

same form.—The earth with all its beautiful forms, and the stars that adorn heavens broad arch, and the vast funds from which Spencer drew the magic of his pen.

Having now given the various opinions of the origin and progress of the art of writing, I come to the principles or elements which enter into the construction of letters, also a description and Analysis of the letters themselves.

Principles are the constituent parts of letters, of these there are eight in number ;

Only the first four enter in the composition of small letters, while the last four are prominent as the characteristic features of the capitals, the others being combined with them.—In the measurement of letters we make use of the terms one space, one and half space, 2 spaces &c. One space is the standard of measure.

The small letter *i* without the dot is taken for the standard in height, both for small and capital letters.—One space in eight is therefore equivalent to the height the small letter *i*, which in a medium hand is one ninth of an inch.—By one space in width, is meant the distance equal to that between the two slanting lines in the small letter *u*.

The second principle is called the right curve, so called because it is on the right side of an oval figure.

The third principle is called the left curve so called because it is on the left side of an oval figure.

The fourth principle is the extended loop ; it is three spaces in height one half space in width and combines the 1st 2nd and third principles.—The letter *r* is one and one fourth space in height and one half space in width. The letter *s* is one and one fourth space in height and one half space in width. The letter *p* is three and a half space in height and one space in width, one and a half space below the line of writing and two above. The letter *q* is two and a half spaces in length and one in width ; The letters *b*, *l*, *j*, *g*, *y*, and *z* are three spaces in length and one half space in width, the letter *f* is five spaces in length and one half in width, three spaces above the ruled line and two below ; it intersects one half space above the ruled line, and this gives it two and a half spaces from the centre of writing.

The fifth principle or capital *O*. This letter is made on the regular slant of  $52^{\circ}$ , and care should be taken in its formation, so as to avoid the slightest appearance of angularity. It is three spaces in height, its width without shade is one half its slanting height, and the distance between the outer and inner left curves, measured at one half of the height of the letter, is one fifth of its entire width.

The sixth principle is the contracted capital *O*. It is made on the regular slant and is three spaces in height, the *O* is one half in height, and the distance between the two left curves measured at one half the height of the oval is one fourth the width of the principle.

The seventh principle is the capital loop ; it is three spaces in height ; a left curve begins one space above the ruled line and extending upwards two spaces, unites with a returning right curve. This line descends two spaces, then joins a second left curve, which extends upwards on the left side of the second curve, nearly to the height of the principle :—the spaces between the two right and left and left curves should be equal to each other and each equal to one half the width of the loop.

The eighth principle is the capital stem ; it is three spaces in height, beginning at the top with a very slight left curve, it extend downwards one half the length of the principle, when it is joined to a right curve, which forms the right side of a reversed oval made on a slant of  $25^{\circ}$ .

I now come to position, which gives power, and as good penmanship requires an easy, convenient and

healthful position ; but with offence to none I am sorry to say that many teachers, however disregard this fact altogether, and also having been informed that in many schools no notice is taken of it.—Now this carelessness, when allowed, is not only detrimental to good penmanship, but if long continued in, I here state that I believe it is injurious to good health also.

I may here mention a few of these bad positions such as crossing the legs, bending the back, neck and head until they are quite crooked, bringing the chin in as close proximity to the hands as the hands are to the paper, crooking the fingers and pinching the pen with a vice like grasp, and finally opening the mouth and making the jaws and tongue keep time with the movement of the pen and hand.

I know the greatest difficulty is and will be found in teaching the pupil at first to remain long in proper position, for he naturally seeks relief by assuming any position, however careless or improper, but while in proper position (Mr. President and Gentlemen I would here suggest for consideration that at least one half hour every week should be devoted to proper position) no notice need be taken as to the formation of the letters, nor to the character of the paper employed, mere scraps will answer, since the aim of the exercise is simply to secure or to fix habitual correctness of position, before the pupil enters upon the more difficult task of considering the structure of letters

There are four positions, each of which is correct according to circumstances : they are the left, the right, the right oblique and the front ; of these four I prefer the left, the left side to the desk, left forearm advanced from four to six inches upon the desk and parallel with the edge of the desk, the head slightly inclined to the left arm and hand leaned upon lightly :—this is done for the purpose of holding the paper and giving steadiness to the body.—The right arm is thus left free for all motion it rests upon the muscles just below the elbow—in this position the paper or copy-book must be parallel with the edge of the desk, and the elbow of the right arm two or three inches from the right side and about the same distance from the edge of the desk. But whatever method is pursued, the teacher should engage in his work earnestly, zealously and with a genuine love for the children placed under him, and with a determination to permit no personal consideration of time or trouble to stand in the way of their interests.

That the teacher himself should be a good penman would appear at first thought indispensable to his success in giving instructions in writing, so as to make good ones in his class ; and that he should be familiar with the subject, thoroughly understanding all that appertains to a systematic structure and analysis of the letters, shading spacing, slant, arrangement &c. ; and that he should be competent to point out errors and give the rules for correction. This is not strictly true, but if the teacher can do so, so much the better for pupils :—But there are many teachers (with offence to none) who cannot do this, and who are unable to write even a legible hand themselves, and yet have produced good writers in their classes. Having thus briefly stated the origin, progress, principles ; and position of the art of writing, I may say in conclusion that if writing be fairly viewed, it must rank side by side, with all the high and noble arts which have adorned the world, and which have contributed so greatly to the pure and intellectual refinement of man : for he who loves nature and admires all that is truly beautiful will always find in the art of writing something to enlarge and develop the highest faculties of his mind : —And as the faculties of man constitute his chief dignity in his understanding, now this under-