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Blank, aged, and stained page with faint bleed-through text from the reverse side. The paper is heavily discolored with brown spots and has a ragged, torn edge on the right side.

Page with faint, illegible text, possibly bleed-through from the reverse side. The page is heavily stained and discolored, particularly along the left edge and in the center. The text is mostly illegible due to fading and damage.

TO the Instructor in the Commercial Academy, to the majority of Gentlemen connected with Private Tuition, and to every individual anxious to arrive at a superiority in Penmanship, the advantages of this Work are so self-evident, that it were quite superfluous to extend our observations beyond some few peculiarities, and what may be considered indispensable by way of general direction: we would nevertheless impress on the mind of the tyro, that good writing is alone attainable—

..... when in the pliant 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, yet full, complete in every part;  
 And artful most, when least affecting art.

**GENERAL DIRECTIONS.**

**THE PEN.**—The more transparent the quill, the better the pen: the slit should not exceed the fourth of an inch, and its extent may be partially limited by a firm pressure of the left-hand thumb-nail on the back: the two shoulders should accurately correspond in proportion, each neatly tapering to a fine point: the back of the nib must be cut in a slanting direction, like the chamfered side of a chisel, and, for general writing, the one range even with the other, which, for small-hand, should exceed little more than a point (Plate, No. 1.); for large hand, it must be a little broader (Plate, No. 2.); and for German Text and Ingrossing, broader still (Plate, No. 3.), the two latter hands requiring an oblique nib, that to the right being a little extended.

**POSITION.**—The bottom of the paper must be placed in a level position, that is, either corner equi-distant from the body, and so arranged that the right eye may fall opposite the commencement of the line: the pen should be held about an inch from the nib, *leave* the knuckle a little in front of the fore-finger, forming an angle of about forty-five degrees, and be pressed lightly between the thumb and first and second fingers, whilst the third and fourth must be placed nearly central between these and the palm of the hand, and only sufficiently touch the paper to guide the hand steadily along, the top of the pen falling immediately opposite the right shoulder; the body should very slightly incline, and its weight be exceedingly light, and alone press upon the left arm, leaving the right entirely free, which, from the elbow to the shoulder, should be pressed close to the side, whilst the action of the pen ought to proceed principally

from the thumb and fore and second fingers, the hand gliding gently along the line: either nib should press equally upon the paper, and the slope of the letters form an angle of about fifty-three degrees.

**PROPORTIONS, &c.**—All the curved and all the circular forms should bear an equal proportion to each other, and the height of the Capitals rather exceed that of the *ascending* letters, which must be partially regulated agreeably to the choice of the writer; taking, however, the two extremes of *Large Text* and *Small-hand*, we would say, that these, in the former, may *ascend* about the depth of the line, and *descend* once and one-half its depth; and in the latter (Plate 1.) their height may equal three times its depth, and their length below, four times these dimensions; whilst in *Running-hand* (Plate 2), they should triflingly exceed the length of those in a hand assuming less freedom, as in Plate 1.: remember, also, that the looped stems, with the exception of *f*, *g* and *y*, are alone confined to *Small-hand*; that they must always extend beyond those without loops; that *t* should range below the other characters, and *p* a little above the level of the line.

**SYSTEM, No. 1.**—This System may be termed a *round-hand*, and is certainly well suited to commercial business, both as regards its beauty and perspicuity, and therefore highly preferable for the male portion of the community. We have given lessons in regular gradation, beginning with oblique lines and curves: after some progress with these, one, two, three, and four letters may form copies, commencing with the large, and gradually diminishing to the small round text.

**GENERAL DIRECTIONS—continued.**

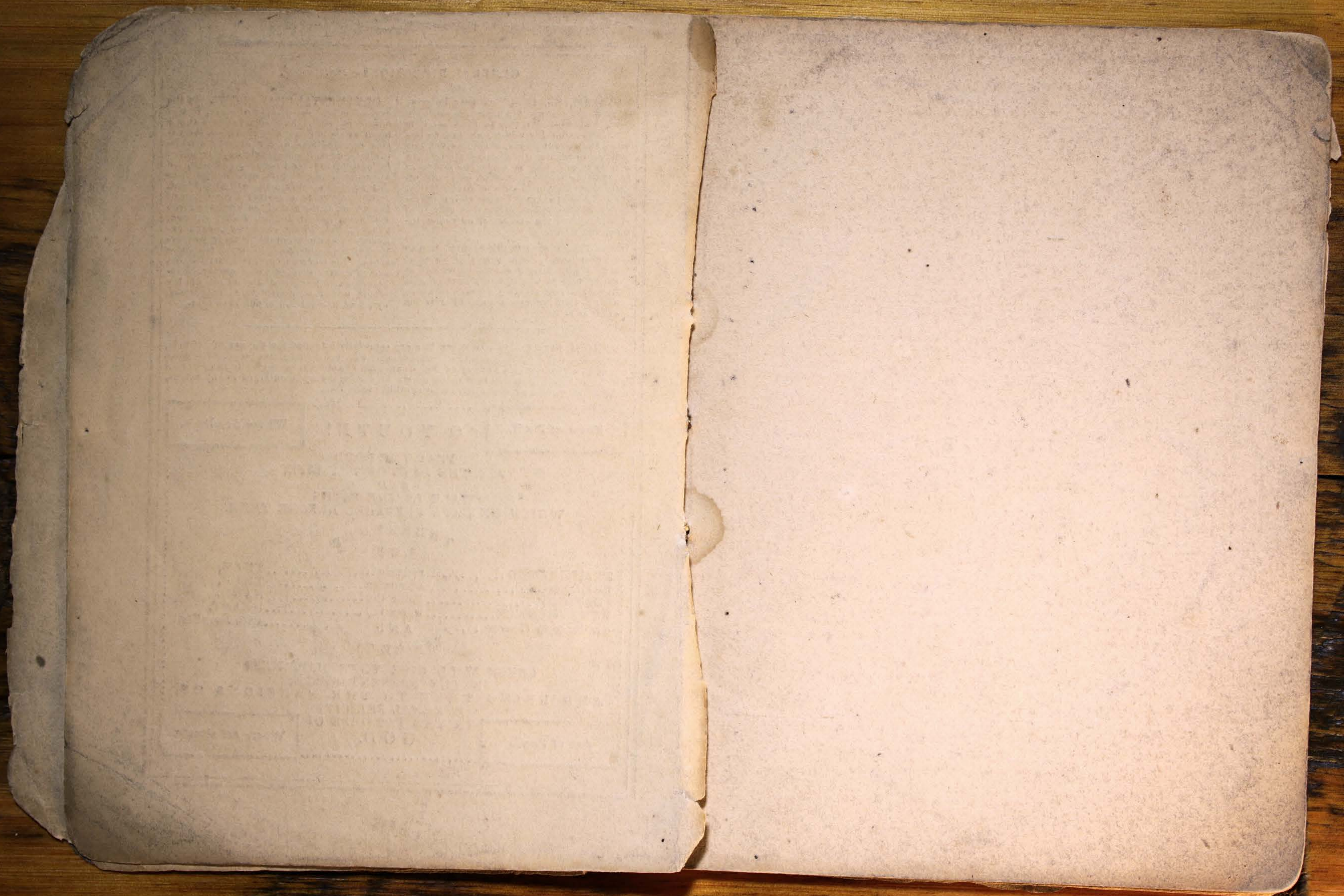
**SYSTEM, No. II.**—This may be considered a *running hand*, is exceedingly neat, and well adapted to females: it is also preferable for adults, anxious to improve indifferent hands, it being much less difficult to accomplish a sharp angle than a neat curve, and is especially suited to expeditious writing, though certainly always less legible than the first System. Here again we have *begun* at the *beginning*, the first lesson being that merely of straight lines, the second of extended angles, and so on.

*Note.*—With regard to this System, it may be observed, 1. that *c* is half an *o*; 2. that a terminative *d* may be written as at the end of line 6, and *y* final as *g* in line 5; 3. that *x* is two *c*'s back to back; and, 4. that the upper part of *z* is the same as *r*.

**ORNAMENTAL CHARACTERS.**—In the arrangement and display of these, it was considered sufficient to select such a single letter as should partially represent the varied combinations of the others: accordingly *R*, as embracing their more common formation, has been chosen, and will, we apprehend, be an amply sufficient guide to any mind of moderate *literary* attainment. But, in order to a correct delineation of the whole, at the end of the work are given Alphabets in the Roman, Italic, Antique, Shaded, and Gothic characters, each (as generally more accurate in their proportions), being impressions from moveable types. The German Text, Old English, &c. are of course susceptible of numerous internal variations, and the effect of the whole might be considerably heightened by an occasional tint of coloured inks.

**SCHOOL PIECE.**—As our Work is more especially intended for the use of Schools, we thought the following would suit exceedingly well for a Christmas piece. The lines might be displayed in a variety of the ornamental characters, occasionally interspersed with the German Text and Ingrossing hand. Of course it may be enlarged to any extent, and, at the option of the writer, considerably varied:—

Name of Pupil.	<b>O YOUTH!</b>	Whose Academy.
<p>FEAR THE LORD          ALL THE DAYS OF THY LIFE,          AND          WALK IN THE PATHS          WHICH HE HATH PREPARED BEFORE THEE.</p> <p style="text-align: center;">T H E R E F O R E</p> <p style="text-align: center;">L E T</p> <p>TEMPERANCE ..... restrain ..... THEE,          PRUDENCE ..... admonish ..... THEE,          JUSTICE ..... guide thy ..... HAND,          BENEVOLENCE ..... warm thy ..... HEART,          Gratitude to Heaven ..... AND ..... with Devotion.</p> <p style="text-align: center;">I N S P I R E T H E E</p> <p>THESE WILL GIVE THEE HAPPINESS          IN THY PRESENT STATE,          AND BRING THEE TO THE MANSIONS OF          ETERNAL FELICITY          IN THE PARADISE OF          G O D.</p>		
Age of Pupil.		Where Ac <sup>y</sup> situate.





1 | 11111111 | 2 | *vvvvvv* | 1

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

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

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

6 *1 2 3 4 5 6 7 8 9 0*  $\frac{1}{4}$   $\frac{1}{2}$   $\frac{3}{4}$

LARGE TEXT	SMALL TEXT	ROUND TEXT	SMALL ROUND TEXT	SMALL HAND
<i>M M C</i>	<i>M M C</i>	<i>M M C</i>	<i>m m c</i>	<i>m m c</i>

S. Clapp, sculp. 34, Wyck St. Strand.



2 | \_\_\_\_\_ | 1 | \_\_\_\_\_ | 3

2 *~~~~~*

3 *~~~~~*

4 *~~~~~*

5 *~~~~~*

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

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

S. Clapp, sculp. 34, Wyck St. Strand.



Italian hand.  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz

German Text.  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz

Old English.  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz

Engrossing.  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz

Church Text.  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz

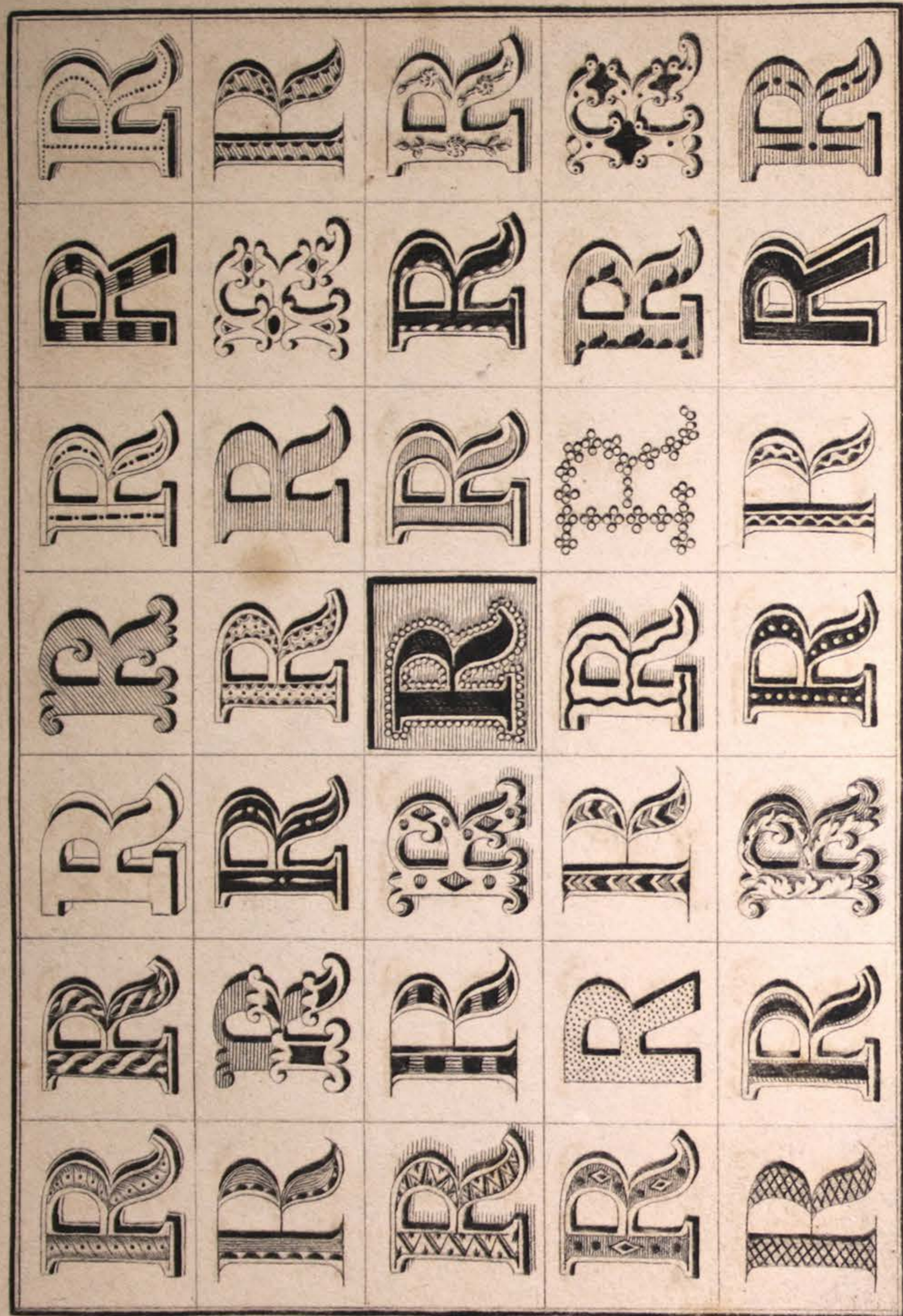
Note. The Capitals are those of the Old English, with the addition of a dot at the end of each top & bottom curve, thus.

S. Clapp, fcutp. 34 Wysh. St. Strand.

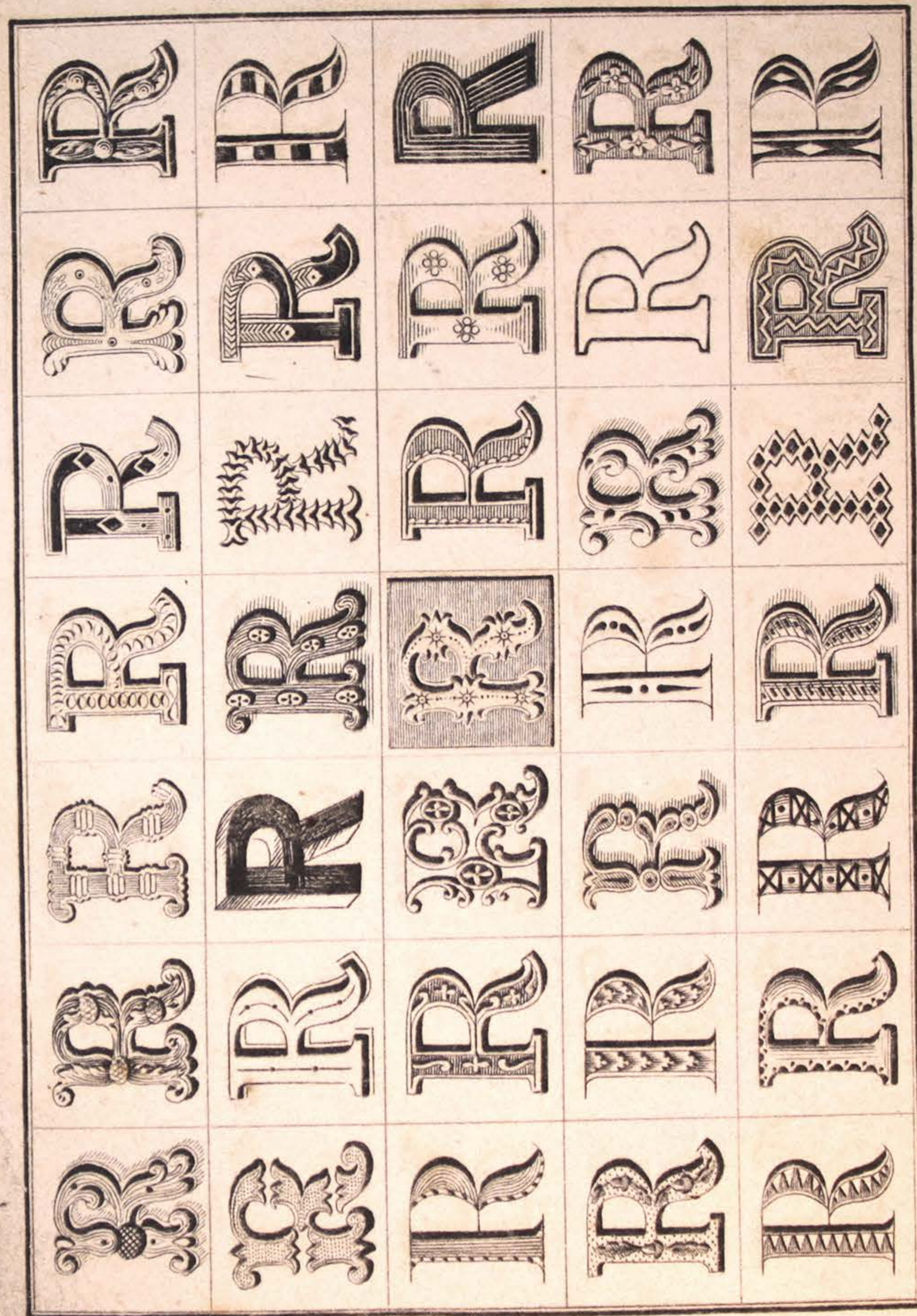

S. Clapp, fcutp. 34 Wysh. St. Strand.







S. Clapp, faulp. 34, Wycho. St. Stroud.



S. Clapp, faulp. 34, Wycho. St. Stroud.




S. Clapp, fculp. 34 Wyck St. Strand.

A large calligraphic display of the letter 'R'. It features several rows of 'R's in different styles: a cursive 'R', a decorative 'R' with a flourish, and a highly ornate 'R' with intricate scrollwork. There are also smaller decorative 'R's and flourishes. A quill pen is illustrated diagonally across the page, with its tip pointing towards the bottom right. The background is filled with elegant, flowing lines and decorative elements.

S. Clapp, fculp. 34 Wyck St. Strand.



Blank page with faint, illegible markings or bleed-through from the reverse side. The page is aged and shows signs of wear, including a small tear near the top edge and some discoloration.

Avoid that which is evil  
 Be always diligent in business  
 Cleave to that which is good  
 Do good unto all men  
 Enter not into temptation  
 Friendly advice do not despise  
 Govern well thy temper  
 Honour thy father and mother

**COPIES.**

Incline thine ear to wisdom  
 Keep no bad companions  
 Lay no wagers  
 Make no long meals  
 Never reveal a secret  
 Occupy well your time  
 Persevere in a good way  
 Quarrel with no one

Repeat no grievances  
 Seek after instruction  
 Triumph in well-doing  
 Unity is ever desirable  
 Virtue is commendable  
 Wait upon thy God  
 Xenodochium, an inn  
 Zealand, a country

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

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