

MINUMS

In Round-hand and Italian.

Round-hand.	Italian.	Round-hand	Italian.
<i>Aama</i>	<i>Aama</i>	<i>Nnm</i>	<i>Nnmn</i>
<i>Bbmb</i>	<i>Bbmb</i>	<i>Oomo</i>	<i>Oomooo</i>
<i>Ccmcc</i>	<i>Ccmcc</i>	<i>Ppmp</i>	<i>Ppmppp</i>
<i>Ddmd</i>	<i>Ddmd</i>	<i>Qqmq</i>	<i>Qqmqz</i>
<i>Eemee</i>	<i>Eemee</i>	<i>Rrmr</i>	<i>Rrmr</i>
<i>Ffmff</i>	<i>Ffmff</i>	<i>Ssmfs</i>	<i>Ssmfs</i>
<i>Ggmgg</i>	<i>Ggmgg</i>	<i>Ttmmt</i>	<i>Ttmmt</i>
<i>Hhmkh</i>	<i>Hhmkh</i>	<i>UuVvi</i>	<i>UuVvm</i>
<i>Iimij</i>	<i>Iimiji</i>	<i>Wwrm</i>	<i>Wwrmw</i>
<i>Kkmk</i>	<i>Kkmk</i>	<i>Xxmæ</i>	<i>Xxmæ</i>
<i>Llmll</i>	<i>Llmll</i>	<i>Yymy</i>	<i>Yymy</i>
<i>Mmm</i>	<i>Mmm</i>	<i>Lzzm.</i>	<i>Lzzmz</i>

1 2 3 4 5 6 7 8 9 0. 1 2 3 4 5 6 7 8 9 0.
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Alphabetically digested
FOR THE
Practice of the Ladies in
The ITALIAN HAND.

Affectation ruins the finest face.

Beauties very Seldom hear the Truth.

Conscious Virtue is its own Reward.

Dreams are the Pastimes of Fancy.

Envy too often attends true Merit.

Fame once lost can never be regain'd.

The Young Clerk's Assistant;
or Penmanship Made Easy, 1787

To hold the Pen.

TH E Pen must be held somewhat sloping, with the Thumb and the two Fingers next to it; the Ball of the Middle Finger must be placed strait, just against the upper Part of the Cut or Cradle, to keep the Pen steady. The Fore Finger lying strait on the Middle Finger; and the Thumb must be fixed a little higher than the End of the Fore Finger, bending in the Joint; and the Pen be so placed, to be held easily without griping. The Elbow must be drawn pretty close to the Body, almost to touch it. You must support your Hand, by leaning on the Table Edge, resting on it, half way between your Wrist and Elbow, not suffering the Ball, or fleshy Part of your Hand to touch the Paper; but resting your Hand on the End of your Little Finger, that and your fourth Finger bending inwards, and supported on the Table as abovesaid. So fixed, and sitting pretty upright, not leaning your Breast against the Table, proceed to the making the small *o*, the *a*, *e*, *c*, *i*, *m*, *r*, *s*, *w*, and *x*; which must be all made of equal Bigness and Height, the Distance or Width between the two Strokes of the *n*, must be the same with the Distance or Width of the three Strokes of the *m*; the same Proportion of Width must be observed in the *n*, *w*, and *o*. The Letters with Stems or Heads, must be of equal Height; as the *b*, *d*, *f*, *b. k*, *l*, and *j*. And those with Tails, must be of equal Depth, as the *f*, *g*, *p*, *q*, and *s*. The Capitals must bear the same Proportion one to another, with respect to Bigness and Height, as *A*, *B*, *C*, *D*, *E*, *F*, *G*, *H*, and *I*, &c.—This Proportion of Letters, both of Small and Great, must be observed in, and will serve for, all Hands whatsoever. *N. B.* That all upright Strokes, and those leaning to the left Hand, must be fine or hair Strokes; and all downright Strokes must be fuller or blacker. And when you are in Joyning, where Letters will naturally join, without any straiting, take not off the Pen in Writing, especially in Running or Mix'd Hands. Care likewise must be duly taken, that there be an

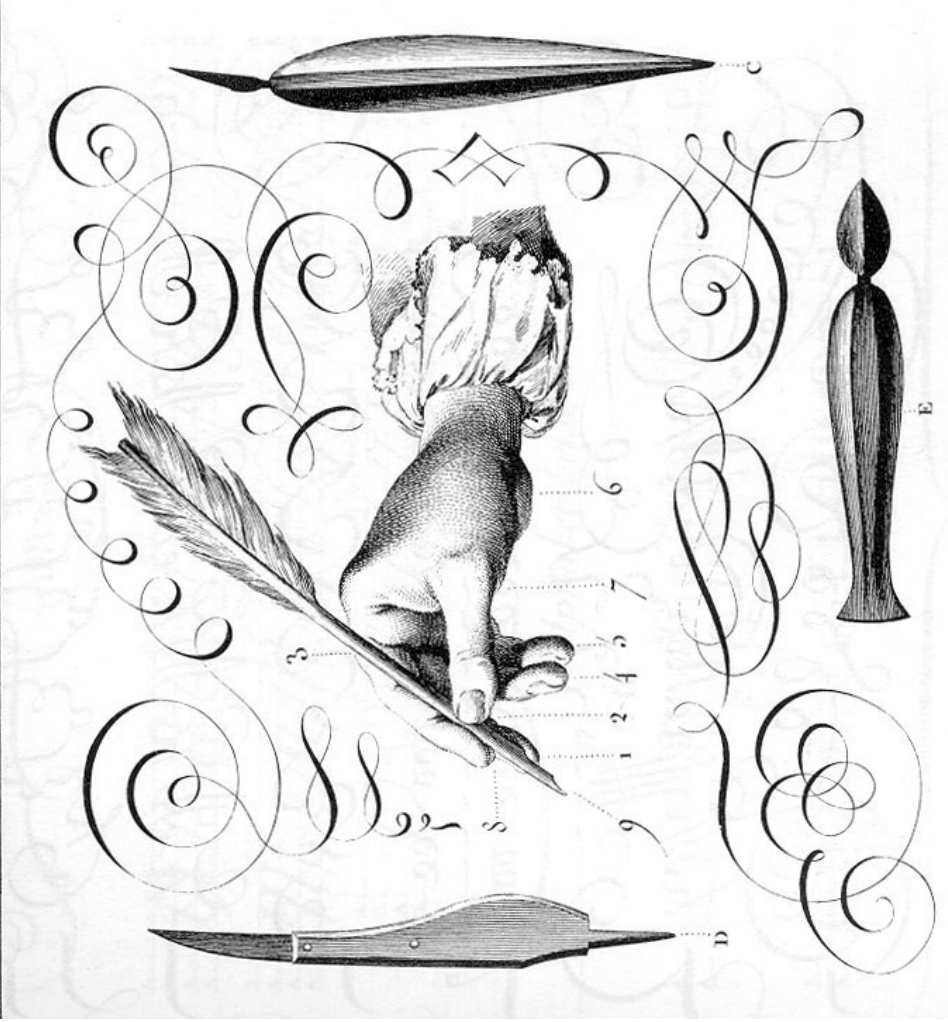
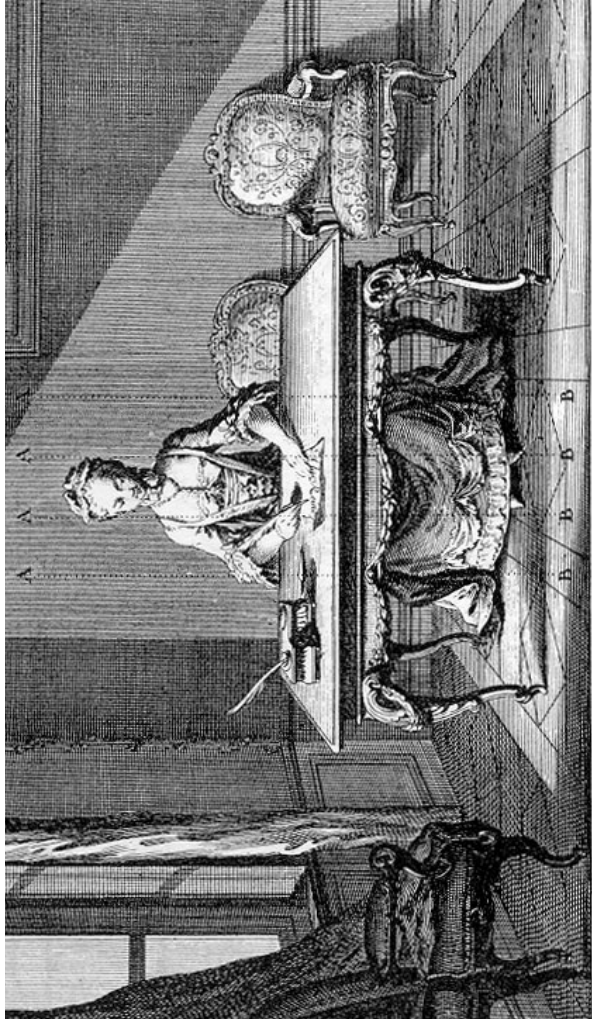
equal Distance between Letter and Letter, and also between Word and Word. The Distance between Word and Word, may be the Space that the small *m* takes up; but between Letter and Letter, not quite so much. Sit not long at writing (that is, no longer than you improve) especially at the first, lest it weary you, and you grow weary of Learning. Imitate the best Examples, and have a constant Eye at your Copy; and be not ambitious of writing fast, before you can write well: Expedition will naturally follow, after you have gained a Habit of writing fair and free; and 'tis much more commendable to be an Hour in writing six Lines well, than to be able to write sixty Lines in the same Time, which perhaps is perfect Scribble, and altogether unintelligible. And besides, by a slow and fair Procedure, you will learn in half the Time; and therefore 'tis a vain Thought in a Learner, to desire to be quick before he hath acquired Experience, and a Freedom of Writing by frequent Practice. If you have Cotton in your Ink, look well that there be no Hairs at the Nib of your Pen. Never overcharge your Pen with Ink; but shake what is too much into the Ink again. When you leave off, keep your Pen or Pens in Water, till you come to your Writing again.

The American Instructor, 1758

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The Encyclopedia of Diderot, 18th century

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