title page, having the aforefaid verses under it. The book is a plain and practical treatise of *Common Arithmetic*, containing 208 pages in a small octavo, and that is the third edition of it, that lies before me ; but it is much excelled by later authors, particularly

particularly by *Webster*, and *Dilworth*. Mr. *Johnson* also published a small copy-book, intitled, *Youth's Recreation*, fold by *H. Overton*, at the *White-horse*, without *Newgate*; price 6*d.* but I have not seen it.

JOHNSON, (J.) this was one of our *early* writing masters, but I can neither tell where he lived, nor when he died; one book has conveyed his name however down to posterity; he published it in 165\*, *containing experimental Precepts, and usual Practices, of fair and speedy Writing*; as it is expressed in the title page. It was reprinted, or at least a new title page put to it, in 1669. There are 21 plates in large octavo, besides some leaves of letter press work, containing trivial directions, &c. for writing. The *engraver's* name is not mentioned, but the book was fold by *P. Stent*, at the *White-horse*, in *Giltspur-street*, without *Newgate*.

Before the title page is the figure of a hand, holding a pen, with this *Latin* verse under it.

*Dextrae scriptoris, benedic deus omnibus horis.*

And these six lines in *English*;

*Bright*

*Bright vertues herauld is the pen,  
 And does even make men more than men ;  
 Fame and renowne it now doth give,  
 And makes them after death to live ;  
 'Tis their life's life, and gives them breath,  
 In spite of time, rage, envy, death.*

I have likewise met with a book of arithmetic, published by *John Johnson*, who styles himself *surveyor and practitioner in the mathematics*, which is probably the performance of this *J. Johnson*, I have been speaking of. It is in two parts, *vulgar*, and *decimal*; and the examples in division are in the *scratch-way*; the whole contains about 400 pages, in a small octavo. It is the ninth edition that I copy from, printed Anno Dom. 1671. The piece is not despiseable, if we consider the time, when it was first written, about a hundred years ago.

K I P P A X, (W I L L I A M) I know of nothing that this writing master has made public, but one book in quarto, containing 25 leaves, intituled, *A new Book of Arithmetic*: The title of each rule, as far as *Exchanges*, is written with free striking; and under the titles are some short definitions, and necessary notes. *Thomas Gardner*, sculpt. but  
 I find

I find no date added to it ; and *seven* pieces in *George Bickham's Universal Penman*. Two of the pieces are dated in 1736, and one, which probably was the last of the seven that he writ, in *June*, 1740. He kept an academy for several years, in *great Russel-street, Bloomsbury*, for the instruction, and improvement of young gentlemen in various branches of literature ; and died (as I have been informed) Anno Dom. 1755, about the 50th year of his age.

L A N E, (H.) the *little* I can say of this *H. Lane*, is hardly worth the reader's intelligence ; but as I am determined to fulfil my engagement, the best I can, that I entered into at my first setting out, I must not omit that *little*. I learn from a M S. catalogue of copy-books (once in the hands of I know not what connoisseur) that was communicated to me by Mr. *Joseph Champion*, that this *H. Lane* published a copy-book, containing 29 leaves, intitled, *Round Hand Complete* ; but as I have never seen it, I cannot say when it was printed, nor by whom engraved, yet as the *round hand* only is mentioned in the *title*, I apprehend it cannot be of a very old date ; but rather some time since the *round hand* came into general vogue.

L A N G T O N,

LANGTON, (JOHN) after several fruitless endeavours to inform myself of any interesting particulars, relating to this ingenious *calligrapher*, and *painter on glass*, I am obliged to content myself with the following brief account of him.

He taught writing, and arithmetic at *Stamford*, in *Lincolnshire*, and published a *round hand* copy-book in 1723, *George Bickham*, sculpt. It contains 21 oblong small folio plates, and is dedicated to *George Lord Bru-denel*, for whose Use it was originally composed. His writing, and ornamental flourishes are not despiseable, yet out done by some of our more modern penmen. He tells us, in the title-page of his book, that in the year 1700, he revived the art of glass-painting, staining, and tinging, in the way of the ancients; and had made a new discovery of colours for painting flowers, and fruits, on white glass. Doubtless he has left some specimens of his art in that way, which probably may be preserved in private hands about *Stamford*; but I have neither seen any of them, nor can I get any information from other persons concerning them. In the year 1727, he also published a copy-book of *Italian hand*; and though well designed, yet there is a fame-



ness, that runs through the whole, that does not delight the eye so well, as if there had been a greater variety. It contains 21 plates likewise, engraved by *George Bickham*; and is dedicated to the right honourable the *Lady Elizabeth Cecil*, and which, he says, was originally composed for her use.

I have been told, that *George Bickham* went to Mr. *Langton's* own house at *Stamford*, to engrave the plates of these two books; where the author entertained him in a generous hospitable manner, during the performance of his work.

I have not found that Mr. *Langton* published any thing besides these two books from the rolling press; but he tells us, in an advertisement, prefixed to his *Italian* copy-book, that “ he had the honour of presenting one  
 “ of his manuscripts to QUEEN ANNE, at  
 “ *Kensington*, July the 18th, 1713, which  
 “ MS. was a representation of *the Art of*  
 “ *Writing* in general, performed upon vel-  
 “ lum, being *four* feet high, and *three* wide,  
 “ comprehending all the usual hands prac-  
 “ tised in these kingdoms, including likewise  
 “ all the varieties and graces of penmanship;  
 “ for which he received from her Majesty a  
 “ handsome gratuity. A copy from the ori-  
 “ ginal thereof, was also presented by the au-  
 “ thor,

“ thor, to the right honourable the Earl of  
 “ *Exeter*, from whom he received a generous  
 “ reward ; which manuscript is usually seen  
 “ at *Burgbley-house*, the seat of the said  
 “ Earl.”

LEEKEY, (WILLIAM) this penman was apprentice to Mr. *James Searle*, who kept a school for many years near *Cripplegate, London* ; and when he set up for himself, he went and kept a school at *Gundock, in Wapping* ; but removed from thence to *Trinity-court, Aldersgate-street* ; and from thence made another remove to Mr. *Fell's* academy in *Broad-street* ; and at last went to sea in the capacity of a purser's steward ; but coming a shore, died at *Portsmouth*, in the year 1746, aged about 36.

There are four plates in *George Bickham's Universal Penman*, of his writing, but I observe no dates put to them. He also published from the letter press, (sometime after the *Universal Penman* was published) a little piece, intituled, *A Discourse on the Use of the Pen*. In this essay, he advances some things, that are not received as indisputable truths by the generality of our writing masters, viz. 1. That the scribe, who writes upon a flat table, has the advantage of him who writes upon an  
 H 2 extraordinary

extraordinary slope desk. 2. That the book, or paper, you write on, ought to be laid awry, instead of strait before you, inclining towards the left arm. And 3. that the nib of the pen is to be made quite even or square.

He tells us, page 16, “ that he had been  
 “ conversant in writing both at home and  
 “ abroad, for more than twenty years; and  
 “ that he had seen as (great) variety of writing,  
 “ and as many different writers (perhaps)  
 “ as any man of his age; and that he had  
 “ wrote at times, no one more.”

I am at a loss to know, why he says all this of himself, and with so much assurance, seeing he has left so little behind him, besides this *ipse dixit*, to evidence the truth of his assertions.

LEGG, (H.) I am very much in the dark concerning this *H. Legg*; I know not where, nor when, he lived, or died; so that I should have gladly been excused mentioning his name, if he had not sent into the world a performance of his from the *rolling press*, the title of which is, *A Book of Arithmetic and Writing, containing all the rules of that excellent art, written in all the usual hands of England. With sums figured, and questions stated ready to be wrought.*

The

The copy, that I have by me, does not seem to be compleat, (it is the only one I have seen) because it goes no further than the *rule of three*. It contains 26 *quarto* leaves; and has neither *date*, nor *engraver's* name; but by the manner of writing, and flourishes, appears to have been done, fifty or sixty years ago, if not more. The whole is a low performance, so that I cannot say it deserves the least commendation.

L L O Y D, (E D W A R D) this candidate for *fame*, in the useful accomplishments of fair writing and accounts, fired with a noble *emulation*, began early to try his abilities, among the chirographic adventurers.

——— *Optatam cupiens contingere metam,  
Fecit multa puer.*

It is this warm and active *emulation*, especially in young people, that has always been productive of curious and useful *improvements* in every art and science.

In the year 1751, Mr. *Lloyd* published his *Young Merchants Assistant*. It contains 17 plates in an oblong folio, the most of which were engraved by Mr. *George Bickham*; but the rest (as I have heard) by Mr. *Thorowgood*,

though his name be not inserted. He was apprentice to the celebrated Mr. *John Bland*, whose manner he has happily expressed, in the aforesaid copy-book; and whom he gratefully extols, in one of his plates, in the following lines,

*Justly I mourn my loss.—To you I owe,  
Whatever I perform, and all I know,;  
Humbly I aim your footsteps to pursue,  
But where's the penman that can copy you?*

When Mr. *Lloyd* left his said master, he set up an academy somewhere in the city, for himself; but, that not succeeding according to his wishes, he removed into the country; and now (1762, as I have been informed) keeps a considerable boarding school at *Abingdon*, in *Berkshire*.

MARTIN, (M.) in the year 1614, there was a copy-book printed at *Amsterdam*, with this title, *Theatrum Artis Scribendi, varia summorum nostri Seculi Artificum Exemplaria complectens, novem diversis linguis exarata,*

*Judoco Hondio Caelatore.*

*Amstelodami apud Joannem Janssonium,*

1614.

In this book, I observe one page of *german text*, and another of small *secretary*, subscribed,

*M. Martin, Ang. scrip.*

Now who this *M. Martin* was, where he lived, and whether a professed *writing master* or not, I have not yet found ; yet I have met with his name in some catalogues of writing masters ; particularly in that which Mr. *Champion* has prefixed to his *Parallel*.

As the copy-book abovementioned is one of the first, that was published from the *rolling press* ; the writing masters before being accustomed to exhibit their performances, for the use of learners, from *wooden blocks* ; I should have been glad therefore to have given a more particular account of this our *countryman*, could I have come at any authentic memorials concerning him ; for to require any thing of that nature, without such assistances, would be like the demand of the *Egyptian* task-masters, to make brick without straw.

M O R E, (R O B E R T) I am very much a stranger to the parentage, and education, of this *ingenious penman*. The first account that I find of him, when set up in business for himself is, that he lived at the *Golden Pen*, in

*Castle-street*, near the *Mews*, *Charing-cross*; where he taught writing, arithmetic, merchants accounts, and short-hand. He has one page in *George Bickham's Penman's Companion*, dated 1710. As he had more *grammatical* and *historical* learning, than most of our *writing masters* usually have, he composed and published in 1716, a *Compendious Essay, on the first Invention of Writing*, containing six leaves of letter press work, to which are annexed seven copper plates of *writing hand*; in that piece, there are several useful hints, by which I freely confess, I profited, in composing my *protography*, or first part of this work.

Mr. *More's* father was a writing master in *King's-street*, *Westminster*; and it is probable, that under him he learned to write. The first edition of his copy-book, intitled, *The Writing Master's Assistant*, is dedicated to his father, by a short, but dutiful inscription, dated *November* the 4th, 1696. And before the second edition of it, which was made in the year 1704. *Coll. John Ayres*, writ a preface, wherein he acquaints the reader, that, *in a manner, he extorted from him that new edition, that those who were then strangers to him, might judge how early he began to deserve well of all ingenious penmen.* This preface is dated

at

at *Vauxhall*, May the 10th, 1704, at the time that Mr. *More* succeeded *Coll. Ayres*, in his house and business, in *St. Paul's* church yard. This *School Master's Assistant*, contains 22 pages in a large octavo, price 18*d.* The engraver's name is not mentioned. The manner of writing is stiff, adorned with variety of pencilled flourishes, according to the mode of those times. However, *Calligraphy* is much indebted to *Coll. Ayres*, for its improvement, which he made therein, by a sedulous practice for above forty years; and his successor, Mr. *More*, in some respects enlarged its glory.

When our author lived in *St. Paul's* church yard, having succeeded *Coll. Ayres*, he published his copy-book of *English, French, and Italian* capital letters, done by command of hand; but it is without a date, neither is the engraver's name mentioned. It contains 11 oblong plates, and is dedicated to Mr. *Josiah Diston*, merchant, in *London*.

In the *M.S. Adversaria*, communicated to me by *William Oldys*, Esq; I also find, that he published 1725, another copy-book, intitled, *The General Penman*; an oblong folio, with his picture before it; I find, in my quondam obliging friend, Mr. *Joseph Ames's* collection of prints of *English beads*, mention  
made



made of two different heads of Mr. *Robert More*, writing master; one engraved by *George Bickham*; and the other by *W. Sherwin*. But as I have not seen this last copy-book, I cannot speak to the merits of it in any sort.

I remember to have been once in Mr. *More's* company (I think it was in the year 1714) who appeared to me to be a very sensible man in his discourse, and much of a gentleman; which character I have heard confirmed by others, who knew him. In all his compositions, that I have read, there is an amiable candor in his stile. I have likewise heard it intimated, that the following ingenious *query* (but not the *answer*) was composed by him; and if I remember right, they were inserted in the *British Apollo*, when it was first published;

*On the Art of Writing.*

Query.

*Tell me what genius did the art invent,  
The lively image of a voice to paint?  
Who first the secret how to colour found,  
And to give shape to reason wisely found?  
With bodies how to cloath ideas taught,  
And how to draw the picture of a thought?*

*Who*

*Who taught the hand to speak, the eye to hear,  
A silent language, roving far and near ;  
Whose softer notes, outstrip the thunder's sound,  
And spread their accents thro' the world's vast  
round ;*

*Yet with kind secrecy securely rowl,  
Whispers of absent friends, from pole to pole.  
A voice heard by the deaf, spoke by the dumb,  
Whose echo reaches long, long time to come ;  
Which dead men speak, as well as those alive,  
Tell me, what genius did this art contrive.*

Answer:

*The wise Egyptians, by the learn'd are thought,  
To be the first, who use of writing taught ;  
In hieroglyphics, they express'd their sense,  
With nicest skill, and wondrous eloquence ;  
Letters unknown, they did this art invent,  
To make thought lasting, reason permanent ;  
Till Isis of immortal fame arose,  
And taught by letters, how they might compose,  
A dress to shew the image of the voice,  
And make sound lasting, tho' depriv'd of noise ;  
She made the dumb to speak, the deaf to understand,  
And taught the eye to hear the language of the  
hand ;*

*But had th' Egyptian queen, by art divine,  
Taught how to write such beauteous lines as thine,  
Those*

*Those heav'nly honours offer'd to her name,  
Had shone with greater lustre, brighter flame.*

I could have been glad to have inserted in this article more particulars of the life, labours, and circumstances of this worthy *English penman*, and *philologist*, if I could have come at them ; but I have only to add, that, as I have been informed, sometime about the year 1727, he took a journey into the north of *England*, to visit his friends ; but died either in going, or returning ; and I cannot say where he was *buried* ; nor what *inscription* there is over his tomb, or what *family* he left behind him.

M O R R I S, (R I C H A R D) this *Richard Morris*, some few years ago kept a considerable day school in the *Park*, in *Southwark*. But, I have been informed, that he was no extraordinary scribe, whatever his other qualifications might be, as a teacher of youth ; however, by some means or other, he got a piece of writing, with his name subscribed to it, inserted in that comprehensive and valuable collection, intitled, *The Universal Penman*, page the 75th. Engraved, and published by Mr. *George Bickham*, in the year 1741. Mr. *Bickham's* setting forth that book,

was

was like *Jason's* expedition to *Colchis*, to fetch the golden fleece; all adventurers in the calligraphic way were invited; and the flower of our *British penmen* engaged in the enterprise; but as all did not signalize themselves, with equal reputation, in *Jason's* expedition; so likewise, several of the volunteers in Mr. *Bickham's* undertaking, had probably never been noticed, if they had not joined their names with the illustrious *worthies*, who make so conspicuous a figure in that work.

I wish I could have met with any of Mr. *Morris's* own hand writing, by which I should have been more capable of judging, concerning what I have heard, of his mean abilities as a penman. I have found nothing else, but the piece above mentioned, that has come out in Mr. *Morris's* name from the rolling press. When Mr. *William Brooks*, (whom I have spoken of under his name) left his school in *Castle-street*, in the *Park*, Mr. *Morris* succeeded him therein.

N I C H O L A S, (A B R A H A M) this elegant penman was the son of Mr. *Abraham Nicholas*, who kept a writing school in *Bread-street*, *London*; under whom, I presume, he learned his first rudiments in writing and accounts.

counts. This Mr. *Abraham Nicholas*, the father, published from the letter press, a little piece in octavo, of about 50 pages, intitled, *The Young Accomptant's Debitor and Creditor*. The second edition, from which I take this account, was printed 1713, what use of it has been made since that time I cannot say. *Abraham Nicholas* the son, was born in the year 1692. His first appearance in the world, as far as I can find, as a contributor to the advancement of *true* and *practical* writing, was by setting forth a small copy-book, containing *various examples of penmanship*. It consists of 15 plates, which were engraved by *George Bickham*. This seems to be his first essay, that he made public; he lived then at the *Hand and Pen*, in *Broad-street, London*, 1715; though the edition of the book that lies before me, is dated 1717.

In the year 1719, he published *The Penman's Assistant, and Youth's Instructor*; containing an alphabet of examples in *round hand*. It consists of 15 narrow plates, and has only two lines on a plate. The *graver's* name is not mentioned; but it was printed for *Henry Overton*, at the *White-horse*, without *New-gate*. In what year he removed to *Clapham*, I cannot say, but suppose it was soon after the publication of his last mentioned copy-book;

book; he there established a flourishing boarding school; and Anno Dom. 1722, he published his *Compleat Writing Master*; engraved by *George Bickham*. It contains 31 long folio plates, besides his picture in the front. There is in this book, one piece of his brother *James Nicholas's* writing; who succeeded him, and supports with reputation the boarding school, that he first established at *Clapham*.

I cannot well give a greater encomium of this ingenious gentleman's performances, than by reciting the words of the *engraver*, in a letter prefixed to the said book, and addressed to Mr. *John Bowles*, printseller, at *Mercer's-hall*; he says, " he never saw any pieces  
 " that were wrote with greater command of  
 " hand, than the originals of that book."

Mr. *Nicholas* has two plates likewise, in *George Bickham's Penman's Companion*; one of *german text*, and one in *print hand*, dated 1722. When he left *Clapham*, he went somewhere abroad; I am informed to *Virginia*; but in what employ I have not been informed, that I remember, only that he died about the year 1744.

N O R M A N, (P E T E R) I do not find that Mr. *Norman* was educated for, or ever followed the employ of a *writing school master*;

ter; but, at his leisure time, improved himself greatly in that art of calligraphy, especially in *print hand*, which he writ extremely well; in which hand, he has one plate in *George Bickham's Universal Penman*; the original is in Mr. *Austin's* hands; which he tells me is better than the engraving. Mr. *Norman* was a clerk, for the space of ten years, to Mr. *Newman*, (in *Bartlet's-buildings, Holborn*) secretary to the *society for propagating Christian knowledge in foreign parts*. He departed this life, *August* the 12th, 1742, aged 35 years.

OLDFIELD, (J O H N) I know but of *one piece*, that this ingenious writing master has published from the rolling press, and that is a page in *George Bickham's Universal Penman*, upon *Honesty*. He is not only a good judge of *writing*, but also a connoisseur in *painting*. I do not know that he ever kept a public *day school*, but has always been a teacher abroad, in private families, and in boarding schools, and that with much reputation, for many years. He continues the same employ, and lives in *Tufton-street, Westminster*. I do not understand that he designs to print any more of his performances in *writing*, for the public view. It is a pity, the  
public

world should be deprived of so curious, or useful improvements, in any *art* or *science*, through a timorous diffidence, or unreasonable modesty. He is possessed of a pretty collection of many *celebrated writers* original performances. Some of which, I occasionally mention, in this work.

*Paulum sepultae distat inertiae  
Celata Virtus.* Hor.

*An excellence that bidden lies,  
May pass for indolence, in disguise.*

I am informed however, that Mr. *Oldfield* would have published more specimens of his writing, but that he thought Mr. *Bickham*, did not do him justice in that piece, he engraved for him upon *Honesty*.

OLL Y F F E, (T H O M A S) this *writing master*, and *accountant*, lived at the *Hand and Pen*, in *Fetter-lane*, *London*. His principal excellency lay in writing the *engrossing hands*, and the *court* and *chancery*. In the year 1713, he published a copy-book, intitled, *The Practical Penman*, which he dedicates to Mr. *Ralph Snow*, writing master, and mathematician, in *little Moorfields*. It con-



tains 23 plates, besides his picture at the beginning. *Nutting*, sculpt.

He also set forth a small copy-book of the *law hands*, in single lines, which seems to be principally designed for the use and imitation of school boys, or young clerks. It was engraved by *John Clark*, and printed in 1721, price 6d.

Mr. *Ollyffe* has likewise two plates of the engrossing, and court, and chancery hands, dated 1714, in *George Bickham's Penman's Companion*.

These are all his printed performances, that I have met with, and I cannot ascertain the time of his death.

P A R D I E, (J O H N) this *John Pardie*, published *an essay on the german text, and old-print alphabets*. It only contains four oblong quarto plates, principally designed for engravers, painters, &c. There are two alphabets of the said letters, with the *geometrical* proportions, which I think are well done. It is without any date; neither is the *engraver's* name mentioned. The author styles himself *writing master*, and *mathematician*, and lived when he published the abovesaid essay, in *Goswell-street, London*. But removing from thence, he went and kept a boarding school

at

at *Highbarnet*, in *Hertfordshire*; and for want of further intelligence, there I must leave him.

POWELL, (EDWARD) I shall speak of this writing master, and accountant, not only as a *dexterous penman*, but also as a *scholar*, very well versed in classical learning. These are qualifications and accomplishments that are not often united in one, and the same person. They, whose youthful education is employed, in passing through the most celebrated *Roman*, and *Greek* authors, seldom have the opportunity of exercising the pen, in such a manner; so as to become excellent in *calligraphy*. Boys exercises, or themes, in *grammar schools*, are usually hurried and scribbled over; by which they naturally fall into a bad hand; and how hardly such *ill habits* are remedied,

*Cum mala per longas invalere moras,*

all experienced teachers of writing can testify.

Mr. *Powell*, was apprentice to *Richard Scoryer*, of *Wandsworth*, in *Surry*; who had a flourishing boarding school at *Half-farthing-house*, in that town, for many years. To this *Richard Scoryer*, I went to be Latin-usher,

Anno Dom. 1712, and continued with him in that capacity till he died, which was in 1714. Mr. *Scoryer* was a very correct writer of the *black hands* in particular, but his round hand, and Italian, had a stiffness in it, which rendered it not so agreeable to the eye, and in which he was far exceeded by following masters. He had also a *fertile genius* for the designing *knots*, and flourished *pencilled pieces*, which were much more in vogue, in his young time, than they are now ; and indeed, though they were ornamental, yet they took up a deal of time in finishing of them, and were of little or no service, in the way of *true penmanship*. They may be termed the riddles, and rebuses of *chirography*. They are now therefore deservedly neglected by the best artists in writing. However, notwithstanding his excellency therein, he never employed the *rolling press*, in making any of those performances public, except a few pieces for the use of his *scholars*, whilst he was living ; and what became of them afterwards (of which some were very curious) I cannot say, though I have made *proper enquiry* after them, where I thought they might have been found. I am afraid they are intirely lost, or destroyed.

After

After Mr. *Scoryer's* death, Mr. *Powell*, who had married one of his nieces, and had kept a day school for a considerable time, near the *Bull and Mouth-Inn*, in *St. Martins le Grand*, came and took possession of the boarding school at *Half-farthing-houfe*; with whom I continued about a year, in the same employ, that I had under Mr. *Scoryer*.

While I was with these two masters, I made no little improvement in learning to write, at my leisure hours, the several hands, that were taught in the school; and not only learned the *practical* part, but also gained so much *judgment* in the art, as greatly qualified me for the province I have here undertaken in collecting, and making my remarks upon the works of those, who have made them public from the *rolling press*; for when I came first to *Wandswoth*, I was but a mean scribe, having been educated in learning *Latin*, and *Greek*, and *French*, at a private grammar school at *Nottingham*. My master's name was *William Thompson*, a very good teacher of the *classics*, and a proficient in *architecture*; he had the chief direction in building *Collins's hospital* in that town; and *Marshal de Tallart* (who with several other *French officers*, were then there prisoners at large) had a great esteem for him, on ac-

count of the assistance he gave him, in laying out his gardens, &c. The *humane temper*, and *regular conduct*, of this my worthy instructor, I often gratefully think, had no small influence upon me; and I am glad, I have the opportunity of doing this little piece of justice to his *memory*,

*Quem semper honoratum habebo.*

And, as I have said thus much concerning my improvement under the aforesaid masters, I shall just mention another, of whom I learnt *Hebrew*. This was one *Knobs*, of *Norwich*; who, though but a clerk of *St. Gregory's* parish, in that city, instructed many scholars in the classics. He had a peculiar art in communicating the knowledge of the rudiments of the three learned languages. *Dr. Samuel*, and *Dr. John Clark*, were both his scholars, and if I remember right, went from him directly to the university. *Mr. Knobs* died while I was under his instructions, or else I should have made a greater progress in *Hebrew*.

But to return, *Mr. Powell* never printed any of his pieces of writing, that I know of, but a letter of recommendation in the *round band*,

band, which is prefixed to *George Shelley's* copy-book of *natural writing*, the second part.

He left *Wandsworth*, some time after the unfortunate (to him) *South-Sea year*, as it is usually termed; when he was unhappily involved in *difficulties*, instead of getting possession of that *wealth*, which he thought had set him free from the *fatigues* of a school. He went therefore, and settled at *Reading*, in *Berkshire*, in his former employ; where he established a boarding school, and was in a flourishing way for a considerable time. But meeting here again with some new difficulties, he was obliged to quit this place, and removed to *Taunton*, in *Somersetshire*; where he kept a boarding school, in conjunction with his son *Thomas Powell*, until the day of his death, which I think, was in the year 1735. *Solomon's* axiom, which he had seen verified in his days, “that the race is  
 “not to the swift, nor the battle to the  
 “strong, nor riches to men of understand-  
 “ing and skill,” was also too much verified in this ingenious penman; the literary qualifications that he was master of, the industry that he used, the integrity of his morals, and the agreeable address, with which he treated those, with whom his business lay; without any of the dissipating ways of folly or extravagance,

vagance, might, one would reasonably think have procured him a wealthy affluence. But time and chance happeneth to such men as well as others. An unhappy *unsteadiness*, and an attempting what was out of his own proper sphere, misled him so far, as to lay waste the acquisitions, that his successful labours, in his province of instructing youth, had obtained for him. Mens mistaking their *talents*, as well as vain ambition, has often proved fatal to them. When I lived with him, and especially some time after, his school brought him in near a thousand pounds a year.

RAYNER, (JOHN) since this *writing master* first gave a specimen of his performances in the art of *calligraphy*, there have great improvements been made therein, by many eminent professors, and practitioners; infomuch, that I cannot see, but that the art is now nearly arrived to its utmost *perfection*; especially with regard to its *use* and *service* to mankind. Our author published but one book (that I know of) from the rolling press, which is intituled, *Paul's Scholars Copy-Book*; it was first printed in 1709, and he lived then at the *Hand and Pen*, in St. Paul's church yard. It contains 11 folio plates; amongst which, there are specimens of the *Greek* and  
*Hebrew*

*Hebrew* characters. It is dedicated to the master, and wardens, of the *mercier's company*, and the reverend Mr. *John Postlethwait*, then master of *St. Paul's* school. As it was fold by *George Bickham*, I suppose him to have been the engraver. Mr. *Austin* has four pages of the original in his possession.

There is another later edition of this copy-book, with a short recommendatory preface, by Mr. *Robert More*, dated *March* the 29th, 1716, in which he tells us, that the *Greek* and *Hebrew* plates, had the approbation of Mr. *Postlethwait*; but we have now much better specimens (in my opinion) of those *characters* in some of our modern copy-books; and yet, I think, there is room for further improvement, in the manner of writing those hands. Besides, there are still wanting, good engraved specimens of the *Spanish*, and *German Jews rabbinical characters*, in which the *targums*, or interpretations of the old *Hebrew* scriptures are usually written.

R A V E N, (W I L L I A M) it does not appear to me, that this *William Raven* was ever a *writing master*, or kept a public school. But sometime before the year 1678, or thereabouts, he printed from the rolling press, on one side of a sheet of paper, what is intitled.

*An*



*An exact Copy of the Court Hand*, shewing the breaks of every letter, how they ought to begin and end, with the explanation thereof in *secretary*, over their heads. Also 114 words *abbreviated*, and at length, in *secretary*, and *court*, so easily demonstrated; that a mean capacity may in a short time, attain to the true writing, without the help of a teacher.

Mr. *Raven* was scholar to Mr. *George Smith*, who (as the said plate informs us) was the only master in the art. It was engraved by *T. Burnford*. I know of nothing else, that this *William Raven* made public; nor even where he lived, or died; and I never met with but one copy of the aforesaid piece, which is in the collection of my very obliging and learned friend, Dr. *Andrew Coltee Ducarel*, in *Doctors Commons*.

RICHARDS, (WILLIAM) Mr. *Richards* is now one of our oldest writing masters, and mathematicians of note and reputation, in the city of *London*. He has kept an academy in *Shadwell parish* for many years; under whom (jointly with proper assistants) a great number of young men has been regularly educated, and qualified, for trade and business, in almost every branch of useful literature.

literature. His personal knowledge of, and particular acquaintance with, most of our celebrated *penmen*, and *engravers*, for 40 years past, has rendered him an experienced judge of *calligraphic performances*; and the books, (that I am about to mention) which he has published for the use of *schools*, show him to be, without any hyperbole in his encomium, a very industrious, judicious, and ingenious practitioner, in the arts of *writing* and *accounts*.

The first thing that I meet with, that he published from the *rolling press*, (but in what year that was I cannot say) is *Geometrical Constructions of the several Hands used in Great Britain*. It is but a small piece of five quarto plates, without any date, or engraver's name.

2. He has one plate of *round hand capitals*, shewing how two letters may be struck together in a genteel manner, in *George Bickham's Penman's Companion*. It is dated *January 1731*.

3. He published in the year, \* \* \* \* (for the book has no date) *The Compleat Penman, or Young Clerk's Companion, exemplified in all the various hands, and forms of business*, extracted from the best performances of the most eminent masters. It contains 100 quarto plates, engraved by *George Bickham, senior,*

senior, and *Edward Thorowgood*, &c. and before it are two leaves of letter press work, containing directions for writing. It is a very useful book in schools; particularly for the forms used in merchants counting houses, the public offices, and courts of judicature.

To the aforesaid book, Mr. *Richards* has added, and published two more, much of the same size, but wholly from the letter press; and they are sometimes connected together in one volume, under the title of, *The Young Penman, and Accountant's Library*, comprehending in seven parts, all the branches of a scholar's instruction, who is designed for *mercantile business*.

These three books, Mr. *Richards* calls parts of *Youth's General Instructor*; the first part of which, he has likewise printed from the *letter press*, in a small octavo of about 90 pages. Containing 1. some serious *reflections* on the peculiar advantages of an *early education*. 2. *The Affectionate Monitor*, being a supplement to the former. 3. *The Compendious British Grammarian, or a short Introduction to the English Tongue*.

Lastly, let me observe, that amongst Mr. *Richards's* other endeavours, for the promotion and improvement of sound writing, he has set forth the several forms of the *print hands*

*bands* with greater accuracy, and truer proportion perhaps, than any of our *English* writing masters.

R I C R A F T, (J O S I A H) it does not appear that this *Josiah Ricraft* was a writing master, or ever was employed in teaching that useful art. Yet I am under a sort of necessity to take notice of him in this essay, because he published a book of *alphabets*, from the rolling press, in the form of a copy-book, with this title,

*The peculiar Character of the Oriental Languages.* He styles himself merchant, in *London*. It contains 25 *quarto* plates, and was sold by *John Hancock*, in *Pope's-head Alley*, but without any date. *Cross*, sculpt.

In a short copy of verses before it, written by *J. Vickers*, and engraved by *William Faithorne*, amongst others are these lines,

\* *Of all the gifts of God's most sacred spiret,  
The gift of tongues, being of much precious merit,  
By which man mainly differs from a beast,  
And all rare knowledge, richly is increast,  
How much to our industrious Ricraft, then  
Is due, or his great pains, and useful pen,  
Who thus hath made so copious a collection,  
Of th' Orient characters, for fair direction,*

T 6

\* These verses are so spelled in the original.

*To learn these tongues, a work most excellent,  
 And of more worth than pearles most Orient ;  
 For which, with grateful heart, give God the  
 praise,  
 And crown brave Ricraft's browes with fragrant  
 bayes.*

*J. Vickers, scripsit. W. Faithorne, sculpsit.*

Under his picture ; own hair, a laced band,  
 with a book, and pen in a standish, before  
 him.

Notwithstanding this high encomium upon  
 Mr. Ricraft's work, it is but a very inaccurate  
 performance. Some of his alphabets are  
 merely fanciful, being copied from *Cornelius  
 Agripa's Occulta Philosophia*, to wit, *The  
 Scriptura Coelestis*, and *The Scriptura Transitus  
 Fluvii*, &c. and others of them are not at  
 all to be depended upon.

*Anthony Wood*, speaking of this *Josiah Ri-  
 craft*, in the second volume of the *Athenae  
 Oxon.* page 123, says, that he writ and pub-  
 lished a book, intituled, *A Survey of England's  
 Champions, and Truth's faithful Patriots*,  
 octavo, 1647. That historian, in his liberal  
 way of treating dissenters, calls Mr. Ricraft  
 a canting, bigotted presbyterian.

In Mr. *Joseph Ames's Collection of English heads*, there is the following account of a quarto print of this *Josiah Ricraft*.

*Vera effigies Josiab Ricraft, Londinensis Mercatoris, Anno Domini, 1646.* Hair, wiskers, and peaked beard, at the corner a ship sailing, arms. This print is prefixed to some of his books; but it seems to have been torn out of that book of his alphabets, that I have in my possession. I have, since my writing the account above, seen that print before his book of alphabets, in the hands of Doctor *Andrew Ducarel*, of *Doctors Commons*; in his before mentioned *copy-book*, it makes me suspect the excellency of this.

SEAMER, (JAMES) I can give my reader very little intelligence concerning this *James Seamer*. I cannot so much as tell when or where he lived; he published indeed a copy-book, intitled, *Arts Master-Piece*, or *the Pen's Glory*. But I see nothing in it that deserves that pompous title.

*What does he worth a gape so large produce?  
The tra'ling mountain yeilds a silly mouse.*

It contains 14 small plates, which were engraved by himself; and is without a date; but I have a memorandum intimating, that it

was

was printed some time before the year 1677. It was sold by *John Keble*, in *Fleet-street*.

I find likewise in the *Adversaria*, that were communicated to me by my friend *William Oldys*, Esq; that Mr. *Seamer* published another copy-book, which he says, was *invented, written, and engraven by himself*, intitled, *A Compendium of all the usual Hands, written in England, performed*, (he says) *according to the genuine freedom, and natural tendency of the pen*. But as I have never seen this *Compendium*, I can say nothing of its merit; only as I observe, *great cry and little wool*, (as the proverb says.)

*N. B.* A little time before this article relating to *J. Seamer*, went to the press, I met with the abovementioned copy-book. It contains 24 plates, in a small oblong folio, with some *instructions*, in two or three leaves of letter press work, at the latter end, how to write the various hands he has given *examples* of in his book, &c. But after all, I find no reason to alter my *sentiments* concerning it, as I have expressed them above.

SEDDON, (JOHN) this very curious and ingenious *master of the quill*, was born Anno Dom. 1644, but in what place, and of what parents I cannot inform myself. I think

think I may venture to say, he exceeds all our *English* penmen in a fruitful fancy, and surprising invention, in the ornamental parts of his writing. The *neatness* that appears in his amazing variety of *flourished figures*, has a pleasing effect upon the eye; and though they are not *essentials* of a good scribe, yet being the graceful efforts of a *natural genius*, they have their merit.

Mr. *Seddon*, though I cannot trace out the steps of his education, became master of Sir *John Johnson's* free writing school, in *Priest's-court, Foster-lane, Cheapside*; and when he died, was succeeded therein by Mr. *Charles Snell*.

The first of this author's performances from the *rolling press*, that I have met with, is a little copy-book, intitled, *The Ingenious Youth's Companion*, in 15 small plates. *J. Sturt*, sculpt. It contains an alphabet of two-line copies, in a small round hand, with great variety of flourishes, which he says, were performed *à la volée*. He dedicates it to whom he styles his singular good friend, and quondam scholar, Mr. *Thomas Read*, clerk of St. *Giles's* in the fields. Sold by *John Stuart*, at the *Three Bibles, and Ink Bottles*, on *London Bridge*.



In 1695, he published his *Penman's Paradise*, and like a delightful flowry garden he designed it. It was engraved by *John Sturt*, and contains 34 oblong folio plates, besides his picture at the beginning. There is a great variety of fanciful ornaments, and flourishes in it, for which he had a happy and *peculiar genius*.

There is in the second plate of this book, a grateful dedication, to the most eminent and excellent penman *Major John Ayres*, in *St. Paul's* church yard; and his ever loving friend, a most accurate and able writing master, *Mr. Richard Alleine*, in *St. Thomas Apostles*. There is a *fame* drawn in flourishes, with a *pen* in one hand, and a *trumpet* in the other; and in the two wings are the names *Ayres*, and *Alleine*. Under his picture, at the beginning, is this distich,

*When you behold this face, you look upon,  
The great Materot, and Velde, all in one.*

This celebrated artist died the 12th of *April*, 1700, in the 56th year of his age; and the following *epitaph* was made upon him, by a brother of the quill, *Mr. John Sinclare*, in *London*,

*Princes by birth, and politics, bear sway,  
 But here lies one of more command than they;  
 For they by steady councils rule a land,  
 But this is he, cou'd men, birds, beasts com-  
     mand,* }  
*Ev'n by the gentle motion of his hand.* }  
*Then penmen weep, your mighty loss deplore,  
 Since the great Seddon, can command no more.*

S H E L L E Y, (G E O R G E) this is one of the celebrated *worthies*, who have made a shining figure in the common-weal of *English calligraphy*. In this number Mr. *George Bickham* particularly places, in his copy-book, intitled, *The Penman's Companion*, published in 1732. Messieurs *Snell, Shelley, More, Snow, Ollyffe*, and *Clark*; to whom he might have justly added several others, if his page adorned with *fame* and *laurels*, coul have held them.

Mr. *Shelley* was born about the year 1666, and I suppose, of obscure parents, because he was brought up in *Christ's Hospital*; and though this was his *low* beginning, yet his ingenuity and application, raised him to be one of the *greatest* amongst the practitioners in writing; and under the humble *blue coat*, he laid the foundation of his calligraphic excellency, and real lasting fame. For in year

\*\*\*, he was elected to be *writing master* to the aforesaid *hospital*, which place he held for the space of twenty years or more.

The first book that I have met with, that came from the rolling press, in which Mr. *Shelley* had any concern, is intitled, *The Penman's Magazine*, which came out in 1705. It is adorned with about a hundred open figures and fancies, after *John Seddon's* originals. It was published by *Thomas Read*, clerk of *St. Giles's* in the fields, who had been scholar to *John Seddon*; who on his death bed, bequeathed his calligraphic remains to the said *Thomas Read*. It contains 32 folio plates, engraved by *Joseph Nutting*. There is also added to it, a dedication on a whole sheet plate to *Madam Ann*, and *Dorothy Sharpe*, the daughters of the *Arch-bishop of Canterbury*, by the aforesaid *Thomas Read*, who had the honour of instructing those young ladies in writing.

To this copy-book, is likewise prefixed, a little poem, in letter press work, in commendation of the performance, by *N. Tate*, poet-laureat to *Queen Ann*; and in the last plate is an epitaph on Mr. *John Seddon*, by *John Sinclair*, penman in *London*; which see in the foregoing article concerning *John Seddon*.

Anno Dom. 1708, Mr. *Shelley* published his *Natural Writing*, the first part. It was engraved by *George Bickham*. He dedicates it to the governour, (Sir *Gilbert Heathcote*, Knt.) and the directors of the Bank of *England*; where he tells them, "that the greatest masters of his profession, had allowed it to be the best piece of penmanship yet published." Mr. *Shelley* lived then at the *Hand and Pen*, in *Warwick-lane*. It contains 26 long folio plates. There are several pieces of good and sound writing in it, but yet excelled in the *genteel freedom*, by later performers.

In 1714, he published his second part of *Natural Writing*, engraved by *George Bickham*. Mr. *Shelley* was then writing master to *Chirsh's-hospital*. Besides his effigies in the front of the book, there are 34 long folio plates, containing great variety of the different hands in use in *Great-Britain*, most of which are performed in a masterly manner. In page 16 there is a grateful letter addressed to Mr. *John Smith*, penman in *London*, by whom he had been chiefly instructed in *writing*, &c. this letter is dated *October* the 30th, 1712, by which it appears, his said master was then alive. There is likewise prefixed to the plates, *an essay* in letter press work, *on the origin, use, and improvements of the art of writing*;

by *Robert More*, writing master, who lived then at the *Golden Pen*, in *Castle-street*, near the *Queen's Mews*. This *essay* is well worth the reading. Mr. *More* printed it again with seven copper plates of his own, in 1716. Next to this *essay*, is Mr. *Shelley's* preface; by which it appears, that a spirit of *envy* and *detraction* had begun to show itself amongst the principal penman of that time, in and about *London*; but our author concludes, with remarkable prudence, and good nature; that as he never cared for any *praises*, which he did not *deserve*; so he would not be troubled at any *malicious* defamation.

Our author also published an *Alphabet Book*, in all the hands, with variety of capital and small letters. Price 2s. but I cannot ascertain the date.

Anno Dom.           , he published *A Striking Copy-Book*, intitled, *Penna Volans*; done after the *English*, *French*, and *Dutch* way. It is without a date, but contains 15 long folio plates; and if performed as mentioned in his preface, they are worthy of imitation. It is dedicated to Mr. *Peter Monger*, and Mr. *John Cartlitch*, from whom he had received favours in teaching their sons.

Our author has also *seven plates* of round hand, Italian, and print, dated 1712, in  
George

*George Bickham's Penman's Companion*, and these are all the performances that I have met with, that he published from the *rolling press*; for I do not find, that he did any thing of that sort in his latter years. Wearied perhaps with a long course, in a *toilsome employ*, he might think it requisite to give himself a little indulgence. Nevertheless, in the year 17\*\*, he gave the public, from the *letter press*, an alphabetical collection, in octavo, of divine, moral, and historical sentences, in *prose* and *verse*, for the use of writing schools, which has been so well received, that it has passed several editions. All writing school-masters must acknowledge the utility of such a book; but Mr. *Shelley's* plan is capable of great improvements.

I cannot give any just and particular account of the last days, death, and interment, of this able penman; but have been informed that he died in low circumstances, about the year 1736, aged about seventy. He was succeeded as writing master to *Christ's-hospital*, by one *Benjamin Durnford*, who never published any thing, (that I have heard of) from the *rolling press*, and died in the year 1741.

S H O R T L A N D, (J O H N) this writing master is still living (1760.) and is

master of a school in *St. Ann's-lane*, within *Aldersgate*; which school he has kept for above these 14 years last past. He is about fifty six years of age. There is one page of his writing in *George Bickham's Universal Penman*, containing a specimen of his round hand, and Italian.

In the year 1753, Mr. *Shortland*, published from the letter press, *An Introduction to Italian Book-keeping, by double Entry, of Debtor and Creditor*; consisting of a waste-book, journal, ledger, and cash-book; to which is added, an account of *foreign exchanges*. It appears to be a well methodized, and useful book, for such as want to be initiated in *merchants accounts*. The book is a thin quarto.

Our author was educated under Mr. *John Chester*, master of *Queenhithe-ward* school; when he left that school, he went to be an assistant in *Billingsgate-ward* school; and after some time became *master* thereof, which he kept for about the space of ten years; from thence he removed to *St. Ethelburga's* school, within *Bishopsgate*, where he resided between five and six years; so that he has had a long experience, not without some considerable success, in teaching youth the necessary qualifications of writing, and accounts. The heads of this article I received from himself,  
by

by the hands of my obliging friend Mr:  
*Austin.*

S M I T H, (E D W A R D M. A.) this school master who gives himself the *title* of M. A. (by which however I am not certain what he means) published, *The Mysteries of the Pen in fifteen Hands unfolded, or the undeniable Rules, and Truths of the Pen, to be observed, in all the Hands of England.* It contains 13 long narrow folios, and consists mostly in rules for the *geometrical proportion* of letters, in the said several hands; but the specimens are but mean; so that I suppose his *rules* were never much observed, nor obtained any esteem amongst *judicious writing masters.* J. Nutting, sculpt. There is no date to that copy, that I examined; but as *Nutting* the engraver died Anno Dom. \*\*\*\*, It must have been published before that year; how long before it is in vain to guess. It was sold by *James Knapton*, in *St. Paul's church yard*; and by the author, who then lived in *Bell-court*, between *Petty France*, and *Old Bedlam*, in *Moorfields*, where he kept school, and taught to write, engrave, paint, and draw, with pen and pencil. There is a post-script added to the book, in letter press work, containing



containing necessary directions, both in *English* and *French*, for writing all hands.

S N E L L, (C H A R L E S) the *chirographic labours* of this able and elegant penman, have received a general applause, not only from the *public*, but also from the *judicious*, amongst those of his own profession. I shall therefore in justice to his merits, as a fine writer, and accurate accountant, give as full an account of him, and his works, as I can, at this distance of time from his death; being kindly assisted in some particulars by Mr. *Joseph Champion*, who had been his scholar, and apprentice.

Mr. *Charles Snell*, of *London*, was born Anno Dom. 1670, and educated in *Christ's-hospital*, being one of those few, who reflect honour on the *blue coat*. He was put apprentice to some writing master of no great note; Mr. *Champion* supposes Mr. *Topham*; but Mr. *Austin* says, he was informed, to Mr. *Brooks*, a writing master in *Aldersgate-street*; but it was a strong genius, and a constant industry, and copying after the engraved works of *Barbedor*, that produced that correctness, and beauty, which are so conspicuous in his *copy-books*. He kept school in divers parts of *London*, as *Bridewel per Sink*, *Fleet-street*, *Ludgate-bill*, &c. and lastly succeeded

ceeded Mr. *John Seddon*, in Sir *John Johnson's* free writing school, in *Priest's-court, Foster-lane, Cheap-side*, which he supported with credit upwards of thirty-six years.

The first book, that he published from the rolling press, was in 1693, intitled, *The Penman's Treasury opened*; being then twenty-three years of age. *William Elder*, sculpsit. It contains 26 folio plates, besides his picture in the front; and was, as he himself affirms, the first published in *England, done by command of hand*. It is true indeed, he was one of our first *English* penmen, who practised the art of writing, in an absolute free, bold, and neat manner, on the revival of the useful elegance of the quill. Yet I have been informed, that there were jealous heart burnings, if not bickerings, between him and *Coll. Ayres*, another of our great reformers in the writing common-weal, both eminent men in their way; yet, like our most celebrated poets, *Pope* and *Addison*; or to carry the comparison still higher, like *Cæsar*, and *Pompey*; one could bear no superior, and the other no equal.

There is in some copies of the aforesaid book, a little poem prefixed, in commendation of the art of writing, as well as of the author's performance, by Dr. *Joshua Barnes*,

of

of *Emanuel College, Cambridge*, dated *April* the 23d, 1694. In this poem, Dr. *Barnes*, appears somewhat singular in his opinion, amongst our modern authors, in ascribing the art of writing as a divine gift to *Adam*, in this stanza,

*No, no, the gift of a commanding pen,  
Was first by God, to first born Adam giv'n ;  
From him to Seth it came, the best of men,  
And justly ; since the richest gift of heav'n.*

In 1712, Mr. *Snell* published his *Art of Writing, in Theory and Practice* ; *George Bickham*, sculpt. It contains 28 plates, in a long folio, besides his picture at the beginning. In a copy of verses, by Mr. *Peter Motteux*, prefixed to this book, are the following harmonious, and beautiful lines,

*How justly bold, in Snell's improving hand,  
The pen, at once joins freedom with command !  
With softness strong, with ornaments not vain,  
Loose with proportion, and with neatness plain ;  
Not swell'd, not full, compleat in ev'ry part,  
And artful most, when not affecting art.*

In letters to the author, prefixed to the same book, from *John Sinclair, Thomas Olyffe,*  
*Ralph*

*Ralph Snow*, there are some fatyrical strokes upon *George Shelle*, as if he had arrogated too much to himself, in his book *Of Natural Writing*. They find great fault, (and I think very justly) with pencilled knots, and sprigged letters, as not to be admitted as any part of useful penmanship. These reflections, however, created ill blood, and even an open difference amongst several of the superior artists in writing, of those times. *Robert More*, and *George Shelle*, seem in that controversy, to have been men of the *calmest temper*, in the different parties. This book was published, when our author was master of Sir *John Johnson's* free writing school, in *Foster-lane*. It was printed for *Henry Overton*, at the *White-horse*, without *Newgate*.

In 1714, Mr. *Snell* published his copy-book, intituled, *Standard Rules*; exhibited in six plates, besides the letter press work, in which the rules are demonstrated. This book proved a bone of contention, and occasioned a terrible quarrel, between our author, and Mr. *John Clark*, writing master and accountant, in *Warwick-lane*. This quarrel about standard rules ran so high between them, that they could scarce forbear scurrilous language therein, and a treatment of each other, unbecoming gentlemen. Both sides,

fides, in this dispute, had their abettors; and to say, which had the most truth, and reason, *non nostrum est tantas componere lites*; perhaps both parties might be too fond of their own *schemes*. The best way, I think, would have been, to have only offered their different schemes, and sentiments thereon, and explications thereof to the world, and left them to people, to chuse which they liked best. Who now a-days take those *standard rules*, either one, or the other, for their *guide* in writing?

Our author also printed the *law alphabets*, viz. of the *court* and *chancery hands*, in one large sheet; but I cannot ascertain the date, nor say by whom it was engraved. He has likewise four plates, dated 1711, very well executed, in *George Bickham's Penman's Companion*.

Hitherto I have been giving an account of the specimens of writing, that Mr. *Snell* published from the *rolling press*; but as he was no less eminent in his knowledge of the use of *figures*, I shall here give a catalogue of his books, that he published from the *letter press*;

1. *The Tradesman's Director*; or a short and easy Method of keeping his Books of Accounts. A quarto of 11 leaves, 1697.

2. *An*

2. *An Examination for young Accomptants.*  
A quarto of 10 leaves, no date.

3. *Merchant's Accompts*, in the true *Italian Method*, in octavo, 1701.

4. *A Guide to Book-keepers*, according to the *Italian*, folio, 16 pages, 1709.

5. *Book-keeping*, in a Method proper to be observed by *Super-cargoes* and *Factors*, folio, 12 pages, 1709.

6. *The Merchant's Counting-House*, or *Waste-Book Instances*, folio 11 leaves, 1718.

7. *The Elements of Italian Book-keeping*, put into verse, without a date, but sold by *John Lever*, in the *Poultry*. It contains 32 pages in octavo.

8. *Book-keeping for landed Men, and Stewards*, folio. *N. B.* This last I have not seen, but am obliged to *Mr. J. Champion*, for the notice of it.

To conclude, this laborious and celebrated writing master, and accurate arithmetician, died at his dwelling house in *Sermon-lane*, *Doctors Commons*, Anno Dom. 1733, and lies buried in the body of *St. Gregory's church*, in *Old Fish-street*, but without either monument, stone, or inscription over his grave, neither indeed does he want any; for his *works* will be a lasting memorial of his abilities in his *profession*. However, instead of a *formal epitaph*,

*epitaph*, I shall present the reader with the following lines, composed in his praise, by Mr. *Sinclaire*.

*Accept, dear shade ! what justice makes me do,  
And your most curious hand compell'd me to ;  
Geat Velde's pen, immortaliz'd his name,  
And Mat'rot's stretch'd the blowing cheeks of  
fame.*

*Bold Barbedor, in freedom did excel,  
But this last wortby was reviv'd in Snell ;  
And Europe now, strikes to the British hand,  
For justness, neatness, freedom, and command ;  
Yet we're divided, which in thee to boast,  
Whether the penman, or accountant most.*

S N O W, (R A L P H) the *biographical* writer, frequently finds himself cramped in his narrative for want of *materials*. Some subjects indeed admit of the vigorous fallies of *imagination*, and delightful embellishments of *fancy*; but strict *truth*, and *real facts*, are the narrow limits, that are prescribed to the just and impartial historian. Confining myself therefore within those *limits*, it cannot be thought, but that several of my articles must be very scanty and jejune. In such cases, I satisfy myself, (and I hope my reader too) by observing an admonition in *Quintilian*, in  
these

these words. *Ubiqunq ingenio non est locis, curae testimonium meruisse contentus sum.* I am therefore obliged to be more *concise* than I would have been, in this my account of *Major Ralph Snow*, who has deserved so well of all the proficient in *mathematical* and *calligraphical* learning. I am informed by *Mr. Coles*, a writing master in *Bow church yard*; (whose father was school-fellow with *Mr. Snow*;) that he was a scholar, (if not apprentice) to *Mr. Nash*, a school-master, in *Bridgewater-gardens*, near *Barbican*. *Mr. Snow* kept a flourishing school for many years; on the paved stones; opposite to the middle walk in *Moorfields*; but when he went first to settle there I cannot say. The first thing that I meet with, that he published from the *rolling press*, is one page of round hand, in *George Bickham's Penman's Companion*, published in 1713. He also published, but without any dates, two little books, one containing examples of *round hand*; and the other of *round text*, in an easy free manner; they were printed for *Mr. Bowles*, print-seller, in *Cornhill*. One is called, *Youth's Introduction to Writing*; and the other, *Youth's best Companion in Writing*. They are but small things, containing only sets of single copies.



George Bickham, in his valuable book, intitled, *Penmanship in its utmost Beauty*, says, “ Mr. Snow was the first, who happily introduced (amongst us) the *Dutch* command of hand; which, by his recommendation, and experimental use, became afterwards the common practice of the best masters.”

Zachary Chambers, Esq; who was Major Snow's pupil, informs me, “ that in the reign of King George I. Mr. Snow was entrusted with a majority in one of the regiments of the *city militia*; and was a zealous assertor, (in the troublesome times of *Queen Ann*) of the right of succession of the present *royal family*. He had two sons, who both died, before they came to make that figure in life, that their *genius* and *abilities* (especially the elder) gave great hopes of. He had also two daughters, one married to Mr. Lewis, a very successful teacher of writing, and accounts; now, and for some years past, retired from business, and enjoying the happiness of a country life, as the reward of his industry; his younger daughter is likewise married to Mr. \* \* \*, and is still living.”

Here I am obliged to close my narrative of this *curious penman*, only acquainting my reader,

der, that he died Anno Dom. 1744. about the 74th year of his age.

S T O R Y, (P E T E R) I have been informed, that this *Peter Story*, was reckoned a fine penman in his time, and that he was co-eval with *Coll. Ayres*. But I have not yet met with any of his works, (that I am sure are his) from the *rolling press*. There is indeed a copy-book, intitled, *Fair Writing of several hands in use, published by P. S.* but whether those two letters stand for *Peter Story* or not, is a query, which I cannot answer. However, that copy-book is advertised in that manner, before *J. Johnson's* copy-book, printed 1669, and sold by *P. Stent*, at the *White-horse*, in *Giltspur-street*, without *Newgate*.

T R E A D W A Y, (T I M O T H Y) I can say but little concerning this young *tiro*, in the art of writing. He lived with his father, who kept a school in *Rotherhithe*. He has one page in *George Bickham's Universal Penman*; being the form of a *bill of lading*, in a neat running hand, dated *May the 30th, 1739*. And this is all of his *printed* performances, that I have met with; and probably all that ever he did print. I am informed, he has been *dead* for some time past, but

cannot specify the precise time of his death; nor his age, nor where buried.

V A U X, ( S A M U E L ) this ingenious writing master, attended Mr. *Weston's* academy in *Greenwich*, in that capacity for some time; and when he quitted that place, he set up an academy for himself, in *London-street*, in the aforefaid town; but I presume he did not keep it long, though I cannot say justly how long, for he died Anno Dom. 1739, in the 35th or 36th year of his age.

When he set up his boarding school, or academy in *London-street*, he published an advertisement in a large half sheet, setting forth, that young gentlemen were there qualified for merchants counting houses, attornies clerks, and the public offices; also instructed in *Latin*, *Greek*, and *French*, and in various branches of the *mathematics*, &c. by himself, and proper masters. This piece was engraved from his own writing, by Mr. *George Bickham*; it is handsomely disposed, and a very good piece of penmanship.

He also writ five pages in various hands, which are inserted in Mr. *Bickham's Universal Penman*; that in page 29, consists of two little *copies* of verses, which are (in my opinion) very prettily adapted, (whoever was  
the

the author thereof,) and therefore I shall give them a place here.

*To young Gentlemen.*

*You British 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 your 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 honour and delight,  
 Your hand's your warrant, if you well can write ;  
 True ease in writing comes from art, not chance,  
 As they move easiest, who have learn'd to dance.*

*To young Ladies.*

*You springing fair ! whom gentle minds incline,  
 To all that's curious, innocent and fine !  
 With admiration, in your works we read,  
 The various textures of the twining thread ;  
 Then let the fingers, whose unrivall'd skill,  
 Exalts the needle, grace the noble quill ;  
 An artless scrawl the blushing scribler shames,  
 All shou'd be fair that beauteous woman frames ;  
 Strive to excel, with ease the pen will move,  
 And pretty lines add charms to infant love.*

WATSON, (THOMAS) this writing master lived at *Newport-pagnel*, in *Buckinghamshire*, but, for want of materials, my account of him will be very short. I indeed know nothing more of him, but that he published a *copy-book*, containing a whole alphabet of *gigantic capital* letters of a peculiar make, and fancy; but of no real use in the way of *penmanship*; like the giants in *Guildhall*, they seem reared up only to be gazed at. The book consists of 24 folio plates, engraved by *William Elder*. It was printed for *N. Ponder*, at the *Peacock*, in the *Poultry*, but has no date. As *William Elder* engraved several things about fourscore years ago, I am apt to think, this book of *Mr. Watson's*, was published, sometime before the year *eighty*, in the last century.

WEBSTER, (WILLIAM) this writing master and accountant, is better known by his letter press labours, than by what he published from the rolling press; for I have met but with *one specimen* of his performance, in the writing way; and that is a page of round hand, in *Mr. George Bickham's Penman's Companion*, which is dated 1730. He kept a school in *Castle-street*, near  
*Leicester-*

*Leicester-fields*; but I cannot say where he was born, nor under whom he received his *education* to fit him for the employment in which he acquitted himself with great reputation.

In 1719, he published his *Essay on Book-keeping; according to the true Italian Method of Debtor and Creditor, by double Entry*. It is but a small octavo book of about a hundred pages, but *judiciously* composed for the service it is intended. It is dedicated to Sir *Charles Peers*, one of the commissioners of his Majesties customs. The public has deservedly given it a kind reception; for the *twelfth edition* of it lies before me, which was printed in 1755. At the end of this tract, there is *an attempt towards rendering the education of Youth more easy, and effectual*; which is well worth the reading both of *parents*, who would have their children properly and prudently educated, and of such *masters* as are intrusted in that great and important care.

Mr. *Webster*, also published from the letter press, *A Compendious Course of practical Mathematics, in 3 volumes octavo*, but I cannot say when it was *first* made public, nor what *success* it has had in the world; neither do I know of any other work, that is printed under his name. I am informed, that he died 1744, aged about *sixty* years.

WESTON, (THOMAS) this *Thomas Weston*, if I am not mistaken, was secretary to the Right Honourable the Lord Viscount *Mordaunt*; to whom *Edward Cocker* dedicates one of his copy-books, intitled, *The London Writing Master*. Anno Dom. 1682, he set forth a book, for the use of *tiros*, in the art of fair writing, called *Ancilla Calligraphiæ*, which was engraved by *William Elder*, and *John Sturt*. It contains 26 plates, besides his picture at the beginning. Mr. *Weston* styles himself *Gent*. And in his preface, he tells us, that he was neither *master*, nor *professor of writing*; what he did that way, he says, was for his private *divertisement*, and to please some particular friends. There is a petition in it addressed to *King Charles II*, requesting, that he would permit him to publish his work; and likewise a dedication of it in *Latin*, to *Prince Rupert*, *Count Palatine of the Rhine*, &c. And after all this grand parade, some may be ready to ask, what follows? I am almost ashamed to answer, *parturiunt montes*, the mountain heaves indeed, as if it were in labour, but nothing is brought forth equal to such an *out-cry*; school-boys now-a-days would deride his performances. However, there is, in the last leaf of his *Ancilla*, a pænyric

negyric (as he calls it) on the art of fair writing; which I here transcribe, not so much for the excellency of the poetry, as for some hints, that lead to the *various uses* of penmanship.

## I.

Fair writing *is a curious art,*  
*Which we do not mechanic call,*  
*Nor may we term it liberal,*  
*Yet such as doth them both to men impart;*  
*Both do from thence beginning take,*  
*Both do thereby their progress make.*

## II.

*Writing we do no science find,*  
*And yet thereof we truly say,*  
*'Tis to all sciences the way,*  
*From thence comes illustration to the mind;*  
*Invented to delight the eyes,*  
*And dispense hidden mysteries.*

## III.

*Writing, the muses register,*  
*Time's doctrine downwards do's convey,*  
*And nations history display,*  
*The memory's chief storehouse do's assist her,*  
*To cultivate each faculty,*  
*And perfect ingenuity.*

## IV.



IV.

*This art to man hath God made known,  
 This art have wise men much desir'd,  
 To this tho' many have aspir'd,  
 Yet few have made it perfectly their own,  
 'Tis th' ornament of providence,  
 And of humane intelligence.*

V.

*'Tis writing doth facilitate  
 Commerce, and all society,  
 Is joined and made strong thereby,  
 Friends absent, hereby do communicate,  
 Each secret thought, and sentiment,  
 Each private purpose, and intent.*

VI.

*This art gives fame celebrity,  
 To justice, splendor, and renown,  
 To virtue, glory as it's crown,  
 The ligament of civil policy;  
 Which covers secrets as with night,  
 And works of darkness brings to light.*

WESTON, (THOMAS) of Greenwich; this writing master, kept an academy

in *Greenwich*, and in the year 1752, published a copy-book for the use of the young gentlemen that were educated at his school. Some part of it, as appears from the dates therein, was written as early as the year 1725, *George Bickham, sculpt.* It contains 31 pages, three of them in the *Italian hand*, were written by Mr. *Austin*, at the desire of Mr. *George Bickham*, who said, that the printseller who had purchased the plates, wanted some *Italian* in the book, to make it sell the better.

And here let me observe by the way, that in my opinion, Mr. *Austin's* method of writing *Italian*, in a natural, free, open, and tender manner, is a considerable improvement upon what our other *writing masters* have done before him; and therefore worthy to be imitated, by such penmen as would excel therein; particularly by those, whose business it is to instruct *young ladies* in writing that hand.

Five of the pages at the latter end of the aforesaid book, exhibit specimens of the *Greek*, and *Hebrew* characters; with an alphabet of each language, for *copies* to write by, which are very well executed. It was printed for *Fenwick Bull*, printseller, in *Ludgate*.

Mr. *Weston* died Anno Dom. \* \* \* \*, but where he was buried, and with what monument, or sepulchral inscription, I cannot say.

WHILTON, (BRIGHT) this is one of our *writing masters*, of whom I can say but little, for want of information in many particulars. I should be very glad to do *justice* to the merits, and memory of the deserving, if I could by any means come at certain memoirs, that are necessary for such a narrative; none but those, who have been engaged in a work of this nature, can easily imagine the *pains* and *care*, that I have taken, and the *enquiries* that I have made, in compiling the articles contained under this alphabet of names; and yet some of them are far from giving me satisfaction. But I hope my readers will grant me some indulgence, if they consider,

*Avia peragro loca nullius ante trita pede.*

Lucret.

*That I, with careful steps, explore  
New paths, that ne'er were trod before.*

Mr. *Whilton* lived in *Fenchurch-street*, *London*, and I know of nothing that he published from the *rolling press*, but a large half-sheet

sheet *school-bill*, or *advertisement*, setting forth where he lived, and what was taught at his *school*, by himself, and other proper masters. *George Bickham*, sculpt. And four pages in Mr. *George Bickham's Universal Penman*, in various hands; one of which, as appears by the date therein, was written so long ago as the year 1735. He died Anno Dom. 1757, aged 51 years.

W I G A N, (E L E A Z A R) I have been informed, that Mr. *Wigan*, had not only the appearance of a *gentleman* in his conduct, and behaviour, but that he was also a *general scholar*. These qualifications doubtless rendered him respectable to his friends, and acquaintance in general; so that what Mr. *Cocker* says of him, in a copy of verses prefixed to his book, intitled, *Morals, or the Muse's Spring Garden*, ought not to be looked upon as a meer compliment, *viz.*

*To you, you rare commander of the quill,  
Whose wit, and worth, deep learning and high  
skill,  
Speak you the honour of Great Tower-Hill.*

I can say nothing of his parentage, birth, or education; and I know but of one *copy-book*,

book, that he published from the rolling press, intituled, *Practical Arithmetic*; wherein the titles, and principal rules; for common arithmetic, are exhibited, and adorned with flourishes by command of hand. It contains 30 folio plates, and was engraved by *J. Sturt*, who, I believe, was the best engraver of *writing* in *England* at that time; but was excelled afterwards by his apprentice, the celebrated *Mr. George Bickham*.

The aforesaid book has *Mr. Wigan's* picture at the beginning of the book, with this motto at the top, *penna vetat mori*; and this inscription underneath it, *Eleazar Wigan, writing master, at the Hand and Pen, on great Tower-hill, London, 1695*. It is dedicated to the reverend *Mr. Samuel Hoadly*, master of a boarding school in *Hackney*, who had the education of *Mr. Wigan's* two sons. The performance was not bad for the time; but there are great improvements made in writing since; his *figures* in particular have a faintness, which would by no means be approved of now. Gentlemen in the *public offices*, and *merchants*, find it much to their advantage, to have the *figures* in their books of accounts, to be made bold and strong. Such figures are not only more lasting than small ones, but are also a means of preventing many mistakes in business.

WILLIAMS, (CALEB) I am dragged into this article, by the obligation that I laid myself under, at the beginning of this work, of giving an account of all, who have published *copy-books* from the rolling press in *England*, of whom I could gain any intelligence. I am not certain, that this *Caleb Williams* was a writing master, or taught others that art in the school way, either at home or abroad; neither can I say when, or where he lived. However, I have in my collection, a small round hand *copy-book* of his setting forth, intitled, *Nuncius Oris*. It contains 17 narrow plates, adorned (if I may properly use the word *adorned*) with birds, beasts, fishes, &c. over the writing of two lines in each leaf. The whole is but a poultry performance. Mr. *Williams* engraved his book himself; and seems to have learned both *writing*, and *engraving* without a master; for he styles himself in the second page of his book *Autodidactus*.

P O S T S C R I P T.

## P O S T S C R I P T.

As I have now gone through the *biographical* part of my undertaking, I thought here to have put a final period to my whole work: But as there have been, and still are, several *curious penmen*, who, for various reasons and considerations, have not published any thing from the rolling prefs; though they are not inferior to some, whom I was obliged by my first engagement to take notice of in the course of these memoirs; I am desirous therefore to transmit their *names* to posterity along with their brethren; I mean such of them, as I can come to the knowledge of, and that is as much as can reasonably be expected from me.

A S C H A M, (R O G E R) the first whom I shall take notice of, is our truly learned, and celebrated countryman, *Roger Ascham*. He was born at *Kirby-wiske*, in *Yorkshire*, Anno Dom. 1515; and educated at *St. John's* college, in *Cambridge*. Among other accomplishments, he was remarkable for writing a very *fine hand*; for which reason, he was made use of teach that art to *Prince Edward*, the *Lady Elizabeth*, and the two  
brothers

brothers, *Henry*, and *Charles*, Dukes of *Suffolk* \*. His great skill and elegance, in writing *Greek* and *Latin*, is well fet forth in a short epigram, by *Buchanan*; thus translated into *English*,

*With thee, the Greek, and Latin muses join,  
O Britain! to lament at Ascham's shrine;  
To Princes dear, delightful to his friends,  
He liv'd on little, yet to noble ends.*

This epigram relates to his proficiency in *Greek* and *Latin*; but the following, among *Leland's* encomiums on illustrious personages, is very explicit in describing his excellency in the art of writing.

*Aschame literulas tam belle pingis, ut ipsa  
Græcia te scribam pervelit esse suum;  
Ut velit esse suum, rerum caput, inclyta Roma,  
Quamvis italicos scribere docta modos;  
Sed calamos cur certo tuos attolere vates  
Carmine, sit virtus quum tua nota satis?*

Mr. *Pember* also, our author's intimate friend, in one of his letters to him, as mentioned by *Edward Grant*, in the brief account of the life and death of *Roger Ascham*, published with his *Latin* letters, has these words;

\* See the *Biographia Britannia*, under *Ascham*.



*Epistola tua est elegantissimè depicta, quod in te perpetuum est, i. e.* Your letter to me is written with the greatest beauty; which is observable in all your hand writing. But Mr. Grant himself is still more copious on this subject. His words, in the aforesaid life, are these.

*Literas tantâ diligentâ, tantâ elegantia depinxit ut nihil accuratiùs fieri, nihil elegantius depingi potuerit; politissimè quidem depinxit, venustè exaravit, hâcque optimâ exercitatione, omnes tunc temporis studiosos et literatos longe superavit.*

However, notwithstanding these high commendations of Mr. *Asham's* fine writing, we must consider the time in which he lived; when calligraphy in *England* was far below that beauty, correctness, and variety, to which it is now arrived. I have been told by those, who have seen specimens of his writing, that it was chiefly in an elegant, clear, and strong *Italian* hand, which was most in vogue, (as also the *secretary*) about that time; but I cannot find, that he performed any thing excelling in the other hands, that are now written in such great perfection.

Mr.

Mr. *Afcham* died the 30th of *December*, 1658. when the *rolling press* was little known or used in *England*. He was buried privately, according to his desire, in *St. Sepulcre's* church, in *London*, and we are told, that *Queen Elizabeth*, showed so great a concern for his death, that she said, *she had rather have lost ten thousand pound than her tutor Afcham*.

A N D R E W S, (J E R E M I A H) this writing master was brought up at *Christs-hospital*, in *London*; which has produced many eminent persons both in the republic of learning, and in the way of trade, and merchandise. I can say nothing of Mr. *Andrews'* birth and parentage; but he was put apprentice to Mr. *Stotberd*, a school-master of some note, near *St. James's-square*. He was afterwards made writing, and drawing master, to the royal academy at *Portsmouth*. How long he continued in that employ I cannot say; but I presume it was with good reputation; for from thence he was preferred to be writing master to his present Majesty *King George III*. who was then *Prince of Wales*, and his brother *Prince Edward*; a very honourable and advantageous charge. He was a very fine and accurate penman; but I cannot learn that he

ever made any thing public from the rolling prefs. There are some curious specimens of his writing in the possession of Mr. *Austin*, and Mr. *John Oldfield*, writing masters in *London*; Mr. *Andrews* died Anno Dom. 1760, aged near 50. He was a married man, but what family he left behind him I cannot say.

E A D E, (J O H N) I have been informed, that this writing master kept a school with considerable repute, on account of his abilities in penmanship, and arithmetical knowledge, in St. *Martin's* parish, near *Charing-cross*, for above fifty years; in which space of time, he must undoubtedly have had a great number of pupils. But all that I can say further of him is, that he died *November* the 27th, 1750, aged 79 years.

I V E R S, (P E T E R) this *calligrapher* was famous for drawing, writing, and striking, (as I have been informed) like engraving. He kept school in *Little Britain*, in *London*, about the time of Colonel *Ayres*. I wish I could give a fuller account of this penman; but I am afraid that is hardly now to be expected, from any quarter. Yet I do not doubt, but that if some future writer should  
enlarge

enlarge upon my plan, he will have opportunity to add many interesting particulars, that I have not come to the knowledge of. Some time ago, old Mr. *Clark*, school master in the *Park, Southwark*; had a fine specimen of Mr. *Ivers's* performance in his possession.

CLITHERO, (JOHN) I have a MS. by me, written by one *John Clithero*, of *Totternboe*, (in *Buckinghamshire*;) in the year 1651, and 1652. It is in two parts; one intitled, *The Pen's Excellencie*; the other, *The Pen's Paradise*. It seems to have been designed for the press, because it is dedicated to *Prince Charles*, whose portrait is there drawn with a pen, and a crown hanging over his head.

The writing consists mostly of bastard *secretary*, and *Italian*, and *german text*, which were the hands chiefly in vogue at that time. The author bestowed a deal of pains, for the book contains 96 leaves, in an oblong quarto; yet it is more remarkable for its rarity (for I suppose it to be the author's only copy extant) than for the goodness of the penmanship; such writing would be but little esteemed now-a-days.

Whether this *John Clithero*, was a *school master*, or not, does not appear; but he takes

upon him to animadvert upon the abuses of those he terms *unworthy penmen*. Many of the examples seem to be copied from other masters, and are in *Latin, Italian, and French*; besides some specimens of the *Greek, Hebrew, and Samaritan*.

I have likewise by me another M S. written by *Charles Woodham*, which is dated *July* the 26th, 1749, in the last leaf. I cannot inform myself, after all my enquiries, who this *C. Woodham* was, nor where he lived; but the work seems as if it had been designed to be published. It contains twenty three oblong folios in several hands; there are specimens in it, of larger, and the smaller round hand, little or nothing inferior to those of our most celebrated modern penmen, with free and very neat ornaments, in the striking way. The title of the work is, *A Specimen of Writing*, in the most usual hands, now practiced in *England*. By *Charles Woodham*.

The reverend Mr. *Parry* rector of *Sbampton* upon *Stower*, in *Worcestershire*, was noted for writing print very finely and naturally, but I never saw, that I remember, any of his performances. Likewise,

Mr. *John Thomason* grammar master at *Tarvin*, in *Cheshire*, writ print hand very correctly and beautifully. There are specimens of

of his writing remaining in the possession of Mr. *Austin* in *Bartbolomew-cloſe*, and Mr. *John Oldfield* in *Tuſton-ſtreet, Weſtmiſter*, I cannot ſay when Mr. *Thomaſon* died.

N. B. I am obliged for my information in theſe two laſt articles to the aboveſaid Mr. *Auſtin*.

W I L L I S, (J O H N) of *East-Orchard*, near *Shaftsbury* in *Dorſetſhire*, was a fine penman, but never published any thing from the *rolling preſs*, that is come to my knowledge, except a few ſingle copies for the uſe of his own ſchool, engraved by Mr. *George Bickham* and Mr. *Thorowgood*; ſome ſpecimens of which are in the poſſeſſion of Mr. *Auſtin*, in *Bartbolomew-cloſe*. As this gentleman never had the *ſmall-pox*, it is reported that he had a ſtrong notion or opinion, that if he came to *London*, he ſhould have it; on which account he could not be prevailed on to ſee that famous city, though he had a ſtrong *inclination* to it. His death happened in the year 1760, and in an advanced age. Such is the *dread* of that diſtemper in many *grown perſons*, that it often proves *fatal* to them; let thoſe therefore conſider it as a *bleſſing*, who have had it when they were young.

Before

Before I finish this *Postscript*, wherein I have been speaking of gentlemen, who never published any specimens of their writing from the *rolling press*, though very worthy thereof; I might well be thought unpolite, and disregardful of *female merit*, if I were to pass by the *ladies*, who have excelled in *calligraphy*, altogether unnoticed. I am only sorry, that I can give but so few instances of such as have, by their excellency in that art, done honour to their *sex*.

I have often wondered that women, who have a *genius* for writing, (as many have, if they were by practice properly improved therein) do not qualify themselves, to be teachers of *writing* and *accounts*, to the youth of their own sex. I am satisfied it would turn to a good account, if a mistress of fine writing, and of some knowledge in figures, would undertake to keep a school, for the instruction of *girls* only. It would be neither a mean, nor unprofitable employ, if well conducted. I have had female scholars of quick and lively parts, that would have made singular improvements in the use of the pen, if they had been instructed for such a purpose by fine writing masters. I leave this hint however for future consideration to those, who may have any inclination

nation for such an undertaking ; either to be teachers in *girls boarding schools*, if they be single women, or if married, or single, to set up *female academies* for themselves.

To show that what I have mentioned is practicable, I shall now take notice of some of our English women, who have made so great a proficiency in the *art of writing*, that they may vie with some of our celebrated penmen ; and were therefore qualified for the business, that I have been recommending.

What our antiquary *T. Hearne* tells us, of the wonderful chirographical performances of *Hester English*, in queen *Elizabeth's* time, I have recited and remarked in the first part of this my *History of Writing* ; to which I refer my readers, in chap. 8. and §. 3.

Mr. *George Ballard*, in his memoirs of several ladies of *Great-Britain* informs us,  
 “ That one *Elizabeth Lucar* was born in  
 “ *London* 1510, and became excellently skilful  
 “ in all kinds of needle-work ; and was a curious  
 “ *calligrapher* ; very knowing in *arithmetic* ; an  
 “ adept in several sorts of music, and com-  
 “ pleat mistress of the *Latin, Italian, and*  
 “ *Spanish* tongues. She lies buried in the  
 parish church of *St. Michael* in *Crooked-lane*,  
 Anno Dom. 1537, page 31.



The same author, in the same book, page 243, tells us, that *Elizabeth Jane Weston*, was born in the beginning of queen *Elizabeth's* reign; that she went and settled at *Prague* in *Bohemia*, where she wrote a latin poem in praise of *typography*; which, with other of her poems, was printed at *Prague* about the year 1606, with the following title

*Partbenicôn Eliz. Joan Westonia,*  
Lib. III.

Now, though there is no mention made here of her *calligraphy*, (which I think I have met with somewhere else, but cannot call it to mind) yet she may be deservedly taken notice of for her excellency in *latin poetry*, which very few of her sex attain to.

The next instance, (and with reluctance I write the *last*) of a very curious English woman, who surpasses many writing masters, in the dextrous use of the pen, is *Mary Johns*, the daughter of *Joseph Johns*, a cooper in the parish of *St. Mary Magdalen, Bermondsey*. She had a natural genius for *writing* and *drawing*, in her very young years, and without the assistance of any masters to instruct her, arrived to a great proficiency in those arts. As she employed much of her time in *writing*  
and

and *drawing* select pieces, there are several of her performances in private hands, particularly, there is an elegant piece in the possession of Mr. *Thomas How*, goldsmith, in *White-bart-court, Grace-church-street*. I have also seen at Mr. *John Neatby's*, an *Oil-leather-dresser*, in *Southwark*, Sir *Matthew Hales* character, and his sum of religion, in *roman* and *italic* print, written by *Mary Johns*, Anno Dom. 1747. And likewise the ten commandments, in *roman* print; and the Lord's prayer in the compass of a silver penny, with the giving of the law by *Moses*, in black and white; written and drawn by ditto, Anno Dom. 1752, which I take to be one of her last performances; at least I have met with none of a later date. For though she is still alive, (in 1762) and under forty years of age, yet as she married about nine or ten years ago, she became engaged in family business, and so has had little or no leisure to do any thing in that way, since that time. The prudent management of a family, and the careful bringing up of children, are a *married woman's* greatest and wisest employ. Her name now is *Taylor*; her husband is a carpenter, and lives in good credit, in *great Bandy-legg-walk*, in the borough of *Southwark*.

*G. Bickham* had the offer of a page or two of her writing, to have been engraved, and inserted in his *Universal Penman*; but, upon some frivolous pretext, that offer was rejected; it is a pity, an essay or two of her curious penmanship has not been conveyed to posterity, in that comprehensive work. It would not have been only to her honour, but to her sex in general; and the compleatest *calligraphers*, in that work, need not, I believe, have been ashamed of her company, in promoting that grand undertaking.

## A D D E N D A.

As my design, throughout this second part of my work, has been to set the performances of *ingenious penmen* in a full and true light; and to encourage all such, whose industry and application, for the promoting of *fair writing*, and *useful accounts*, give them a just title to stand in the rank of *curious chirographers*; I could not well refuse the following gentleman a place in this *biographical* collection; though the particulars, I am going to recite, came so late to my hand, that I had not an opportunity to bring them in under his name, in the order of the *alphabet*; which I would gladly have done, had I received them in due time.

The name of this promising genius is *John Gardnor*, who was born at *Worcester* in the year 1734. His Father kept a school in that city; and when he was but twelve or thirteen years of age, he was an assistant to his father, in teaching the lower classes, in some branches of learning. And when he was turned of fifteen, he became the principal master of a school at *Bromyard* in *Herefordshire*; where he continued three years, and then removed

to *Birmingham* in *Warwickshire* ; where besides teaching writing, french, &c. he applied himself to *painting*, and gaining a tolerable proficiency therein, at the age of twenty-four, he came up to *London* ; and practising as an assistant in several academies in the city, he also instructed young gentlemen and ladies at their own houses, with very good success and approbation. And having in this time greatly improved himself in the *art of writing*, he has exhibited specimens thereof, for three years successively, in the great room in the *Strand*, belonging to the society established for the encouragement of *Arts, Commerce, &c.* by which, without vanity he may say, he has gained no small honour ; and is now a member of that society.

He now keeps an academy at *Kensington*, and meets with deserved success. Part of a book intitled, *An Introduction to the Counting-house*, published from the rolling-press, was engraved from his writing ; and he has, since the publication of that book, begun another, which he designs to print, as soon as his other business will permit ; it will consist of all the *forms* essential to *trade*, and *mercantile business*, in a greater number, and more accurate manner, than any work of that kind, that has been hitherto made public.

They

They who are further curious may see various specimens of his *penmanship* at his academy aforesaid, and his elegantly engraved *advertisement* annexed to this account, will inform them what is taught in his school.

We have another well qualified writing master and accountant in *London*, of whom I would gladly have inserted some memoirs, and have given the world an account of his eminent pieces of writing, and what he has published from the rolling-press, if I could have come at any certain knowledge of them; I mean Mr. *Benjamin Webb*, a schoolmaster in *Bunhill-row*, but my solicitations for that purpose have been fruitless, and as it is not my way to write from meer hear-say and at all adventures, where I can be better informed, I can say no more upon this subject.

## F I N I S.

## ERRATA TO PART II.

Page 9. l. 9. for, A. D. 1703, r. *about the year 1733*. Page 10. l. 18. for, *in little Bartholomew-clofe*, r. *in Middlesex-court, Bartholomew-clofe*; l. 19. for, *eighteen*, r. *nineteen*. Page 11. l. 15. for *Millet*, r. *Millit*. Page 160. l. 24. for, *of teach*, r. *of to teach*. Page 163. l. 2. for, 1658, r. 1568.

The Binder is desired to place the Print of the Papyrus facing the Title, and Mr. Gardnor's Bill at the End of the Book.

Just published by the same AUTHOR, and sold  
by J. JOHNSON, opposite the Monument.

I. **O**V I D's *Faſti*, translated into English Verse, with  
copious explanatory Notes; to which is prefixed,  
an accurate Plan of Old Rome. 8vo. 3s. 6d. in Boards.

II. *Corruptae Latinitatis Index*. 8vo. 1s. sewed.

N. B. The aboveſaid two Books are very uſeful in  
Grammar Schools. The firſt for the true Under-  
ſtanding of the Roman Mythology; and the ſecond  
for ſuch as are deſirous to write Latin correctly, and  
to avoid the Errors committed by many celebrated  
modern Latinists.

Likewiſe juſt publiſhed and ſold as above;

I. An Introduction to the Doctrine of Fluxions. By  
John Rowe. The ſecond Edition with Additions.  
Price 3s. 6d.

II. *Recueil des Chef-d'Oeuvres des plus celebres Beaux  
Eſprits François. Tant en Vers qu'en Proſe. Enrichi  
de pluſieurs Figures en Taille douce, et les Voyelles  
marquées avec leurs propres Accens, pour faciliter la  
lecture aux Commençans.* Price 3s. 6d.

III. The Life of John Bunſle, Eſq; containing various  
Obſervations and Reflections made in ſeveral Parts of  
the World, and many extraordinary Relations. Price 6s.

IV. The Practical Fruit-Gardener, being the neweſt and  
beſt Method of raiſing, planting, and pruning all ſorts  
of Fruit-Trees, agreeable to the Practice and Experi-  
ence of the moſt eminent Gardeners and Nurſerymen.  
By Steven Switzer. The ſecond Edition with Addi-  
tions. Price 5s. This Book is recommended by John  
Mills, Eſq; Author of *The System of Practical Huſ-  
bandry*, and Editor of *Du Hamels Huſbandry*, as the  
beſt Book on the Subject.