

RULES

FOR

PENMANSHIP,

INTENDED

FOR THE USE OF LEARNERS.

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THE Art of Writing constitutes an essential part of polite Education, and is so generally useful, that without a competent knowledge of it, no business of any importance can be transacted.

Thy pow'rs O Pen! with wonder strike our eyes,
When from thy point the graceful Figures rise.

PAISLEY;

Printed by J. Neilson,

FOR THE AUTHOR.

1806.

The only motive that has induced the Author to publish this Manual, is the importance of the art which it is intended to elucidate. By analyzing letters into their constituent parts, the Pupil will more readily acquire an accurate knowledge of their different proportions.

The long experience in teaching, and the particular attention which he has paid to the useful and important art of PENMANSHIP, will, it is hoped, justify him in offering this small work to the Public.

Paisley, 1st. Jan. 1806.

A Recipe for making Ink,

By the late celebrated Dr. BLACK, Professor of Chemistry in Edinburgh.

Take of Logwood one ounce, Green Vitriol one ounce, Galls three ounces, and Gum Arabic one ounce and a half, soft water two mutchkins and a half. First, boil the Logwood in the water, then pour the hot infusion, strained, upon the Galls: the Galls should be finely powdered, the Liquor is then taken out and strained, and the Vitriol and Gum Arabic are added. The Galls should remain in the Logwood infusion for two or three days, then add the other materials, which should remain five or six days longer; and then strain it through a cloth, and it will be fit for use.

RULES

FOR

WRITING THE SMALL LETTERS.

Chance may spoil

A single aim; but Perseverance must
Prosper at last. HOME.

o RESEMBLES an oval, its breadth is two thirds of its length, and is the same with that of *n*, and is used as a measure for other letters.

The distance from the top to the bottom of *o* is generally called a length, and from the left to the right side of it a breadth, and the breadth of its downward stroke a thickness.

In making the *o*, begin on the right side, a third below the upper line.

When *o* forms a part of other letters, as *a*, *d*, *g* and *q*, it is a thickness less than a breadth.

b Is four lengths, and the same breadth as *a* and *d* at the bottom.

c Is made in the same manner as an *o*,

only carry up the hair stroke, and make a square cut inclining to the body of the letter.

d Is three lengths, and similar to *a* and *b* at the bottom.

e Is the same as a *c*, except the loop at the top, which is half a length, and half a breadth.

f Is three lengths above the upper line, and three lengths below the under one. The loop at the top is two and a half lengths, and two-thirds of a breadth; and the cross stroke passes through at the upper line.

g Is an *o* and a *j* joined together.

h Is a downward stroke of three lengths, having joined to it the last half of *n*.

The dots of *i* and *j* are on the same parallel with the top of *p* and *t*.

j Is four lengths, and the loop is two lengths, and two thirds of a breadth.

k Is the same as *b*, only at the right hand side, the middle of the formative part is turned in towards the downward stroke.

l Is four lengths, and the loop is the same as that of *y*,

m Is a full breadth, both in the first and second part.

n Is the same in breadth as *o*.

o And *i* joined make *a*, *o* and *l* make *d*, *o* and *j* make *g*.

p Is one length above the upper line, and three below it, and is one breadth.

q Consists of a narrow *o*, with a straight full stroke three lengths downward from the upper line; and may be either looped at the bottom on the right hand side at one third of a breadth, or left off abruptly.

r The last part of this letter when *s* follows, should be a breadth and a half from thickness to thickness.

f Is the same above the upper line as an *l*, and the same below it as a *j*.

s Is a breadth, and ends with a full dot upon the hair stroke. (The dot is now frequently omitted.)

t Is one length above the line, on a line with the top of *p*, and the dots of *i* and *j*.

u Is the same with the two first downward strokes of an *m* inverted.

v Is the same with the last part of *n*, but the shade at the top must incline inwards.

w Is the same with *n*, only the shade inclines toward the left, as in *b* and *v*.

x Is formed of two *c*'s joined together, the first inverted.

The first part of *y* is the last part of the letter *m* or *n* prefixed to a *j*.

z Should have a body stroke at the beginning, middle, and last part of the letter, and the same length below the line, as *g j f y*.

⊗ Is used as a contraction for and in writing.

OBSERVATIONS.

b b k and *l*, are made four lengths of the small letters, when looped.

The letters *p t* rise one length above the line in text and half text, and in proportion in small write.

In crossing *t*, the hand should be raised off the paper, and the hair stroke be equal on both sides, and very fine.

The letters *f p q* and *y* are the same length below the line, when left off abruptly, as *b d b k* and *l* are above the line.

The loops at the tops of *f* and long *f*, ought

to be similar. At the bottom, the former is turned to the right and the latter to the left hand.

The dot of *s* and the first part of *x* should be the same.

In making *m*, take the hair strokes nearly from the bottom of the downward ones, and join all the letters that consist of bottom turns exactly in the middle: and lift not the pen oftener than is absolutely requisite to join the letters properly.

In making *on*, some take the hair stroke from the middle, others from the top of *o*. The latter I would in general recommend.

The letters which go above the line, and cannot be looped, are *d p* and *t*.

When *y* ends a word as in lady, it may be turned in the same manner as *q*.

The last part of *n* is often made for the letter *r*, in current hand writing. This appears to be an innovation, which ought not to be frequently used.

The looped letters are preferred in current hand writing, as they give a superior degree of neatness.

The above rules may be applied to the half text, only attention must be paid to the distance between words, which should be greater than betwixt letters.

N.B It is common in marking down figures, to make them stand a little more upright than the writing with which they are connected, and double the size of the letters.

The irregular distances between different letters are of seven kinds.

1st. Between the downward strokes of *r* and *i* are one and a half breadth.

2d. Between *i* and *m* or *n* after it, one and a half breadth.

3d. Between the downward strokes of *c* and *i*, one and a half breadth.

4th. Between the two vowels in good, &c. two thirds of a breadth.

5th Between *i* and *z*, one and a half breadth.

6th Between the downward strokes of *v* and *w*, two breadths.

7th. Between the downward strokes of *w* and *x*, two breadths.

☞ If circumstances will admit, it is preferable to sit with the left hand to the light.

RULES FOR THE CAPITALS.

ALL capital letters should be at least double the size, and stronger than the small letters.

Of the three capital letters *A*, *M*, and *N*, the dots at the first part of the letters from left to right should be half the height of the small letters.

In making *B*, *F*, *I*, *P*, *R*, *S*, *T*, and the first half of *X*, the dots ought to be one half in height of the small letters; and when turned round, as high as the line or small letters.

All the above letters may be either doted or turned round, at an equal distance from the hair or body stroke. The last method seems preferable.

The turn at the bottom of *D*, *L*, and *Q*, ought to rise one third of the small *o*.

The first parts of the three letters, *U*, *V*, and *X*, ought to be the same.

The last parts of *N* and *W* are similar.

The parts of *G*, *J*, and *Y*, which go below the line, ought to be similar, and the under part of *Z*, is a *C* inverted.

The first parts of *H*, *J*, and *K*, ought to be similar; only the *J* goes below the line as *j*.

The first parts of *W* and *Z*, ought to be similar.

The first and second parts of *B* and *R* are similar to *P*, the third part of *B* is turned towards the left, and that of *R* towards the right hand, the last part of *K* is turned in the same manner.

Make *F* and *T* similar, only the *F* has a hair stroke drawn through the downward stroke with a small loop.

The first parts of *C* and *G* ought to be similar, and by joining *j* or the last part of *q* to *C*, we make *G*.

J ought to be made when a vowel or diphthong follows it, as in *June* and *Joy*, and *I* when a consonant comes after it, as in *Idle*.

The method of making the other parts of the capitals depends much upon the taste of the writer.

Opportunity to be improved.—Shakespeare.

There is a tide in the affairs of men,
 Which, taken at the flood, leads on to fortune;
 Admitted, all the voyage of their life
 Run round the shore, which but by passing
 Bound in shallows, and in miseries.

Bitter Jestings.—Johnson.

Of all the griefs that harrass the distress'd,
 None the most bitter, is a scornful jest.
 None wounds more deep the gen'rous heart,
 Than when a blockhead's insult points the dart.

Pride.—Pope.

Of all the causes which conspire to blind
 Man's erring judgment, and misguide the mind,
 That the weak head with strongest bias rules,
 Pride, the never-failing voice of fools.

Love and Esteem better than Riches.—Pope.

To whom can riches give repute or trust,
 Content or pleasure, but the good and just!
 Judges and senates have been bought for gold,
 Esteem and love were never to be sold.

Vanity of Man—Gay.

Oh! what is life! with ills encompass'd round,
 Amidst our hopes, fate strikes the sudden wound:
 To-day, the statesman of new honour dreams,
 To-morrow, death destroys his airy schemes.

Social Nature of Man.—Cowper.

God, working ever on a social plan,
 By various ties attaches man to man :
 He made at first; though free and unconfir'd,
 One man the common father of the kind.

Mutual influence of Vice and Errour.—Cowper.

Faults in the life breed errour in the brain ;
 And these, reciprocally, those again.
 'The mind and conduct mutually imprint
 And stamp their image in each other's mint.

The Sower.—Thomson.

While thro' the neigh'ring fields the sower stalks,
 With measur'd step ; and lib'ral throws the grain
 Into the faithful bosom of the ground :
 'The harrow follows harsh, and shuts the scene.

Love of Solitude.—Tickell.

Sweet solitude, when life's gay hours are past ;
 Howe'er we range, in thee we fix at last ;
 'Toss'd through tempestuous seas, the voyage o'er,
 Pale we look back, and blest thy friendly shore.

Want of Reflection.—Melmoth.

'The mind not taught to think, no useful store
 'To fix reflection, dreads the vacant hour,
 'Turn'd on itself, its num'rous wants are seen,
 And all the mighty void that lies within.
