

error and forward to progress. The analytic method, moreover, is not a drowsy one, inviting to apathy. It brings light, life and energy into penmanship, and stirs up the sleepers. Thought directs practice. Every line is an interpretation of an idea, and the mind thinks out what the hand executes.

Believing that penmanship is both an artistic and a mechanical science, and that the practice of a good system of penmanship has a far broader significance than that generally attributed to it; that it is not only a medium of expressing our thoughts and transacting our business, but is also, as a study and exercise, a refiner of the senses, a trainer of the eye and intel-

lect, and a stimulator of taste and order, I would urge its more painstaking cultivation in our schools.

It is said that nineteen out of twenty of our young men follow commercial pursuits. To them, therefore, a good handwriting is indispensable: it is half their battle to success in securing and maintaining lucrative employment. In fact so much importance is now attached to good penmanship, that a young man is thought unfit for business life unless he is a good penman. How desirable, therefore, that this subject should receive prominent attention in our schools, and that the best methods of penmanship should be intelligently understood.

NOTES.

1. *Passing Books and Pens, &c.*—I would recommend that the books and pens be distributed and collected at each lesson by monitors; having two monitors for each row of seats, one for the books and one for the pens. Pens should be renewed at least once a week. Good materials should always be used in the work of paper, ink, &c.

2. *Position at desk.*—A front position is the only proper position for this exercise. I would strongly recommend it to the teacher. Pupils should sit upright, without reclining against the desk, with head slightly inclined forward. The right arm should not sustain any of the weight of the body, but merely its own weight. *Let the position be as natural as possible.*

3. *Manner of holding the pen.*—Don't let the hand roll to the right. Keep the back of the hand turned up so that the pen stock will point over the right shoulder. The pen must not drop down between the thumb and

forefinger, but be kept up in place by the thumb. The wrist should be kept clear from the paper, allowing the arm and third and fourth fingers to touch the paper only. Allow them to hold the pen as naturally as possible, without contracting the fingers or the cords of the hand in any way.

4. *Teaching the beginners by counting.*—It keeps them together, gives the teacher more control, and prevents idle scribbling, and holds their attention to their work.

5. *Teaching the more advanced pupils b, muscular movement.*—Give them free-hand exercises at least once a week—keeping the fingers stationary on the pen and writing from the muscles of the arm.

6. *Criticism.*—Criticise badly-made letters on the board before the class. Compare their letter with yours, or with the copy, and point out its defects.