

The Pen's Triumph:

BEING

A COPY-BOOK,

Containing variety of Examples of all Hands practised in
Nation according to the present Mode; Adorned with incompar-
KNOTS and FLOURISHES.

Most of the Copies consisting of two Lines onely, and those containi-
whole Alphabet; being all distill'd from the Limbeck of the Authors own Brain
and an Invention as Usefull as Rare.

With a discovery of the Secrets and Intricacies of this Art, in such Directions as were n-
published, which will conduct an ingenious Practitioner to an unimagined height.

Also a choice Receipt for Inke.

*Invented, Written, and Engraven by EDWARD COCKER, dwelling on the South side of St
Church, over against Pauls Chain, where he Teachteth the Art of Writing.*

Are to be sold with other of the Authors Works, by *Samuel Eyre* Stationer,
at the great North door of *St Pauls Church* LONDON. 1658.

260 . g . 205 .





To the most ingenious and most industrious
 P E N - M A N and E N G R A V E R
 my honoured Friend
 Mr E D W A R D C O C K E R.

*Thus comes my Muse, like Sheba's Queen
 To be
 The blest admirer of thy Works and Thee :
 She's come from places far remote and high,
 Like Strada's Nightingale to sing and die ;
 Whose Swan-like Epicedium shall be
 Thy loud Triumphal and her Elegie.
 Rare Artist, bear the Musick of her Tongue,
 Who makes thy Worth the subject of her Song :
 Thy Worth, whose praises every one shall sing,
 In compass of the universal Ring.*

*I view'd thy Works, one view enheaven
 sense,
 And caus'd my Love and Foy then to come
 A ciuill war within me, where they strove
 VVhich for thy Honour should triumphant
 VVhile Love and Foy were striving for the
 Comes Admiration and bears all away.
 Thy PENS EXPERIENCE first salut
 'Twas wisely done, experience makes us wis
 Next comes ARTS GLORY leaping from
 Of thy rich Fancy, O 'tis come, 'tis come !*

I Belgie, France, Rome, all the World desire,
 To shew such excellent variety :
 But O ! as if All, all these Rarities, All
 These Soul-astonishing Pieces were too small ;
 Thy PENS TRANSCENDENCY ascends the
 The Glory and the Envy of our Age. (Stage,
 Tea here's another : come again swift Fame,
 Take thy whole Errand ; This heroick Name
 Crowns all the rest ; This, THE PENS TRIUMPH
 To see, and overcome even all proud Romes. (comes
 All these unparallel'd works, these wonders done,
 And but five Lustres of thy Age yet run ;
 Still thou driv'st on, still vigorously dost climb,
 Still soars thy Genius to what's more sublime :
 Below perfections Orb nought will suffice ;
 Thy Object's That, That, That alone's thy Prize.

No sooner Galileus did behold
 A new-born Star, but big with wonder told
 The Emperour, desiring to be crown'd
 The King of Tunis for the Star he found.
 Thy Jacobs staff or Astrolabe, the Pen,
 Shews us whole Firmaments of Stars ; how then
 If onely one stars sight be worth a Nation,
 Should we esteem each page, each Constellation

Of thy Heaven-resembling Books, for which even all
 The worlds vast Empires were a gift too small ?
 O that the Philosophick stone were mine,
 So huge a Pen of Gold should then be thine,
 Compar'd to which the great Goliath's Spear
 Should like a Quill from a Wrens wing appear ;
 A pen when rais'd an end that should outvie
 All Egypts Pyramids for vast and high.

From Imperfections Grave to true perfection,
 Fair Writing gains a glorious Resurrection.
 Such life thy Wonder-working hand does give,
 She does not onely seem to live, but live :
 Nor onely lives, but lives in height of State,
 On her all Arts Ladies of Honour wait.
 She reigns sole Empress, by thee plac'd upon
 A high magnifick and illustrious Thronc.

Th' Italian is outw'd now, for thy Hand
 Has pull'd down their Top-gallant, and their Land
 Perfections Phoenix Nest no longer is ;
 She's flown this side the Alpes, from them to This.
 She would haue built in France, but that they say,
 The Noseless people scar'd her thence away.
 The Dutch-man had her, if Fame tells no lie,
 But being Butter'd-finger'd let her stie.

Now

Now glorious England she is thine, and Thine
Rare Cocker, in whose Works her Beauties shine.

The Turner boasts his Rose and Ball in Ball,
But thy Pens turnings far transcends them all.
Some say the Ring Guyotto whirl'd about
Was rare, let it be hang'd in his own snout.
Here's Ring in Ring, Oval in Oval, and
Such sphere-like whirlings of a dextrous hand,
As make us think the PRIMUM MOBILE
Centers its quick Intelligence in Thee.
What old Drexelius by Time-swallowing paines,
With wracking and much squeezing of his brains,
Said of Eternity, by one swift run
And Heavenly motion of thy Hand's out-done.
O who can thus miraculously command
His Pen, unlesse an Angel guide his hand?
Thou do'st but move thy hand, and the true shape
Of Lion, Horse, Bull, Serpent, Bear or Ape,
Come running from thy Pen, strange to behold,
Passing all wonders now, and those of Old.
Thou prov'st Pythagoras more then half divine,
Old Gordius his Knot-weaving soul is thine.
And Dædalus his puzlatory skill,
Thy knots declare is crept into thy Quill.

Yea here's a Transmigration yet unknown,
Briareus hundred hands are all thine own.
Such is thy Writing, that each single Line
Requires at least an hundred such as mine
To praise it right, yea all those will not do,
Unlesse an hundred times more witty too;
All thy high excellencies to proclaim
At once, would burst the swelling cheeks of Fa
Nature, Art, Vertue, all their glories twine,
Concentring in one point to make thee shine.
Thy skill in Numbers who can e're expresse!
That helps to make thy Glories numberlesse.
Or who thy excellence in Graving can
Shew like thy self, O thou rare more then man
To strike a Line much finer then an Hair,
And engrave that more fine is wordrons rare:
Yet this thy hand performes, who do'st impart
Th' Incomprehensibilitie of Art.
Each stroke by thy unerring hand engraven,
Shows thy arrival at Perfections Haven.

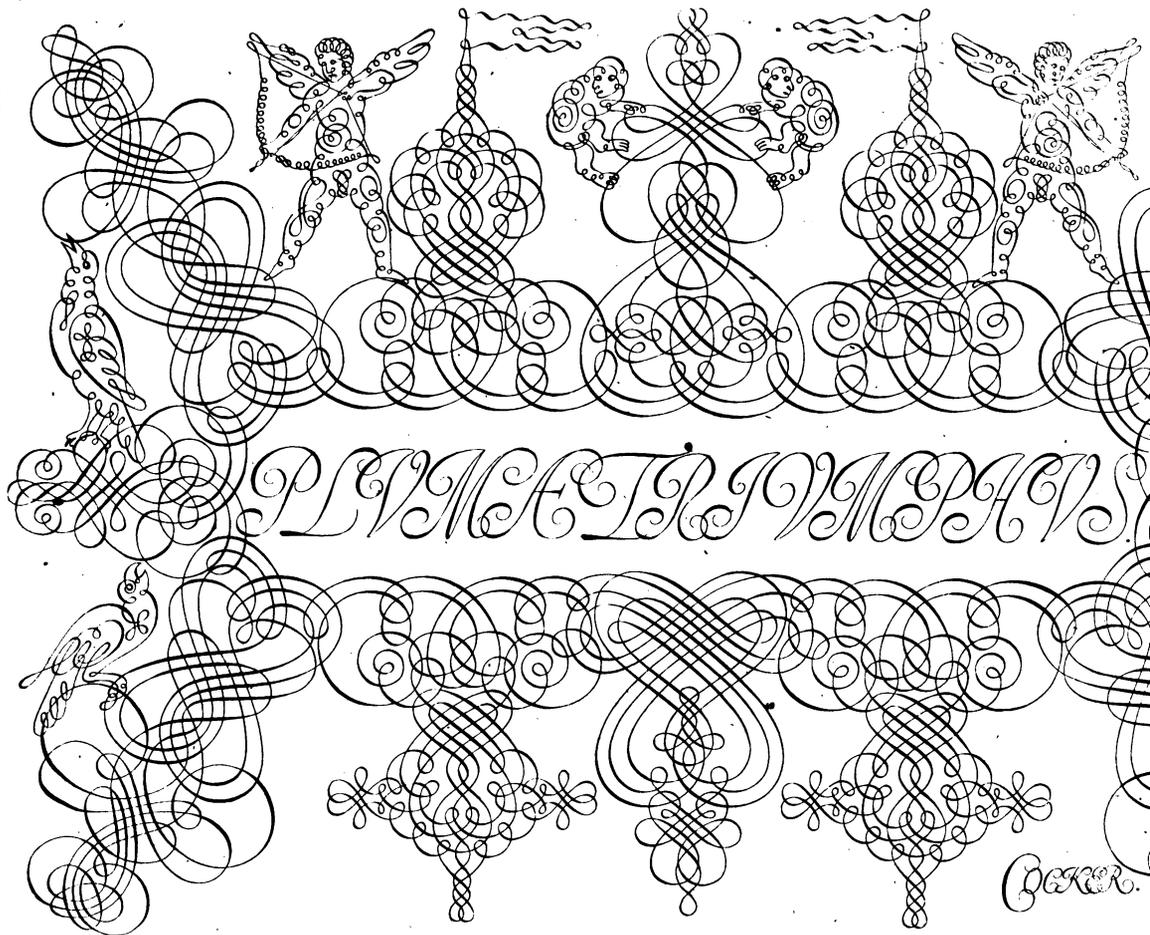
Thine own pen best thy Gravers worth displ
Thy Graver best perpetuates thy Pens praise.
Like Cæsar's, thus thy Steel-gain'd glories wi
Be made immortal by thy powerfull Quill.

Ov'r all the Nation the shrill trump of Fame,
Shall spread the growing Glories of thy Name;
Ov'r all the Nation, yea ov'r all the world,
In Renownes Chariot shall thy name be whirl'd.
But hold, methinks I hear a dismal howl,
As of some Devil i' th' carcase of an Owl;
'Tis the hoarse voice of Envy belching forth,
That we ov'r praise, and too high raise thy worth:
Peace Hell-hound, peace, this pile we justly raise,
Shall not the Pen the Pens great Master praise?
He wounds himself, who shoots at Arts and Parts,
Vertue is Thunder-proof and fears no Darts:
No pestilential blasts from putrid Lungs,
Though dissipated by more poysonous Tongues,

Shall blast thy Fame; no, thy Renown shall dwell
On high, when Envy plunges into Hell.

Muse raise an Arch Triumphant large and high,
Command down bright Materials from the
Not a vast heap of stones, but Stars: the Sun (sky,
About this Mole-hill shall no longer run:
He shall stand Centinel on this glorious Frame,
And in Celestial Flame,
Speak forth great COCKER'S NAME.

S. H.



Baker.

To the ingenious, and able
Pen-man & Artist
his honoured Friend,
MR. RICHARD NORRIS
of Guildford,
in the County of Surrey;
EDWARD COCKER
wishes well.

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Whose Swan-like Epicedium shall be
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Rare Artist, bear the Musick of her Tongue,
Who makes thy Worth the subject of her Song:
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 eect's That, That, That alone's thy Prize.
 ooner Galileus did behold
 born Star, but big with wonder told
 pperour, desiring to be crown'd
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O that the Philosophick stone were mine,
 So huge a Pen of Gold should then be thine,
 Compar'd to which the great Goliath's Spear
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With wracking and much squeezing of his brains,

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O who can thus miraculously command
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Thou do'st but move thy hand, and the true shape
Of Lion, Horse, Bull, Serpent, Bear or Ape,

Come running from thy Pen, strange to behold,
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To strike a Line much finer then an Hair,
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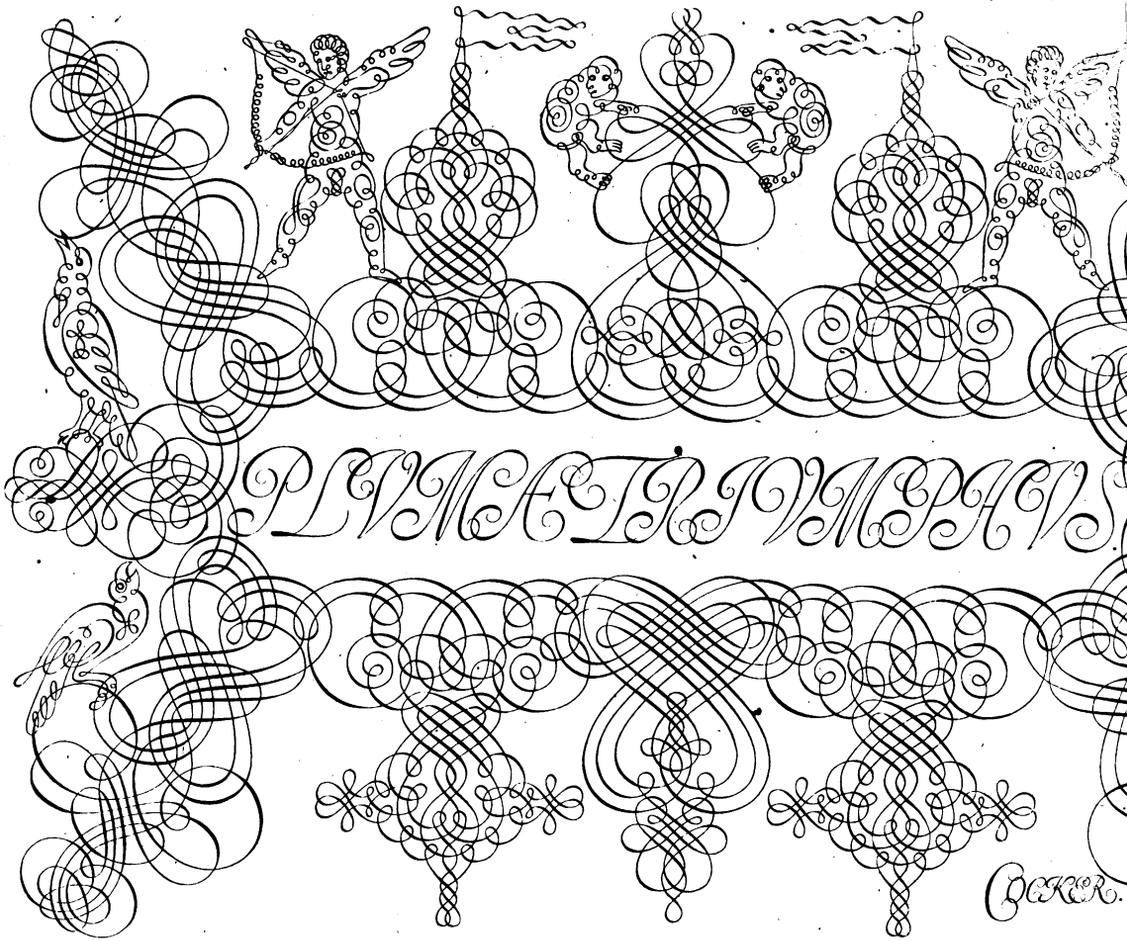
Like Cæsar's, thus thy Steel-gain'd glories will
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Hell-hound, peace, this pile we justly raise,
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S. H.



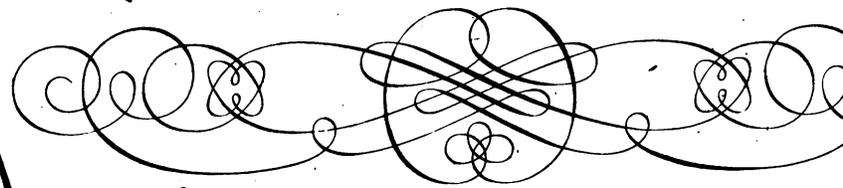
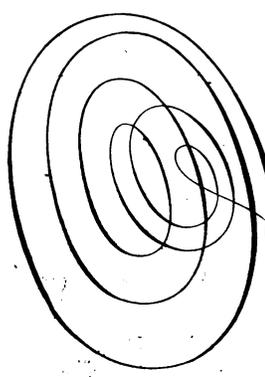
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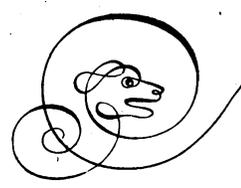
Some fordid Sotts ~~are~~
Cry downe rare Knotts, ~~and~~
Whose envy makes them currlif
But Art shall shine, ~~and~~
And Envic pine, ~~and~~
And still my Pen shall flourish

COCK

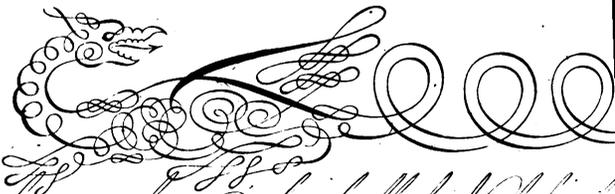
S Aaa Bbb Ccc
Ddd Eee Fff Ggg
Hhh Iii Jjj Kkk
Lll Mmm Nnn Ooo
Ppp Qqq Rrr Sss
Ttt Uuu Vvv Www
Xxx Yyy Zzz
Cocker.



All Beautie, Comeliness, and Divine Excellen
Faith, Grace, & Holinesse: Improve therefore y
Learning Mysterious Notions, & Observations, a
Fundamentall Religion, and Sacred Truth, a
Vaine World see a Hopian. Young and true



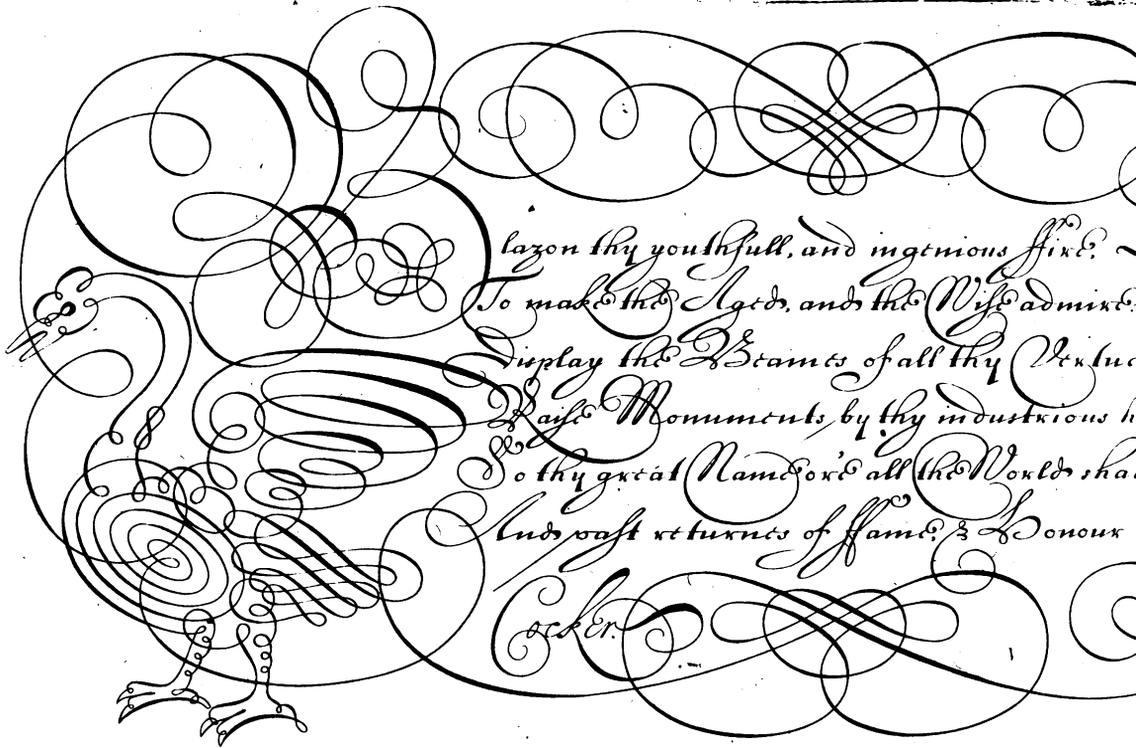
Edw. Cocker



Heresome some brave Explicits swell thy word
And by magnificent Oracles for mortallize thy Name

Saints acquiesce in God, forsaking worldly
To be imparadiz'd in Heavens express'd
Cockers

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



lazon thy youthfull, and ingenious fire:
To make the Aged, and the Wise admire:
Display the Streams of all thy Vertues
In safe Monuments, by thy industrious hands
So thy great Name, and all the Worlds shall
Loud praise, and turnts of fame, & Honour
Celestiall.

And most resplendent Endorments, without
interlucent beams of *Diety*, and *Rectitud*; ar
but like *sauntere fires*, w^{ch} neither *light*, nor ha
A b c d e f g h i k l m n o p q r s t u v x y

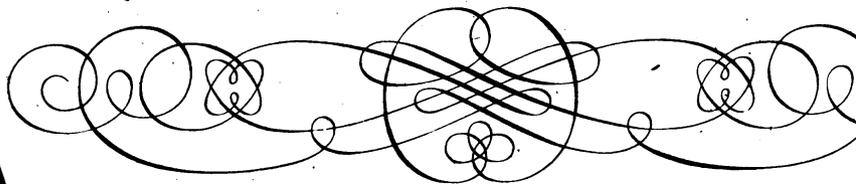
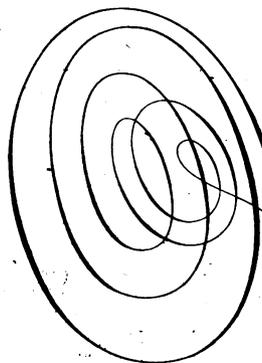
nam rudis inermis sic: Virtus videtur

Denique Ratio, Doctrina, & Gratia form

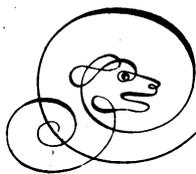
Nobiles, abque quibus nihil Summatis. C

Et Cetera

S Aaa B Bb C Cc
D Dd E Ee F Ff G Gg
H Hh I Ii J Jj K Kk
L Ll M Mm N Nn
O Oo P Pp Q Qq
R Rr S Ss T Tt U Uu
V Vv W Ww X Xx Y Yy
Z Zz
Cocker.

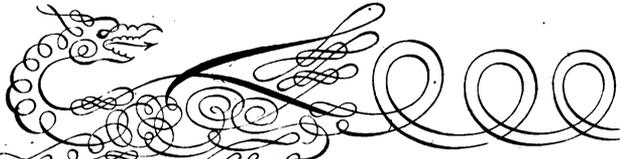


All Beautie, Comeliness, and Divine Excellen
Faith, Grace, & Holynesse: Improve therefore the
Learning Mysterious Notions, & Observations, and
Fundamentall Religion, and Sacred Truth, a
Vaine World see a Hebian, Young and vruy



Edw. Cocker

P



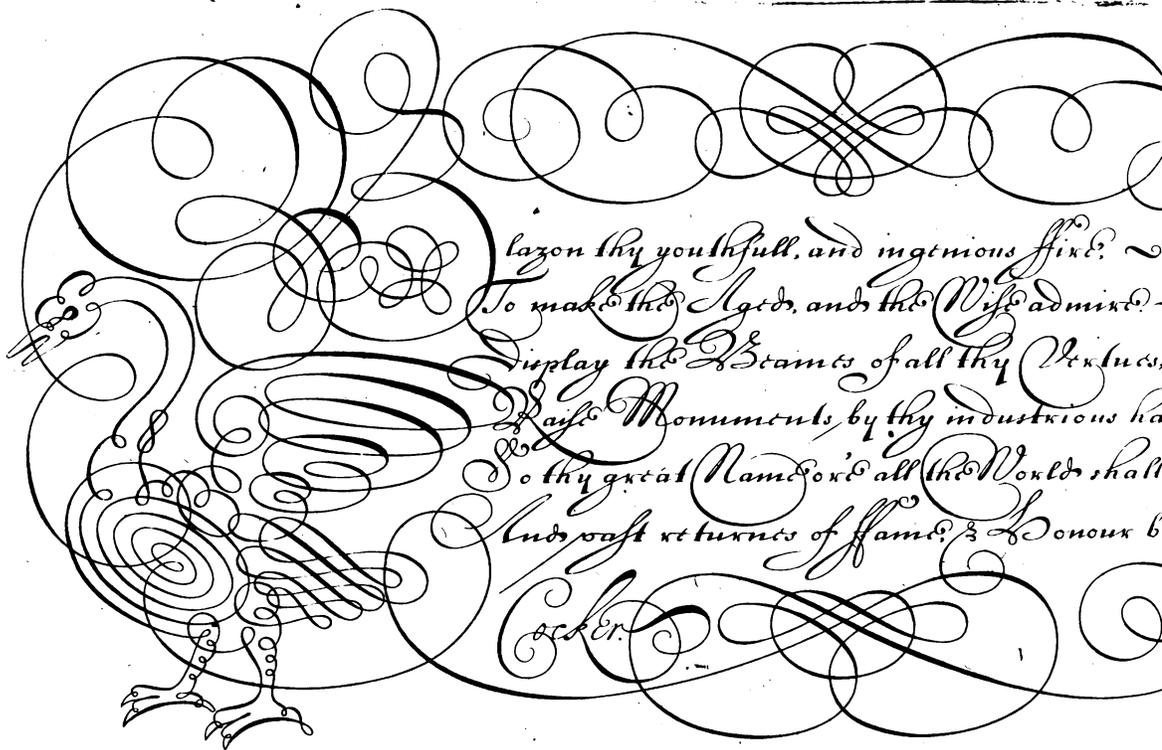
performe some brave Explicits small & grand Bookes
of all by magnificent Bookes for worldlize thy Name

S

Cochers

Saints acquiesce in God forsaking worldly
To be imparadiz'd in Heavens express

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



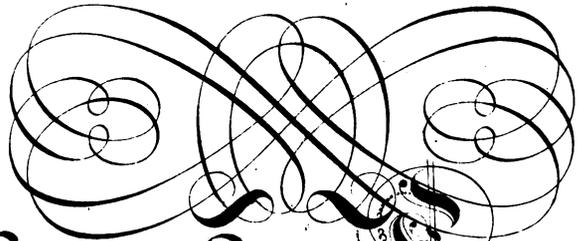
lazon thy youthfull, and ingenious fire:
To make the Ages, and the Wise admire:
Display the Streams of all thy Vertues,
Raise Monuments by thy industrious ha
So thy great Name, & all the Worlds shall
And vast returns of fame, & Honour be
Cocker.



A b c d e e f f g h i k l l m n o p q r s s t t u u w

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

Art's Wisdoms quiescent, whose radiant
forth in bright sparkling Excellence blaze.



cc, by making. Excellence
our Time at first, conquest
and win the Prize at
Abcedeffghijklmnopqrst

cecker

THE
WORLD
IS
A
MUSICIAN

Edward
Coker.

Handwritten text in a Gothic script, likely a decorative initial or a short passage. The text is arranged in two lines within a rectangular frame. The first line contains the letters 'H' and 'K' with decorative flourishes. The second line contains the letters 'G' and 'K' with decorative flourishes.

Forsake not Vertue, but frequent her wayes —
Her Rules long practiz'd may exalt thy praise.

Subline abstinence.

God's Precepts who forsake, themselves expose
To vnconquerable tyrannizing Foes.

Cocker.

Have evermore a care of what you exercise:
Be quick & diligent in what you enterprize.

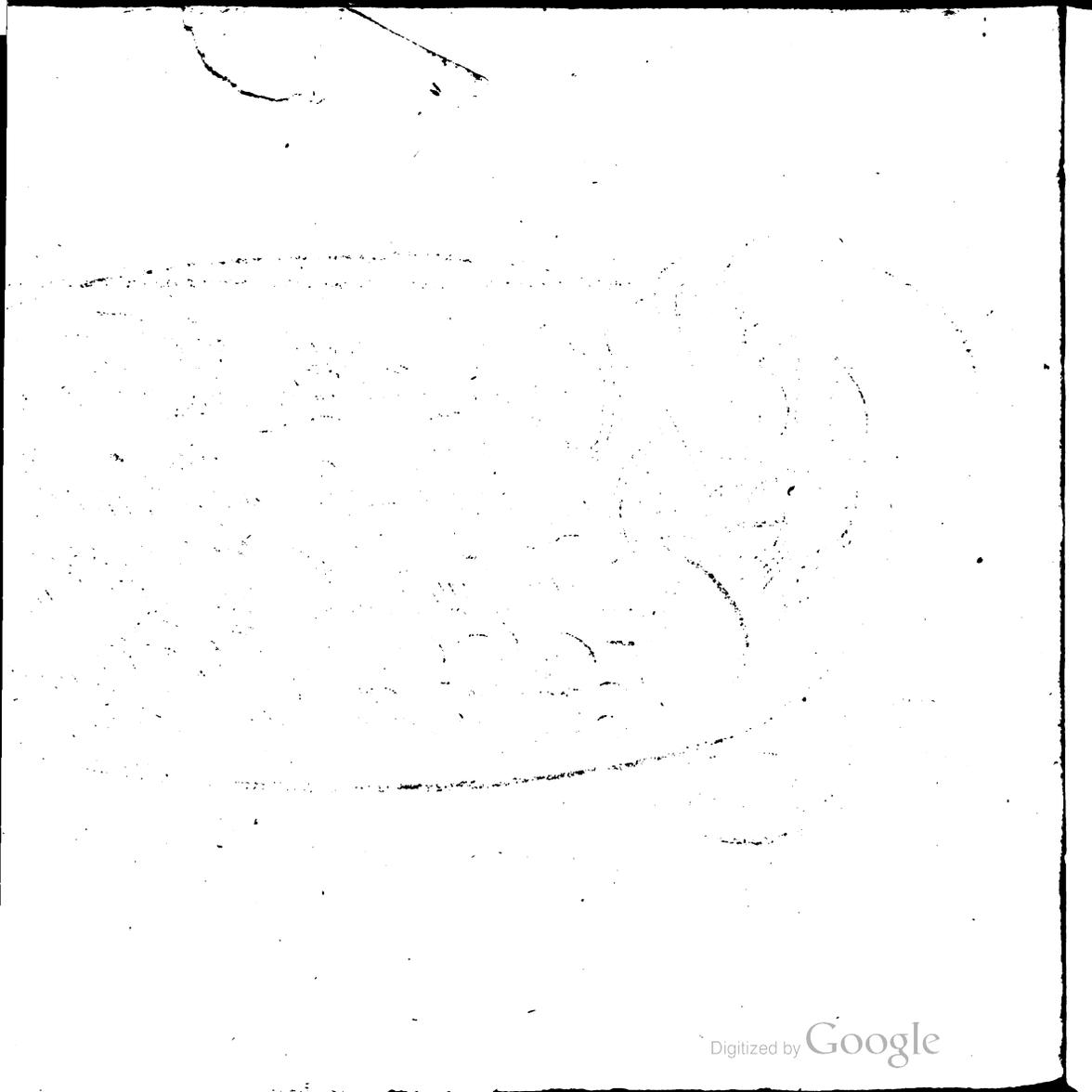


A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z
A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

A 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 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

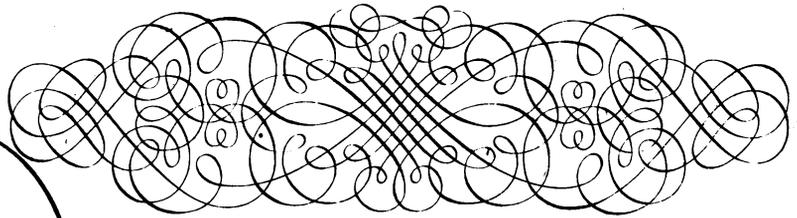
Such, as to censure in the Front appear
Will when they should performe be found with Rear
raining downzie qualmes expell, be valiant, play the m
Hee oft times gaines the Field who bravely thinks as hee
Fame, and Renowne wth all their Train attend
Him, who to sacred Vertue is a Friend.

COCKER.



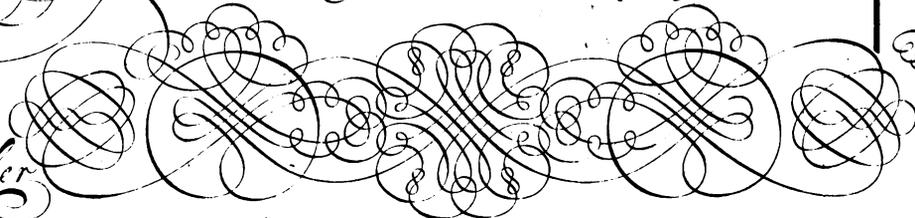
Wouldst thou excell, wouldst be eterniz
Time's fore-look graspe, squander no time

Call with flowing Eyes survey'd his numerous
Knowing by Deceit Surprize they quickly would
Cocker.



Let others court the Camp, the Court, or Towne,
And make their aime Wealth, Pleasure, or Renowne:
The Pen, Art, Vertue, only these give mee. *as*
I would not for their Six exchange my Three.

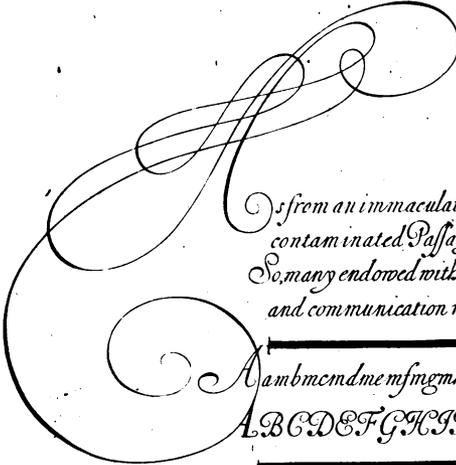
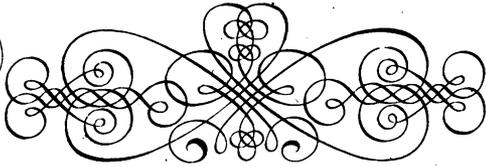
Mr. Cocker



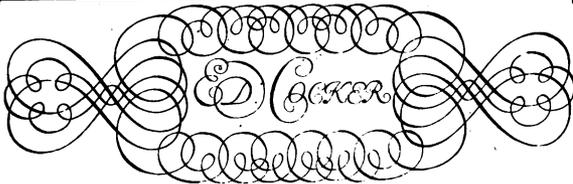
Many would be contented to dwell in the Temple of Ho
but the way thither gives them small Contentment: for
Cocker tedious Peregrination in the wayes of Vertue & Ju
corresponds not with every mans inclination and tem

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

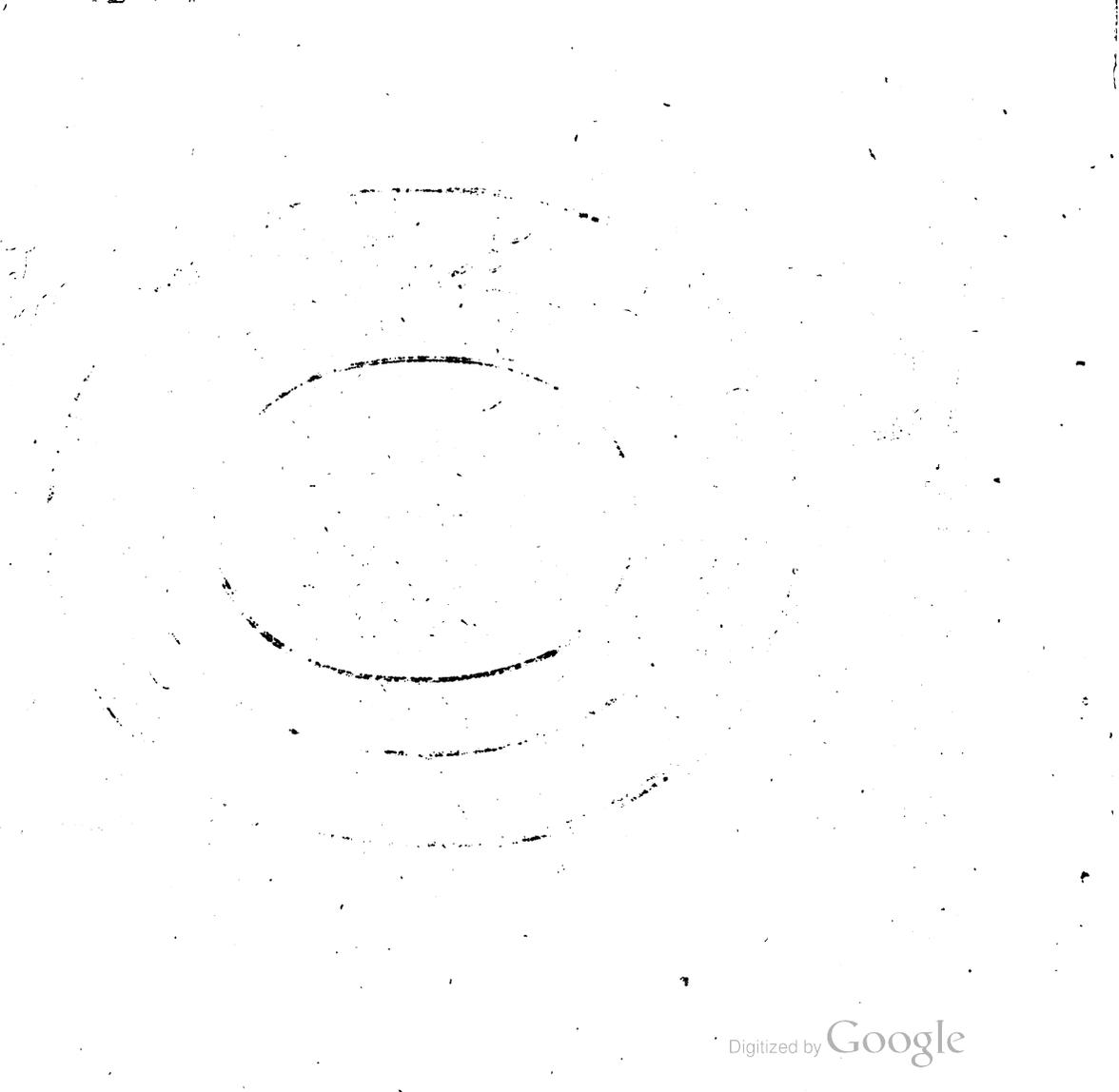
A B C D E F G
is a traveling to ego
works excellently per
Ccker.
H I J K L M N O P Q R S T U V W X Y Z

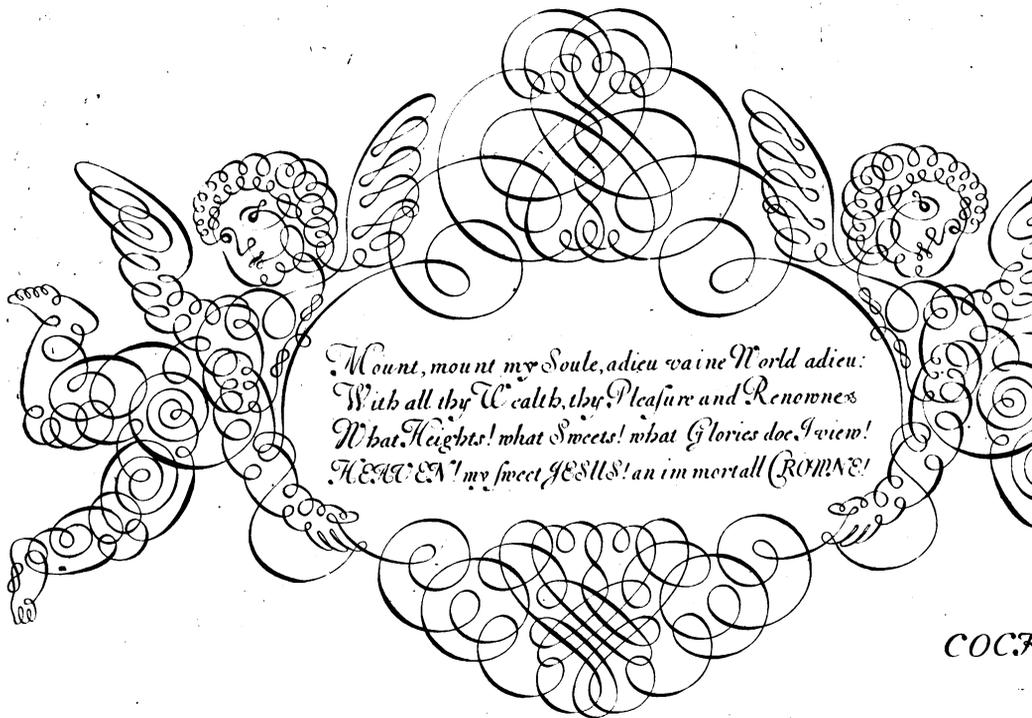


 From an immaculate Fountaine, by reason of an impure and
 contamined Passage, so no wholesome Water may proceede
 So many endowed with excellent Parts, by having correspondences
 and communication wth profane Persons, degenerate & become odious.

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


 D. C. E. R.



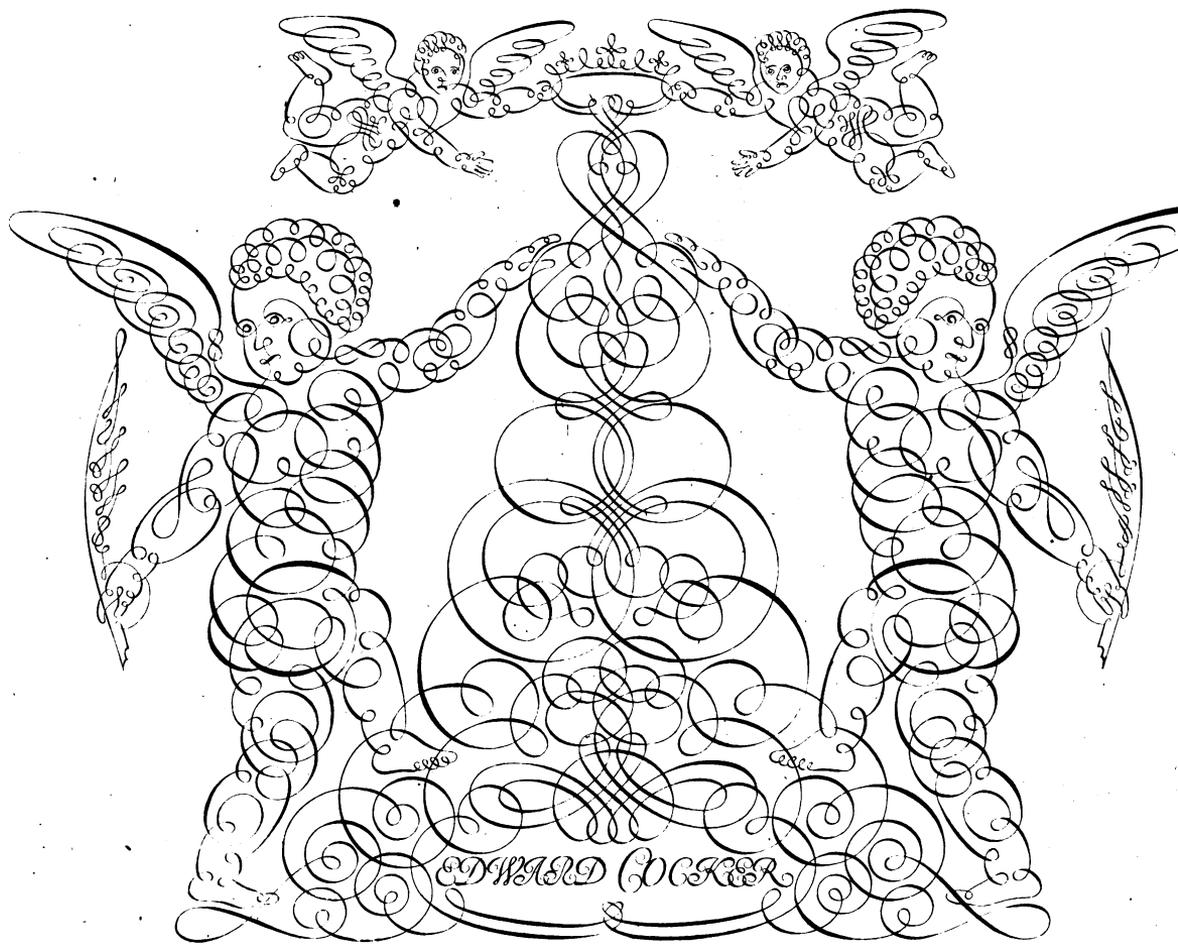




Mount, mount my Soule, adieu vaine World adieu:
With all thy Wealth, thy Pleasure and Renownes
What Heights! what Sweets! what Glories doe I view!
HEAVEN! my sweet JESUS! an immortal ROMNE!

COC7

The N. S. P. here
is making the largest
Booke in the World, and
he hopes it will be y^e B.



To the Lovers and Practitioners in the ART of WRITING.



Might for a Preludium salute you with an Oratorical charming Composure or Discourse, that might win you to an Attention and Admiration of the usefulness and Excellencie of fair Writing; but such a Circumlocution and Illustration were in vain, it being of it self as far above the reach of Rhetorick, as the most incomparable Professors thereof above that of Envy shall therefore onely present you with what is pertinent and considerable, and that which well weighed and observed in your practice, will conduce you very near to the End of your Desires, which I presume is Excellence in this curious Art, if not Perfection.

B

DIRECTIO



D I R E C T I O N S .

How to make a Pen.

BEing provided of a Pen-knife Razor-mettal (not too thick towards its edge) or a small thin French Blade, which I have found to be as good, which you may best sharpen on a Hoane, yet after that you must (as it were) polish its edge on a Thong of Neats-Leather; you may trie whether it be sharp or not on your fingers: but you had better procure the first, second, or third Quill in the wing of a Goose or Raven; which if it be too hard or dry, you may help that by laying it a while in water, or if the contrary, you may put it into warme Embers, and so in a short space cure that distemper; having scraped off the bark of the Quill with the back of your Knife, cut off about

about a quarter of an Inch, then enter your knife at the end, just in the middle of the back thereof (being like a half round) that done, the end of another Quill into that, or the haft of your knife, if it be made that purpose, and holding the Thumb of your left hand, at such a distance the back of it, as you would have the slit to reach from the end; then twiching up your knife-haft or quill, you may slit it at your pleasure, and by cutting both its sides alike, you may fashion the nib as it should be; to the end right, which is the principal thing, you must, if the quill be too thick, pare a little off, and hold the nib on the thumb naile of your left hand, then enter the edge of your knife into it sloping; but before it is quite through turn your knife downright and cut it off.

If you intend to write Italian hand therewith, the nib must be small, and almost round, with a long slit: For Secretary it must be broader; for large Italique, or that which we call Italian Text, it must be of a greater breadth. I have sometimes wrote the German Text with a great Pen having two slits.

How to hold the Pen.

TAKE the Pen in your hand, and place your Thumb on that side thereof which is next your Breast, not extending it so low as the end of your fore-finger ; next to that, place your fore-finger on the top of the Pen, lower then your thumb about a quarter of an inch : Lastly, place your middle finger so much lower then that, on the further side of the Pen. Let there be very little space or distance betwixt the Pen and your fore-finger, but let both that and your middle finger be extended almost to their full length : Observe also that your Thumb rise and fall in the joynt, as the length or compass of the Letters require which you write, and that your little finger onely rest on the paper; nor let there be the least pressure of your hand, but bear it up with an easie pulse.

Howe

How to manage and use the Pen.

HAVING a Book to write in, or a sheet of paper to write on, which must be ruled with lines with a black-lead Pen or a pair of Compasses, but they are best; for if the body of the Hand you write be deep, as the Roman and Italian are, you may wish them, being set at a fit distance, rule your Lines double, and thereby every Letter will be kept even at head and at foot. The want of Compasses may be supplied by a Quill cut forkeed, which I take to be an instrument of more certainty for that purpose, your paper lying in a good light on a Desk, or on something made sloping (it being not so good to write on what is directly level) and straight before you, your Elbow lying even with the midst of the end thereof; your hand bending outward or from you; having before dipped onely the nib of your Pen into the Ink with its hollow side downward, then begin to imitate an Alphabet of the hand you intend to write; and when your eye is from your Copy you write by, be sure it be just at the end of your pen as you move it; and when you make any part of a Letter consisting of a full downright stroke, hold your Pen right forward, turn not the nib thereof any way, but it lying flat, a

onc

wing in your thumb and two fingers make the stroke. In the main strokes, it will be convenient that you turn or move the Pen in toward your left side most. Sometimes in the making of a Secret, you must hold it as for a downright stroke, when you make a right line through those Letters. Let not your Breast lie on the paper, nor your Nose on the Paper, but sit in as majestic a posture as you can. When you would produce broad full-shadowed Letters according to the French Mode, you must then as they do reverse the hollow thereof on the inside of your middle fingers end directly towards you, forcing it from you, not turning the Pen one way or other, nor move the hand at the wrist: Thus with this bold way of writing you may do brave things, for this bold way of writing is the most gallant sets off with abundance of gallantry; an Example of which is here performed by my hand, being a Print on Imperial Paper, Dedicated to the Renowned Patron of Arts, *EDWARD BENLOWES* Esquire.

To

To fit and prepare your Paper for your use, and how to Rule it.

A White smooth-grain'd wet gumm'd Paper is the best to write on; if it be not well Gumm'd and clear, you may draw it sheet after sheet through Allum-water, and that will both clarify and embody it, and cause it to bear Ink well, being laid in a Press and dried handsomely. Or you may do as much in effect and not wet your fingers, by beating or grinding Gum Sandrick into powder, and tying that powder in a fine linnen cloth that is not too thick or close-weaved, and if your Paper be rugged and spongie, by rubbing that thereon, and forcing it through the cloth, your paper will be so fitted for your use, that if your Pen and Ink be good, your Letters will be as clear and smooth as you can wish. If your paper be too rough, you may with the edge of a folding-stick, such an one as Book-binders use, or a knife ~~fast~~, (it being laid on a smooth board) polish it so as your Pen may run thereon without interruption. You may rule your paper with black-lead, and with white bread, or the paring-dust of white Leather, clearly fetch those lines out again. Or, if the paper you write on be fine and transparent, you may
by

by laying a fair sheet on another ruled with black lines, write even, and none perceive by what means. In *France* such as would write even, have Papers with lines pricked with small holes, through which they pounce Chark-cole-dust on the paper they write on, and after dash it off with a Feather or Handkerchief. You may make a device by fastening Lute strings to both the ends of a board, they being placed at equal distances, as close or as wide as you please, on which you may lay divers sheets of paper, and by rubbing hard thereon, you will make 500 lines as soon as rule five the ordinary way.

*Reason may teach more Wayes to rule, and I
 Might swell a Sheet with rich Variety :
 But who all wayes of ruling does impart,
 Shall not reign Monarch in this curious Art.*

For

For Command of Hand.

When you would grace your Writing with fair compass-strokes, large Capital Letters or flourishes of any considerable dimension, whether Oval-wise, Orbicular, or of what form soever, such as without moving your hand by the motion of your fingers onely, though extended, you cannot perform; then to be blest with an obedient and commanding hand, that may in a moment pourtray to the life the Idea in your head, would be no small happiness, which that you may not want upon such an occasion; Observe

1. That your Ink be not too thick, but such as may freely run from the Pen, and that your Pen be not too soft, nor its nib too broad, nor the slit therof too long.

2. That your paper be smooth, free from wrinckles and hairs or any thing that may stand in opposition; or prove an obstruction to the dexterous motion of your pen in the race it is to run.

3. Hold your Pen steddily; keep your Paper from stirring; not permitting your fingers or any part of your hand to touch the same, your arme being held above the Desk you write on, and your Elbow advanced above your hand, you shall then see that,

*A nimble Sphere-like whirling of the hand,
Will Capitals and curious strokes command.*

C

The

The first Essay.

First I commend to your serious consideration and practice, the Alphabets of whatsoever hand or hands you intend to write, and those dissected, or in their several Fractions and Pieces according to Art. Which anatomizing of Letters, though it cannot be rightly done by any but a skilful Artist, yet, for the truth thereof, I would not wish you so much to depend upon the judgments of others, as on the knowledge which your own Experience may gain you therein; the various applications and effects of the Pen in each stroke and letter being of grand concernment to a Learner, and no way so attainable as by diligent observation and continuance of practice; which to facilitate and abbreviate, consult with the following considerations: *viz.*

Every part of such lines or strokes, and even the smallest particle of such Letters as belong to round hands (as most of our Secretaries now in use are) must be made, so much as is requisite; circular. The contrary is to be observed in square hands, as the German Text, our set Secretary, and many hands derived from them: but for the form of Italian hand, which participates of neither, this Distick may be pertinent.

On,

*On Owall wheeles should fair Italian run,
Smooth as the whirling Chariot of the Sun.*

For the full and small in Letters and Flourishes, which is the next considerable, (and which Artfully performed, will add an illustrious liveness and loveliness to your writing) you may be sufficiently informed by that mysterious Characteristical Figure at the beginning of this Book. Wherein (that you may not be enlabyrinth'd) Note that all strokes by the same degree they incline from their lights or smallness to their fulness or shadows, must ascend and decline to their most extreme fineness again, with a special regard to the exact quantity of both. So in all strokes circular, or any wayes tending to that form, of what magnitude soever; demonstrated by the Superficies of that Figure being a Circle, and divided according to this Rule, by the lines drawn through it. From the observation of which lines you may extract these and more infallible conclusions, *viz.* That all strokes descending from the left hand to the right must be full, and contrariwise that all strokes descending from the right to the left must be small. You may conclude also by the Perpendicular line therein, that all down-right strokes must be full: Also by the right lines of the Quadrangle therein, you may see how all Traverse or Cro

ought to be drawn; I shall leave the Containing and Contained
 Subjects for your own ingenuity to work upon.

For running Secretary.

Our new compos'd Courfary Secretaries should keep a kind of Cor-
 spondence with those hands whence they are deriv'd; for the varia-
 on or diverse pennings of Italian hands, affording great variety for
 it depends much on maturity of judgment to chuse, and from them
 such derivations as may be most expeditious, gracefull, and com-
 e. Also so much regard must be had to the mixture of hands, as that
 y be an Artfull compliance of Letters, and a reasonable resemblance
 nother, for it were ridiculous for a man to croud into a hand natu-
 pendicular (as our Set Secretary is) the Letters of another consist-
 oblique or slanting lines, as the Roman and Italian hands do.

rye that though the distance of lines and letters of all hands, must be
 or contracted, according to their Magnitude: yet for Courfary or fast
 y, there must be an allowance, and the distance of lines for this must
 be

be more then that of more deliberate hands, considering that a kind of irregularity and extravagancy in such hands, renders them more regular and lectable; and that nothing is a greater ornament to such hands, then a spacious field, as it were, wherein the wanton meandrings and spreading plumes of each Letter may be fairly blazon'd.

For Set Secretary.

Your pen must be a degree harder, and the nib thereof broader for hand, then for that before treated on. This hand requires much regularity, as being a Fountain from whence many other hands (as Rols) are derived; and, as it were, the standard, by which they are proved. Yet my opinion, as to its regularity, jumps not with that vulgarly received. For the heads and tails of all the Letters therein, ought not (in my judgment) to be confin'd to the same boundaries, but according to their manner and form they should be proportion'd for height and depth.

As for example, if you rule double lines, and write therein all the small Letters of this Hand with stems, you will find that the **£**, consisting of an oblique

Group

Ground-line, and a semi-Circle, (betwixt those lines) will not require a stem of that length above the line, as the *f* and long *f* do, they being (as I may so say) double-bodied, being full both above and below the lines: but 'tis proper for the stem of the *h* to be just equal in height to that of the *l*, and a small matter broader; but the *l* (considering its additional above the upper line) that must have a longer stem, and winde off with a greater compasse: The *l* and *l*, (consisting onely of stems) they must be shorter then any of the afore-mentioned Letters. In this hand especially, your Letters must keep correspondence one with another; *viz.* the first part of the small *a* must be the same as the body-part of the *e*. Your minims must be all alike, as the down-right stroke of the *a*, the strokes of the *i*, *m*, *n*, *u*, and the first of the *w*, also the circular part or body of the *d* and small *b* are the same as the *o*, onely the upper side of the *d* must be light or small, in regard of the nearfulness of its top. The *v* consonant and the later part of the *w* must be the same with the body of the *p*. Observe, not to turn the tail-stroke of the *h* beyond its stem, and that the tail-stroke of the *g* turn off towards your right hand as soon as your pen descends from the line. Be sure that all, except compass Letters, be drawn directly down-right, so as not to be perceived to lean to the left hand or to the right. I affect not a conjunction of Letters in
the

the writing of this hand, but rather that every Letter thereof be made distinctly by it self, unless they run naturally one to another, as the *i* to the *m*, *n*, and *u*, and the *a* to the *r*, *g* or *w*, &c. Let the distance from word to word be something more then the compass of an *o*, and the distance from letter to letter, the same with that of your minims.

*Most of the Letters in this set-form'd hand,
Must square as Cubes, or a good Conscience, stand.*

For Text Hand.

THese Letters, for the most part, consisting of several Angles, cannot be performed with one or two drafts of the pen, but must be designed by quarters or Cantons; in the making whereof you must seldome leave of flat, but the pieces of these Letters before they are finished must be left in a triangular forme, which must be smooth, and its points sharp, otherwise the other pieces will not joyn completely with it. For the bodies of all Letters in this hand, be they great or small, you must apply the full mouth of

and by turning the nib, wind off into a point, or take it up at a
occasion requires. Let the main body-strokes of your Capitals be
set, and then their dependencies; and for their flourishes, if that
made first on which all the other depend, you will be able to com-
plete Knots and Flourishes with more dispatch and less difficulty. If where
the body of a large Capital shall stand, you draw a down-right or
vertical line, with a Black-lead-pen, that will be a rule for the upright
thereof, which is a principal grace. For Flourishes you may use a
fine round nib, such an one as you write Italian hand with: and
for strokes, a pen about so broad at the nib as you intend them: but
commonly does the work with me; for with that corner of a Text-
book your left hand you may produce as fine hair-strokes, as with a
pen for that purpose; but by blunting that you will run the hazard of
your great full strokes ragged. You must not think (though they
be one sole Tract) to make such intricate Knots as are proper for or-
nament of these Letters, at one draft, but must be contented to design them
piece by piece, as many labouring Writers have done before you: but
in another way, which I shall be ready to impart to such as deserve it.
The height of those Letters with stems must be about twice so much as the
height of your minims; though varied, as those of the Set Secretary. For

For German Text.

THe body of this Hand you may best perform with a small square Brasse, which being laid even with your upper line, you may with a broad-nib'd Pen, draw down all the perpendicular lines, which this hand most consists of; and if your hand be not certain, you may rule double lines both for the top and bottom-turnings of these Letters, which must all turn'd in form of a semi-circle. The distance betwixt your minims must be but little more then their breadth, and so from one letter to another in words and therein they must joyn and be united both above and below.

*Who more of this Gigantine Hand would know,
And view, to Church, and not to School must go.*

D

For Roman Hand.

IT will conduce much to the exact symmetrie and beauty of the Roman hand, to consider its dependencies on the form of a Circle, as the Italian on that of an Oval: Of necessity all compass Letters therein, whether small or Capitals, as C, G, O, Q &c. must carry with them a visible rotundity. It is not proper for the Letters thereof to joyn, it being derived from a hand originally disjunctive, therefore extend not the unitive or turning off strokes, as those from the bottome of the a, c, e, i, &c. so far as those of Italian Letters, nor so far as may cause one letter to stand from another, in the composition of words, further then your minims or body-strokes of the small m. The stems of the letters in this hand, must wave and bend naturally, & the bodies of all letters herein must be full, but not so full as those of a down-right hand, considering they are slanting. The stems should be thrice the length of their bodies, and some small matter more; the distance of lines for this hand must be so much as a stem is in length, and about half the depth of the round letters.

For

For Italian Hand.

THis hand in its native Countrey is wrote with unimitable (and I might say unlimitable) dexterity; whether for that the Italians are generally more airy then we, or that by their manner of holding the Pen (which is betwixt the fore-finger and the thumb, extended) they have that advantage of us, is not easie to determine: but sure I am they are masters of that facility, which never any of our Nation could justly pretend to in their hand; yet this I dare aver, and it makes as much for the honour of us, that (though the *Alpes* stand betwixt them and us) in that regard, we have past more Alpine difficulties, and ascend nearer to perfection in this hand, then even the Italians themselves. I speak as to the ablest professors hereof on both hands; for I am not ignorant that it is but in a manner in its Minority with us, in regard of a general practice. Yet that it may thrive in our Climate, and become servicable, I communicate a considerable part of my knowledge therein, as may appear by the following Rules. The Italians holding the Pen, as aforesaid, do most of them (contrary to the custome in *England* on that account) so fast as they write their lines, draw their paper with

their left hand from the right; so moving it one way and another, as their lines are begun and ended, which may be one reason of a more than ordinary dispatch.

In this Hand every return or double stroke of the Pen must have a double portion of fulness (which the Pen, in a good hand, naturally produces) which you may see in the stems of all Letters drawn or ascending from the feet or bottoms of others, as *b* from *a*, *b* from *c*, *l* from *i*, or *a*, &c. and so in the backs or fore-parts of all other Letters, whether swell'd to that fulness by the tails, or uniting parts of others, caus'd by ascending and descending of the Pen, as also of themselves, where the Pen freely and naturally returns; which appears in the back of the *a*, *g*, *q*, and *y*; the worthiness of this Observation is eminently confirm'd by variety of other Letters, and their several parts; and indeed herein lies the life and lustre of Italian Hand, for the obliquity thereof undeniably exacting the edge of the Pen, it would want much of its grace and beauty, did we not make use of the Pens effects in this kind. When the stems of Letters turn off, and wind themselves into the form of Ovals, as often the *b*, *d*, *f*, *b*, *k*, *l*, *p*, *q*, and *y* do; or when the space from the Line drawn up to that coming down be too wide, as sometimes in the *b*, *d*, *f*, &c. then you must observe the Effects of the Pen, and
 humour

humour your Letters according to the most pleasing fashion, not permitting the fulness of any strokes made by Art to be so broad as the shadows which proceed from the Pen un-compell'd. You may (if the distance of your lines will afford it) take the liberty of extending the heads and tails that turn off, somewhat longer then those which do not. When a stroke turns twice or thrice about, its fulness must decline as soon as possible. In these few are couched all the material considerations for this Hand, though more may be said then here is wrote: but

*These practis'd well may mount us where proud Rome,
Though Hills were set on Hill, shall never come.*

For Print Hand.

Take care that the stems of your Print hand, or round Roman Letters be proportion'd for length, according to the dimension or compass of their bodies, and that the distance of your Lines be so fitted to the size of your Letters, that the tail-stems of your Letters in one Line, fall not into the head-stems of your Letters in the next Line below it. Also observe that the circular part of the b, d, p, and q, be exactly the same with the o. And that the c, and e, have the like compass; also let the head of the g be less then the o, standing above the lower Line, so you will have room

room to give the tail thereof its true turnings, and not hazard touching the stems of the Letters in the next line below it. The short ground-lines which the Print-hand Letters stand on, must have a visible squareness at each end, and not be so fine as the edge of the Pen might make them.

More strict Observations.

If for the body of Print-hand, or round Roman, you rule two right Lines, the stems of all your Letters both above and below those lines, must want one fourth part of their depth. Observe also that the length of a minum and an half is the exact distance from the bottome of the Letters in one line, to the top-line of that below it, and the stems of the small Letters are the direct height of the Capitals. And although you may vary the size of your Letters, you must, notwithstanding, keep punctually to these Rules, there being no observations for any hand promising more infallibilitie.

To make Ink.

Take three Ounces of Galls which are small and heavy and crisp, put them in a vessell of three pints of Wine, or of Rain-water, which is much better, letting it stand so infusing in the Sun for one or two dayes; Then take two Ounces of Coppris, or of Roman Vitriol, well colour'd and beaten small, stirring it well with a stick, which being put in, set it again in the Sun for one or two dayes more. Stir all together, adding two Ounces of Gum Arabique of the clearest and most shining, being well beaten. And to make your Ink shine and lustrous, add certain pieces of the Barque of Pomgranat, or a small quantity of double-refin'd Sugar, boyling it a little over a gentle fire. Lastly, pour it out, and keep it in a vessell of Glasse, or of Lead well covered.

Now its probable, what I intend as Medicine for the good of All, will be evilly entertain'd, and converted into Poyson by some, (for this will appear before faces sowre enough to turn Nectar into Vinegar, and those of our own Faculty too) the reason whereof (though mainly for want of Reason) may be gnest at,

at, for they'l even angry with their Eyes for seeing more knowledge communicated to every Boy, then every Master was before accomplish'd with; but when they shall know that here's not one tenth of what I could have wrote on this account (and to as much purpose as the most vigorous significant Line in all these Directions) and that All that I am enrich'd with in this kind is at their service, which (if they had it) would render them capable of teaching whosoever shall onely know what I here publish: then I hope they'l cheer up again, and look with as pleasant a countenance on my Book as I shall upon them.

On this admired Book, and its more admirable Author.

Each Draught With Admirable Rarities Done,
Choice Owall-Circling-Knots Exactly Run.

P. H.

F I N I S.



A Quadruple Acrostick on his Renowned Friend Mr Edward

*E*xcelling Artist, thy immortal Fame—— *E*xceeds the reach of Pens, from w
*D*irected from on high; thy curious Han—— *D*isplaies such Secrets, All amaz
*W*hat makes thy Pen (like Nile) thus overflow—— *W*ith Excellence! How glorious wi
*A*rt thou still multiplying like the Se—— *A*nd canst thou yet find out ano
*R*are Phoenix! thy bright Quill transcends as fa—— *R*efined'st Pens as Sol a paint
*D*esist not from these Arts; their bottom soun—— *D*iscovering All; for All by All
*C*onsider what rare Precepts Pens dispen—— *C*onverse from far comes by In
O who can but admire thy skill! that s—— *O*retop'st those Artists who for f
*C*ommerce, abroad, at home, Pens cannot la—— *C*amp, Court and City of you b
*K*now, Readers, who for Pen-perfection loo—— *K*nots and unparallel'd Lines shin
*E*rected are these Columnes to thy prais—— *E*ach touch of thy smooth quill thy Fa
*R*epute attends thy Arts, thy vertues favou—— *R*entwined is thy Name, Wit, Pen