REMARKS

The Spencerian forms and teachings in penmanship, though heretofore known to the public chiefly in connection with writing having a slant to the right, are appliable also to that leaning to the left, as well as to that in a vertical position.

In changing the inclination of the writing, the most noticeable modification is in the position of the paper. As the natural action of the hand and arm tends to draw the main strokes of the letters towards the middle of the body, the position of the paper must, of course, be accommodated to this action to secure the slant desired. Thus, the paper must be turned to left, if the writing is to slant to right: it must be turned to right, if the writing is to slant to left: while, if the letters are to be upright, the position of the paper must harmonize with this requirement also, and be turned neither to right nor left, but placed squarely in front of the writer.

In the forms of vertical letters the endeavor has been to avoid both offensive sharpness and angularity on the one hand, and that excessive roundness on the other, which, from its circuitous, difficult joinings, tends to break up the writing and destroy its currency. The aim has been to select the golden mean between these extremes.

POSITION

The best position at the desk for vertical writing is the same as has long been taught in connection with Spencerian writing, and is familiar to teachers as the *Front Position*. The same cuts and diagrams used to illustrate that position for slanting writing are equally suitable to show the position for vertical hand, only changing, as noted above, the placing of the paper.

In assuming this position, sit directly facing the desk, with the body near to, but not in contact with it. The body must be erect, not leaning to right nor

Position for Hand and Pen

left, but may incline slightly forward from the hips, keeping the chest full and the shoulders square. The feet should be in front, and level upon the floor. The fore-arms are to rest equally upon the table, forming about a right angle with each other, with the pen-point at its vertex. The right wrist should be free from the table, the right hand resting upon the nails of the third and fourth fingers. The left hand keeps the copy book in position, directly in front of the pupil and with the ruled lines parallel with edge of desk.

HAND AND PEN

The disposition of these may be precisely the same as for slanted writing; but it is admissible to turn the hand over a little further to the right in vertical writing, directing tip of holder to a point over inner angle of elbow, instead of to the right shoulder.

The pen is held between the first and second fingers and thumb, crossing the fore-finger forward of its knuckle, and the second finger at the root of the nail. The thumb touches the holder opposite the nail joint of the first finger. The third and fourth fingers are bent under, lightly touching the paper on the tips of their nails, giving the hand its *sliding* or *finger rest* and only point of contact with paper or table. The wrist must be free from the desk, and the fore-arm poised easily upon its fullest part, called the *muscular* or *arm rest*, near the elbow.

The thumb and pen-fingers are slightly bent, and should hold the pen lightly, with its point pressing the paper squarely but gently, and with tip of holder directed to a point over inner angle of right elbow.

The holder should not drop into the hollow between the thumb and fore-finger. Do not pinch the pen, nor let the right arm, hand, nor pen rest heavily upon the table; it renders the writing slow and wearisome.

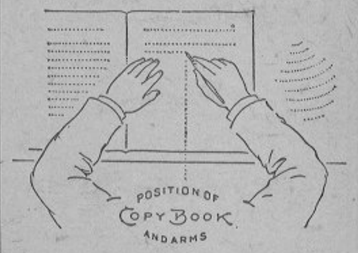
MOVEMENT

The **Combined Movement**, uniting the action of the fingers, with their finer shaping power, to the action of the fore-arm, with its strength and momentum, is the best for practical writing, whether slanted or vertical.

The **Finger Movement** is the action of the first and second fingers and thumb. The young pupil will be able to use little else than this for a time: but gradually, by precept and movement drill, the knowledge of the combined movement may be imparted, until it is mastered.

The **Fore-Arm Movement** is the action of the fore-arm from its muscular rest near the elbow. It can act in two ways,—one imparting a rotary motion to the hand and pen, and the other sliding them from left to right across the paper. The rotary action, often called the *muscular movement*, is equally useful in both slanted and vertical writing; but the sliding action (from the obliquity of the fore-arm to the ruled line) is modified in vertical writing, and *alternates* with the letter-forming action, instead of being *simultaneous* with it, as in writing slanted to the right.

The **Whole-Arm Movement** is the action of the whole arm from the shoulder, with the elbow raised, the hand gliding on the nails of the third and fourth fingers. It is used in striking large capitals, flourishing, etc.; and exercises in it tend to strengthen the fore-arm and combined movements. This is because the whole-arm and fore-arm movements are produced by about the same muscles, mainly those of the shoulder and chest. The fore-arm movement is modified from the other by using the arm or muscular rest.



How are we to treat our neighbor

Ha-dus ne-e-haun hin-nen-nid-dah.

I must-love him as myself

Hahd ve-chau-than wäd-de ne-hi-yau

to do to all men as I would they

Hahd-ne-e-hu hu, wahde hon-no-ll

should do to me

hin-nen-nid-dah: wahde ne-then-

nah-wu had-ne hilh-the

To love & do help

Had-ve-chau-than had-ne

he-dä-he-wah.