



Memoriae Sacrum.  
TYPOGRAPHIA,  
ARS ARTIUM  
OMNIUM  
CONSERVATRIX,  
PRIMUM  
INVENTA  
M CCCC XL.

JOANNI GUTTEMBERGENSI  
MOGUNTINO,  
QUI PRIMUS OMNIUM LITERAS ÆRE  
IMPRIMENDAS INVENIT.

T H E  
H I S T O R Y and A R T  
O F 46716  
P R I N T I N G.  
I N T W O P A R T S.

PART I. containing

I. A Concise History of the Art from its Invention to the present Time; with the several Charters granted to the Company of Stationers.

II. Specimens of Printing Types of all Sizes, and various Languages, Music Types, Flowers and Ornaments.

PART II. treating of

I. The necessary Materials made use of in a Printing Office—Of the different Founts of Letter, their Properties, Size, and Application; with Tables to shew the Difference there is between the several Bodies of Letter, and how one gets in or drives out more than another.—Of Points, Quadrats, Spaces, Rules, Braces, Quotations, Flowers, &c. &c.

II. Of Printing Presses, their Construction and Use particularly described, with a Drawing of a Press, and of its several Parts, cut in Wood.

III. Of Wetting Paper, Knocking up Balls, Pulling, Printing different Colours, and other necessary Rules and Directions for the Pressman.

IV. Of the Compositor's Business, viz. Dressing of Chaces, Composing, Spacing, Tying up Pages, Imposing, &c. with a great Variety of Examples and useful Tables.

V. Of Correctors and Correcting, with Directions to Authors how to mark Corrections in their Proof Sheets.

VI. Of Casting off Copy.

VII. Alphabets and Characters of various Languages and Sciences.

VIII. Of the Business requisite to be done in the Warehouse, and the Duty of the Warehoufeman.

IX. An Explanation of Technical Terms used in Printing.

The Whole forming a more intelligible and complete Introduction to the Art of Printing than has been hitherto attempted, and containing a great Variety of Instructions and Examples that are not to be found in any other Performance.

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By P. LUCKOMBE, M. T. A.

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L O N D O N :  
Printed by W. ADLARD and J. BROWNE, Fleet-Street;  
F O R  
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(Price Seven Shillings bound.)

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Wednesday 26. 1756



## TO THE PUBLIC.

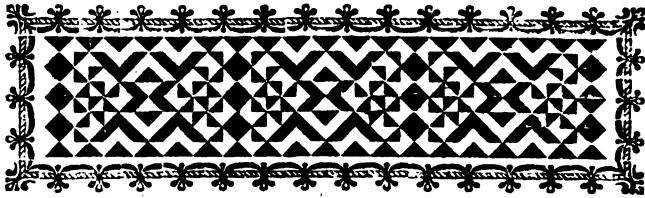
THE entire motive which induces the Editor to this publication, is to promote the Theory and Practice of the ART OF PRINTING, and not a lucrative view. Books on this important subject are become extremely scarce, owing to their being deposited in the libraries of the Curious, which make them but seldom seen in the common catalogues of Bookfellers, and when they are, their price is too high for the generality of readers. The Historical part is collected from the ingenious Mr. MOXON, and other able Writers on this noble Art, to the publication of the late industrious antiquary Mr. AMES, in his *Typographical Antiquities of Printing*, together with the collected judgments of the learned Dr. MIDDLETON, Mr. ATKYNS, Mr. WATSON, Mr. PALMER, &c. &c. wherein the pleas of the invention are impartially given. The Practical Instructions are the united opinions of the most experienced of the trade, from whose labours the knowledge of the origin and improvements in the Art have been conveyed to the present period, and from whose works we have made copious extracts, several of which are in the authors own words, though not pointed out as such.

Upon

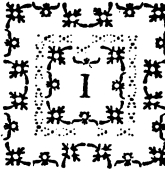
## TO THE PUBLIC.

Upon the whole, in the course of the work will be given the Origin and Progress of the Art, with a concise but accurate Historical Account of the MASTER PRINTERS, from the year 1440 to 1600, during which time every thing worthy of observation will be taken notice of, and a great number of curious and antique anecdotes relative to PRINTING introduced. In the conclusive part of the work will be explained the use and properties of Metal Types, together with various Tables of Calculations, Schemes for Imposing, Method for Casting off Copy, Use of Metal Flowers, Mathematical, Physical, Musical, and Astronomical Sorts; with many other requisite directions necessary for attaining a perfect insight into the Theory and Practice of the ART OF PRINTING; likewise useful Hints to Authors and Compilers; how to prepare copy and correct their own proofs; the whole calculated for the improvement of those who have any concerns in the Letter-Press. To which will be added, necessary Instructions for the Press and Warehouse-men; and at the end will be inserted an Explanation of the abstruse Words and Phrases that are used in Printing.

As this work treats of the Letter-Press only, we think it needless to apologize for not decorating it with Copper-Plates, judging it not pertinent in a work of this kind to make use of the workmanship of any other artists than compositors; or introduce any thing but what is cast by ingenious Letter-founders, and may therefore create employment for the Letter-Press Printer.



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T appears from reason and antient history, that in the most early ages of the world, mankind had industriously invented other means of communicating their ideas, than merely by the voice, not only that they might with freedom converse at a distance, but also to enable them to preserve and transmit to their posterity the most valuable deeds, and most useful discoveries made in the world; they esteemed books, those curious repositories of the sentiments and actions of men, as a real treasure, and the happy possessors, who well understood the subjects they contained, were caressed by the wise, and favoured by the great, and consequently were the only truly learned, with whom all prudent princes and philosophers chose to advise.

Books being thus useful and curious, the learned thought it worthy the chief labour of their lives, either to compile, or collect those valuable tracts, and imagined themselves distinguished from mankind more or less, as they excelled in the bulk or goodness of their libraries: of which I cannot produce a greater instance, than what Dr. Conyers Middleton says in the  
Life

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Life of Cicero, p. 136, and 137. "Nor was he (speaking of Cicero) less eager in making a collection of Greek books, and forming a library, by the same opportunity of Atticus's help. This was Atticus's own passion, who, having free access to all the Athenian libraries, was employing his slaves in copying the works of their best writers, not only for his own use, but for sale also, and the common profit both of the slave and the master; for Atticus was remarkable, above all men of his rank, for a family of learned slaves, having scarce a foot-boy in his house, who was not trained both to read and write for him. By this advantage he had made a very large collection of choice and curious books, and signified to Cicero his design of selling them; yet seems to have intimated withal, that he expected a larger sum for them than Cicero would easily spare; which gave occasion to Cicero, to beg of him in several letters, to reserve the whole number for him, till he could raise money enough for the purchase. Pray keep your books, says he, for me, and do not despair of my being able to make them mine; which, if I can compass, I shall think myself richer than Crassus, and despise the fine villa's and gardens of them all." Again, "Take care that you do not part with your library to any man, how eager soever he may be to buy it; for I am setting apart all my little rents to purchase that relief for my old age." In a third letter, he says, "That he had placed all his hopes of comfort and pleasure, whenever he should retire from business, on Atticus's reserving these books for him." Again, in p. 453, "Atticus lent him two of his librarians to assist his own, in taking catalogues, and placing the books in order; which he calls the infusion of the Soul into the body of his house.

And among other writers on this subject, Mr. Watson, in his History of Printing, tells us, from an epistle of Antonius Bononia Becatellus, surnamed Panorme, to Alphonfus king of Naples and Sicily, Lib. 5. Epist. *Significasti mihi nuper ex Florentia,*

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*Florentia*, &c. “ You lately wrote to me from Florence, that the works of Titus Livius are there to be sold, in very handsome books; and that the price of each book is 120 crowns of gold: therefore I intreat your majesty, that you cause to be bought for us Livy, whom we use to call the king of books, and cause it to be sent hither to us. I shall in the mean time procure the money, which I am to give for the price of the book. One thing I want to know of your prudence, whether I or Poggius have done best; he, that he might buy a country-house near Florence, sold Livy, which he had writ in a very fair hand; and I, to purchase Livy, have exposed a piece of land to sale: your goodness and modesty have encouraged me to ask these things with familiarity of you. Farewell, and triumph.” There are several passages which shew the great value and esteem of manuscripts, and that the manner of their conveyance was by notaries, as lands, &c.

Nor was it in Italy only that books were sold at this enormous price, but in France also, as appears by what Gaguin wrote to one of his friends who had sent to him from Rome to procure a Concordance for him: “ I have not to this day found out a Concordance, except one, that is greatly esteemed; which Paschasius, the bookseller, has told me is to be sold, but the owner of it is abroad; and it may be had for a hundred crowns of gold.”

The late Mr. Ames had a folio manuscript in French verse called, *Romans de la Rose* (from whence Chaucer’s translation) on the last leaf of which is wrote, *Cest lyvir costa au palas de Parys quarante coronnes dor, sans mentyr*; that is, This book cost at the palace of Paris 40 crowns of gold, without lying. (About 33l. 6s. 6d. sterling.)

Galen says, in his Commentary upon the Third of the Epidemics, and upon the First Book of the Nature of Man,

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that



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that "Ptolemeus Philadelphus gave to the Athenians fifteen talents, with exemption from all-tribute, and a great convoy of provisions, for the Autographs and Originals of the Tragedies of Eschylus, Sophocles, and Euripides.

Brassicanus says, "The emperor Frederick III. knew no better gratuity for John Capnion, who had been sent to him on an embassy by Edward of Wittemberg, than by making him a present of an old Hebrew Bible. Upon the whole, Manuscripts, or rather Books, were so scarce in those days, that they were not sold but by contracts, upon as good conditions and securities as those of an estate: among many other instances of the like kind there is one in the library of the College of Laon, in the city of Paris, made in the presence of two notaries, in the year 1332. In those times the opulent only could procure books, the poor being entirely debarred by their excessive price; whereas now, by the art of Printing, books may be procured on every science, and the inventions and improvements of every art may be attained by people of small fortunes.

Another instance of the high estimation in which books were held in old times, is to be seen in the front of the Manuscript Gospels belonging to the public Library of the University of Cambridge, written in an old hand in Latin and Anglo-Saxonic, given to the University by the learned Theodore Beza. "This Book was presented by Leofric, Bishop of the Church of St. Peter's in Exeter, for the Use of his Successors." This Leofric was Chancellor of England in the reign of Edward the Confessor, and died in 1071 or 1072; and by his bequest may be clearly perceived its value.

About the time of king Henry II. the manner of publishing the works of authors was to have them read over for three days successively before one of the universities, or other judges, appointed

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appointed by the public; and, if they met with approbation, copies of them were then permitted to be taken, which were usually done by monks, scribes, illuminators and readers, brought or trained up to that purpose for their maintenance.

At the time that Printing was introduced, and a little after, the scribes used their utmost efforts to excel, being willing to keep their places, and would say, such a book was old and would add unprofitable; but such an one was new, neat, elegantly wrote, easy to be read, &c. which method of proceeding, by the way, may have occasioned the loss of many a good composition. Indeed, before this noble art of Printing by separate types made of metal was found out, there were but few authors in comparison to the great increase of learned men since. But as the method of increasing and propagating books by writing was excessively tedious and expensive, so that few could encourage it but sovereign princes, or persons of great wealth, the bulk of mankind was in a manner deprived of those truly valuable advantages resulting from books; which alone sufficiently shews, how greatly we are indebted to the inventors of that useful, or, as it may justly be said, divine art of Printing. We have now no occasion to wait the slow result of the transcriber, but with a little labour and easy expence may store our libraries with all the knowledge of our learned progenitors; and have it in our power, with a little study, to be masters of those arts, which they only attend to with the greatest labour and industry. And if any one would be at the trouble to compare the present body of our people, in regard to literature and their capacities in affairs, with those of our ancestors, who flourished 400 years ago, when there was no printing, they will readily acknowledge, that this curious art hath not a little contributed to the benefit and improvement of mankind.

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These proceedings for the advancement of learning and knowledge alarmed the ignorant and illiterate monks; inso-much that they declaimed from the pulpits, "There was a new language discovered called Greek, of which people should beware, since it was that which produced all the heresies: that in this language was come forth a book called the New Testament, which was now in every body's hands, and was full of thorns and briers: that there was also another language now started up which they called Hebrew, and that they who learned it were turned Hebrews." Here in England, the great Erasmus tells us, his publishing the New Testament in its original language met with a great deal of clamour and opposition, that one college in the University of Cambridge, in particular, absolutely forbid the use of it. "These, says he, object to us the feigned authority of synods, and magnify the great peril of the christian faith and the danger of the church, which they pretend to support with their shoulders, who are much fitter to prop a waggon. And these clamours they disperse among the ignorant and superstitious populace, with whom, having the reputation of being great divines, they are very loth to have their opinions called in question, and are afraid that when they quote the Scripture wrong, as they often do, the authority of the Greek and Hebrew verity should be cast in their teeth, and that by and by appear to be a dream, which was by them given out for an oracle." Accordingly the Vicar of Croydon in Surry is said to have expressed himself to the following purpose in a sermon which he preached at Paul's Cross about this time, "We must root out Printing, or Printing will root out us."

The discovery of Printing contributed greatly to the production of learned men in Europe. Lord Herbert, in his Life of King Henry VIII. p. 147, supposed that Cardinal Woolsey stated the effects of this Art to the Pope thus: "That his holiness could not be ignorant what diverse effects this new  
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invention of printing had produced: for, it had brought in, and restored books and learning; so together it hath been the occasion of those sects and schisms, which daily appeared in the world, but chiefly in Germany; where men begin now to call in question the present faith and tenets of the Church, and to examine how far religion is departed from its primitive institution. And that, which particularly was most to be lamented, they had exhorted lay and ordinary men to read the Scriptures, and to pray in their vulgar tongue; and if this was suffered, besides all other dangers, the common people at last might come to believe, that there was not so much use of the clergy. For if men were persuaded once, they could make their own way to God, and that prayers in their native and ordinary language might pierce heaven as well as Latin; how much would the authority of the mass fall? For this purpose, since printing could not be put down, it were best to set up learning against learning; and by introducing able persons to dispute, to suspend the laity between fear and controversy. This at worst would yet make them attentive to their superiors and teachers."

It may shew upon the whole, the notions which prevailed, and what the contenders had to say, for the space of 120 or 130 years; which takes in a period of time the most remarkable of any which our annals afford, a period when BRITANNIA roused herself from amidst various superstitions, and sat down on the seat of liberty, where she now remains. Besides which, the Art of Printing had no small share in the glorious Reformation. The Holy Scriptures were printed in our mother tongue; and the people themselves saw the impositions of the monks, &c. This art in its infancy was patronized by the learned and great; and they encouraged our first printer, William Caxton, to begin and carry on so laudable and useful an undertaking, and he gratefully and honestly owned it in his books.

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The usefulness of the art is so universally acknowledged, it needs no proof; every one knows, without the invention of this Art, the productions of great men would have been confined in the possession of a few, and of no utility to posterity. In short, What would the Moderns know of the sciences, did not Printing furnish them with the discoveries of the Ancients? All the elogiums we can bestow on the invention, and the honours we pay it, are far deficient of its merit; and, we believe, few will deny it when they consider the vast expences which our forefathers were at to procure manuscripts, of which we have given a few instances.

We have endeavoured to make this book as useful as the limits that an Octavo Volume will admit of, by concisely shewing the Origin, Progress, and gradual Improvements of this Art. In our account of the most eminent men, we have added all their privileges, licences, patents, &c. which were granted to them; together with the name of the place, and sign at which they dwelt; the encouragements and discouragements they met with; as also the charter of the company of Stationers.

T H E   E D I T O R .



A CONCISE  
H I S T O R Y  
O F  
P R I N T I N G.

THE ORIGIN.

**A** S it is proposed to confine this historical account of the ART of PRINTING, as now practised in EUROPE, to Letters cast in Metal, we shall waive that of Printing on Pages cut in Blocks of Wood, and what is generally supposed to have been in use among the CHINESE many ages before the present method was introduced into EUROPE.

The present Art is but three hundred and thirty years old ; and it long remained an undetermined point between the city of MENTZ in GERMANY, and the city of HAERLEM in HOLLAND, concerning the place where, and the person by whom, this divine art was first invented and practised ; but, at this

this time the majority of voices have determined the dispute in favour of MENTZ; however, we shall give both their pleas.

It is said to be First attempted at MENTZ, between the years 1440 and 1450, by JOHN FUST or FAUST, JOHN MEYDENBUCH, and JOHN GENESTEISCH furnamed GUTTEMBERG. It was long a controverted question, by many learned antiquarians, whether GUTTEMBERG or FAUST was the Inventor of that Art, till happily the original instrument was found; whereby it appears, that the latter only associated the others with him for the sake of their purses, he not being able to proceed without, on account of the great expences attending the cutting of the blocks of wood; which, after they were once printed from, became entirely useles for any other work. This instrument, which is dated Nov. 6, 1455, is decisive in favour of GUTTEMBERG; but the honour of single types, made of metal, is ascribed to FAUST, wherein he received great assistance from his servant and son-in-law PETER SCHOFFER, who devised the puncheons, matrices, and moulds, for casting them, on which account he was taken into partnership by his father-in-law, who, in 1455, had a quarrel with, and separated from, GUTTEMBERG. Those who have asserted that FAUST was the first inventor of printing, have given for a reason, that they have never seen any book with GUTTEMBERG's name to it; without considering, that their first essays in printing, both by blocks and moveable types, being fold for manuscripts, were anonymous, the invention being by them intended to be kept secret; nor was it divulged till their disagreement, by which time FAUST had made himself master of the art, and GUTTEMBERG was not able to proceed in it alone, owing to his circumstances.

The inhabitants of HAERLEM assert that LAURENSZ JANSZ KOSTER of that city was the inventor of Printing, about the year 1430; but that, in the infancy of the invention, he used wooden blocks, yet after some time he left off that method and cut letters on steel, which he sunk in copper matrices,  
and

## THE HISTORY OF PRINTING. 3

and fitting them into iron moulds, he cast single letters of metal in those matrices. They assert also, that his companion and assistant, JOHN GUTTEMBERG, stole away his tools while he was at church, and with them went to MENTZ, where he set up and practised the art. They say much of a book intitled *De Spiegel*, printed at HAERLEM, in Dutch and Latin, which is there yet to be seen; and insist on that book to have been the first that ever was printed, but yet, as it has no date, there are no positive proofs to ground their assertion on.

The learned Dr. Willis, of Oxford, made a studious inquiry into the Origin of this invention, and in the following concise manner delivered his opinion: "About the year 1450 the Art of Printing was invented and practised in GERMANY, but whether first at MENTZ or HAERLEM is not determined; for it appears upon an impartial inquiry, that those who had it in consideration before it was brought to perfection, disagreeing among themselves, separated company, and some of them at HAERLEM, and others at MENTZ, pursued the practise of their former employ, at one and the same time."

There is at MENTZ, on the front of the house wherein GUTTEMBERG lived, the following inscription, which was put up in the year 1507.

JOANNI GUTTEMBERGENSI  
MOGUNTINO,  
QUI PRIMUS OMNIUM LITERAS ÆRE  
IMPRIMENDAS INVENIT,  
HAC ARTE DE ORBE TOTO BENE MERENTI;  
YVO VINTIGENSIS  
HOC SAXUM PRO MONUMENTO POSUIT.

JO. CHRIST. SEIZ'S blind partiality to HOLLAND has led him into so many mistakes in his Historical Narrative of the Invention of Printing, which is little more than a revival of the old legend of ADRIAN JUNIUS, and so stuffed with forgeries and calumnies, tending to deprive both GUTTEMBERG

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and



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and FAUST of the honour of being the first inventors of the Art of Printing, the æra of which he carries as far back as the year 1428, attributing it, without the least foundation, to one LAURENSZ JANSZ, surnamed KOSTER of HAERLEM, that it may with safety be rejected.

The first printed book upon record is The Book of Psalms, by JOHN FAUST, of MENTZ, and PETER SCHOFFER, in 1457, on the 14th of August. However, after this first essay, they are supposed to have printed Durand's Rationale Divinorum, in 1459, and the Latin vocabulary, intitled Catholicon, in 1460: but what signalized FAUST; and his art most, was the first printed Bible, which he began in 1450, and finished in 1460; when FAUST, carrying a parcel of printed copies of it to Paris, and offering them to sale as Manuscripts, had the misfortune to be imprisoned, under suspicion of dealing with the Devil; because the French could not otherwise conceive how so many books should so exactly agree in every letter and point; nor could he obtain his liberty till he had discovered the method by which they were done. In 1466 he printed a quarto edition of Tully's Offices, and the year following another edition of the same book, as may be seen in the catalogues of the scarce and curious books belonging to the Libraries of both our Universities.

From HAERLEM it passed to ROME, in 1467; and in 1468 it was carried to VENICE and PARIS. Hitherto the proficient in this new art had proceeded no further than in the common alphabet, suited to the vulgar and Latin tongues. The Gothic alphabet, as it most resembled the Manuscripts of those times, was the first attempt; then some of the Italian princes introduced the Roman alphabet; and, in a short time, brought it to that perfection, that, in the beginning of the year 1474, they cast a letter not much inferior to the best types of the present age; as may be seen in a Latin grammar, written by Omnibonus Leonicensus, and printed at Padua, on the 14th of January, 1474; from whom our grammarian Lilly has taken the entire scheme of his grammar, and transcribed the greatest part there-

of,

of, without paying any regard to the memory of this author. At last, the Italic alphabet came much in vogue : but there were no Greek types till about the year 1476, when the Italian printers cast them upon the same principles as they had done the other alphabets : yet we are not able to ascertain, whether this was first introduced by the Venetians, Milanese, or Florentines, each of them claiming the reputation of that improvement: tho' it is universally allowed that two Jewish Rabbins, Joshua and Moses, were the first who published the Hebrew character in separate types at Saccino, a little city in the duchy of Milan, in the year 1480.

About the end of the 16th century, the Vatican and Paris printers introduced the Syriac, Arabian, Persian, Armenian, Coptic or Egyptian characters; which, with several other Chinese and Indian types, have been improved and published by the printers in London.

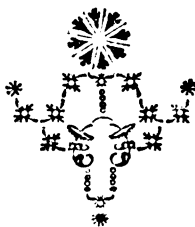
This art has also passed from Europe to Goa, and the Philippine islands in Asia; to Lima, Mexico, Boston, New York, &c. in America, and to Morocco in Africa. Besides, amongst other curiosities, and pieces of antiquity, a reverend Clergyman has convinced us of the vulgar error, which reports, that Printing is rigorously prohibited throughout the Turkish empire, by shewing the "Capitulations and Articles of Peace between the King of Great Britain and the Sultan of the Ottoman empire, printed at Constantinople, by Abraham Gabai Chafnahat, Anno 1663."


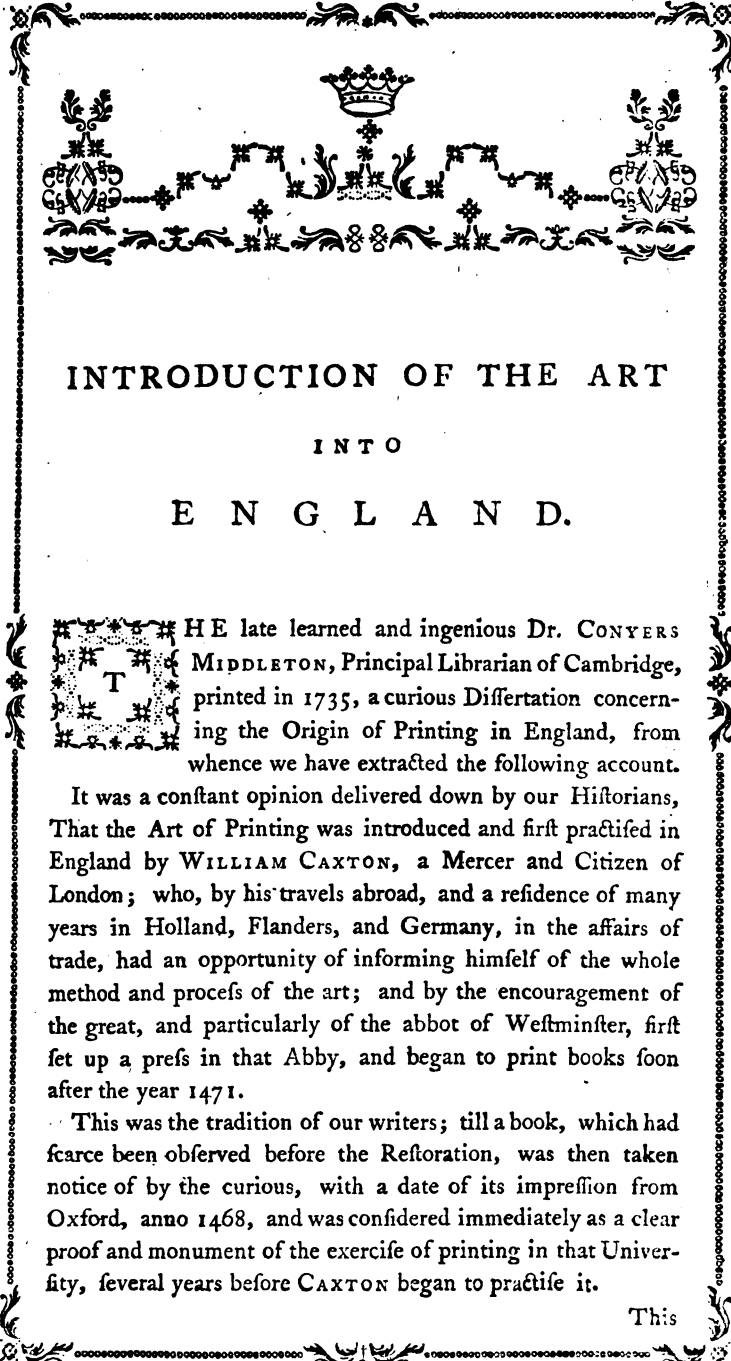
Thus we have briefly shewn where, and by whom, the Art of Printing with separate types was invented; and, also, how it was at first dispersed: we shall therefore proceed to the account of the Practice of this Art in England.

In what uncertainty the history of the first use of Printing in England is, may be seen by the following imperfect detail. Some of our Almanac makers tell us that Printing was first used in England, A. D. 1443, about seven years before it was practised, or, about three years after it was first thought of:  
others

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others say, not till after 1459. The workmen of the Printing-press, at the Theatre in Oxford, in a paper printed by them August 23, A. D. 1729, affirm, that the noble Art and Mystery of Printing was first invented in the year 1430, and brought into England in the year 1447; a mistake, perhaps, for 1474. The learned Mr. Collier assures us, that the Mystery of Printing appeared ten years sooner at the University of Oxford, than at any other place in Europe, Haerlem and Mentz excepted; which fixes the introduction of it there so early as 1457: since it is certain, that it appeared at Rome, and elsewhere in Europe, in 1467; though by the date, put in the margin, he seems willing to have had it thought, that it did not appear at Oxford before 1464. The diligent collector of the Annals of Printing, supposes this Art first brought into England in 1460; and Mr. Bailey implicitly follows Atkyns's romance of the introduction of it in King Henry VIth's reign, or before 1460. But the generality of our English chroniclers, who mention it, tell us, that Printing was first practised by Mr. Caxton, in 1471, at Westminster, under the patronage of the Abbot.





INTRODUCTION OF THE ART  
INTO  
ENGLAND.

THE late learned and ingenious Dr. CONYERS  
MIDDLETON, Principal Librarian of Cambridge,  
printed in 1735, a curious Dissertation concern-  
ing the Origin of Printing in England, from  
whence we have extracted the following account.

It was a constant opinion delivered down by our Historians,  
That the Art of Printing was introduced and first practised in  
England by WILLIAM CAXTON, a Mercer and Citizen of  
London; who, by his travels abroad, and a residence of many  
years in Holland, Flanders, and Germany, in the affairs of  
trade, had an opportunity of informing himself of the whole  
method and process of the art; and by the encouragement of  
the great, and particularly of the abbot of Westminster, first  
set up a press in that Abby, and began to print books soon  
after the year 1471.

This was the tradition of our writers; till a book, which had  
scarce been observed before the Restoration, was then taken  
notice of by the curious, with a date of its impression from  
Oxford, anno 1468, and was considered immediately as a clear  
proof and monument of the exercise of printing in that Univer-  
sity, several years before CAXTON began to practise it.

This

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This book, which is in the Public Library at Cambridge, is a small volume of forty-one leaves in quarto, with this title: “Epficio Sancti Jeronimi in Simbolum Apoftolorum ad Papam Laurentium:” and at the end, “Explicit epficio, &c. Impreffa Oxonie, & finita An. Dom. M.CCCC.LXVIII. XVII die Decembris.”

The appearance of this book has robbed CAXTON of a glory that he had long poffeffed, of being the Introducer of Printing to this kingdom; and Oxford ever fince carried the honour of the firft prefs. The only difficulty was, to account for the filence of hiftory in an event fo memorable, and the want of any memorial in the Univerfity itfelf, concerning the eftablifhment of a new art amongst them, of fuch ufe and benefit to learning. But this likewise has been cleared up, by the difcovery of a record, which had lain obfcure and unknown at Lambeth-Houfe, in the register of the fee of Canterbury, and gives a narrative of the whole tranfaction; drawn up at the very time.

An account of this record was firft published in a thin Quarto volume, in Englifh; with this title, “The Original and Growth of Printing, collected out of Hiftory and the Records of this kingdom: wherein is alfo demonftrated, that Printing appertaineth to the Prerogative Royal, and is a Flower of the Crown of England. By Richard Atkyns, Efq; London, 1664.”

It fets forth in fhort, that as foon as the Art of Printing made fome noife in Europe, Thomas Bouchier, Archbifhop of Canterbury, moved King Henry VI. to ufe all poffible means to procure it to be brought into England: the King approving the propofal, difpatched one Mr. Robert Turnour, an officer of the robes, into Flanders, furnifhed with money for the purpofe; who took to his affiftance WILLIAM CAXTON, a man of Abilities, and Knowledge of the Country; and thefe two found means to bribe and entice over into England one Frederick Corfellis, an Under-workman in the Printing-Houfe at Harlem, where John Guttemberg had lately invented the Art, and was then perfonally at work: which Corfellis was immediately fent down to Oxford under a guard, to prevent his efcape, and to oblige

oblige him to the performance of his contract; where he produced the book before mentioned, but without any name of the printer. Those who have not the opportunity of consulting Atkyns's book, which is not common, may find the story more at large in Mr. Mattaire's Annals, or Palmer's History of Printing, &c.

From the authority of this record, some later writers declare Corfellis to be the first printer in England, viz. Mr. Wood, the learned Mr. Mattaire, Palmer, and one Bagford, an industrious man, who published Proposals for an History of Printing. But it is strange that a piece so fabulous, and carrying such evident marks of forgery, could impose upon men so knowing and inquisitive.

For first; The fact is laid quite wrong as to time; near the end of Henry the VIth's reign, in the very heat of the civil wars; when it is not credible that a prince, struggling for life as well as his crown, should have leisure or disposition to attend to a project that could hardly be thought of, much less executed, in times of such calamity. The Printer, it is said, was graciously received by the King, made one of his sworn servants, and sent down to Oxford with a guard, &c. all which must have passed before the year 1459: for Edward IV. was proclaimed in London, in the end of it, according to our computation, on the 4th of March, and crowned about the Midsummer following; and yet we have no fruit of all this labour and expence till near ten years after, when the little book, before described, is supposed to have been published from that press.

Secondly; The silence of CAXTON, concerning a fact in which he is said to be a principal actor, is a sufficient confutation of it: for it was a constant custom with him, in the prefaces or conclusions of his works, to give an historical account of all his labours and transactions, as far as they concerned the publishing and printing of books. And, what is still stronger, in the Continuation of the Polychronicon, compiled by himself, and carried down to the end of Henry the

VIth's

Vith's reign, he makes no mention of the expedition in quest of a printer; which he could not have omitted had it been true: whilst in the same book he takes notice of the Invention and Beginning of Printing in the City of Mentz.

There is a further circumstance in CAXTON's History, that seems inconsistent with the record; for we find him still beyond sea, about twelve years after the supposed transaction, learning with great charge and trouble the Art of Printing; which he might have done with ease at home, if he had got Corfellis into his hands, as the recorder imports, so many years before: but he probably learnt it at Cologne, where he resided in 1471, and whence books had been first printed with a date the year before.

To the silence of CAXTON, we may add that of the Dutch writers: for it is very strange, as Mr. Chevillier observes, if the story of the record be true, That Adrian Junius, who has collected all the groundless ones that favour the pretensions of Haerlem, should never have heard of it.

But thirdly; The most direct and internal proof of its forgery, is its ascribing the Origin of Printing to Haerlem; where John Guttemberg the Inventor, is said to have been personally at work, when Corfellis was brought away, and the Art itself to have been first carried to Mentz by a Brother of one of Guttemberg's workmen: for it is certain, beyond all doubt, that Printing was first invented and propagated from Mentz. CAXTON's testimony seems alone to be decisive; who, in the Continuation of the Polychronicon, says, "About this time (viz. anno 1455,) the craft of empyrinting was first found in Mógounce in Almayne, &c." He was abroad in the very country and at the time, when the first project and thought of it began, and the rudest essays of it were attempted; where he continued for thirty years, viz. from 1441 to 1471: and, as he was particularly curious and inquisitive after this new art, of which he was endeavouring to get a perfect information, he could not be ignorant of the place where it was first exercised.

This

This confutes what Palmer conjectures, to confirm the credit of the record; That the Compiler might take up with the common report, that passed current at the time in Holland, in favour of Harlem; or probably receive it from CAXTON himself: for it does not appear that there was any such report at the time, nor many years after; and CAXTON, we see, was better informed from his own knowledge: and, had Palmer been equally curious, he could not have been ignorant of this testimony of his in the very case.

Besides the evidence of CAXTON, we have another contemporary authority, from the Black Book, or Register of the Garter published by Mr. Anstis, where, in the thirty-fifth year of Henry VI. anno 1457, it is said, In this year of our most Pious King, the Art of Printing Books first began at Mentz, a famous City of Germany.

Fabian also, the writer of the chronicle, an author of good credit, who lived at the same time with CAXTON, tho' some years younger, says, This yere (viz. 35th of Henry VI.) after the opynion of dyverse wryters, began in a Citie of Almaine, namyd Mogunce, the Crafte of empryntyng Bokys, which sen that tyme hath had wonderful encrease. These three testimonies have not been produced before, that we know of; two of them were communicated by Mr. Baker, who of all men was the most able, as well as the most willing, to give information in every point of curious and uncommon history.

We need not pursue this question any farther; the testimonies commonly alledged in it, may be seen in Mr. Mattaire, Palmer, &c. and I shall only observe, that we have full and authentic evidence for the cause of Mentz, in an edition of Livy from that place, 1518, by John Schoeffer, the son of Peter, the partner and son-in-law of John Faust: where the patent of privilege granted by the Emperor to the Printer, the prefatory epistle of Erasmus, the epistle dedicatory to the Prince by Ulrich Hutten, the epistle to the reader of the two learned men who had the care of the edition; all concur in asserting the

D

Origin



Origin of the Art to that City, and the Invention and first Exercise of it to Faust: and Erasmus particularly, who was a Dutchman, would not have decided against his own country, had there been any ground for the claim of Harlem.

But to return to the Lambeth Record: as it was never heard of before the publication of Atkins's book; so it has never since been seen or produced by any man; though the registers of Canterbury have on many occasions been diligently and particularly searched for it. They were examined without doubt very carefully by Archbishop Parker, for the compiling his Antiquities of the British Church; where, in the life of Thomas Bourchier, though he congratulates that age on the noble and useful Invention of Printing, yet is silent as to the Introduction of it into England by the Endeavours of that Archbishop; nay, his giving the honour of the invention to Stratsburg, clearly shews, that he knew nothing of the story of Corfellis conveyed from Harlem, and that the record was not in being in his time. Palmer himself owns, That it is not to be found there now; for that the late Earl of Pembroke assured him, that he had employed a person for some time to search for it, but in vain.

On these grounds we may pronounce the record to be a forgery; yet all the writers above-mentioned take pains to support its credit, and call it an Authentic Piece.

Atkins, who by his manner of writing seems to have been a bold and vain man, might possibly be the inventor; for he had an interest in imposing it upon the world, in order to confirm the argument of his book; that Printing was of the Prerogative Royal; in opposition to the company of stationers, with whom he was engaged in an expensive suit of law, in defence of the King's patents, under which he claimed some exclusive powers of printing. For he tells us, that upon considering the thing, he could not but think that a Publick Person, more eminent than a Mercer, and a Publick Purse must needs be concerned in, fo Publick a Good; and the more he considered, the more  
inquisitive

inquisitive he was to find out the Truth. So that he had formed his hypothesis before he had found his Record; which he published, he says, as a friend to truth; not to suffer one man to be intitled to the worthy Atchievements of another; and as a friend to himself, not to lose one of his best Arguments of intituling the King to this Art. But, if Atkins was not himself the contriver, he was imposed upon at least by some more crafty; who imagined that his interest in the cause, and the warmth that he shewed in prosecuting it, would induce him to swallow for genuine, whatever was offered of the kind.

We have now cleared our hands of the record; but the book stands firm, as a monument of the exercise of printing in Oxford six years older than any book of CAXTON with date. The fact is strong, and what in ordinary cases passes for certain evidence of the age of books; but in this, there are such contrary facts to balance it, and such circumstances to turn the scale, that to speak freely, makes the date in question to have been falsified originally by the printer, either by design or mistake, and an x to have been dropt omitted in the age of its impression.

Examples of the kind are common in the course of Printing. It has been observed that several dates have been altered very artfully after publication, to give them the credit of greater antiquity. They have at Harlem, in large quarto, a translation into Dutch of Bartholomæus de proprietatibus rerum, printed anno M.CCCC.XXXV, by Jacob Bellart: this they shew to confirm their claim to the earliest printing, and deceive the unskillful. But Mr. Bagford, who had seen another copy with a true date, discovered the cheat; by which the L had been erased so cunningly, that it was not easy to perceive it. But besides the frauds of an after-contrivance, there are many false dates originally given by the printers; partly by design, to raise the value of their works, but chiefly by negligence and blunder. There is a bible at Aushburgh, of ann. 1449, where the two last figures are transposed, and should stand thus, 1494:

Cheviller

Cheviller mentions three more, one at Paris of ann. 1443; another at Lyons, 1446; a third at Basil, 1450; though printing was not used in any of these places till many years after. Orlandi describes three books with the like mistake from Mentz: and Jo. Koelhoff, who first printed about the year 1470, at Cologne, has dated one of his books anno m.cccc. with a c omitted; and another, anno 1458; which Palmer imputes to design rather than mistake.

But what is most to our point, is a book from the famous printer, Nicolas Jenfon; of which Mr. Mattaire gave the first notice, called *Decor Puellarum*; printed anno m.cccc.lxi. All the other works of Jenfon were published from Venice, between ann. 1470 and 1480; which justly raised a subscription, that an x had been dropt from the date of this, which ought to be advanced ten years forward; since it was not credible, that so great a master of the art, who at once invented and perfected it, could lie so many years idle and unemployed. The suspicion appeared to be well grounded from an edition of Tully's Epistles at Venice, the first work of another famed printer, John de Spira, anno 1469; who, in the four following verses, at the end of the book, claims the honour of being the first who had printed in that city.

*Primus in Adriaca formis impressit aenis  
Urbe libros Spirâ genitus de stirpe Johannes.  
In reliquis sit quanta, vides, spes, Lector, habenda,  
Quum labor hic primus calami superaverit Artem.*

It is the more current opinion, confirmed by the testimony of contemporary writers, that Jenfon was the First Printer at Venice: but these verses of John de Spira, published at the time, as well as the place, in which they both lived, and in the face of his rival Jenfon, without any contradiction from him, seem to have a weight too great to be over-ruled by any foreign evidence whatsoever.

These

These instances, with many more that might be collected, shew the possibility of my conjecture; and, for the probability of it, the book itself affords sufficient proof: for, not to insist on what is less material, the neatness of the letter, and regularity of the page, &c. above those of CAXTON; it has one mark, that seems to carry the matter beyond probable, and to make it even certain, viz. the use of signatures, or letters of the alphabet placed at the bottom of the page, to shew the sequel of the sheets and leaves of each book: an improvement contrived for the direction of the book-binders; which yet was not practised or invented at the time when this book is supposed to be printed: for we find no signatures in the books of Faust or Scheffer at Mentz, nor in the more improved and beautiful impressions of John de Spira, and Jenson, at Venice; till several years later. There is a book in the Public Library at Cambridge that seems to fix the very time of their invention, at least in Venice; the place where the art itself received the greatest improvements: Baldi lectura super Codic. &c. printed by Jo. de Colonia and Jo. Manthen de Gherretzem, anno M.CCCC.LXXIIII. It is a large and fair volume in folio, without signatures, till about the middle of the book, in which they are first introduced, and so continued forward: which makes it probable, that the first thought of them was suggested during the time of the impression. They were used at Cologn, anno 1475; at Paris, 1476; by CAXTON, not before 1480; but if the discovery had been brought into England, and practised at Oxford twelve years before, it is not probable that he would have printed so long at Westminster without them.

Mr. Palmer indeed says, that Anthony Zarot was esteemed the Inventor of Signatures; and, that they are found in a Terence printed by him, at Milan, in 1470, in which year he first printed. Allowing them to be in the Terence, and Zarot the inventor, it confutes the date of our Oxford book, as effectually as if they were of later origin at Venice; as there is reason to imagine from the testimony of all old books.

What

What further confirms the opinion is, that from the time of the pretended date of this book, anno 1468, we have no other fruit or production from the press at Oxford for eleven years next following; and it cannot be imagined that a press, established with so much pains and expence, could be suffered to lie so long idle and useless: whereas, if a conjecture be admitted, all the difficulties that seem insuperable and inconsistent with the supposed æra of Printing there, will vanish at once. For allowing the book to have been printed ten years later, anno 1478; then the use of signatures can be no objection; a foreign printer might introduce them; CAXTON follow his example; and the course of Printing and sequel of books published from Oxford will proceed regularly.

*Exposicio Sancti Jeronimi in Symbolum Apostolorum, Oxon.* 1478

*Leonardi Aretini in Arist. Ethic. Comment.* — — ib. 1479

*Ægidius de Roma, &c. de peccato originali.* — — ib. 1479

*Guido de Columna de Historia Trojana, per T. R.* ib. 1480

*Alexandri ab Hales, &c. expositio super 3 Lib. de Anima per me Theod. Rood.* — — — — ib. 1481

*Franc. Aretini Oratoris Phalaridis Epist. e Græca in Latin. Verso. Hoc opusculum in Alma Universitate Oxoniæ, a natali Christiano ducentesima & nonagesima septima Olympiade feliciter impressum est. That is, ann.* 1485

*Hoc Theodoricus Rood quem Colonia misit*

*Sanguine Germanus nobile pressit opus.*

*Atque sibi socius Thomas fuit Anglicus Hunta,*

*Dii dent ut Venetos exuperare queant,*

*Quam Jensen Venetos docuit Vir Gallicus artem,*

*Ingenio didicit terra Britannia suo*

*Celatos Veneti nobis transmitters libros*

*Cedite, nos aliis vendimus, O Veneti*

*Que fuerat vobis ars primum nota Latini.*

*Est eadem nobis ipsa reperta premens.*

*Quamvis sejunctos toto canit orbe Britannos*

*Virgilius placet his lingua Latina tamen,*

These

These are all the books printed at Oxford, before 1500, that have hitherto made their appearance, and we have any certain notice of. We have inserted the colophon and verses of the last, because they have something curious and historical in them. We know of but another instance of the date of a book computed by Olympiads; Aufonii Epigrammaton libri, &c. printed at Venice, 1472, with this designation of the year at the end; A Nativitate Christi ducentefimæ nonagesimæ quintæ Olympiadis anno 2; where the printer, as in the present case, follows the common mistake, both of the ancients and moderns, of taking the Olympiad for a term of five years complete; whereas it really included but four, and was celebrated the fifth; as the Lustrum likewise of the Romans. In our Oxford book the year of the Olympiad is not distinguished, as in that of Venice, so that it might possibly be printed somewhat earlier, and nearer to the rest, in order of time: but as the 7th verse seems to refer to the Statute of the 1st of Richard III. prohibiting the Italians from importing and selling their wares in England by retail, &c. excepting books, written or printed; [This act says, "Provided always, that this act, or any parcel thereof, or any other act made, or to be made in this said parliament, shall not extend, or be in prejudice, disturbance, damage, or impediment, to any artificer, or merchant stranger, of what nation or country he be, or shall be of, for bringing into this realm, or selling by retail, or otherwise, any books written or printed, or for inhabiting within this said realm for the same intent, or any scrivener, illuminator, reader, or printer of such books, which he hath, or shall have to sell by way of merchandize, or for their dwelling within this said realm, for the exercise of the said occupations; this act, or any part thereof notwithstanding,"] which act passed 1483; so that this book of Rood's could not be printed before that year. The third verse rescues from oblivion the name of an English Printer, THOMAS HUNTE, not mentioned before by any of our English writers,

nor

nor discovered in any other book. But what is the most remarkable, and worthy the greatest stress, is, that in the sixth verse, the Art and Use of Printing is affirmed to have been first set on foot and practised in this island by our own Countrymen; which must consequently have a reference to CAXTON, who has no rival of this country to dispute the honour with him. And so we are furnished at last from Oxford itself, with a testimony that overthrows the date of their own book.

Theod. Rood, we see, came from Cologne, where CAXTON had resided many years, and instructed himself in the Art of Printing, 1471; and being so well acquainted with the place; and particularly the Printers of it, might probably be the instrument of bringing over this or any other printer, a year or two before (if there really was any such) to be employed at Oxford; and the obscure tradition of this fact gave rise to the fiction of the record. But however this be, it seems pretty clear, that CAXTON'S being so well known at Cologne, and and his setting up a press at home immediately after his return from that place, which could hardly be a secret to Rood, must be the ground of the compliment paid to our country, and the very thing referred to in the verses.

There is another book, in the Public Library at Cambridge, without the name of Printer or Place; which, from the comparison of its types with those of Rood, is judged to be of his printing, and added to the catalogue of his works: but the identity of the letter in different books; though a probable argument, is not a certain one for the identity of the press.

Besides this early Printing at Oxford, there are several proofs of the use of it likewise, about the same time, in the city of London, much earlier than some writers have imagined, with the names of the first Printers there, who are not taken notice of by them; viz. John Letteu and Will. de Machlinia. Their productions were on a rude and coarse Gothic character, more rude than CAXTON: and, from both these Printers in partnership, may be seen the first edition of the famous Little-

ton's

ton's Tenures; printed at London, in a small folio, without date; which his great commentator, the Lord Chief Justice Coke, had not seen or heard of: for in the preface to his Institutes, he says, That this work was not published in print either by Judge Littleton himself, or Richard his son; and that the first edition, that he had seen, was printed at Roan in Normandy ad instanciam Richardi Pynson, printer to King Henry VIII. They have this edition also in the Library at Cambridge, but it is undoubtedly later by thirty or forty years than the other we are speaking of; which, as far as we may collect from the time noted above, in which Joh. Lettou printed, was probably published, or at least put to the press by the author himself, who died ann. 1481.

We shall now return to CAXTON, and state as briefly as we can, the positive evidence that remains of his being the First Printer of this kingdom: for what has already been alledged, is chiefly negative or circumstantial. And here, as before hinted, all our writers before the Restoration, who mention the introduction of the Art amongst us, give him the credit of it, without any contradiction or variation. Stowe, in his Survey of London, speaking of the 37th year of Henry VI. or ann. 1458, says, the noble science of printing was about this time found at Magunce by Joh. Guttemberg a Knight; and WILLIAM CAXTON, of London, Mercer, brought it into England, about the year 1471, and practised the same in the Abby of Westminster. Truffel gives the same account, in the History of Henry VI. and Sir Richard Baker in his Chronicle: and Mr. Howell, in his Londinopolis, describes the place where the Abbot of Westminster set up the first press for CAXTON'S use, in the Almonry or Ambry. As a confirmation of this opinion, Mr. Newcourt in his Repertorium, tom. i. pag. 721, has it thus: "St. Ann's, an old chapel, over against which the Lady Margaret, mother to king Henry VII. erected an alms-house for poor women, which is now turned into lodgings for singing-men of the college. The place, wherein this chapel and alms-house stood, was called the Eleemosinary or Al-



mony, now corruptly the Ambry, [Aumbry] for that the alms of the Abby were there distributed to the poor; in which the Abbot of Westminster erected the first press for book-printing, that ever was in England, about the year of Christ 1471, and where WILLIAM CAXTON, citizen and mercer of London, who first brought it into England, practised it." This chapel was in a retired place and free from interruption, and from this, or some other chapel, 'tis supposed the name of Chapel has been given to all Printing-houses in England ever since. But above all, the famous Joh. Leland, library-keeper to Henry VIII. who by way of honour had the title of the Antiquary, and lived near to CAXTON's own time, expressly calls him, the First Printer of England, and speaks honourably of his works: and as he had spent some time in Oxford, after having first studied and taken a degree at Cambridge, he could hardly be ignorant of the Origin and History of Printing in that University. We cannot forbear adding, for the sake of a name so celebrated, the more modern testimony of Mr. Henry Wharton, who affirms CAXTON to have been the first that imported the Art of Printing into this kingdom. On whose authority, the no less celebrated M. du Pin styles him likewise the First Printer of England.

To the attestation of our historians, who are clear in favour of CAXTON, and quite silent concerning an earlier press at Oxford, the works of CAXTON himself add great confirmation: the rudeness of the letter, irregularity of the page, want of signatures, initial letters, &c. in his first impressions, give a prejudice at sight of their being the first productions of the Art amongst us. But besides these circumstances, notice has been taken of a passage in one of his books, that amounts in a manner to a direct testimony of it. Thus end I this book, &c. and for as moche as in wrytyng of the same my penne is worn, myn hande we.y, and myn eyen dimmed with overmoche lokyng on the whit paper—and that age crepeth on me dayly—and also because I have promysid to dyverse gentlemen and

to

to my frendes to adresse to hem as hastily as I myght this sayd book, therefore I have practysed, and lerned at my grete charge and dispenſe to ordeyne this sayd book in prynte after the maner and forme as ye may here see, and is not wreton with penne and ynke as other bokes ben to thende that every man may have them attones, for all the books of this storye named, the Recule of the historyes of Troyes, thus emprinted as ye here see, were begonne in oon day and also finished in oon day, &c. Now this is the very stile and language of the first printers, as every body knows, who has been at all conversant with old books. Faust and Schoeffer, the inventors, set the example in their first works from Mentz; by advertising the publick at the end of each, that they were not drawn or written by a pen, (as all books had been before) but made by a new Art and Invention of Printing, or stamping them by characters or types of metal set in forms. In imitation of whom, the succeeding printers, in most cities of Europe, where the Art was new, generally gave the like advertisement; as we may see from Venice, Rome, Naples, Verona, Basil, Ausburg, Louvain, &c. just as our САРТОН, in the instance above.

In Pliny's natural history, printed at Venice, we have the following verses:

*Quem modo tam rarum cupiens vix lector haberet;*  
*Quiq; etiam fractus pæne legendus cram:*  
*Restituit Venetis me nuper Spira Johannes;*  
*Exscripsitq; libros ære notante meos.*  
*Fessu manus quondam, moneo, calamusq; quiescat:*  
*Namq; labor studio cessit & ingenio. M. CCCC. LXVIII.*

At the end of Cicero's Philippic Orations:

*Anser Tarpæii custes Jovis, unde, quod alis*  
*Constrepere, Gallus decedit; Ultor adest*  
 ULDRICUS GALLUS: *ne quem poscantur in usum,*  
*Edocuit pennis nil opus esse tuis.*  
*Imprimit ille die, quantum non scribitur anno.*  
*Ingenio, haud nocuas, omnia vincit homo.*

In

In a Spanish History of Rodericus Santius, printed at Rome :

*De mandato R. P. D. Roderici Episcopi Palentini Auctoris  
hujus libri, ego UDALRICUS GALLUS sine calamo aut pennis curâ,  
librum impressi.*

In Eusebius's Chronicon, printed in Latin at Milan :

*Omnibus ut pateant, tabulis impressit abenis*

*Utile Lavania gente Philippus opus.*

*Hactenus hoc toto rarum fuit orbe volumen,*

*Quod vix, qui ferret tædia, scriptor erat.*

*Nunc ope Lavaniæ numerosa volumina nostri*

*Ære perexiguo qualibet urbe legunt.*

As this is a strong proof of his being our First Printer; so it is a probable one, that this very book was the first of his printing. CAXTON had finished the translation of the two first books at Cologne, in 1471: and having then good leisure, resolved to translate the third at that place: in the end of which, we have the passage recited before. Now in his other books translated, as this was, from the French; he commonly marks the precise time of his entering on the translation, of his finishing it, and of his putting it afterwards into the press: which used to follow each other with little or no intermission, and were generally compleated within the compass of a few months. So that in the present case, after he had finished the translation, which must be in, or soon after 1471, it is not likely that he would delay the impression longer than was necessary for the preparing his materials; especially as he was engaged by promise to his friends, who seem to have been pressing and in haste, to deliver copies of it to them as soon as possible,

But as in the case of the First Printer, so in this of his first work, we have a testimony also from himself in favour of this book; for we have observed that in the recital of his works, he mentions it the first in order, before the book of Chesse, which seems to be a good argument of its being actually the first.

Whan

Whan I had—accomplished dyvers werkys and hystorys translated out of Frenshe into Englyshe at the requeste of certayn lordes ladyes and gentylnen, as the recuel of the hystories of Troye, the boke of Chesse, the hystorye of Jafon, the hystorye of the mirroure of the world—I have submysed myself to translate into Englyshe the legende of sayntes, called *Legenda aurea* in Latyn—and Wylyam Erle of Arondel desyred me—and promysed to take a refonyble quantyte of them—sente to me a worshipful gentylman—promysing that my sayd lord should duryng my lyf give and graunt to me a yerely fee, that is to note, a bucke in sommer and a doo in wynter, &c.

All this, added to the common marks of earlier antiquity, which are more observable in this, than in any other of his books, viz. the rudeness of the letter, the incorrectness of the language, and the greater mixture of French words, than in his later pieces; makes us conclude it to be his first work; executed when he came fresh from a long residence in foreign parts. Nay, there are some circumstances to make us believe, that it was actually printed abroad at Cologne, where he finished the translation, and where he had been practising and learning the Art: for after the account given above, of his having learnt to print, he immediately adds, whiche book I have presented to my said redoubtid lady Margrete, Duchesse of Burgoyne, &c. and she hath well acceptid hit, and largely rewarded me, &c. which seems to imply his continuance abroad till after the impresson as well as the translation of the book. The conjecture is much strengthened by another fact attested of him; that he did really print at Cologne the first edition of *Bartholomæus de proprietatibus rerum*, in Latin: which is affirmed by Wynkyn de Worde, in an English edition of the same book, in the following lines:

And also of your charyte beare in remembrance  
The soul of William Caxton first printer of this boke,  
In Laten tongue at Coleyn himself to advance,  
That every well dispoſyd man may thereon loke.

It

It is certain, that the same book was printed at Cologne, by Jo. Koelhoff, and the first that appears of his printing, 1470, whilst CAXTON was at the place and busying himself in the Art: and if we suppose him to have been the encourager and promoter of the work, or to have furnished the expence of it; he might possibly on that account be considered at home as the author of it.

It is now time to draw to a conclusion, to avoid being censured for spending too much pains on an argument so inconsiderable; where the only view is to set right some points of History, that has been falsely or negligently treated by our writers, and above all, to do a piece of justice to the Memory of our worthy Countryman WILLIAM CAXTON; and not suffer him to be robbed of the glory so clearly due to him, of having First Introduced into this Kingdom an Art of great use and benefit to mankind: a kind of merit, that in the sense of all nations, gives the best Title to True Praise, and the best Claim to be commemorated with Honour to posterity: and it ought to be inscribed on his monument, what is declared of another printer, Bartholomeus Bottonus of Reggio; PRIMUS EGO IN PATRIA MODO CHARTAS ÆRE SIGNAVI, ET NOVUS BIBLIOPOLA FUI, &c.

He had been bred very reputably in the way of trade, and served an apprenticeship to one Robert Large, a mercer; who after having been Sheriff and Lord Mayor of London, died in 1441, and left by will, as may be seen in the Prerogative Office, xxiii marks to his apprentice WILLIAM CAXTON: a considerable legacy in those days, and an early testimonial of his good character and integrity.

From the time of his Master's death, he spent the following thirty years beyond sea, in the business of merchandize; where, in the year 1464, we find him employed by Edward IV. in a public and honourable Negotiation, jointly with one Richard Whitehill, Esq. to transact and conclude a Treaty of Commerce

merce between the King and his brother-in-law the Duke of Burgundy, to whom Flanders belonged. The commission styles them, Ambaffiatores, Procuratores, Nuncios, & Deputos speciales; and gives to both or either of them full powers to treat, &c.

Whoever turns over his printed works, must contract a respect for him, and be convinced that he preserved the same character through life of an honest, modest man; greatly industrious to do good to his country, to the best of his abilities, by spreading among the people such books as he thought useful to religion and good manners, which were chiefly translated from the French. The novelty and usefulness of his Art recommended him to the special notice and favour of the Great; under whose protection, and at whose expence, the greatest part of his works were published. Some of them are addressed to Edward IVth; his brother the Duke of Clarence; and their sister the Duchefs of Burgundy; in whose service and pay he lived many years, before he began to print; as he oft acknowledges with great gratitude. He printed likewise for the use, and by the exprefs order of Henry VIIth; his son Prince Arthur; and many of the principal Nobility and Gentry of that age: all which confirms the notion of his being the First Printer; for he would hardly have been so much caressed and employed, had there been an earlier and abler artist all the while at Oxford, who yet had no employment at all for the space of eleven years.

It has been generally asserted and believed, that all his books were printed in the Abby of Westminster; yet we have no assurance of it from himself, nor any mention of the place before 1477: so that he had been printing several years, without telling us where. There is one mistake however, worth the correcting, that the Writers have universally fallen into, and taken up from each other; that John Ulip was the Abbot who first encouraged the Art, and entertained the artist

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in his house : whereas you will find upon inquiry, that he was not made Abbot till four years after CAXTON's death ; and that Thomas Milling was Abbot in 1470, made Bishop of Hereford a few years after, and probably held the Abby in Commendam in 1485, in which John Estney next succeeded : so that Milling, who was reputed a great scholar, must have been the generous friend and patron of CAXTON, who gave that liberal reception to an Art so beneficial to learning.

This shews how unsafe it is to trust to common History, and how necessary to recur to original testimonies, where we would know the state of facts with exactness. Mr. Echard, at the end of Edward IVth's reign, among the learned of that age, mentions WILLIAM CAXTON as a Writer of English History ; but seems to doubt whether he was the same with the Printer of that name. Had he ever looked into CAXTON's books, the doubt had been cleared ; or had he consulted his Chronicle of England, which it is strange that an English Historian could neglect, he would have learnt at least to fix the beginning of that reign with more exactness, as it is remarked before, just two years earlier than he has placed it.

There is no clear account left of CAXTON's Age : but he was certainly very old, and probably above fourscore, at the time of his death. In the year 1471 he complained, as may be seen, of the infirmities of age creeping upon him, and feebling his body ; yet he lived twenty-three years after, and pursued his business with extraordinary diligence, in the Abby of Westminster, till the year 1494, in which he died ; not in the year following, as most who write of him, affirm. This appears from some verses at the end of a book, called, Hilton's Scale of Perfection, printed in the same year.

Infynite laud with thankynge many folde  
 I yelde to God me focouryng with his grace  
 This boke to fynsbe whiche that ye beholde  
 Scale of Perfection calde in every place

Whereof

Whereof th auctor Walter Hilton was  
 And Wynnyn de Worde this hath sett in print  
 In William Caxtons hows so fyll the case,  
 God rest his soule. In joy ther mot it stynt.

Inpressus anno salutis MCCCCLXXXIIII.

Notwithstanding he had printed for the use of Edward VI. and Henry VII. there are no grounds for the notion which Palmer takes up, that the first Printers, and particularly CAXTON, were sworn Servants and Printers to the Crown; for CAXTON gives not the least hint of any such character or title: however, it seems to be instituted not long after his death; for of his two principal workmen, Richard Pynson, and Wynkin de Worde, the one was made Printer to the King; the other to the King's Mother, the Lady Margaret. Pynson gives himself the first title, in *The Imitation of the Life of Christ*, printed by him at the command of Lady Margaret, who had translated the fourth book of it from the French, 1504; and Wynkin de Worde assumes the second, in *The seven Penitential Psalms*, expounded by Bishop Fisher, and printed in the year 1509.

For a more particular account of CAXTON we must refer our Readers to the Rev. Mr. Lewis's *Life of that worthy man*, it being too copious for our insertion.

As a Catalogue of the Books printed by Caxton, and his successors, would encroach too much on our room, besides its not being in our power to give one as complete as we should desire, it obliges us to leave that task to some industrious collector; from whose labours and abilities it may be expected, and to whose province it more properly belongs, and whose thirst for honour may prompt him to so arduous an undertaking. We, therefore, shall confine this account only to that which shall be the first, or most remarkable, of their productions.

The first book known to be printed in English, and by CAXTON, is intituled, *Recnyel of the Historics of Troy*; which, not-

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withstanding



withstanding it was not printed in England, yet being printed by him, and being full of information, we begin with it, which we hope will be well received. It was printed in 1471.

*The Game at Chess.* As this was the first book printed in England we shall insert the dedication " To the right noble, right excellent and vertuous prince George, duc of Clarence, erle of Warwick and Salisburie, grete chamberlayn of England, and leutenant of Ireland, oldest brother of kynge Edward, by the grace of God kynge of England and of Fraunce, your most humble seruant, William Caxton, amonge other of your seruantes, sends unto yow peas, helthe, joye, and victorie upon your enemyes, right high puyssant and redoubted prince. For as much as I have understand and knowe, that ye are enclined unto the comyn wele of the kynge, our said soveryn lord, and his nobles, lordes and comyn peple of his noble royaume of England, and that ye sawe gladly the inhabitant of the same informed in good, vertuous, prouffitable and honeste maners, in whiche your noble persone, wit guydung of youre hous, ha-boundeth, gyuyng light and ensamble unto all other. Therefore I have put me in devoyr to translate a lityll booke late comen into myn handes, out of Frenshe into Englishe, in which I fynde thauthorities, dictes of auncient doctours, philosophers, poetes, and of other wyse men, which ben recounted and applyed unto the moralitie of the publique wele, as well of the nobles as of the comyn peple, after the game and playe of the Chesse, whiche booke, right puyssant and redoubtid lord, I have made in the name, and under the shadew of your noble protection, not presumyng to correcte or enpoigne ony thyng against your nobleesse; for, God be thanked, your excellent renome shyneth as well in straunge regions, as within the royaume of England, gloriously unto your honoure and laude, whyche God multelye and encrese. But to thentent that other of what estate and egrese they stand in, may see in this said lityll booke, that they governed themselves as they ought to doo; wherefor for my right dere redoubtid lord, I requyr and supply  
your

your good grace not to desdaygne to reseve this sayd lityll booke in gree and thanke, as well of me your humble and unknowen servant, as of a better and greater man than I am, for the right good wylle that I have had to make this lityll work in the best wise I can, ought to be reputed for the fyat and dede ; and for more clerely to precede in this sayd booke, I have ordyned that the chapiters been sete in the beginning, to thende that ye may see more playnly the matter wherof the booke treteth," &c.—The contents begin thus : " This booke conteyneth iiii traytees, the first traytee is of the invencion of this play of the cheffe, and conteyneth iii chapiters," &c.—and ends thus : " And therefore, my right undoubted lord, I pray Almighty God to save the kyng our soverain lord, and to give hym grace to yssue as a kyng, and tabounde in all vertues, and to be affited with all other his lordes, in such wyse, that his noble royame of Englonde may prosper, and habounde in vertues, and that synne may be eschewed, justice kept, the royame defended, good men rewarded, malefactors punysshid, and the ydle peple to be put to labour, that he, wyth the nobles of the royame, may regne gloriously in conqueringe his enheritaunce, that verray peas and charity may endure in both his royames, and that merchandise may have his course, in such wise that every man encheu synne, and encrece in vertuous occupacions, prayenge your good grace to resseyue this lityll and symple booke, made under the hope and shadowe of your protection, by hym that is your most humble servant, in gree and thanke. And I shall pray Almighty God for your long lyf and welfare, whiche he preserve, and send yow thacomplishment of your hye, noble, joyous and virtuous desires, amen. Fynysshid the last day of Marche, the yer of our Lord God a thosaund foure hondred and LXXIIII." In the first edition of this booke there were no cuts, but in the second there are ; and in the second and third chapters it is said, This game was invented by Philometer the philosopher, for the correction and instruction of a wicked king.

All

All our Writers on Printing observe, that Caxton distinguished the books of his printing by the following particular device, consisting of the initial letters of his name, with a cypher between, which they interpret to stand for 74, and to refer to the first year of his Printing in England; but it was the opinion of Dr. Middleton, that he began to use this cypher near the end of his life, and in his latest works; The Boke of Eneydos, printed in 1489, being the first it appeared in, and it generally appeared in those he afterwards published.



Mr. Caxton's first performances are very rude and barbarous. He used a letter resembling the hand-writing then in use. His d, at the end of a word, is very singular. He used the characteristics which we find in English manuscripts before the Conquest. Instead of commas and periods, he used an oblique stroke, thus /, which the Dutch printers do to this day, in their Gothic impressions. His letter was peculiar and easily known, being a mixture of Secretary and Gothic. Like other printers of his time, he never used any direction or catch-word, but placed the signatures where that now stands; and rarely numbered his leaves, and never his pages. In most of his books he only printed, as the custom then was, a small letter at the beginning of the chapters, to intimate what the initial or capital letter should be, and left that to be made by the illuminator, who wrote it with a pen, with red, blue, or green ink; but in some of his books he used two-line letters of a Gothic kind. As he printed long before the present method of adding the Errata at the end of books was used, his extraordinary exactness obliged him to take a great deal more pains than can easily be imagined; for, after a book was printed off, his method was to revise it, and correct the faults in it

with

with red ink. This being done to one copy, he then employed a proper person to correct the whole impression.

His books are printed on paper made of the pafte of linen rags, very fine and good, and not unlike the thin vellum on which they used to write their books at that time. When this was first invented we have not been able to find; but our learned Dean Prideaux informs us, that he had seen a registration of some acts of John Cranden, Prior of Ely, made on paper, which bears date in the fourteenth year of King Edward II. that is, anno dom. 1320; and, that in the Bishop's Registry at Norwich, there is a register book of wills, all made of paper, wherein registrations are made, which bear date so far back as 1370; just an hundred years before the time that Mr. Ray said the use of it began in Germany. As the invention of Paper is of so early a date, and the author of the method so uncertain, as well as the time and place when and where it was first practised, we therefore shall make an extract from a curious French Treatise on that subject, which we hope will be favourably received by our readers, as being pertinent to our work: the Author says, "Nature presents us with a variety of substances on which we may write, and which have been used as paper at different times and by different people: We see them have recourse successively to palm-tree leaves, to table-books of wax, ivory, and lead; to linen or cotton cloths; to the intestines or skin of different animals; and to the inner bark of plants; but the perfection of the art consisted in finding materials of sufficient quantity and easy preparation: Such is surely the paper now in use, of which we shall endeavour to fix its invention. Could a more common substance be conceived than the tattered remnants of our cloaths, linen worn-out and otherwise incapable of being applied to the least use, of which the quantity every day increases? Could a more simple labour be imagined than a few hours trituration by the means of mills? We are surprised in observing that the dispatch is so great, that five workmen, in a mill,

mill, may furnish sufficient paper for the continued labour of 3000 transcribers. The paper, which had been for a long time used by the Romans and Greeks, was made of the bark of an Egyptian aquatic plant. According to the description Pliny after Theophrastus gives us of it, its stalk is triangular, and of a thickness that may be grasped in the hand; its root crooked; and it terminates by fibrous bunches composed of long and weak pedicles. It has been observed in Egypt by Guilandinus an author of the 16th century, who has given us a learned commentary on the passages of Pliny, where mention is made of it; and it is also described in Prosper Alpinus and in Lobel. The Egyptians call it *Berd*, and they eat that part of the plant which is near the roots. A plant named *Papero*, much resembling the papyrus of Egypt, grows likewise in Sicily; it is described in Lobel's *Adversaria*: Ray, and several others after him, believed it was the same species; however, it does not seem that the ancients made any use of that of Sicily, and M. de Jussieu thinks they ought not to be confounded, especially by reading, in Strabo, that the papyrus grew only in Egypt or in the Indies. Pliny, Guilandinus, Montfaucon, and the Count de Caylus, are of this opinion.

The internal parts of the bark of this plant were the only that were made into paper; and the manner of the manufacture was as follows:

Strips or leaves of every length that could be obtained being laid upon a table, other strips were placed across, and pasted to them by the means of water and a press, so that this paper was a texture of several strips; and it even appears that, in the time of the Emperor Claudius, the Romans made paper of three lays.

Pliny also informs us, that the leaves of the papyrus were let to dry in the sun, and afterwards distributed according to their different qualities fit for different kinds of paper; scarce more than twenty strips could be separated from each stalk.

The

The paper of the Romans never exceeded thirteen fingers-breadths, and this was their finest and most beautiful, as that of Fannius. In order to be deemed perfect, it was to be thin, compact, white, and smooth; which is much the same with what we require in our rag paper. It was sleeked with a tooth or shell; and this kept it from soaking the ink, and made it glisten.

The Roman paper received an agglutination as well as ours; which was prepared with flour of wheat, diluted with boiling water, on which were thrown some drops of vinegar; or with crumbs of leavened bread, diluted with boiling water, and passed through a bolting-cloth. Being afterwards beaten with a hammer, it was sized a second time, put to the press, and extended with the hammer. This account of Pliny is confirmed by Cassiodorus, who, speaking of the leaves of papyrus used in his time, says, that they were white as snow, and composed of a great number of small pieces without any junction appearing in them, which seems to suppose necessarily the use of size. The Egyptian papyrus seems even to be known in the time of Homer; but it was not, according to the testimony of Varro, till about the time of the conquest of Alexander, that it began to be manufactured with the perfections art always adds to nature.

Paper made in this manner, with the bark of this Egyptian plant, was that which was chiefly used till the tenth century; when some invented the making of it with pounded cotton or reduced into a pulp. This method, known in China several ages before, appeared at last in the empire of the East, yet without any certain knowledge of the author, or the time and place of its invention.

In the sixth volume of the Memoirs of the Royal Academy of Inscriptions and Belles-Lettres, there is a Dissertation of Father Montfaucon, which proves, that cotton paper began to be used in the empire of the East about the ninth century. There are several Greek manuscripts, both in parchment or vel-  
lum

lum and cotton-paper, that bear the date of the year they were written in ; but the greatest part are without date. From the dated manuscripts a surer judgment may be formed by comparing the writings of that age with those that are not. The most ancient manuscript in cotton-paper, with a date, is that in the King's Library, written in 1050: another in the Emperor's Library, that bears also its date, is one of the year 1095 ; but, as the manuscripts without a date are incomparably more numerous than those which are dated, Father Montfaucon, by comparing the writing, discovered some of the tenth century ; among others, one in the King's Library. If the same search was made in all the Libraries, both of the East and West, others perhaps might be found of the same time, or more ancient. Hence it may be judged, that this bombycine or cotton paper was invented in the ninth century, or at latest in the beginning of the tenth. Towards the end of the 11th, and the beginning of the 12th, its use was common throughout the empire of the East, and even in Sicily. Roger, King of Sicily, says, in a Diploma written in 1145, and quoted by Rocchus Pyrrhus, that he had renewed on parchment a charter that had been written on cotton-paper, 'in charta cuttunea,' in the year 1102, and another dated in the year 1112. About the same time, the Empress Irene, consort of Alexis Comnenes, says, in her rule drawn up for the Nuns she had founded at Constantinople, that she leaves them three copies of the Rule, two in parchment, and one on cotton paper. Since this time, cotton paper was still more in use throughout the whole Constantinopolitan empire.

As to the origin of the paper we now use, nothing can, with certainty, says Father Montfaucon, be affirmed concerning it. Thomas Demster, in his Glossary on the Institutes of Justinian, says, that it was invented before the time of Accursius, who lived in the beginning of the 13th century. Notwithstanding he there speaks of bombycine paper, there

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is reason to believe he also comprehends under that name the linen-rag paper, which is pretty like cotton-paper. In some countries both were equally used; as in Sicily, the State of Venice, and perhaps others. Several editions of Aldus Manutius, made at Venice, are on cotton paper: the proximity of Greece had, no doubt, introduced the use of it there; Demster seems therefore to speak of both. But we have a more ancient and express passage on linen-rag paper in Petrus Mauritius, called the Venerable, a cotemporary of St. Bernard, who died in 1153. "The books we read every day, says he, in his Treatise against the Jews, are made of sheep, goat, or calf skin; or of Oriental plants, that is, the papyrus of Egypt; or of rags:" "Ex rafuris veterum pannorum." These last words signify undoubtedly the paper, such as is now used: there were therefore books of it in the 12th century; and, as public acts and diplomas were written on the Egyptian paper till the 11th, it is probable that linen-rag paper was invented about the same century, and that it occasioned the difuse of the Egyptian paper in the West, as that of cotton did in the East. Petrus Mauritius tells us, that there had been already, in his time, some books of the linen-rag paper; but they must have been very scarce: for, notwithstanding the most diligent search of the learned Antiquary Montfaucon, both in France and Italy, he could never find a book or leaf of paper, such as is now used, before the year 1270; so that there is no hope of finding an exact date to this discovery.

We shall, in our next division, give a list of the Foreign Places and Printers; where, and by whom, it was practised during the life-time of CAXTON, and then proceed with such English Printers or Booksellers, and insert such anecdotes as shall appear either applicable to them or relative to the Art of Printing; and then inform the Reader, at what places in England, and by whom, it was practised, either at, or soon after, its Introduction.



The Editor of this Work presumes to add, That he is not so vain as to imagine he shall be free from Inaccuracies, that his Opinion is always right, or his Abilities equal to the useful task he has undertaken; but hopes he shall be treated with Candor. It is a true and necessary observation, made by a learned and excellent Writer, that "It is offending against the Laws of Justice and Charity, and even Decency and common Civility, to be pleased with the discovery of mistakes of Authors, when committed through inadvertency and multiplicity of concerns. It is the hardest task in nature; nay, it is impossible to please all, however desirous and agreeable it might be, or let his intentions be ever so praise-worthy."

We shall beg leave to transcribe the Words of the learned Editor of the Register of the Most Noble Order of the Garter, and very skilful Antiquary, as serving to apologize for this Work, as well as for himself; "It is hoped that those Extracts which the Reader will find here made from the writings of Caxton and others, will not be displeas'd because they are inserted in their primitive Spellings and obsolete terms, which, like the precious Rust of Medals, are the Marks both of their Antiquity and Genuineness."





## PROGRESS ABROAD.

HAVING shewn the Introduction of the Art of Printing into England, and by whom first practised, we shall now, in as short a manner as the nature of the subject will admit, give our Readers an account at what places in ITALY, GERMANY, &c. it made its appearance before 1500, and by whom it was first introduced; and, as it is not our design to swell the following account, we shall not give a list of their works. Having already treated of MENTZ and HEARLEM; we shall proceed to

SUBIACO, a monastery in the territories of Campania, in Naples, where it was introduced in 1465, as appears by an addition of Lactantius's Institutions, but it is unknown who was the Printer. In this book are the first Greek types.

AUSBURG, in Germany, where John Bember first set up a Printing-press in 1466.

ROME received the Art in 1466, in the popedom of Paul II. by Conrad Sweynheim, and Arnoldus Pannarts.

TOURS, in France, received it in 1467, the Printer not known.

RUETLINGEN, in 1466, had a Printing-house set up by John de Averbach, who printed a Latin Bible.

VENICE had the art introduced in 1469, by John and Vindeline of Spire, who exceeded all others at that time in the neatness of their letter and elegance of their impressions.

PARIS.



PARIS, in 1469, engaged Martin Crantz and Michael Fri-  
burger or de Columbaria or Colmar, in Alsace, to set up Presses  
there, being the first in France, except that of Tours.

COLOGNE, in 1470, received it by Conrard Winters.

MILAN, in 1470, by Anthony Zorat, the inventor of  
signatures.

STRASBURGH, in 1473, the birth-place of GUTTEMBERG,  
had it introduced by John Mentel.

BOLOGNA, in Italy, had the Art conveyed to it by a native  
called Balthezar Azzoguidi, in 1471.

TREVISO, in 1471, by Gerard de Lifa.

RATISBON, in 1471, but it is not known by whom.

AMBERG, in 1471, the Printer also unknown.

COLLE, in 1471, likewise unknown, notwithstanding their  
works are extant.

NAPLES, in 1471, by Sixtus Ruffinger.

FLORENCE, in 1471, by Bernard Cennini.

FERRARA, in 1471, by Andreas Gallus.

NUREMBERGH, in 1472, by Anthony Koburger.

VERONA, in 1472, by John de Verona.

PARMA, in 1472, by Stephen Corali.

MANTUA, in 1472, George and Paul de Burschbach.

DERVENTER, in 1472, Printer unknown.

PADUA, in 1472, by Bartholomew de Val de Zochio.

LOUVAIN, in 1473, by John de Westphalia.

ULM, in 1473, by John Zeiner.

UTRECHT, in 1473, the Printer's name unknown.

TURIN, in 1475, by John Fabri and John de Peter.

GENOA, in 1474, by Matthias Moravus and Michael Monk.

BRESCIA, in 1474, by Henry de Cologne and Statius Gal-  
licus.

ALOST, in 1474, John de Westphalia, and Theod. Martin.

BASIL, in 1475, Printer's name unknown.

ESLING, in 1475, by Conrard Fyner.

PLACENTIA, in 1475, by John Peter.

PIGNEROL,

- PIGNEROL, in 1475, by James de Rouges or Rubeis.  
 VINCENZA, in 1475, by Herman Lichtenstein.  
 LUBEC, in 1475, by Lucas Brandis de Schafz.  
 VALENTIA, in 1475, but the Printer unknown.  
 ROSTOCH, in 1475, Printer unknown.  
 BRUGES, in 1475, by Colard Mansion.  
 DELPH, in 1477, Printer unknown.  
 SPIRE, in 1477, by Peter Drach.  
 LYONS, in 1477, by Bartholomew Buyer.  
 GENEVA, in 1478, the Printer not known.  
 BRUSSELS, in 1478, the Printer also unknown.  
 COSCENZA, in 1478, by Octavian Salamonio.  
 PAVIA, in 1478, by Francis de St. Petro.  
 GOUGE, in 1479, by Gerard de Leen.  
 SWOL, in 1479, the Printer unknown.  
 CAEN, in 1480, also the Printer unknown.  
 GENZANO, in 1480, by a Printer not named.  
 QUILEMBOURG, in 1480, without a Printer's name.  
 LIGNITZ, in 1481, unknown.  
 REGIO, in 1481, Prosper Odoard.  
 MONT -ROYAL, in 1481, by Dominic de Nivaldis.  
 WARTSBURG, in 1481, the Printer not known.  
 PISA, in 1482, by Gregory de Gente.  
 AQUILA, in 1482, by Adam de Rotwill.  
 ERFORD, in 1482, by an unknown Printer.  
 GAUNT, in 1483, the Printer unknown.  
 MEMINING, in 1482, without the Printer being known.  
 SONCINO or SOCCINO, in 1484, where the first Hebrew  
 books were printed by Joshua and Moses, two Jewish rabbins.  
 LEIPSICK, in 1484, by Mark Brandt.  
 VIENNA in Dauphiny, in 1484, by Peter Schenk.  
 URBINO, in 1484, by an unknown Printer.  
 ANTWERP, in 1485, by Gerard Leu, or De Leeu.  
 HEYDELBERG, in 1485, the Printer unknown.  
 CREMONA, in 1485, by Bernardina de Mifenti.

ABBEVILLE,

ABBEVILLE, in 1486, by John du Pre and Peter Gerárd.

TOLEDO, in 1486, by an unknown Printer.

RIMINO, in 1486, by a Jew who printed Hebrew only.

MUNSTER, in 1486, by John Limburgh.

MESSINA, 1486, by William Sconberger.

MODENA, in 1487, by Dominic Rocociola.

BOISLEDUC, in 1487, unknown by whom.

TÜBINGEN, in 1488, by Frederick Meynberger.

ROUEN, in 1488, by John le Bourgeois.

GAETA, in 1488, by Master Justus.

THOLOUSE, in 1488, by John James Colomiez.

SIENNA, in 1489, by Sigismund Rot.

HAGENAW, in 1489, by John de Garlandia.

LISBON, in 1491, a Hebrew book, by David Kimchi.

SEVILLE, in 1491, by Paul de Colônia.

DOLE, in 1492, by John Hebertin.

INGOLDSTAD, in 1492, by Peter Appian, who was so great an astrologer that the Emperor Charles V. made him a present of 5000 crowns of gold for writing *Opus Cæsarium Astronomicum*.

LUNENBURGH, in 1493, by John Luce.

MAGDEBURGH, in 1493, by an unknown Printer.

THESSALONICA, in 1493, a Hebrew book, Printer unknown.

FRIBURGH, in 1493, by — Kilian.

ANGLOUSEME, in 1493, by a Printer unknown.

LYRA, in 1494, a Hebrew work, the Printer unknown.

MADRID, in 1494, by an unknown Printer.

BARCELONA, in 1494, Printer unknown.

GRENADA, in 1496, by an unknown Printer.

MIRANDULA, in 1496, whose Printer also is unknown.

PAMPSELINA, in 1496, by William de Brocario.

AVIGNON, in 1497, by Nicolas Lepe.

LEYDEN, 1497, the Printer unknown.

PROVINS, in the county of Brie, in France, in 1497, by William Tavernier.

BERGAMO, in 1498. the Printer unknown.

BEMBERG, in 1499, by John Pfeil.

Having

Having given a list of the places where, and by whom first introduced, in Europe, we shall now observe that it extended itself, to Africa and America, not indeed at the invitation of the natives, especially of America, but by means of the Europeans, and particularly of the Spanish missionaries, who carried it to the latter for their ends, where it has made some progress. Printing houses being set up in the cities of Goa, Rachol, &c. in the country of Sassetta; Manilla, the metropolis of the Philippine islands, &c. from whence there have been several productions that have found their way to Europe. We find also that several Printing-houses were erected very early in the city of Lima, capital of the empire of Peru, and in several cities, of the kingdom of Mexico. We shall only add, that some Danish missionaries, sent to the coast of Taquebar, who had good success there in converting a great number of the natives, had sent to them the whole apparatus of a Printing-house, with proper workmen, and large quantities of paper, which enabled them to produce a fine quarto New Testament, Prayer-books, Catechisms, &c. in Portuguese and several Eastern languages and characters, for the promoting of their pious designs.

The Art was not introduced into Russia till the year 1560, when it was made known to them by a Russian merchant, who conveyed thither the materials of a Printing-house, with which many neat editions were printed. But, as they are a very superstitious nation, and apt to raise scruples without any foundation, some of them hired several fellows to destroy the materials, apprehending that Printing might make some confusion or change in their religion; to repair which injury there was not the least attempt made, nor any enquiry made after the perpetrators of the fact. However, since that time they have admitted it into Moscow and Petersburg, where they make but a slow progress with their productions.

Our knowledge is very imperfect of those remote parts of Africa called Abyssinia, and even those which are nearer, as  
Morocco,

Morocco, Fez, &c. we can only say, that 'tis certain they received the art early from their neighbours, the Spaniards or Portuguese, and encouraged it for a considerable time; yet whatever be the reason, scarce any footsteps of it now remain, if we believe Mr. S. Olon the French king's ambassador to the king of Morocco; who, assures us, that there is scarce one printing-house in it. He adds, that it is a piece of religion among them not to suffer any corn, horses or books to be exported; and that their fondness for books is the greater, by reason of their scarcity, since there is hardly a press in the whole empire.

We read of some attempts made by the missionaries in Persia to introduce printing there; which proved ineffectual. I shall say nothing here of the kingdoms of China and Japan, nor of their manner of printing.

Before we close this part of our work we shall give a short account of what is most peculiar in the first production of the Art; which, though a subject well known by the curious, it is presumed may not be unacceptable to several persons, into whose hands this work may chance to fall.

With respect to their forms, they were generally either large or small Folio's, or at least Quarto's: the lesser sizes were not in use.

The leaves were without running title, direction-word, number of pages, or divisions into paragraphs.

The character itself was a rude old Gothic mixed with Secretary, designed on purpose to imitate the hand-writing of those times; the words were printed so close to one another, that it was difficult and tedious to be read, even by those who were used to Manuscripts, and to this method; and often lead the inattentive reader into mistakes.

Their orthography was various and often arbitrary, disregarding method.

They had very frequent abbreviations, which in time grew so numerous and difficult to be understood, that there was a necessity

necessity of writing a book to teach the manner of reading them.

Their periods were distinguished by no other points than the double or single one, that is, the Colon and Full-point; but they a little after introduced an oblique stroke, thus, /, which answered the purpose of our Comma.

They used no capital letters to begin a sentence, or for proper names of men or places.

They left blanks for the places of titles, initial letters, and other ornaments, in order to have them supplied by the illuminators, whose ingenious art, though in vogue before and at that time, did not long survive the masterly improvements made by the Printers in this branch of their Art. Those ornaments were exquisitely fine, and curiously variegated with the most beautiful colours, and even with gold and silver; the margins likewise were frequently charged with variety of figures of fairs, birds, beasts, monsters, flowers, &c. which had sometimes relation to the contents of the page, though often none at all: these embellishments were very costly; but for those that could not afford a great price, there were more inferior ornaments, which could be done at a much easier rate.

The name of the Printer, place of his residence, &c. &c. were either wholly neglected, or put at the end of the book, not without some pious ejaculation or doxology.

The Date was likewise omitted or involved in some cramped circumstantial period, or else printed either at full length, or by numerical letters, and sometimes partly one and partly the other; thus, One Thousand CCCC and lxxiii, &c. but all of them at the end of the book.

There were no variety of characters, no intermixture of Roman and Italick; they are of later invention; but their pages were continued in a Gothic letter of the same size throughout.

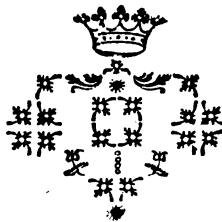
They printed but few copies at once, for 200 or 300 were then esteemed a large impression; tho' upon the encouragements

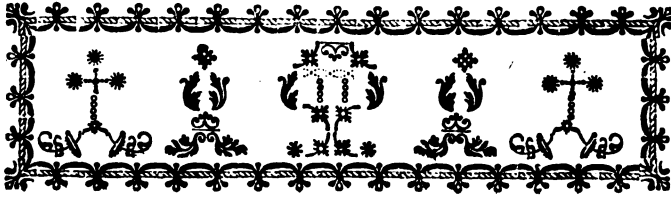


received from the learned, they increased their numbers in proportion.

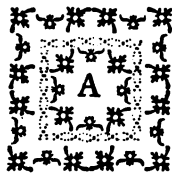
We shall here mention something concerning their book-binding, an account of which we find in Scaliger, who tells us, that his grandmother had a printed Psalter, the cover of which was two inches thick; in the inside was a kind of cupboard, wherein was a small silver crucifix, and behind it the name of Berenica Codronia de la Scála. This book seems to have been printed with blocks of wood, but probably bound the same way of the rest.

We conclude this chapter with an observation of Monf. de la Monoye concerning the phrase, Libri editi, which we hope the curious will be pleased with: he tells us, that this phrase was used before the invention of Printing, and signified only books published and dispersed abroad in some considerable number, in opposition to those that were writ fair to be set up in libraries, which were called Libri scripti. Whether this observation be as certain as it is curious, we shall leave to the judgment of our readers.





BY WHOM PRACTISED IN  
L O N D O N.



S we have shewn under a former head, how early it was introduced and practised at Westminster, we shall now proceed to the metropolis, where it cannot be supposed to be wholly neglected; however, be that as it will, it is certain, that if it was but slow in receiving it, it made ample amends for it afterwards, so that in a little time there were several considerable PRINTING-HOUSES erected in the most convenient parts of LONDON, wherein it has flourished and been improved ever since. Some of whose eminent Printers received great encouragement from the Crown, particularly by patents, of which we shall give an account under the names of the Printers to whom they were granted. The first London Printers were 1480, viz.

JOHN LETTON and WILLIAM MACHLINIA, who are supposed, by their names, to be foreigners, but of what country is uncertain; but probably were encouraged to come over and settle here by Caxton, to promote the Art of Printing. They printed separately and in partnership, as may be seen by the productions of their presses, which are chiefly law; yet it does not appear that they had any patent for so doing, nor did they continue printing longer than the year 1483. These two printers tell us, that they printed near All-hallows church

in

in London. Their letter is a very coarse Gothic one, and more rude than Caxton's.

WINKEN, WYNKYN, or WYNANDUS DE WORDE, the famous Master-printer, was a foreigner, born in the dukedom of Lorrain, as appears by the patent-roll in the chapel of the Rolls. Our first printer Caxton, when resident abroad, might probably meet with him there, and engage him to come over to England for a servant or assistant, like as John Faust to Mentz had his lad, or servant, Peter Schœffer, whom they chose for their ingenuity and promising parts; and their after works shew they were not mistaken in their choice.

He continued in some capacity with Caxton till his master's death, 1491, and printed at his house in Westminster afterwards. Whether he was married or no, or had relations that came over with him, does not appear by his will; yet we find in the church-wardens accounts for St. Margaret's Westminster, an entry made in 1498. "Item, For the knell of Elizabeth de Worde vi pence. Item, For iii torches, with the grete belle for her, viiii d." Again, in the year 1500, "Item, For the knelle of Iuliane de Worde, with the grete bell, vi pence." By dwelling with Caxton he naturally fell into the company and acquaintance of the learned and noble of this kingdom, on account of this new art, as soon appeared by the first works he printed, and stiled himself, Printer to Margaret, &c. the king's grandame. In the 7th of Henry VII. 1491, he printed the acts of parliament with the king's arms, &c. and dwelt at his master's house at least six years, as may be seen by several books mentioned to be printed by him at Westminster, in Caxton's house, till the acts printed in the 11th and 12th of Henry VII. when he printed at the end, with the same cut, and a neat one of **WZC**; also in Fleet-street, at the sygn of the sonne, by Wynken de Worde.

Afterwards he probably kept both shops for some time, where, by himself and his numerous servants, he performed

all

all the parts of the business, and furnished others, dwelling in London ; for it may be supposed, the most antient Printers did every part of the business belonging to books by themselves, or under their direction, even to the binding and selling them. His skill in the art is much commended ; and at his setting up for himself, his first care was to cut a new set of punches, which he sunk into matrices, and cast several sorts of printing letters, which he afterwards used ; and Mr. Palmer, in his History of Printing, says, he printed several Latin, as well as English volumes, but no Greek. He continued printing with great applause till 1533, if not beyond that time. He was a person of great accomplishments in learning, as well as strictness in morals ; and though he was the immediate successor to Caxton, the improvements he made were very considerable ; for by his genius, and great scope of fancy, he formed such a variety of sorts and sizes of letter, that for several years after few equalled, none excelled, him therein. If he was the manual operator in cutting and casting in his own foundery, it is an incredible improvement which he made to the art : nay, if he had his types from abroad, notwithstanding it robs him of the glory of the letter, yet his excellent method of disposition, composition, and press-work, shews him to have excelled his master, and even to rival any of his cotemporaries abroad. There is one circumstance that induces many to think that he was his own letter-founder ; which is, that in some of his first printed books, the very letter he made use of, is the same used by all the Printers in London at this time ; and is imagined to be struck from his punches. He is the first English Printer, who introduced the Roman letter in England, which he made use of to distinguish any thing remarkable. His letter is different from most other Printers, and is cast so true, and stands so well in line, as not to be since excelled. Upon the whole, he was a very curious, laborious and indefatigable Printer. He was the first who began to print the Year-books ; which were continued by Pinfon,

Most

Most of his books now remaining were printed at London, in Fleet-street, in St. Bride's parish, at the sign of the sun. We have observed no sign of his while at Westminster, unless he had the same Cypher which his master William Caxton used for a sign, in memory of the year when he brought Printing first into England. He was a Stationer by company, but we cannot find any charter granted them before that of Philip and Mary, in 1556, which will be inserted in our account of Cawood, who was master of the company. Wynkin de Worde was also of the brotherhood of our Lady's Assumption. In the year 1471, when Caxton printed the Receuyll of the Hystory of Troye, we may allow him to be about fifteen; if so, he was seventy eight years old when he died. He made his will, as may be seen in the Prerogative-office, dated the 5th of June, 1534, and died not long after. He writes himself Citizen and Stationer of London. He commends his soul to God and the blessed St. Mary, and his body to be buried in the parochial church of St. Bride's in Fleet-street, before the high altar of St. Katherine. Item, For tythes forgotten 6 s. 8 d. Item, To the fraternity of our Lady, of which I am a brother, 10 s. to pray for my soul. Item, To my maid 3 l. in books. To Agnes Tidder, widow, 40 s. in books. Item, to Robert Darby 3 l. in printed books. To John Barbanfon 60 s. in books, and ten marks. To Hector, my servant, five marks sterling in books. To Wislin 20 s. in printed books. To Nowel, the book-binder, in Shoe-lane, 20 s. in books. To Simon, my servant, 20 s. in printed books. To every of my apprentices 3 l. in printed books. To John Butler, late my servant, 6 l. in printed books. To my servant James Ganer, in books twenty marks. And forgive John Bedel, stationer, all the money he owes me, &c. for executing this my will, with James Ganer; and that they, with the consent of the wardens of the parish of St. Bride's, purchase at least 20 s. a year in or near the city, to pray for my soule, and say mass. To Henry Pepwell, stationer, 4 l. in printed books.

books. To John Gouge forgive what he owes me, and 4*l*. To Robert Copland, ten marks. And to Alard, book-binder, my servant, 6*l*. 15*s*. 4*d*.

Among the great variety of books published by him we shall give an extract out of only one, viz. Dean Collet's Theology, printed in 1533. "The mayster shall reherse these articles to them that offer their chyldren, on this ways here followinge. If your chyld can rede and wryte Latin and Englyshe sufficiently, so that he be able to rede and wryte his own lessons, then he shall be admitted into the schole for a scholar. If your chyld after reasonable feason proved to be here unapte, and unable to learning, than ye warned thereof, shall take him away, that he occupye not here rowme in vayn. If he apt to learn, ye shall be content that he continue here till he have some compytant literature. If he be absent six days, in that mean feason ye shew not cause refonable (refonable cause is al only seknefs) then his rowme to be voyde, without he be admitted again, and pay iiiii*d*. Also, after cause shewed, if he continue so absent tyll the week of admission in the next quarter, and then shew not the continuance of hys seknefs, than hys rowme to be voyde, and he none of the schole, tyll he be admitted agayne, and pay iiiii*d*. for wryting of his name. Also, yf he fal thryfe into absence, he shall be admitted no more. Your chyld shall on Childermas day waite upon the byshap at Pouwls, and offer there. Also, ye shall find him wax in wynter. Also, ye shall fynde him convenient bokes to hys lerning. If the offerer be content with these articles, then let his chyld be admitted."

RICHARD PINSON, alias PYNSON, was brought up under Caxton, as well as Winken de Worde; and being become a good proficient in the busyness, went and fet up a prefs of his own at Temple-bar, as the inscription on his first works shew. The friendship which he had contracted with De Worde, whilst these two wrought under Caxton, was so far from being  
disturbed

disturbed by any emulation or rivalry, that it continued to their death. He is said to be born in Normandy, and appears to have been an early servant to our first printer, Caxton, whom he calls, in his edition of Chaucer's *Canterbury Tales*, (without a date, and imagined to be his first printed book) his worshipful master; and tells the reader, that this book had been diligently overseen, and duly examined by his politic reason and oversight. He was in such esteem with the lady Margaret, king Henry the VIIth's mother, and other great personages, that he printed for them all his days, and obtained a patent from king Henry VII. to be his printer, as appears in the year 1500, or before; possibly joined with Guiliam Faques in the same patent, who was also the king's printer the same year; but the patent has not yet appeared, notwithstanding it has been diligently sought for. He had a correspondence, is plain from his employing William Tailleux, a printer at Roan, to print some pieces of law; as the laws a little before that time were made in the Norman French tongue, till the beginning of Henry VIIth's reign. And probably the reason why he sent them over to be printed, was, that they, understanding the language better, might be capable of printing it more correctly. However, he had such helps afterwards, that all statutes, &c. were printed here at home. He printed many books, which were also printed by his friend and fellow servant, Wynken de Worde, who survived him about six years. Many books were printed by him and his servants, and he caused many pretty devices to be stamped on their covers.

This great artist ended his life before the year 1529, when Thomas Barthelet succeeded him as king's printer.

The first book, with a date, printed by him, anno 1493, was, *A Compendious Treatise Dialogue of Dives and Pauper*, wherein is the following remarkable passage of fair Rosamond:  
 " We rede that in Englonde was a kinge that had a concu-  
 byne,

byne, whose name was Rose, and for her graete bowte he cleped hir Rose amunde, that is to saye, Rose of the Worlde ; for him thought that she passed al women in bewte. It befel that she died, and was buried whyle the kinge was absent, and whanne he came ayen, for grete love that he had to hyr, he would se the bodie in the graue, and whanne the graue was opened there sat an horrible tode upon hyr breste, bytween hyr teetyes, and a foule adder bigirt hyr body aboute the midle, and she stank so that the kyng, ne non other, might, stonde to se the horrible sight. Thanne the kyng dyde shette agen the graue, and did writte these two veerfis upon the graue,

“ Hic jacet in tumba rose mundi non rosamunda.

“ Non redolet sed olet quod redolere solet,” &c.

JULIAN NOTARY dwelt at several places, and as he printed some time at Westminster, in 1500, we place him next after Pinson. He printed in France before he practised in England. In 1503 he dwelt in St. Clement's parish, without Temple-bar. In 1515 he lived in St. Paul's Church-yard, near the West Door, by my Lord of London's Palace, at the Sign of the Three Kings.

GUILLAM or WILLIAM FAQUES, was the king's printer, and probably joined in the same patent with Pinson. They both printed the act of parliament made in the 19th of king Henry VII. 1503, and stiled themselves in each, Printers to the King. How long he had printed before, or continued after, does not appear, but his books shew him to have been an excellent workman, and lived within St. Helen's.

HENRY PEPWELL is supposed to be only a bookseller, in St. Paul's Church-yard, and sold foreign books for merchants and others ; for there were many books printed abroad about this time, and a good while after, that were to be had at the sign of the Trinity, in St. Paul's Church-yard. He was a citizen and stationer of London, had a wife and children, and for a servant Michael Lobley, a printer ; of whom we shall



take notice in another place. He seems to have been attached rigidly to the Roman catholic religion all his days, and a useful man for John Stokefayle, bishop of London, who succeeded Cuthbert Tunstall. Pepwell's first book that he published was in 1502. He made his will Sept. 11, 1539, in which he gives his soul to the blessed lady, Mary mother of Christ, and his body to be buried in the parish church of St. Faith's (under St. Paul's), nigh the high altar; and to Bermondsey, where he was born, a printed mass-book, the price of five shillings, to pray for his soul. He made his wife, Ursula, and his children, executors.

Towards the end of Henry the VIIIth's reign, besides the books that were printed at home, there were several printed for us abroad, by the encouragement of English merchants, and others, as they found their account in it. Among others was Mr. Bretton, a merchant of London, who encouraged the printing books abroad, for our use, but his own profit and advantage. He bore the character of a faithful and honest man, as appears by the books printed at his expence.

In 1506 there were sold, at the sign of the Trinity in St. Paul's Church-yard, several of the prayer books in English.

JOHN SKOT, or SCOTT, for he printed his name both ways, is supposed to have learned the Art of Winken de Worde, or Pinfon, because his first works seem to be printed on the same letter, and greatly to resemble the press-work of Worde and Pinfon, and was published in 1521, when he lived without Newgate, in St. Pulker's parish. He removed into St. Paul's Church-yard in 1534. He also lived in George-Alley without Bishopsgate, in St. Botolph's parish.

THOMAS GODFRAY, 1510, dwelt at Temple-bar, printed a great many books without date, and continued in business till 1532.

JOHN RASTELL, a gentleman brought up in learning, and probably to the law, had his education in the University of Oxford, was born in London. He took up the employ of printing in 1517, which at that time was esteemed a profes-

sion

tion fit for a scholar or ingenious man. Being remarked for his piety and learning, he became intimate with Sir Thomas More, whose sister Elizabeth he married; he was zealous for the catholic cause, and a great hater of the proceedings of King Henry VIII.

As for the book of law-terms, said by Bale to be written by the same author, is erroneous, for they were written by his son William, in the year 1565.

This John Rastell died at London, in fifteen hundred thirty six, leaving behind him issue William Rastell before mentioned, and John Rastell, a justice of peace, who had a daughter named Elizabeth, the wife of Robert Laugher, B. L. D. chancellor of the diocese of Exeter.

There were, it is likely, two families of the Rastells about this time, which makes it difficult, in many places, to distinguish one from the other. It is plain, that William Rastell, of St. Bride's parish in London, in the year 1530, and the life-time of John, was a very noted printer of law-books; as will be shewn in its proper place; and this family existed a good while before the Rastells mentioned by Mr. Wood.

He printed an Abridgement of the English Statutes, which, being the first in English, we shall present our Readers with the Preface, as it contains the reasons for it, as follows:

Because that the lawys of this realme of England, as well the statutes as other jugementys and decreys, be made and wrytyn most commynly in the Frenche tongue, dyverse men thereof muse, and have ostimis communycacion and argument confydering, that in reason euery law wherto any people shuld be boundyn, ought and shulde be wrytyn in such manere and so opynly publishyd and declaryd, that the people myght sone, wythout gret dyffyculte, have the knowlege of the seyd laws. But the verey cause why the seyd laws of Englonde were writin in the French tonge, shuld seme to be this: furst, yt ys not unknowyn, that when Wyllyam, duke of Normandy, came

came in to thys land, and flew kyng Herrold, and conqueryd the hole realme, there was a grete nomber of people, as well gentylmen as oſher, that cam wyth hym, whych underſtode not the vulgar tong, that was at that tyme uſyd in this realme, but onely the French tong: and alſo, becauſe the feyd kyng, and other grete wyſe men of hys counſel, perfeuyd and ſuſpoſyd that the vulgar tong, which was then uſyd in this realme was, in a manere, but homely and rude, nor had not ſo grete copy and haboundaunce of wordys as the Frenche tong than had, nor that vulgare tong was not of yt ſelf ſufficyent to expown and tu declare the matter of ſuch lawys and ordenauncis, as they had determynid to be made for the good governaunce of the people ſo effectually, and ſo ſubſtancyally, as they coud indyte them in the French tong, therefore they orderid, wrot, and indytyd the feyd lawys, that they made, in the French tong. And forthermore, long after the commyng off kyng Wylyam conquerour, becauſe that the uſe of the French tong in this realme began to mynysſh, and be cauſe that dyuers people that inhabityd wythin this realme, wich coud nother ſpeke the vulgare tonge of thys realme, nother the French tong; therfore the wys men of this realme cauſyd to be ordyryd, that the matters of the law, and accions between partes ſhuld be pledyd, ſhewyd and defendyd, anſwerd, debatyd and juggyd in the Engliſh vulgar tong; and more over, that wrytryn and enteryd of record in the rollys in the latyn tong, becauſe that every man generally, and indifferently, myght haue the knolege thereof, as apperyth by a ſtatute made in the xxxvi. yere of E. iii. c. ultimo; wherfore, as I ſuppoſe, for theſe cauſis before reherſyd, which was intendyd for a ryght good purpoſe.

But yet, beſyde thys now of late days, the moſt noble prynce, our late ſoverayne lord, kyng Henry the vii. worthi to be callid the ſecond Salomon (which excellyd in polytyk wyſedome all other princes that reinid in thys realme before thys time) conſydering and wel perfeuyng that our vulgare Engliſh tong

was

was maruellously amendyd and augmentyd, by reason that dyuers famous clerkis and lernyd men had translated, and made many noble workis into our English tong, whereby there was mych more plenty and haboundaunce off Englysh usyd, than ther was in tymys past; and by reason thereof our vulgar tong, so amplyfyed and suffycient of hyt self to expown any lawys or ordynancys, whych was nedeful to be made for the order of thys realme; and also the same wise prince considering, that the vniverfall people of this realme had gret plesur, and gave themself gretly to the redyng of the vulgare Englysh tong, ordeynyd and causyd, that all the statutys and ordynauncis, whych were made for the commyn welth of this realme in hys days, shuld be endytyd and wryttn in the vulgare Englysh tong, and to be publyshyd, declaryd, and ymprintyd, so that then vniverfally the people of the realme myght sone haue the knolege of the seyde statutes and ordynauncys, whych they were bounde to observe, and so by reason of that knolege to avoyd the danger and penaltes of the same statutys, and also the better to lyff in tranquylte and pease; whych discrete, charytable and reasonable order, our most dred sovereyne lorde that now ys, kyng Henry the viii. hath continuyd, and folowyd, and causyd all the statutys, that haue be made in hys dayes, to be also indytyde and wryttn in our Englysh tong, to the intente that all hys lege people myght haue the knoleg thereof. All whych goodly purpofys and intentys, in my mynde ofte tymys reuoluyde, hath causyd me to take thys lytyll payne to translate out of Frenche into Englishe the abbreviacyon of the statutys, which conteyn forfeytours and penaltes, made before the fyrst yere of the reyn of our late souerein lorde kyng Henry the vii. And also though the statutys, made as wel in the tyme of the seyde kyng Henry the vii. as in the tyme of our souerein lorde, that now ys, be sufficyently indytid and writyn in our Englysh tong, yet to them that be desirous shortly to knowe the effect of them, they  
be

now more tedyouse to rede, than though the mater and effect of them were compendyoufully abbreuiat: wherefore now, as farr as my symple wytt and small lernynge wyll extende, I haue here takyn upon me to abregg the effect of them more shortly in this lyttyll book, besechyng all them, to whome the syght here of shall come; to accept hyt in gree; and though they shall fortune to fynde any thyng mysreortyd, or omitted by my neglygens, elis by neglygens of the prynters, that yt wolde lyke them to pardon me, and to confyder my good wyl, which haue intendid yt for a comyn welth, for the causis and consideracyons before reherfyde; and also, that yt fortune them to be in dout in any poynt thereof, yet, yf it please them, they may resorte to the hole statute, whereof thys book is but a bregement, and in manere but a kalender. And forthermore I wyll aduertise every mon, that shall fortune to haue any matter in ure, to resorte to some man, that ys lernyd in the laws of thys realme, to haue his counceil in such poyntis, which he thinkith doubtfull concernyng these seid statatis, by the knolege wherof, and by the dilygent obseruyng of the same, he may the better do hys dewte to hys prynte and fouerine, and also lyf in tranquillite and pease wyth his neyghbour, accordyng to the pleasur and commandment of all mighti God, to whom be eternal laud and glori. Amen.

ROBERT and WILLIAM COPLAND; the first was seruant to Wynken de Worde, as appears by his prologue to the Knight of the Swan, and by the will of Wynken de Worde, wherein he was a legatee. Whether he was one of Caxton's seruants is uncertain; but be that as it will, he was one of the earliest printers, besides stationer and bookseller, as well as translator and author. This may be observed from several of his books; and that he chiefly dwelt in Fleet-street, at the sign of the Rose Garland, to 1541; which year, under Robert Wyer, he is mentioned. He brought up his son William in the same Art, who followed the business in the same house and at the same sign, and other places. He became one of the stationers company

company in 1556, and continued printing for himself and others till 1561. They are mentioned together, because they both used the same mark and letter. The first production of Robert's was in 1515.

He printed the Introduction of Knowledge, by Andrew Borde, physician, which treateth of the natural disposition of an Englishman, and of the money then used. In it is a cut of an Englishman, somewhat resembling King Henry VIII. but naked, holding a piece of cloth over his arm, and a pair of shears in his other hand, with the following lines, expressing the fickle disposition of the English.

I am an Englishman, and naked I stand here,  
 Musing in my mynde, what rayment I shal were ;  
 For now I were thys, and now I will were that,  
 Now I wyl were, I cannot tell what, ——&c.

JOHN BUTLER, or BOULTER, who, we are informed, was a judge in the Court of Common-pleas, had a Printing-house at the sign of St. John the Evangelist, in Fleet-street, in 1520, where he carried on but little business.

ROBERT WYER, an early printer, who printed many books without dates. He lived at the sign of St. John Evangelist, in St. Martin's parish, in the Bishop of Norwich's Rents, near Charing-Cross, in 1524.

ROBERT REDMAN printed law as early as 1525, while Wynken de Worde, Pinson, and Rastell were living, as well as some others ; so that one would be apt to conclude their patents were not always exclusive of others. He dwelt after Pinson's death in his house, and continued the sign of the George. His will, which is in the Prerogative office, is as follows: Robert Redman, stationer and freeman of London, in the parish of St. Dunstan's in the West, made his will the 21st day of October, 1540. His estates he left to his family. Forty pence to be given to the poor, at the day of his death. Elizabeth, his wife, to be sole executrix; and William Peyghan,

Peyghan, and his son-in-law, Henry Smith, to be overseers of this his will; and they to have for their labour at the discretion of his executrix.

RICHARD BANKS printed, and had others that printed for him, about twenty years. He dwelt and sold books at several places, and had a patent for printing the Epistles and Gospels, in the following words, granted in 1540.

Henry the eighth, by the grace of God, king of England and of France, defender of the Faith, lord of Ireland, and in earth supreme head immediately under Christ of the church of England. To all printers of books within this realm, and to all our letters hearing or seeing, greeting. Be it known to all, that we of our especial grace have given privilege unto our well beloved subject Richard Banks, that no person within this realme, shall print any manner of books whatsoever that our said subjects shall first print within the space of seven years next ensuing the printing of every such book so by him printed, upon pain of forfeiture of the same. Wherefore we will and command, that you, nor none of you, do presume to print any of the said books during the time aforesaid; as you tender our pleasure and will, avoid the contrary.

LAURENCE ANDREW, a native of Calais. He was a translator of divers authors before he learned the Art of Printing, which probably might be from John of Doesborowe and Peter Treuers. Afterwards he practised it in Fleet-street, London, at the sign of the Golden-crofs, by Fleet-bridge.

JOHN REYNES, bookseller and bookbinder, dwelt in St. Paul's Church-yard, at the sign of the St. George in 1527, if not before. Some books are said to be printed by him, others for him; but there are many more that have his marks, and pretty devices on their covers; as the arms and supporters of JESUS CHRIST, with these words, REDEMPTORIS MUNDI ARMA.

THOMAS BERTHELET, Esq; the King's Printer, dwelt at the sign of Lucretia Romana, in Fleet-street; and had a patent granted

granted him at the decease of Pinson, and the first to be met with, for King's Printer, in these words :

Rex omnibus ad quos præsentēs, &c. salutem. Sciatis quod nos de gratia nostra speciali, ac ex certa scientia, et mero motu nostris dedimus et concessimus, ac per præsentēs damus et concedimus delecto servienti nostro Thomæ Barthelet impressori nostro quādam annuitatem, five quendam annualem redditum quatuor librarum sterlingorum, habendum et annuatim percipiendam prædictam annuitatem, five annualem redditum quatuor librarum eidem Thomæ Barthelet, a festo Paschæ, anno regni nostri vicesimo primo, durante vita sua de thesauro nostro ad receptum scaccarii nostri per manus thesaurar. Et camerarii nostrorum ibidem pro tempore existen. ad festā sancti Michaelis archangeli et Paschæ per equales portiones, et quod expressa mentio, &c. in tujus, &c. testimonium rei apud Westministeriensem; vicesimo secundo die Februarii, anno regni Henrici octavi vicesimo primo. Per breve de privato sigillo.

His arms are described in a book marked 2. H. 5. in the college of arms, London; thus;

The armes and creste of Thomas Barthelet of London, esquyer, gentillman; he bereth asure on a cheveron flore contre flore argent betwene three doves of the same, thre tresiles vert. per chrest. upon his helm. out of a crounall silver two serpents endorfed asure ventred gold open mouthed, langued and eyed geules, there tails comyng up in faulre under thire throtes, the endes of their tailles entering into their eres, langued and armed geules manteled geules, doubled silver, as mote plainly apperith depicted in this margent; graunted and geven by me Thomas Hawley, alias Clarenceulx, kyng of armes, the first day of September in the thirde yere of the reygne of our soveraigne lorde kyng Edward the vi, &c.

As several books, and one in 1541, are said to be printed in the house, late Thomas Barthelet's, he probably left off printing, or at least employed others to print for him, some years before his death.



In the year 1546, he printed a proclamation to abolish such books as contain pernicious errors and heresies, wherein it is expressed that "None shall receive, take, have, or keep, in his or their possession, the text of the New Testament of Tindal's or Coverdall's translation in English, nor any other than is permitted by the act of parliament.

RICHARD FAWKES, sometimes FAKES, is supposed to be a foreigner, and printer to the monastery Syon, and that he printed an indulgence in 1520.

JOHN HAUKYNS, whose place of residence and sign are not known, printed, in 1533, Merlin's Prophecies, from whence we have made the following extract :

Seven and ten addyd to nine,  
 Of Fraunce her woe thys is the sygne,  
 Tamys rivere twys y frozen,  
 Walke sans wetyng shoes ne ho zen.  
 Then comyth foorth, Ich understonde,  
 From town of Stoffe to fattyn Londe,  
 An herdie chyftan, woe the morne  
 To Fraunce, that evere he was borne.  
 Then shall the fyfhe beweyle his bosse ;  
 Nor shall grin berrys make up the losse,  
 Yonge Symnele shall again miscarrye :  
 And Norways pryd again shall marrey.  
 And from the tree bloums feele,  
 Ripe fruit shall come, and all is wele.  
 Reaums shall daunce honde in honde,  
 And it shall be merye in old Inglonde.  
 Then old Inglonde shall be no more,  
 And no man shall be sorrie therefore.  
 Geryon shall have three hedes agayne,  
 Till Hapsburgh makyth them but twayne.

WILLIAM RASTALL, Son of John Rastall, of London, printer, by Elizabeth his wife, sister to Sir Thomas More, knight, was born in the city of London, and educated in  
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classical learning. In 1525, being seventeen years old, he was sent to Oxford to complete his education, after which he became a student in Lincoln's Inn; and was, in 1554, made a serjeant at law, and a little before the death of queen Mary was appointed one of the justices of the Common-pleas. He was a zealous Roman catholic, and the chief production of his press was law and religious controversy. On the accession of queen Elizabeth he retired to Louvain, where he died in 1565.

JOHN TOYE printed at London, in Paul's Church-yard, at the sign of St. Nicholas, in 1531.

JOHN BYDDE, otherwise called SALISBURY, but for what reason it is not said. He was a stationer and printer, and appears to have sold books in the year 1533, if not before. It is probable that he was apprentice to Wynken de Worde. He first kept shop at the sign of our Lady of Piety, but afterwards moved to Wynken de Worde's house, and was one of his executors, as appears by Worde's will already mentioned.

In the 25th year of Henry VIII. being 1533, we find the following act, touching the importation and binding of books:

Whereas by the provision of a statute, made in the first year of the reign of king Richard the third, it was provided in the same act, that all strangers repairing into this realm, might lawfully bring into the said realm, printed and written books, to sell at their liberty and pleasure. 2. By force of which provision there hath come into this realm, sithen the making of the same, a marvelous number of printed books, and daily doth; and the cause of making of the same provision seemeth to be, for that there were but few books, and few printers, within this realm at that time, which could well exercise and occupy the said science and craft of Printing: nevertheless, sithen the making of the said provision, many of this realm, being the king's natural subjects, have given themselves so diligently to learn and exercise the said craft of Printing, that at this day there be within this realm a great number of cunning and expert in the said science or craft of Printing, as able to exercise the

said

saïd craft in all points, as any stranger in any other realm or country. 3. And furthermore, where there be a great number of the king's subjects within this realm, which live by the craft and mystery of binding of books, and that there be a great multitude well expert in the same, yet all this notwithstanding there are diverse persons, that bring from beyond the sea great plenty of printed books, not only in the Latin tongue, but also in our maternal English tongue, some bound in boards, some in leather, and some in parchment, and them sell by retail, whereby many of the king's subjects, being binders of books, and having no other faculty wherewith to get their living, be destitute of work, and like to be undone, except some reformation be herein had. Be it therefore enacted by the king our sovereign lord, the lords spiritual and temporal, and the commons in this present parliament assembled, and by authority of the same, that the said proviso, made the first year of the said king Richard the third, that from the feast of the nativity of our Lord God next coming, shall be void and of none effect.

II. And further, be it enacted by the authority aforesaid, that no persons, resident, or inhabitant, within this realm, after the said feast of Christmas next coming, shall buy to sell again, any printed books, brought from any parts out of the king's obedience, ready bound in boards, leather, or parchment, upon pain to lose and forfeit for every book bound out of the said king's obedience, and brought into this realm, and brought by any person or persons within the same to sell again contrary to this act, 6s. 8d.

III. And be it further enacted, by the authority aforesaid, that no person or persons, inhabitant, or resident, within this realm, after the said feast of Christmas, shall buy within this realm, of any stranger bourn out of the king's obedience, other then of denizens, any manner of printed books, brought from any the parts beyond the sea, except only by engross, and not by retail, upon pain of forfeiture of 6s. 8d. for every book so bought by retail, contrary to the form and effect of this

statute.

estatute. 2. The said forfeitures to be always levied of the buyers of any such books contrary to this act, the one half of the said forfeitures to be to the use of our sovereign lord the king, and the other moiety to be to the party, that will feize, or sue for the same in any of the king's courts, to be by bill, plaint, or information, wherein the defendent shall not be admitted to wage his law, nor no protection, ne effoin shall be unto him allowed.

IV. Provided always, and be it enacted by the authority before said, that if any of the said printers, or sellers of printed books, inhabited within this realm, at any time hereafter, happen in such wise to enhance, or encrease the prices of any such printed books in sale or binding, at too high and unreasonable prices, in such wise as complaint be made there of unto the king's highness, or unto the lord chancellor, lord treasurer, or any of the chief justices of the one bench, or the other, that then the same lord chancellor, lord treasurer, and two chief justices, or two of any of them, shall have power and authority to enquire thereof, as well by the oaths of twelve honest and discreet persons, as otherwise by due examination by their discreffion. 2. And after the same enhauncing and encreasing of the said prices of the said books and binding, shall be so found by the said twelve men, or otherwise, by examination of the said lord chancellor, lord treasurer, and justices, or two of them at the least, that then the same lord chancellor, lord treasurer, and justices, or two of them at the least, from time to come, shall have power and authority to reform and redress such enhauncing of the prices of printed books from time to time by their discreffions, and to limit prices as well of the books, as for the binding of them. 3. And over that, the offender or offenders thereof being convicted by examination of the same lord chancellor, lord treasurer, or two justices, or two of them, or otherwise, shall lose and forfeit for every book by them sold, whereof the price shall be enhanced for the book,

or

or binding thereof, three shillings four-pence, the one half thereof shall be to the king's highness, and the other half to the parties grieved, that will complain upon the same, in manner and form before rehearsed.

THOMAS GIBSON, besides being a printer, was a studious man, and compiled the first Concordance to the English New Testament, 1534.

JOHN GOWGHE, GOUGE, or GOUGH, printer, stationer, and author, dwelt at the sign of the Mermaid, in Cheapside, near the entrance to St. Paul's; and afterwards removed to Lombard-street.

WILLIAM MARSHALL, seems to have been a gentleman or Merchant, who had interest at court, and procured a licence for printing the fine Reformed or Protestant Primer from the Cantabrigians and Oxonians casting off the pope's supremacy the year before; which met with the approbation and protection of Anna Bolleyne, 1535.

ROGER LATHAM, as appears by a Latin grammar, among the late Earl of Oxford's books. He dwelt in the Old Bailey in 1535.

RICHARD GRAFTON, Esq. seems to have been born at London the latter end of king Henry VIIth's time; however, he appeared as a printer in the reigns of king Henry VIII. king Edward VI. queen Mary, and queen Elizabeth: through all which reigns we shall endeavour to trace him as far as the intelligence we can procure will permit. It is uncertain whether he was a stationer, but it is natural to suppose he was brought up to the profession of a printer, since he exercised the art in the early part of his life, and continued it for so long a duration. He enjoyed a liberal education, and by his writings must have understood the languages. His original letters to archbishop Cranmer and lord Cromwel, shew that he was encouraged by, and even admitted to the conversation of the nobility of the great men of his time, in which he mentions his being a grocer.

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In 1537, he professed and practised printing in London. Previous to his living in London he dwelt at Antwerp, where he printed Tindal's New Testaments and afterwards his Bible, revised and corrected by Miles Coverdale. Some impressions of the former having been dispersed in England, they were bought up by Cuthbert Tonstal, then bishop of London, and burnt at St. Paul's Cross.

The publication of this New Testament occasioned the Bishop of London to issue the following prohibition :

Cuthbert, by the permission of God, bishop of London, unto our well beloved in Christ, the arch-deacon of London, or to hys official, health, grace, and benediction. By the duty of our pastorall office, we are bounde diligently with all our power to foresee, provide for, roote out, and put away all those thynges, which seem to tend to the peril, and daunger of our subjects, and especially to the destruction of their soules. Wherefore we hauyng understanding, by the report of diuers credible persons, and also by the euident apparaunce of the matter, that many children of iniquitie, maintayners of Luthers sect, blynded through extreame wickednes, wandryng from the way of truth, and the catholicke fayth, craftely have translated the New Testament into our English tongue, entermedlyng therewith many hereticall articles, and erroneous opinions, pernicious and offensive, seducyng the simple people attemptyng by their wicked and perverse interpretations, to prophanate the majesty of the scripture, which hitherto hath remained undefiled, and craftely to abuse the most holy word of God, and the true sense of the same, of the which translation there are many bookes imprinted, some with gloses, and some without, contayning in the Englishe tongue that pestiferious and most pernicious poison, dispersed throughout all our diocesse of London in great number; which truly, without it be speedily foreseene, wythout doubt will contaminate, and infect the flock committed to us, with most deadly poyson and heresie, to the grievous peril and danger of the foules committed

mitted to our charge, and the offence of God's divine majestie : wherefore we Cuthbert the bishop aforesaid, grievously sorrowing for the premisses, willyng to withstand the craft and subtletie of the ancient enemy, and hys ministers, which seek the destruction of my flock, and with a diligent care to take hede unto the flock, committed to my charge, desiring to provide speedy remedies for the premisses; we charge you jointly and severally, and by vertue, of your obedience straightly enjoyn and commaunde you, that by our authority, you warn, or cause to be warned, all and singular, as wel exempt as not exempt, dwelling within your arch deaconries, that within xxx days space, whereof x dayes shall be for the first, x for the second, and x for the third peremtory terme, under paine of excommunication, and incurring the suspicion of heresie, they do bring in, and really deliver unto our vicare generall, all and singular such bookes conteyning the translation of the New Testament in the Englishe tongue; and that you doe certifie us, or our sayd commissarye, within ii monethes after the day of the date of these presentes, duely, personally, or by your letters, together with these presents, under your seals, what you have done in the premisses, under pain of contempt. Given under our seale the xxiii of October, in the v yere of our consecration, anno 1526.

Another commission, in like manner and same form, was sent to the three other archdeacons, viz. Middlesex, Essex, and Colchester, for the execution of the same matter, under the bishop's seal.

It is very plain, that the bishop of London's prohibition was very little regarded, and not very readily obeyed; the bishops and clergy therefore made great complaints to the king of this translation, on which his majesty resolved to take this matter into consideration himself. In 1533, the Convocation met, and among other things, decreed, that the Scripture should be translated into the vulgare tongue; but at that time it was not carried into execution.

In

Grafton and Whitchurch's names are sometimes printed separately in the same books; particularly those which they printed with the royal privilege "ad imprimendum solum:" as the Bible, new Testaments, and Primers. In printing the stated number, when so many as were to bear Grafton's name were completed, his name was taken out of the form, and Whitchurch's inserted in its place.

He lived in a part of the dissolved house of the Grey-Friars, which was afterwards granted by king Edward VI. for an hospital for the maintenance and education of orphans, called Christ's Hospital. It does not appear that Grafton dwelt in any other house. He took for his rebus, in allusion to his name, a Tun, with a Graft'd Tree growing through it, with this motto: *SUSCIPITE INSITUM VERBUM. IACO. I.*

His first work was the English Bible printed abroad in 1535, a present of Six of which he made to archbishop Cranmer and lord Cromwel: perhaps it was at Paris, or Marsburgh in Heflia, for Francis I. king of France granted a licence to him and Edward Whitchurch to print an English Bible there; and, as it was a work of such importance, we hope our Readers will not be displeas'd with the following account of it.

In 1535, the first edition of the whole Bible, by Miles Coverdale, was published in the English tongue. It was a folio dedicated to the king, in the following manner:

"Unto the moost victorious prynce and our moost gracyous soveraygne lorde kynge Henry the eyghth, kynge of Englande and of France, Lorde of Irelande, &c. Defendour of the fayth, and under God the chefe suppreme heade of the church of Englande."

"The ryght and just administracyon of the lawes that God gave unto Moses and unto Josua: the testimonye of faythfulness that God gave of David: the plenteous abundaunce of wysedome that God gave unto Salomon: the lucky and prosperous age with the multiplicacyon of fede which God gave unto Abraham and Sara his wyfe, be geven unto you,

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moost gracyous prynce, with your dearest just wyfe and moost vertuous pryncesse queene Jane. Amen!"—This dedication is thus subscribed;

“ Your graces humble subjecte and daylye Gratur, Myles Coverdale.”

Coverdale was a native of Yorkshire, and afterwards professed of the house of Austin Friars in Cambridge, of which Dr. Barnes was prior, who was burnt for pretended heresy. One of this name took the degree of batchelor of canon law, A. D. 1530, but this seems too late for our Coverdale. However, entertaining the same opinions with his prior, and finding himself in danger by so doing, fled beyond sea, where he chiefly applied himself to the study and translation of the Holy Scriptures.

In this dedication he tells his majesty, that “ the blynd bishop of Rome no more knew what he did when he gave him this title, Defender of the Faith, than the Jewish bishop Cayphas when he prophesied, that it was better to put Christ to death, than that all the people should perish: that the pope gave him this title, because his highness suffered his bishops to burne God’s word the roote of faith, and to persecute the lovers and ministers of it, where in very deed he prophecyed, that by the righteous administration of his grace the faith should be so defended, that God’s word, the mother of faith, should have its free course thorow all christendome, but especially in his graces realme: that his grace in very deed should defende the faith, yea even the true faith of Christ, no dreames, no fables, no heresy, no papistical inventions, but the uncorrupt faith of God’s most holy word; which, to set forth, his highness with his most honourable council applied all studie and endeavour.”

He next observed to his majesty, that “ forso much as the word of God is the only truth that driveth away all lyes, and discloseth all juggling and deceit, therefore is our Balaam of Rome so loth that the Scripture should be known in the mother-tongue, lest if kings and princes (especially above all other)

other) were exercysed therein, they should reclaim and challenge again their due authority, which he falsely hath usurped so many years, and so to tie him shorter; and lest the people, being taught by the word of God, should fall from the false fayned obedience of him and his disguised apostles unto the true obedience commanded by God's own mouth, as namely to obey their prince, their father and mother, &c. and not to step over them to enter into his painted religions.—For that the Scripture declareth most abundantly, that the office, authoritie and power given of God unto kings is in earth above all other powers: that as ther is nothing above God, so is ther no man above the king in his realme; but that he only under God is the chief head of all the congregation and church of the same. And in token that this is true, he said, ther hath been of old antiquitie, and was yet unto that day, a loving cesomonie used in our realme of England, that when the king's subjects read his letters, or begun to talk or discourse of his majestie, they moved their bonnets for a sign and token of reverence unto him, as to their most sovereign lord and head under God, which thing no man used to do to any bishop:—that no priest or bishop is exempt (nor can be lawfully) from the obedience of his prince:—that Aaron was obedient unto Moses; Eleasar and Phineas were under the obedience of Josua: that Nathan the prophet fell down to the ground before king David; he had his prince in such reverence, he made not the king for to kifs his foot, as the bishop of Rome maketh emperors to do, notwithstanding he spared not to rebuke him, and that right sharply when he fell from the word of God to adultery and manslaughter: for he was not afraid to reprove him of his sins, no more than Helias the prophet stode in fear to say unto king Achab, it is thou and thy father's house that trouble Israel, because ye have forsaken the commandments of the Lord, and walk after Baal; and as John Baptist durst say unto kynge Herode, it is not lawful for thee to take thy brother's wife?"

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He next takes notice of the intolerable injuries done unto God, to all princes, and the commonalties of all christian realms, since, "they who should be only the ministers of God's word became Lords of the world, and thrust the true and just princes out of their rooms." This he imputes to "the ignorance of the Scripture of God, and to the light of God's word being extinct, and God's law being clean shut up, depressed, cast aside, and put out of remembrance." But he adds, that "by the king's most righteous administration it was now found again; and that his majesty, like another Josia, commanded straitly, that the law of God should be read and taught unto all the people."

As to the present translation, Coverdale observes here, and in his epistle to the reader, that "it was neither his labour nor desire to have this work put into his hand, but that being instantly required to undertake it, and the Holy Ghost moving other men to do the cost thereof, he was the more bold to take it in hand. Besides, he considered how great pitie it was, that the English should want such a translation so long, and called to his remembrance the adversitie of those who were not only of ripe knowledge, but would also with all their hearts have performed that they begun, if they had not had impediments. According therefore as he was desired, he took the more upon him, he said, to set forth this special translation, not as a checker, reprover or despiser of other men's translations, but lowly and faithfully following his interpreters, and that under correction. Of these, he said, he made use of five different ones, who had translated the Scriptures not only into Latin, but also into Dutch." Accordingly he made this declaration, that he "had neither wrested nor altered so much as one word for the maintenance of any manner of secte, but had with a clear conscience purely and faithfully translated out of the foregoing interpreters, having only the manifest truth of the Scripture before his eyes." But because such different translations, he saw, were apt to offend weak minds, he therefore  
added,

added, that “ he was sure that there came more understanding and knowledge of the Scripture by these fundry translations than by all the glosses of our sophistical doctors. The readers therefore, he said, should not be offended though one call a Scribe that another calleth a Lawyer, or Elders that another calleth Father and Mother, or Repentance that another calleth Penance or Amendment. For if we were not deceived by men’s traditions, we should find no more diversitie between these terms than between four-pence and a groat. And this manner, he said, he had used in this his translation, calling it in some place Penance that in another he called Repentance; and that not only because the interpreters had done so before him, but that the adversaries of the truth might see, that we abhor not this word Penance no more than the interpreters of Latin abhor *pœnitere* when they read *resipiscere*. Only he desired, that God’s people be not blinded in their understanding, lest they believe Penance to be ought save a very Repentance, Amendment, or Conversion unto God, and to be an unfained New Creature in Christ, and to live according to his Lawe. For else shall they fall into the old blasphemie of Christ’s blood, and believe, that they themselves are able to make satisfaction unto God for their own sins.”

He concluded his dedication to the king with telling his grace, that “ considering his imperial majestie not only to be his natural soveraygne liege lord and chefe Head of the church of England, but also the true defender and maintener of God’s lawes, he thought it his dutie and to belonge unto his allegiance, when he had translated this Bible, not only to dedicate this translation to his highness, but wholly to commit it unto him, to the intent that if any thing therein be translated amifs, it might stand in his grace’s hands to correct it, to amend it, to improve it, yea and clean to rejecte it, if his godly wisdom should think it necessary.” The same humble opinion of this his performance, he expresses at the close of his

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his Epistle to the Reader, that " though the Scripture be not worthily ministered unto him in this translation by reason of his rudeness, yet if he was fervent in his prayer, God should not only send it him in a better shape by the ministration of other that began it afore, but shall also move the hearts of them which as yet medled not with all to take it in hand."

By what Coverdale here says to the king, it seems plain, that it was now allowed by his authority, that the Holy Scriptures should be had and read in English. The same is as plainly intimated in a little MS. Manual of Devotions, which, according to the tradition of the worthy family in which it is preserved, was the present of queen Anne Boloyne to her maids of honour: " Grante us, most merciful father, this one of the greatest gyftes that ever thoue gavest to mankynde, the knowledge of thie holy wille and gladde tidinges of oure saluation, this greate while oppressed with the tyrannye of thy adversary of Rome and his fautors, and kepte close undre his Latyne Lettres, and now at length promulgate publyshed and sette at lybertye by the grace poured into the harte of thy supreme power our prince, as all kinges hartes be in thie hande, as in the olde lawe dydest use lyke mercye to thie people of Israell by thie hie instrument the good king Josia, whiche restored the temple decayed to his former beawtic, abolyshed all worshippyng of images and ydolatrie, and sette abrode the lawe by the space of many hundred yeres befor clean oute of remembraunce."

There is a plain inconsistency with the title or preamble of the dedication to the king, wherein, as has been before observed, Coverdale mentions the king's dearest just wife Jane, whereas it is certain, the king was not married to her till May 20, 1536, more than half a year after the date of finishing this Bible. The only way I can think of to reconcile this difference, is thus; that, after this Bible's being finished at the press in October, Coverdale, hearing from his friends in England, that queen Anne was declining at court, thought

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it prudent to defer the publication of it till he saw what turn affairs would take, and after the king's marrying queen Jane, who was thought to favour the Reformation, then made the fore-mentioned dedication to the king, or however, altered the title of it as it stands now, and reprinted it. This last is the more probable, as in another copy of this translation, which has this dedication, the text, character, and every thing else alike or the same with this, it is "your dearest just wyfe and most vertuous princeesse quene Anne."

The convocation of the province of Canterbury assembled June 9, the year 1536, Dr. Heylin tells us that the clergy then agreed upon a form of a petition to be presented to the king, that he would graciously indulge unto his subjects of the laity, the reading of the Bible in the English tongue, and that a new translation of it might be forthwith made for that end and purpose. By this it appears, that the clergy did not approve of the translation already made by Tyndal and Coverdale, and that their attempt, which they made two years ago to have the royal permission to make a new one, did not succeed.

Soon after the finishing this Bible, were published by lord Cromwel, keeper of the privy seal, and vicegerent to the king for and concerning all his jurisdiction ecclesiastical within his realme, "Injunctions to the clergy, by the autorite of the king's highnesse," the seventh of which was as follows:

"That every person or proprietary of any parish church within this realme shall on this side the feast of St. Peter ad vincula [August 1.] nexte comming provide a booke of the whole Bible, both in Latin and also in English, and lay the same in the quire for everye man that will to loke and read thereon: and shall discourage no man from the reading any parte of the Bible either in Latin or English, but rather comfort, exhort, and admonish every man to read the same as the very word of God and the spiriual foode of manne's soul, whereby they may the better knowe their duties to God, to their soueraigne lord the king and their neighbour: ever gentilly and charitably exhorting

exhorting them, that, using a sober and modest behavioure in the reading and inquisition of the true sence of the same, they doo in no wise stiffly or eagerly contend to stryve one with another about the same, but referre the declaration of those places that be in controverfie to the judgemente of them that be better learned." This seems a confirmation of Coverdale's Bible being licensed by the king, since by this injunction it is ordered to be had in churches, and there read by any that would, there being no other Bible in English at this time than Coverdale's.

Whether the archbishop had a mind to have Tyndal's prologues and notes reprinted, or the printers thought such an edition would sell well, we find the next year published another edition of the English Bible in Folio, with the following title:

The Byble, which is all the Holy Scripture, in which are containd the Olde and Newe Testament, truely and purely translated into Englysh. By Thomas Matthewe.

At the beginning of the Prophets are printed on the top of the page the initial letters R. G. i. e. Richard Grafton, and at the bottom E. W. i. e. Edward Whitchurch, who were printers, and at whose charge and expence this impression was made. At the end of the Old Testament are the initial letters W. T. i. e. William Tyndal, as if it was translated all by him.

However this be, Cranmer, who had been promoted to the see of Canterbury four years before, favoured this edition of the English Bible, and by his interest with lord Cromwel not only procured the royal licence for it, but that in the injunctions, which, as the king's vicar-general, Cromwel published the next year, "the clergy should be ordered to provyde on thys fyde the feaste of N. next comyng one booke of the whole Byble of the largest volume in English, and the same set up in some convenient place within their churches that they have cure of, wheras their parishioners might most commodiously resort to the same and read it: and that the charges of this book should

should be ratably borne betweene them and the parishioners aforefaid; that is to say, thone half by the parson, and the other half by them," &c. as in the injun&ctions, 1536, before-mentioned.

A declaration was likewise published by the king, to be read by the curates of the severall churches, wherein they were to tell the people, "that it had pleased the king's majestie to permit and command the Bible, being translated into their mother tongue, to be sincerely taught by them, and to be openly layd forth in every parish church." But it was observed, that notwithstanding these injun&ctions, &c. the curates were very cold in this affair; and that therefore they read the king's injun&ctions and declaration in such a manner, that scarce any body could know or understand what they read. Too many of the people likewise, how fond soever they appeared to be of the holy Scriptures, made but an ill use of the liberty now granted them of reading or hearing them read in the tongue wherein they were born. Instead of reading this holy book to learn their duty, and to speak and act as christians, they read it to satisfy their vain curiosity and indulge their humours, and accordingly contended and disputed about what they read in alehouses, and other places very unfit for such conferences. This therefore was another part of the design of the above-mentioned declaration, to caution the people against taking such indecent liberties, and to exhort them to make a better use of this privilege which the king had now granted them.

Grafton, one of the undertakers of this edition, complained to lord Cromwel, that "there were some who did not believe, that it had pleased the king's grace to license it, and therefore desired it might be licensed under the privy-seal, which, he said, would be a defence at this present, and in time to come, for all enemies and adversaries of the same." He likewise intimated to his lordship, a design of printing this Bible upon him by the Dutch printers, in a less volume and smaller letter,

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that



that so they might underfell him, which might be to his and his friends ruin, he having expended on this edition 500 pounds. He therefore desired of his lordship to obtain for him of the king, that "none should print this Bible but himself for three years." His letter to archbishop Cranmer is dated 13 August 1537.

The Dutch printers, as has been said before, had a design to print upon Grafton and Whitchurch their late edition of the English Bible, as they had done before Tyndal's of the New Testament alone. This would have been a very great loss to them, as well as an injury and wrong done to the publick. Of this design therefore Grafton complained in a letter to their great friend the lord privy-seal. He represented to his lordship the great expence they had been at in procuring this edition, no less than 500 pounds, a great part of which they must necessarily lose if the Dutch went on with their design to print it again, in a less volume and smaller letter, and thereby to underfell them. But that not only they, but the public, would suffer by this act of piracy, since it was like to prove a very bad edition both for paper and print, and exceedingly erroneous and incorrect; for that the printers were Dutchmen that could neither speak nor write true English, and were generally so covetous as not to give sufficient encouragement to any learned men to oversee and correct the press. An instance of this we had before in Joye, who very justly complained of the little he had allowed him for his pains, in correcting a very faulty copy, which had been made so through the Dutchmen's ignorance of the language, and their haste and carelessness in composing. Therefore Grafton desired the favour of lord Cromwel to obtain for him of the king the privilege of the sole printing this Bible for three years. To which he added another request, that every curate might be obliged to have one of these Bibles, and every abby six: by which it should seem as if he intended another impression, since the number already printed, viz. 1500, was no wise sufficient to answer so large a demand.

However

However this be, a resolution was certainly taken to revise this edition of Matthews's, and to print it again without the prologues or annotations, at which great offence was pretended to be taken, as containing matters heretical, and very scandalous and defamatory. For this purpose were Grafton and Whitchurch employed, who, because at that time there were in France better printers and paper than could be had here in England, procured the king's letters to the French king for the liberty of printing it at Paris. Accordingly they had the royal licence so to do, and had almost finished their design, when by an order of the inquisition, dated Decem. 17, 1538, the printers were inhibited under canonical pains to print the said English Bible, and were had before the inquisition, and charged with heresy. The English, who were there to correct the press and take care of the impression, were all forced to flee, and the impression, consisting of 2500 books in number, was seized and confiscated. But, by the encouragement of lord Cromwel, some of the English returned to Paris, and got the presses, letters, and printing-servants, and brought them over to London, where they resumed the work, and finished it next year.

Mr. Thoresby mentions the New Testament printed at Paris by bishop Bonner's means in 8vo, in two columns, English and Latin, the latter of which was smaller than the other: and observes of it, that in it, 1 Peter ii. 13. was rendered unto the kynge as unto the chefe heade.

In November 1539, the king by his letters patent directed to all and singular printers and bookfellers within this his realm, &c. appointed the lord Cromwel, keeper of his privy-seal, to take special care and charge, "that no manner of person or persons within this his realm, shall enterprize, attempt, or set in hand to print any Bible in the English tongue, of any manner of volume during the space of five years next ensuing the date thereof, but only all such as shall be deputed, assigned and admitted by the said lord Cromwel."

Accordingly

Accordingly it appears by the Bibles printed this very year his lordship assigned others besides Grafton and Whitchurch, as John Biddel, Thomas Barthlet, &c. to print Bibles in the English tongue.

#### CRANMER'S OR THE GREAT BIBLE.

The first of these printed this year is a Bible in a large folio, with the following title: the Byble in Englyshe, that is to say, the content of all the holy scripture bothe of the olde and newe testament, truly translated after the veryte of the Hebrue and Greke textes by the dylygent studye of dyuerse excellent learned men, expert in the forsayde tonges.

Printed by Richard Grafton and Edward Whitchurch,

Cum priuilegio ad imprimendum solum. 1539.

Round this title, in a border, is the following representation finely cut in wood, and designed, it is said, by Hans Holben. On the top of it is a representation of the Almighty in the clouds of Heaven, with both his hands stretched out, and two labels going from his mouth. On that going towards his right hand are the following words, Verbum quod egredietur de me non reuertetur ad me vacuum, sed faciet quaecunque volui, Esa. lv. His left hand points to the king, who is represented kneeling at some distance bare-headed, and his hands lifted up towards heaven, with his crown on the ground before him, and a label going out of his mouth. On the label which comes from the Almighty is this text, Inveni virum iuxta cor meum, qui faciet omnes voluntates meas, Ac. xiii. to which answers that proceeding from the king, Lucerna pedibus meis verbum tuum, Pfal. cxvii. Underneath the Almighty is the king again represented sitting in his throne, with his arms before him at his feet. On his right hand stand two bishops bare-headed, and their mitres on the ground, in token, as it should seem, of their acknowledgment of the king's supremacy. The king gives to him a book shut, with these words on the cover

cover, VERBUM DEI, and these words on a label going out of his mouth, Hec precipe et doce, tit. iiiii. The bishop receives it bending his right knee. On the king's left hand stand several of the lords temporal, to one of which he delivers a book clasped with VERBUM DEI on the cover of it, and the following wordes on one label, A me constitutum est et decretum ut in universo imperio et regno meo tremiscant et paveant deum viventem, Daniel vi. and on another label this text, Quod iustum est iudicate, ita parvum audietis ut magnum, deut. primo. The nobleman receives the book bending his left knee. Underneath the bishops stands archbishop Cranmer, with his mitre on his head, and habited in his rochet or stole over it. Before him is one kneeling with a shaven crown, and habited in a surplice, to whom the archbishop delivers a book clasped, with the words VERBUM DEI on the cover of it, and saying to him these words as they are in a label coming out of his mouth, Pascite quod in vobis est gregem christi, 1 Pet. v. Behind the archbishop seems to stand one of his chaplains, and at his feet are placed his coat of armes within a garland, the same with those before his life by archbishop Parker, only here distinguished by the crescent as the arms of a younger family. Under the lords temporal stands lord Cromwel the king's vicegerent, as appears by his arms placed at his feet as the archbishop's are: his lordship is represented standing with his cap on, and a roll of paper in one hand, and in the other a book clasped, with VERBUM DEI on the cover of it, which he delivers to a nobleman, who receives it of him bare-headed, with these words on a label going out of his mouth, Diverte a malo et fac bonum, inquire pacem et sequere eam, Psalmo xxxiii. At the bottom on the right hand is represented a priest with his square cap on in a pulpit, preaching to a pretty large auditory of persons of all ranks and qualities, orders, sexes and ages, men, women, children, nobles, priests, soldiers, tradesmen and countrymen; who are represented some standing and others sitting on forms, and expressing themselves

themselves very thankful. Out of the preacher's mouth goes a label with these words, "Obsecro igitur primum omnium fieri obsecrationes orationes, postulationes, gratiarum actiones pro omnibus hominibus, pro regibus, &c. I Tim. ii. On the right side of the pulpit are these words, VIVAT REX, and in labels coming from the peoples and childrens mouths, VIVAT REX, GOD SAVE THE KING, to express the great and universal joy and satisfaction which all the king's subjects, high and low, great and little, had, and their thankfulness to the king, for his granting them this privilege of having and reading the Holy Scriptures in their mother-tongue. On the left side are represented prisoners looking out of the prison grates, and partaking of this great and common joy."

Grafton was in so much favour, that we find in Rymer's *Fœdera* a patent dated Jan. 28, 1543, as follows.

*Pro divino servicio, de libris imprimendis.*

Henry the eighth, by the grace of God, &c. To all prynters of bookes within this our realme, and to all other our officers, ministers, and subjectes, theis our letters patents hering or seing greting. We do you to understand, that wherein tymes past it hath been usually accustomed, that theis bookes of divine service, that is to sey, the masse booke, the graill, the antyphoner, the himptuall, the portans, and the prymer, both in Latyn and in Englyshe of Sarum use, for the province of Canterbury, have been prynted by strangiars in other, and strange countreys, partely to the great losse and hynderance of our subjectes, who both have the sufficient arte, feate and trade of Printing, and by imprinting suche bookes myght profitably, and to thuse of the commonwelthe, be set on worke, and partely to the setting forthe the byshopp of Rome's usurped auctoritie, and keping the same in contynuall memorye, contrary to the decrees, statutes, and lawes, of this our realme; and considering also the greate expences and provision of o necessary workes as theis arte, and yet the same

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same not a litle chargeable, and to thintent that hereafter we woll have theym more perfectly, and faithfully, and truly done, to the high honour of Almighty God, and safeguard and quyetnes of our subjects, which dayly doo, and further may incurre no small parill and daunger of our injunctions, proclamacions, and lawes, by reason of not obliterating the seid name, and usurped power and authoritie of the bushop of Rome as aforesaid: We of our grace especiall have graunted, and geven privilege to our wel-biloved subjects Richard Grafton and Edward Whitchurch, citezeins of London, that they and their assignes, and noon other person nor persons, saven the said Richard and Edward, and their assignes, only have libertie to prynte the bookes abovesaid, and every forte and fortes of theym, whiche either at this present daye arre in use, or hereafter shall be auctorised for Sarum use, within any parte ofoure realmes or domynions, and that no manor of person shall prynte the seid bookes, nor any other booke or bookes, that our seid subjects at their proper expences shall prynte within the space of seven yeres next ensuing the printing of every suche booke or bookes, so printed by our seid subjects, and either of theym; or of their assignes or any of theym. Wherefore we woll and commaunde you, that ye noon of you presume to prynte any of the bookes, that our seid subjects shall have prynted as aforesaid, during the seid tyme of this our privilege, upon payne to forfeyte to our use all suche bookes, whersoever the same shall be founde, empynted contrary to the tenour and fourme of this our privilege. In witnes whereof, &c. Witnes our self at Westminster the twenty-eight daye of Januarye.

In 1545 he printed king Henry VIIIth's Primer, both in Latin and English, with red and black ink, for which he had a patent that is inserted at the end, expressed in much the same words as the preceding one of 1543.

In the first year of Edward VI. Grafton was favoured with a special patent granted to him for the sole printing of all the  
Statute

Statute books. This is the first patent that is taken notice of by that diligent and accurate antiquary, Sir Wm. Dugdale.

There is a patent dated<sup>d</sup> Dec. 18, 1548, to R. Grafton and E. Whitchurch, printers, by which they are authorised to take up and provide, for one year, printers, compositors, &c. together with papers, ink, presses, &c. at reasonable rates and prices.

In 1549, the 3d year of Edward VI. a proclamation was issued, printed by Grafton, for abolishing and putting away, divers books and images, which passed into an act of parliament, in the following words :

Whereas the king's most excellent majesty hath of late set forth, and established, by authority of parliament, an uniform, quiet, and godly order of common and open prayer, in a book, intitled, The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies after the Church of England, to be used and observed in the said Church of England, agreeable to the order of the primitive church, much more comfortable unto his loving subjects than other diversity of service, as heretofore of long time hath been used, being in the said book ordained, nothing to be read but the very pure word of God, or which is evidently grounded thereon, &c. It then proceeds to order the abolishing of all other religious books, as they tend to superstition and idolatry ; and commands all persons to deface and destroy images of all kinds that were erected for religious worship, under a penalty for any to prevent the same. In this proclamation are the following clauses: Provided always, that this act, or any thing therein contained, shall not extend to any image, or picture, set, or engraven upon any tomb in any church, chapel, or church-yard, only for a monument of any dead person, which hath not been commonly reputed and taken for a saint. It was also enacted, that the people might still keep the Primers set forth by the late king Henry the eighth, provided they erased the sentences of invocation, and names of popish saints. This

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act was repealed by queen Mary, but king James I. re-established it.

In 1553, on the death of king Edward VI. Grafton, in consequence of being king's printer, was employed to print the proclamation, by which lady Jane Grey was declared successor to the crown, by virtue of the measures that had been concerted by her father-in-law, the duke of Somerset; but on queen Mary's accession to the throne, Grafton, though he had done no more than discharged the duty of his office, lost a debt of 300 l. which was owing to him from the crown at the time of king Edward's death, and was immediately deprived of his patent, and John Cawood put in his room. The reason of this deprivation, as it is given in the patent granted to his successor, was, his having printed the proclamation for declaring lady Jane Grey queen of England. This, it seems, was considered as nothing less than high treason in those days. Besides the loss of his debt and patent, he was prosecuted and imprisoned six weeks in the Fleet prison. Whether this prosecution was carried on against him on account of the above-mentioned proclamation, or for printing the Bible in English, is not so evident. His reformation principles, of which he could not give greater proof than by encouraging the English Bible, might excite the disgust against him; though the affair of the proclamation was made the handle, as the more plausible and political pretence. During his confinement, or at least while he was out of business, he employed himself in writing. The subject upon which he fell, was the History of England; an abridgment of the chronicles of which he put together; but it was not printed till 1562.

There was a Richard Grafton, a grocer, member of parliament for the city of London 1553 and 1554, and again 1556 and 1557, who might probably be our printer. Feb. 5, 1557, Grafton was joined with others to examine a matter against Walter Rawley, a burges, complained on out of the Admiralty Court, by Dr. Cook's letter. March 9, 1562, the bill

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for paving of Kent-street, in the borough of Southwark, was brought in by Grafton, who that year served for the city of Coventry in Warwickshire, as appears by the Journals of the House of Commons. In 1563, he brought in a bill to affize the weight of barrels, &c. Oct. 14, 1566, see his complaint against Phylpott for extortion.

On the accession of queen Elizabeth to the throne, Grafton published *The Passage of our most drad Sovereaigne Lady Queen Elyzabeth through the City of London to Westminster, the Daye before her Coronation, anno 1558.* Grafton employed others to print for him at the latter part of his life.

EDWARD WHITCHURCH, Esq. King's Printer, was joined in the same patent with Grafton, and originally brought up a merchant, and lived in St. Martin's, at the Well with two Buckets; and, as Fox in his *Acts and Monuments* says, he was brought into trouble with Grafton, in the year 1541, concerning the six articles, being suspected not to have been confessed. They continued in friendship and partnership together for many years, though Whitchurch dwelt separate, and kept shop at several places in London. In the year 1554, there was a general pardon proclaimed within the Abby, at the time of her [Q. Mary's] coronation, out of which proclamation all the prisoners of the Tower and of the Fleet were excepted, and sixty-two more; whereof Mr. Whitchurch and Mr. Grafton were two. He afterwards married the widow of archbishop Cranmer, and continued printing till the year 1554.

THOMAS PETIT, PETYT, or PETYTE, who it is supposed was related to the famous John Petit, a curious printer at Paris. He dwelt in St. Paul's Church-yard, at the sign of the Maiden's-head, and printed several law books; yet he was not the king's printer, nor had an exclusive patent for it, other printers doing the same about this time, viz. 1538.

JOHN WAYLAND, citizen and scrivener, of London, lived at the sign of the Blue Garland, in Fleet-street; and in the  
year

year 1541, at the sign of the Sun against the conduit. He calls himself Allowed Printer, from his obtaining a patent from queen Mary, for printing Prayer-books.

In 1555 he printed The account of the arrival, and landyng, and most noble marriage of the moste illustre prynce Philippe, prynce of Spaine, to the most excellent princes Marye quene of England, solemnifated in the citie of Winchester; and how he was recyueued and installed at Windfore, and of his triumphyng entries in the noble citie of London. Whereunto is added, a brefe overture, or openyng of the legation of the most reverend father in God, lorde cardinall Poole, from the sea apostolyke of Rome, with the substaunce of his oracyon to the kyng and quenes magestie, for the reconcilment of the realme of Englande to the unittie of the catholyke churche; with the very cotype also of the supplication, exhibited to their highnesses by the three estates assembled in the parliament; wherein they, representing the whole body of the realme, and dominions of the same, have submitted themselves to the pope's holynessee. (In describing the prince he says, that) Of visage he is well favoured, with a broad forehead, and grey eyes, streight nosed, and manly countenance. From the forehead to the point of hys chynne, his face groweth small, his pace is princely, and gate so streight and upright, as he loseth no inch of his highte, with a yeallowe berde; and thus to conclude, he is so well proportioned of bodi, arme, legge, and every other limme to the same, as nature cannot worke a more parfite paterne; and as I have learned, of the age of xxviii years, whose majesty I judge to be of a stoute stomake, pregnant witted, and of most jentel nature.

ANDREW HESTER was rather a bookfeller than printer, and lived at the sign of the White Horse, in St. Paul's Church-yard, from the year 1539 to 1551.

MICHELL LOBLEY, printer, stationer, and bookfeller, was servant to Henry Pepwell, and lived at the sign of St. Mychell,

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in St. Paul's Church-yard. He had in Henry VIIIth's reign been guilty of heretical pravity, and was forced to abjure and bare faggots for penance. He was upper-warden of the Stationer's Company the first year of the reign of queen Elizabeth, when she renewed their charter, which we shall insert hereafter. He published from 1539 to 1560.

JOHN MALER, MAYLER, MAYLERT, or MAYLART, for his name is spelt all these ways, a grocer by company, was a scholar and a zealous man for the Reformation, and lived at the White Bear, in Botolph-lane, near Billingsgate; and was in trouble on account of the six articles, in the year 1541, "Being a sacramentary, a rayler against the masse; for calling the sacrament of the aulter, the baken God; and far saying, that the masse was called beyond the sea, misse, for that all is amisse in it."

ANTHONY MALERT, or MARLER, supposed to be related to the preceding John Maylert, was a haberdasher by company, as appears by a patent granted him for printing a folio Bible. In the King's Library, in the Museum, at the beginning of a very fine illuminated folio Bible, printed on vellum, are the following words wrote, "This booke is presented unto your most excellent hyghness, by your loving, faithfull, and obedient subject, and dayly orator, Anthony Marler, of London, haberdasher." Printed in April 1540. His desire to oblige by this present, might probably be a means of his having the grant.

WILLIAM MIDDLETON seems to have succeeded Redman in his house, and business of printing, and kept the sign of the George, next to St. Dunstan's Church in Fleet-street, 1541.

JOHN HERTFORDE, HERFORDE, or HEREFORD, printed at St. Alban's before he resided in London. The Reformation taking place, and not finding business among the monks, he came and lived in Aldersgate-street, where he resided from the year 1544 to 1548.

THOMAS RAYNALDE, lived in St. Andrew's parish, in the Wardrobe, and kept shop in St. Paul's Church-yard. He is supposed

supposed to have been author of *The Birth of Mankind*. This is the first English book embellished with rolling-press cuts. It was printed by him in 1540, and he continued in business till 1555.

ROBERT TOY ; he lived at the sign of the Bell in St. Paul's Church-yard, and continued in business from 1541 to 1551.

RICHARD LANT, citizen and stationer, lived in the Old Bailey, in St. Sepulchre's parish, and also in Aldersgate-street. He printed from 1542 to 1556, when he became one of the Stationers Company.

WILLIAM BONHAM, stationer, lived at the Red Lion and King's Arms, in St. Paul's Church-yard.

REYNOLD WOLFE, Esq. King's Printer, was a foreigner, born either in Germany, or Zurich in Switzerland. There were two printers of this name ; one, Nicholas Wolfe, a German, in the year 1502 ; and Thomas Wolfe, at Basil, 1527. Probably ours was related to one of them and brought up early to learning, and that of printing. It is plain he was a man of eminence, by being in great favour with king Henry VIII. lord Cromwel, archbishop Cranmer, &c. Stowe observes of him, that in the year 1549, the bones of the dead, in the charnel house of St Paul's, amounting to more than 1000 cart loads, were carried to Finsbury-field, and the expence borne by Wolfe.

He set up his printing house in St. Paul's Church-yard, at the sign of the Brazen Serpent, which was a device used by foreign printers. The house he built from the ground, out of the old chapel which he purchased of Henry VIII. at the dissolution of monasteries, where on the same ground he had several other tenements, and afterwards purchased several leases of the Dean and Chapter of St. Paul's. He followed his business of printing with great reputation for many years, and printed for archbishop Cranmer most of his pieces.

He was the first who had a patent for being printer to the king in Latin, Greek and Hebrew ; by which he was authorized

rized to be his majesty's bookfeller and stationer, and to print all sorts of books in the said languages, as also Greek and Latin Grammars, although interspersed with English; and likewise charts, maps, and such other things, which might be at any time useful and necessary. And he was permitted to exercise this office either himself, or by sufficient deputies; and to enjoy an annuity of twenty-six shillings and eight pence, besides all other profits, and advantages belonging to his office during life. And all other bookfellers and printers were forbid to sell or print any books printed by him, at his own charge, or in his name, on pain of forfeiting their books, &c.

It appears that he desisted from printing during the reign of queen Mary, and spent that time in collecting materials for his chronicles. When queen Elizabeth renewed and confirmed the Stationers Charter in the first year of her reign, Reynold Wolfe was then master, as will appear by the Charter inserted hereafter.

After he had continued his business above thirty years, he made his will, which is but short, in the year 1574, Jan. 9, and left his wife Joan sole executrix. His trade seems to have been continued some time after his death by his wife.

WILLIAM FOLLINGTON, lived at Holywell by Shoreditch, where he printed in 1544.

JOHN DAY, is supposed to be a Suffolk man, of a good family from their lying buried at Bradley-Parva in that county. He was of the company of Stationers, but from whom he learned the art of printing does not appear. He lived at Aldersgate, and kept at the same time several shops in different parts of the town. He appears to have brought up a large family in a genteel manner, was a lover of learning, and gave handsome presents of books to promote it. Among the Harleian MSS. may be seen that he gave several benefactions to King's College in Cambridge in 1571. He was the

first

first in England who printed in the Saxon letter; and brought that of the Greek to a great perfection, as well as the Italic, and other characters, of which he had great variety. He used a great variety of mathematical schemes, maps, and other useful devices to embellish his works. He began printing in 1544, and continued to the year 1583, but not without ceasing during the reign of queen Mary, which time he employed in making improvements in the art of printing.

The 7th of Edward VI. on March 25, 1553, he obtained a licence for the sole printing a Catechism in English.

In 1559, the 1st of Elizabeth, he obtained a licence for the printing Cunyngham's Cosmographical Glasse.

On the 26th of August, 1577, the 19th of Elizabeth, a licence was granted to him and his son Richard, to print The Psalms of David in metre, &c.

On the 8th of January 1583, he with others yielded up to the Stationers Company, for the relief of the poor of the company, his copy-right to a parcel of books; a list of which books, among others, will be inserted hereafter.

Mr. Day died July 23, 1584, having followed the business of a printer for about forty years. He was buried in the parish church of Bradley-Parva, in the county of Suffolk; where, against the north wall of the chancel, is a stone table fixed to his memory, on which is inlaid in brass the effigies of a man and woman kneeling against a table, before which are two children in swaddling cloths; and behind the man, six sons, and behind the woman, five daughters, all kneeling. On the top of the stone are three escutcheons on brass plates, under which is cut in capital letters, MIHI VITA CHRISTUS. Under the two effigies of Day and his wife are the following lines cut in the old English letter:

Here lyes the Day, that darknes could not blind,  
 When popish fogges had overcaste the sunne,  
 This Day the cruell nighte did leave behind,  
 To view, and shew what blodi acts were donne.

He

He fet a Fox to wright how martyrs runne,  
 By death to lyfe. Fox ventured paynes and health,  
 To give them light; Day spent in print his wealth.  
 But God with gayne returned his wealth agayne,  
 And gave to him, as he gave to the poore.  
 Two wives he had pertakers of his payne,  
 Each wyfe twelve babes, and each of them one more;  
 Als was the last encreaser of his store,  
 Who mourning long for being left alone,  
 Set up this tombe, herself turn'd to a stone.

Obiit 23 July, 1584.

RICHARD DAY, M. A. son of the last mentioned famous printer, John Day, was elected from Eton in the year 1571; became M. A. and fellow of King's College, Cambridge; served the cure of Highgate in the room of John Fox; wrote commendatory verses on Fox's Book of Martyrs, a work he was concerned in; the Preface and Conclusion to the Testaments of the Twelve Patriarchs (of which he was esteemed the translator) and many other works. He was joined in a patent with his father, as was before observed, Aug. 26, 1577, to print the Psalms, &c. He kept a shop at the West End of St. Paul's Church-yard, at the sign of the Tree, and used this motto, SICUT LILIUM INTER SPINAS.

WILLIAM SERES was concerned with John Day, his partner, in several pieces. It is observed that Day is always mentioned the first. They were both of the Stationers Company in 1566. Seres kept his shop in Peter-college, a place so called, situate on the west side of Paul's church, at the sign of the Hedge-hog, which being the badge of Sir Henry Sidney, Mr. Bagford supposes him to have been his servant; yet we don't finde that he was servant to any man, more than willingly to oblige all his employers. Mr. Strype speaks of him thus, " Sir William Cecil, principal secretary of state to king Edward, procured for him, being his servant, a licence to  
 print

print all manner of private prayers, called primers, as should be agreeable to the common-prayer, established in the court of parliament; and that none else should print the same. Provided, that before the said Seres, or his assigns, did begin to print off the same, he or they should present a copy thereof, to be allowed by the lords of the privy-council, or by the lord-chancellor for the time being, or by the king's four ordinary chaplains, or two of them. And when the same was and should be from time to time printed, that the said lords, and other of the said privy-council, or by the lord-chancellor, or with the advice of the said occupation, the reasonable price thereof be set, as well in sheets as bound, in like manner as was expressed at the end of The Book of Common Prayer." Mr. Strype says " Seres had a privilege for the printing of all Psalters, Primers, and Prayer Books; that this privilege was taken away by queen Mary but restored by queen Elizabeth by the means of lord Cecil, with the addition of the grant to him and to his son during the life of the longest liver; this gave occasion to a dispute; for Seres, the father, in the latter part of his life, not being well able to follow his business, assigned his privilege, with all his presses, letter, &c. to Henry Denham, for an annuity. Denham engaged seven persons out of the Company of Stationers to join with him in the same; but some others of the Company of Stationers at the same time endeavouring to invade on the patentees rights, presented a petition to the privy-council, wherein they pretended that in justice it stood with the best policy of this realm, that the printing of all good and useful books should be at liberty for every man to do, without granting or allowing of any privilege by the prince to the contrary. And they said it was against law, and that the queen ought not to grant any such. Seres upon this, in a petition to the lord-treasurer, urged against these men, that privileges for special books were ever granted by the prince; for that for the most part in all antient books we read these words, Cum privilegio ad imprimendum

O

solum;



solum; and that many records might be found of the same, whereby it appeared, that the prince or magistrate had ever care to commit the printing of all good books, especially of the best sort, to some special men well known, and tried for their fidelity, skill and ability. Examples whereof might be shewed as well in England as other christian countries. And that the reason hereof was, that printing of itself was most dangerous and pernicious, if it were not straitened and restrained by politic order of the prince or magistrate. This affair at last was made up by a friendly agreement. The expedient was this, that those that had privileges were to grant some allowances unto the Company of Stationers for the expences attending of this dispute, and the future maintenance of their poor.

He continued printing from 1544 to 1576.

HENRY SMYTH lived at the sign of the Holy Trinity, without Temple-bar, in St. Clement's parish, anno 1540.

NICHOLAS HILL, in 1546, lived in St. John's Street, near Clerkenwell.

RICHARD JUGGE, was bred a scholar, and elected from Eton to King's College, in 1531. About the time of the Reformation he acquired the art of printing, which he practised in king Edward Vith's time, and kept shop at the North door of St. Paul's church, but dwelt at the sign of the Bible in Newgate-market, near Christ's Church. He and John Cawood were made printers to queen Elizabeth, by patent dated the 24th of March, 1560, with the usual allowance of 6l. 13 s. 4 d. to print all statutes, &c. He was very curious in his editions of the Old and New Testaments, bestowing not only a good letter, but many elegant initial letters, and fine wooden cuts. He continued in business about thirty years, and was succeeded in it by his wife Joan.

JOHN WALLY, OR JOHN WALEY, lived in Foster-lane, from 1547 to 1585.

WILLIAM POWEL, lived in St. Dunstan's parish in Fleet-street, next to the church, at the sign of the George, in the  
old

old shop that was late William Middleton's. He continued in business from 1547 to 1567.

HUGH SINGLETON is supposed to have been very soon in the printing business, yet the first book of his production, with a date, was in the year 1548, and he continued in business till 1588.

In the year 1581, the 23d of the reign of queen Elizabeth, he printed a seditious quarto book under the following title, *A gaping Gulph to swallow up England by a French Marriage, &c.* It was wrote by John Stubbs of Lincoln's-Inn, published by William Page, and Hugh Singleton the printer, all three of whom were apprehended; and, by a law of Philip and Mary, received sentence to lose their right hands; which was put in force against the author and publisher, who had their hands taken off at their wrists by a butcher's knife and a mallet; but Singleton, by the interest of his friends, obtained a remittance of the sentence.

He lived at the Golden Tun in Creed-lane, near Ludgate, and used these words for his motto, *GOD IS MY HELPER.*

RICHARD KELE lived at a long shop in the Poultry, under St. Mildred's Church, in 1548; and in Lombard-street, at the sign of the Eagle, in 1582.

ANTHONY SCOLOKER was brought up a scholar, and in 1548 resided in London, in the Savoy Rents near Temple-bar, after which he removed to Ipswich.

HUMPHREY POWEL, in 1548, lived near Holbourn-Conduit; from thence in 1551 he went to Ireland, where he was the first person who there introduced printing.

ROBERT STOUGHTON, in 1548, lived at the sign of the Bishop's Mitre, within Ludgate, and continued till 1551.

GAULTER LYNNE lived on Somner's Quay, near Billingsgate, was a scholar and an author, as well as a printer of several books, from the year 1548 to 1550.

WILLIAM HILL, or HULL, lived at the sign of the Hill, in St. Paul's Church-yard, at the West door of the church, in 1548.

ROBERT

ROBERT CROWLEY, CROLEUS, or CROLE, was born in Gloucestershire, became a student in the university of Oxford in 1534, and was soon after made demy of Magdalen College. In 1542, being bachelor of arts, was made probationer fellow of the said house, by the name of Robert Crole. When king Edward VI. began to reign, he lived in Ely-Rents, Holbourn, London; where he printed and sold books, and at the same time preached in the city; but upon the accession of queen Mary, he among several English Protestants, went to Franckfort in Germany. After Mary's decease he returned, and had several benefices bestowed on him, among which was St. Giles's, Cripplegate, London; of which church he wrote himself vicar in 1566. He lived to a good age, was buried in St. Giles's, Cripplegate, where, over his grave, a stone was laid, with this inscription engraven on a brass plate: Here lieth the body of Robert Crowley, clerk, late vicar of this parish, who departed this life the 18th of June, 1588.

ROGER CAR, professed and practised the art in 1548.

WILLIAM TILLY lived in St. Anne and Agnes parish in Aldersgate-street, in 1549.

JOHN WYER, lived in Fleet-street, a little above the Conduit, in 1550.

RICHARD CHARLTON practised the art in 1550.

JOHN KINGE, printer and stationer, lived in Creed-lane, and had a shop in St. Paul's Church-yard, at the sign of the Swan, in 1550.

THOMAS GAULTIER practised the art in 1550.

JOHN TISDALE, or JHON TYSDALL, lived in Knight-Riders-street, and had a shop in Lombard-street, in All-Hallow's Church-yard, near Grace-church, in 1550.

STEPHEN MIERDMAN practised the art in 1550.

JOHN CASE lived in St. Peter's-College Rents in 1551.

ABRAHAM VELE, in 1551, lived at the sign of the Lamb in St. Paul's Church-yard, where he resided till 1586.

JOHN TURKE, in 1553, lived in St. Paul's Church-yard, at the sign of the Cock.

JHON

JOHN WYGHTE, or JOHN WIGHT, had a shop at the sign of the Rose, in St. Paul's Church-yard, at the great north door. He was rather esteemed a bookfeller than a printer, yet practised both in 1551.

JOHN CAWOOD, Esq. was of an antient family in the county of York, as appears from a book at the Herald's-office, William Grafton, VI. A, B, C, London. Wherein are the following words: "CAWOOD, Typographus regius reginae Mariae; his armes are, fable and argent parte per cheveron, embatteled between 3 harts heads cabosed, counter-changed within a border per fesse, counter-changed as before, with verdoy de tresyles flected, numbered 10. These Cawoods were once lords of the manor of Cawood near the city of York, although the castle hath aunciently been the archbishops fee. And it appears among the inquisitiones of the brethren in the time of king John throughout England, (that is to say, in the 12th and 13th year of his reign, in the county of York, concerning knights service, and others held by him in chief, or capite, in the treasury rolls for the aforesaid liberty, by the hands of the shireef of that time :) that John Cawood held by grand sergentie (scilt. per fore staritem inter Darwent et Owse) one plowed land in Cawood. Which John, father of Peter, and Robert, clark of the pipe, who had John, who had Margaret, &c." Thus it seems he was of that family in Yorkshire. When, or by whom, he was instructed in the art of printing, does not appear, but he exercised that art three or four years before a patent was granted him by queen Mary, when Richard Grafton was set aside, and had a narrow escape for his life. The chief import of the patent, which you may see at length in Rymer, vol. xv. p. 125, is thus abstracted.

The queen, to all whom it may concern, sends greeting. Know ye, that of our special favour, &c. for the good, true, and acceptable service of our beloved John Cawood, printer, already performed, by these presents for us, our heirs, and

successors,

successors, we do give and grant to the said John Cawood, the office of our printer of all and singular our statute books, acts, proclamations, injunctions, and other volumes, and things, under what name or title soever, either already, or hereafter to be published in the English language. Which office is now vacant, and in our disposal, for as much as R. Grafton, who lately had and exercised that office, hath forfeited it by printing a certain proclamation setting forth, that one Jane, wife of Gilford Dudley, was queen of England, which Jane is indeed a false traitor, and not queen of England; and by these presents, we constitute the said John Cawood our printer in the premises, to have and exercise, by himself, or sufficient deputies, the said office, with all the profits and advantages any way appertaining thereunto, during his natural life, in as ample manner as R. Grafton, or any others have, or ought to have enjoyed it heretofore.

Wherefore, we prohibit all our subjects whatsoever, and wheresoever, and all other persons whatsoever, to print or cause to be printed, either by themselves, or others, in our dominions, or out of them, any books or volumes, the printing of which is granted to the aforesaid John Cawood; and that none cause to be reprinted, import, or cause to be imported, or sell within our kingdom, any bookes printed in our dominions by the said John Cawood, or hereafter to be printed by him in foreign parts, under the penalty of forfeiting all such books, &c.

And we do grant power unto John Cawood, and his assigns, to seize and confiscate to our use, all such books, &c. as he or they shall find so prohibited, without let or hindrance; and to enjoy the sum of 6l. 13s. 4d. per annum, during life, to be received out of our treasury. And whereas our dear brother Edward vi &c. did grant unto Reginald Wolf; the office of printer and bookseller, in Latin, Greek, and Hebrew; we out of our abundant grace, &c. for ourselves, heirs, and successors, do give and grant to the said John Cawood the said office, with the fee of 16s. 8d. per annum, and all other profits and

and advantages thereto belonging, to be entered upon immediately after the death of the aforesaid Reginald, and to be enjoyed by him during his natural life, in as full and ample manner as the said Reginald now has, and exercises that office, &c. given at Westminster, 29 Dec. 1553.

He and Henry Coke were appointed the first wardens of the Stationers Company (Thomas Dockwray being master) in the charter granted by Philip and Mary. He became partner with Richard Jugge, in queen Elizabeth's time, and printed books jointly and separately. He was buried in St. Faith's, under St. Paul's, London; and his epitaph, preserved by Dugdale, is thus: "John Cawood, citizen and stationer of London, printer to the most renowned queen's majesty Elizabeth; married three wives, and had issue by Joane, the first wife only, as followeth, three sones, four daughters. John his eldest son, being bachelour in law, and fellow in New College in Oxenford, died 1570; Mary married to George Bisshoppe, stationer; Isabell married to Thomas Woodcock, stationer; Gabrael, his second son, bestowed this dutiful remembrance of his deare parents, 1591, then church-warden; Susanna married to Robert Bullok; Barbara married to Mark Norton; Edmund, third son, died 1570." He died April 1, 1572, aged 58.

In 1555, the following proclamation was printed by him, and issued by order of Philip and Mary:

Whereas dyvers books, filled both with herefye, sedition, and treason, have of late, and be dayly brought into this realme, out of forreigne countrys, and places beyond the seas, and some also covertly printed within this realme, and cast abroad in sundry partes thereof, whereby not only God is dishonoured, but also an encouragement given to disobey lawful princes and governours; the king and queen's majesties, for redress thereof, doth by this thyr present proclaymation declare and publysh to all theyr subjectes, that whosoever shall, after the proclaymation hereof, be found to have any of the sayd wicked and feditious

feditious bookes, or fyndyng them, do not forthwith burne the same, without shewing or readyng the same to any other person, shall in that case bee reputed and taken for a rebell, and shall without delaye be executed for that offence, according to thorder of martiall law. Geven at oure manor of saint Jameses, the sixt day of June.

The same year, viz. 1555, he printed a proclamation in the following words :

Whereas by the statute made in the secunde yeare of kinge Henrye IV. concerning the repreffynge of heresies, there is ordeyned, and provyded, of greate punysshment, not only for the authors, makers, and wryters of books, conteynyng wycked doctryne, and erronious and heretycall opynions, contrarye to the catholyque ffaythe, and determynatyon of the holye churche, and lykewyse for the fautours and supporters, but also for suche, as shall have, or keape any suche books or wrytings, and not make delyvery of them to the ordenarye of the dyoces, or his mynisters, withyn a certeyne tyme lymytted in the sayd statute, as by the sayde statute more att large it dothe appeare ; whych acte, or statute, being by aucthorytie of parlyament, of late revyved, was also openly proclaymed to thynthe the subjects of the realme upon suche proclamatyon, should the rather eschue the daunger and penaltie of the sayde statute, and as yet nevertheles in mooste partes of the realme, the same ys neglected and lyle regarded :

The kynge and quene, our soveraigne lorde and lady, therefore mooste entirely and earnestly tenderynge the preservation and faulsty, as well of the soules as of the bodyes, landes, and substaunce, of all their good lovyng subjects, and others, and myndynge to root oute and extinguishe all false doctryne and heresyes, and other occasyons of scismes, dyvisyons, and sects, that come by the same he esies, and false doctryne, straightly charge and command, that no person or persons of what estate, degree, or condytion soever he or they be, from henceforthe presume to bringe, or convey, or cause to be broughte

broughte and conveyed, into this realme anye bookes, wrytinges, or workes hereafter mentyoned: that ys to saye, any booke, or bookes, wrytinges, or workes, made, or sett fourth by, or in the name of Martyn Luther; or any booke, or bookes, wrytings, or woorks, made or sette forthe by, or in the name of Oecolampadyus, Sivinglius, John Calvyn, Pomerane, John Alasco, Bullynger, Bucer, Malancthon, Barnardinus Ochinus, Erasmus Sarcerius, Peter Martyr, Hughe Latymer, Roberte Barnes, otherwyse called Frere Barnes, John Bale, otherwyse called Frere Bale, Justus Jonas, John Hoper, Miles Coverdale, William Tyndale, Thomas Cranmer, late archebysshop of Canterburye, Wylliam Turner, Theodore Basyll, otherwyse called, Thomas Beacon, John Frythe Røye; and the hook commonly called, Halles Cronycles; or any of them in the Latyn tonge, Duche tonge, English tonge, Italyan tonge, or French tonge; or any other lyke booke, paper, wrytinge, or wourke, made, prynted, or sett forth by any other persone, or persons, conteynyng false doctryne, contrarye, and agaynste the catholyque faythe, and the doctryne of the catholyque churche.

And also, that no persone, or persons, presume to wryte, prynte, utter, sell, reade, or keape, or cause to be wrytten, prynted, uttered, rede, or kepte, any of the sayde bookes, papers, workes, or wrytings, or any booke, or books, wrytten, or prynted in the Latten, or Englyshe tonge, concernyng the common service and ministratyon, sett forthe in Englyshe, to be used in the churches of this realme, in the tyme of kinge Edward the vi. commonly called, the comunyon booke, or books of common service, and orderynge of mynisters, otherwyse called, the booke sette forthe by the aucthorthyie of parlyament for common prayer, and admynistration of the sacraments, to be used in the mother tonge, wythin the churche of Englande, but shall wythin the space of fyftene dayes next after the publicatyon of this proclamatyon, brynge, or delyver, or cause the sayde bookes, wrytinges, and works, and everye



of them remayneinge in their custodies, and kepinge, to be broughte, and delyvered to thordinarie of the dioces, where suche books, works, or wrytings be, or remayne, to his chauncelloure, or comyssaryes, withoute fraude, colour, or deceipte, at the sayde ordinaries will and disposition to be burnte, or otherwyse to be usyde, or orderyd by the said ordenaries; as by the cannons, and spirituall lawes it is in that case lymyed, and apoynted, upon payne that everye offendor contrary to this proclamatyon, shall incurre the daunger and penalties conteyned in the sayde statute, and as they will avoide their majestyes highe indignatyon and displeasure, and further awnswer att thire uttermost periles.

And their majestyes by this proclamatyon geveth full power and authorytie to all byshops, and ordynaries, and all justices of peace, mayors, sheriffes, baylyffes of cyties, and townes corporate, and other hedde offycers within this realme, and the domynions theirof, and exprefsleye commaundeth and willethe the same, and everye of them, that they, and everye of them, within their severall lymyts and jurisdiccions, shall, in the defaulte and neglygence of the said subjects, after the sayd fyftene dayes expyred, enquer, and serche oute the sayde bookes, wrytings, and works, and for this purpose enter into the howse, or howses, cloffetts, and secrete places of every person of whatsoever edgre, beinge neglygente in this behalfe, and suspected to kepe anye suche booke, wrytinge, or workes, contrarye to this proclamation.

And that the saide justices, mayors, sheryffs, baylyffs, and other hedde officers above specified, and every of them, within their sayde lymyres and jurisdiccions, fyndinge anye of the sayde subjectes neglygent, and faultie in this behalfe, shall commytte everye suche offendour to ward, thaire to remayne withoute bayle, or maynepryse, tyll the same offendour, or offendours, have receavid suche punishment, as the said statute dothe lymitte and appoynte in this behalfe. Given under our signes  
manuell,

manuell, at oure honour of Hampton courte, the xiiiith daye of June, the fyrthe and seconde yeres of our reignes.

WILLIAM RIDDEL, probably was servant to John Day: he printed in 1552.

ROWLAND HALL, OF ROWLANDE HAULE, and sometimes HAWLE, lived first in Golden-lane, at the sign of the Arrows. At the death of Edward VI. with several refugees during the reign of queen Mary, he went and resided at Geneva, from whence we have several editions of the English Bible, and one of his impression in the year 1560. After his return to England he put up the Half Eagle and Key (the Arms of Geneva) for a sign, at his old house in Golden-lane, near Cripplegate, and the same sign in Gutter-lane.

RICHARD TOTTEL had his name spelt very different, was a very considerable printer of law, and one of the stationers company. He dwelt in Fleet-street within Temple Bar, at the sign of the Hand and Star. We find in Dugd. Orig. Jurid. p. 59. and 60. the following licences. A special licence to Richard Tathille, or Tottel, citizen, stationer, and printer of London, for him and his assigns, to imprint, for the space of seven years next ensuing the date hereof, all manner of books of the temporal law, called the common law; so as the copies be allowed, and adjudged meet to be printed by one of the justices of the law, or two serjeants, or three apprentices of the law; whereof the one to be a reader in court. And that none other shall imprint any book, which the said Richard Totell shall first take and imprint, during the said term, upon pain of forfeiture of all such books. T. R. apud Westm. 12 April, 7 Edward vi. p. 3. A licence to Richard Tottle, stationer of London, to imprint, or cause to be imprinted, for the space of seven years next ensuing, all manner of books, which touch or concern the common law, whether already imprinted, or not. T. R. apud Westm. 1 Maii. Pat. 2, and 3 Phil. and Mary, p. 1. licence to Richard Tottell, citizen, printer, and stationer of London, to print all manner of books, touching the  
common

common laws of England, for his life. T. R. 12 Jan. Pat. 1 Eliz. p. 4.

There was a patent ready drawn for queen Elizabeth's signing for seven years, privileging Richard Tothill, stationer, to imprint all manner of books, or tables, whatsoever, which touched, or concerned cosmography, or any part thereof; as geography, or topography, writ in the English tongue, or translated out of any other language into English, of whatsoever countries they treated, and whosoever was the author. But whether this was ever actually signed or not, is uncertain.

Richard Tottyl was master of the stationers company in the year 1578, John Harrison and George Bishop, being then wardens; William Seres, and John Day, assistants; and the 8th of January, 1583, he yielded up to the Stationers Company, seven copies of books for the relief of the poor of their company.

ROGER MADELEY lived in 1553, at the sign of the Star, in St. Paul's Church-yard.

ROBERT CALEY, or CALY, lived in Christ's Hospital, and is supposed to have succeeded Richard Grafton in his house and business. He continued in business from 1553 to 1558.

HENRY SUTTON, in 1553, lived at the sign of the Black Boy, in Pater-noster Row, and other places; and had a shop in St. Paul's Church-yard.

JOHN KINGSTON, he put a *y* for an *i* and an *e* at the end of his name, or sometimes wrote JHON KYNGSTONE, according to the usage of those times, when they were negligent in spelling. In 1553 he had a shop at the West door of St. Paul's.

THOMAS MARSHE, printer and citizen of London, was one of the Stationers Company when their charter was granted the 3d and 4th of Philip and Mary. He lived at the sign of the Prince's Arms, near St. Dunstan's Church, in Fleet-street. In Stow's Survey he is said to have had a patent granted

granted him to print Latin School-books, of which the Stationers complained to the lord treasurer. He continued in business from 1555 to 1587.

THOMAS GEMINIE, in 1556, lived in Black Friars.

ANTHONY KYTSON, in 1555, kept a shop at the sign of the Sun, in St. Paul's Church-yard.

THOMAS POWEL, printer and stationer, in 1556, lived in Fleet-street.

OWEN ROGERS, or AP. ROGERS, stationer, in 1556, lived at the Spread Eagle, near St. Bartholomew's Gate, in Smithfield.

WILLIAM NORTON, a printer of great note, lived in St. Paul's Church-yard. On a tomb mentioned by Dugdale, is this inscription concerning his family. "William Norton, citizen and stationer of London, and treasurer of Christ's Hospital, died anno 1593, aged 66 years, and had issue one only sonne. His nephew John Norton, esq. stationer, and sometime alderman of this city, died without issue anno 1612, aged 55 years. Also Bonham Norton, of Church-Stretton, in the county of Salop, esq. stationer, and sometime alderman of this city, son of the aforesaid William, died April 5, anno 1635, aged 70 years. He had issue by Jane, daughter of Thomas Owen, esq. one of the judges of the Common Pleas, nine sons and four daughters, whereof three sons were here buried; Thomas and George unmarried, and Arthur, who married the only child of George Norton, of Abbot's Leigh, in the county of Somersfet, esq. and having by her issue two sons, died October 28, anno 1635, aged 38 years. Jane Norton, the said widow of Bonham aforesaid, caused this monument to be erected near the sepulchres of the deceased." He gave 6l. 13s. 4d. yearly to his company, to be lent to young men, free of the same company; and the like sum yearly for ever to Christ's Hospital.

RICHARD ADAMS practised printing in 1559.

JAMES BURREL, in 1559, lived without the North gate of St.

St. Paul's, in the corner house of Pater-noster Row, opening into Cheapſide.

RICHARD HARRYSON, ſtationer, in 1562, lived in White-croſs-ſtreet, at the ſign of the Wheat-ſheaf.

DAVID MOPTID, and JOHN MATHER, in 1556, were partners, lived in Red-croſs-ſtreet, near St. Giles's church, Cripplegate.

JOHN AUDELEY, or AWDELEY, in 1560, lived in Little-Britain, without Alderſgate, where he continued till 1576. In the year 1566, he printed the following

Ordinances decreed by the court of Star-chamber, high com-miſſion court, for the reformation of divers diſorders in printing and uttering of books, dated from the Star-chamber, June 29, 1566.

I. That no perſon ſhould print, or cauſe to be printed, or bring, or procured to be brought, into the realm printed, any book againſt the force and meaning of any ordinance, prohibition, or commandment, contained, or to be contained, in any the ſtatutes or laws of this realm, or in any injunctions, letters, patents, or ordinances, paſt, or ſet forth, or to be paſt or ſet forth, by the queen's grant, com-miſſion, or authority.

II. That whoſoever ſhould offend againſt the ſaid ordinances, ſhould forfeit all ſuch books and copies; and from thenceforth ſhould never uſe, or exerciſe, or take benefit by any uſing or exerciſing the feat of printing; and to ſuſtain three months imprisonment without bail or mainprize.

III. That no perſon ſhould ſell, or put to ſale, bind, ſtitch, or ſow, any ſuch books, or copies, upon pain to forfeit all ſuch books and copies, and for every book 20s.

IV. That all books ſo forfeited, ſhould be brought into Stationers-hall, and there one moiety of the money forfeited to be referred to the queen's uſe, and the other moiety to be delivered to him, or them, that ſhould firſt ſeize the books, or make complaint thereof to the warden of the ſaid company; and

all

all the books so to be forfeited, to be destroyed, or made waste paper.

V. That it should be lawful for the wardens of the company for the time being, or any two of the said company thereto deputed by the said wardens, as well in any ports, or other suspected places, to open and view all packs, dryfats, maunds, and other things, wherein books or paper shall be contained, brought into this realm, and make search in all workhouses, shops, warehouses, and other places of printers, bookfellers, and such as bring books into the realm to be sold, or where they have reasonable cause of suspicion. And all books to be found against the said ordinances, to seize and carry to the hall, to the uses above said; and to bring the persons offending before the queen's commissioners in causes ecclesiastical.

VI. Every stationer, printer, bookfeller, merchant, using any trade of book-printing, binding, selling, or bringing into the realm, should before the commissioners, or before any other persons, thereto to be assigned by the queen's privy council, enter into several recognizances of reasonable sums of money to her majesty, with sureties, or without, as to the commissioners should be thought expedient, that he should truly observe all the said ordinances, well and truly yield and pay all such forfeitures, and in no point be resisting, but in all things aiding to the said wardens, and their deputies, for the true execution of the premises.

And this was thus subscribed; "Upon the consideration before expressed, and upon the motion of the commissioners, we of the privy council have agreed this to be observed, and kept, upon the pains therein contained. At the Star-chamber, the 29 June, anno 1566, and the eighth year of the queen's majesties reign."

N. Bacon, C. S.	Winchester,	R. Leicester,
E. Clynton,	E. Rogers,	F. Knollys.
Ambr. Cave,	W. Cecyl.	

To

To which the commissioners for ecclesiastical causes also underwrit. We underwrit think these ordinances meet and necessary to be decreed, and observed :

Matthue Cantuar,	Ambr. Cave,	Tho. Yale,
Edm. London,	David Lewis,	Rob. Weston,
		T. Huycke.

JOHN ALDE, lived at the long shop adjoining St. Mildred's church, in the Poultry, in 1560.

THOMAS HACKET lived in Lombard-street, at the sign of the Pope's Head, and kept a shop in the Royal-Exchange, at the sign of the Green Dragon, in 1560.

RALPH, or RAFE NEWBERY, stationer, and warden of that company in the year 1583, being assignee with Henry Denham, and yielded up to the Stationers Company a privilege. He lived in Fleet-street, a little above the Conduit. SLOW says, he gave a stock of books, and privileges of printing, to be sold for the benefit of Christ's Hospital and Bridewell. He was concerned with George Bishope, and others, in the printing of books, in 1596, and even after 1600.

FRANCIS COLDOCK, stationer, and twice warden of that company; practised the art from 1561 to 1577, and died at the age of 72, in the year 1602.

WILLIAM GRIFFITH, lived in Fleet-street, at the sign of the Falcon, and kept shop in St. Dunstan's Church-yard, in the year 1561.

LUCAS HARRISON, or HARRYSON, in 1561, lived at the sign of the Crane, in St. Paul's Church-yard.

THOMAS COLVELL, succeeded Robert Wycr in business; he kept the sign of St. John the Evangelist, in St. Martin's parish, near Charing-Cross; and the same sign in Fleet-street, near the Conduit; and continued in business from 1558 to the year 1575.

HUMPHREY TOY, in 1550, lived at the Helmet, in St. Paul's Church-yard, and continued till 1574.

HENRY

HENRY WYKES, in 1562, lived in Fleet-street, at the sign of the Black Elephant, which he put under a compartment of Man carrying a Sheep on his Back.

GERARD DEWES, a good printer, and kept a shop at the sign of the Swan in St. Paul's Church-yard, in the year 1562.

HENRY DENHAM, in 1564, lived at the sign of the Star, in Pater-noster Row, with this motto round it, OS HOMINI SUBLIME DEDIT, which he put at the end of several of his printed books. He lived also in White-cross-street, and was assignee to William Seres in 1564. In the year 1586 he lived in Alder-gate-street, at the same sign. He frequently used a cut of the Bear and Ragged Staff, within the Garter.

He had a privilege granted him in 1567 for printing the New Testament in the Welsh tongue. He continued in business till 1587.

The 27th of March, 1563, a bill was brought into the House of Commons, that the Bible, and the divine service, may be translated into the Welsh, or British tongue, and used in the churches of Wales. See Journals of the House of Commons at that time. Which bill expresses that,

The bishops of Hereford, saint Davids, Afaph, Bangor, and Landaff, and their successors, shall take such order amongst themselves for the soules health of the flocks, committed to their charge, within Wales, that the whole Bible, containing the New Testament, and the Old, with the book of Common Prayer, and administration of the sacraments, as is now used within the realm in English, to be truly and exactly translated, into the British or Welch tongue. 2. And that the same so translated being by them viewed, perused, and allowed, be imprinted to such number at the least, that one of every sort may be had for every cathedral, collegiate, and parish church, and chappel of ease, in such places, and countrys, of every the said diocesses, where that tongue is commonly spoken or used, before the first day of March, anno Domini 1566.

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3. That



3. That from that day forth, the whole divine service shall be used and said by the curates and ministers, throughout all the said diocesses, where the Welch tongue is commonly used, in the said British, or Welch tongue, in such manner and form, as is now used in the English tongue, and differing nothing in any order or form from the English book. 4. For the which books so imprinted, the parishoners of every the said parishes shall pay the one half or moiety, and the said parson and vicar of every of the said parishes (where both be) or else the one of them, where there is but one, shall pay the other half or moiety. 5. The prices of which books shall be appointed and rated by the said bishops, and their successors, or by three of them at the least. 6. The which things, if the said bishops, or their successors, neglect to do, then every one of them shall forfeit to the queen's majesty, her heirs, and successors, the sum of 40 l. to be levied of their goods and chattels.

II. And one book containing the Bible, and one other book of common prayer, in the English tongue, shall be brought, and had in every church throughout Wales, in which the bible, and book of common prayer in Welch is to be had by force of this act (if there be none already) before the first day of March, one thousand five hundred sixty six. 2. And the same books to remain in such convenient places within the said churches, that such as understand them, may resort at all convenient times to read and peruse the same; and also such, as do not understand the said language, may, by conferring both tongues together, the sooner attain to the knowledge of the English tongue; any thing in this act to the contrary notwithstanding.

RICHARD SERLLS, in 1566, lived in Fleet-lane, at the sign of the Half-Eagle and Key.

HENRY BYRNEMAN, was servant to Reynold Woife, and became an eminent printer. He dwelt in Thames-street near unto Baynard's castle, and at Knightriders-street, at the sign of the Mermaid, with this motto about it, OMNIA TEMPUS

HABENT

HABENT. " In the year 1580, February 6th, one Arthur Hall of Grantham, a member of the House of Commons, was accused of reflecting and reproaching Sir Robert Bell the speaker, and several of the members, in a book dedicated to sir Henry Knyvett, and set forth in print by Henry Bynneman, who said, that one John Welles, a scrivener in Fleet-street, did deliver the written copy to him, and when the book was printed, he delivered one book to Henry Shurlande, in Fryday-street, linnen draper, to be sent to Mr. Halle; and that afterwards, about a year past, he delivered to Mr. Hall six of the said books, and one more to Mr. Hall's man shortly after, and said, that Mr. Hall promised to get him a priviledge, whereupon he adventured (he sayeth) to print the book: and sayeth that the copy was written by Welles the scrivener; and that he received of the said Shurlande linnen cloth, to the value of six pounds thirteen shillings and fourpence, for printing of the book; and that he stayed, of his own accord, the publishing of the said book, till he were paid, whereas Mr. Halle was contented they should have been put to sale presently. Which report so made by Mr. Secretary, and withall, that Mr. Halle, and the printer, were both at the door, Mr. Halle was brought to the bar, and expressed his sorrow, if he had offended, was sure it was done with no malicious intent, prayed pardon, and willed the book should be suppressed. Then was Mr. Halle sequestred, and H. Bynneman brought to the bar, and affirmed, as secretary Wilson had said above, and wishing all the books had been burnt, before he had meddled with them; that Halle should say to him again, he would not so for 100 pounds that he had printed fourscore, or hundred of the sayd books, and was thereupon sequestred. Then was Shurlande brought to the bar, who confessed that Mr. Halle did write a letter unto him, and sent the book to get it printed; and was also sequestred. Welles the scrivener was brought to the bar, and said that Halle had paid him again the xx nobles, which he before had paid the printer; and so he was sequestred. Ordered to meet again

again three different times afterwards, when Halle was committed to the Tower for six months, and until he made a retaliation to the satisfaction of the house, to pay 500 marks; to be severed from being a member of this house, and to chuse another." He met with great encouragement from archbishop Parker, as you may see in Strype's life of that archbishop, who allowed him to have a shop, or shed, at the north-west door of St. Paul's church, at the sign of the Three Wells. He left Mr. Denham and Mr. Newbery, assignees, and died 1583.

In 1573, Bynneman printed a small twelves volume with the following title; The Art of Reason, rightly termed Witcraft, teaching a perfect way to argue and dispute, by Raphe Lever. From the preface of this book, which is dedicated to Walter earl of Essex, is taken the following extract: "To prove, that the arte of reasoning may be taught in Engliihe, I reason thus: first, we Englishmen have wits, as well as men of other nations have; whereby we conceyve what standeth with reason, and is well doone, and what seemeth to be so, and is not.—For artes are like to okes, which by little and little grow a long time, afore they come to their full bigness. That one man beginneth, another oft times furthereth and mendeth; and yet more praise to be given to the beginner, then to the furtherer or mender, if the first did find more good things, then the follower did adde. Experience teacheth, that each thing, which is invented by man, hath a beginning, hath an increase, and hath also in time a full ripeness. Now, although each worke is most commendable, when it is brought to his full perfection, yet, where the workmen are many, there is oftimes more praise to be given to him that beginneth a good worke, then to him that endeth it. For if ye consider the bookes, that are now printed, and compare them with the bookes, that were printed at the first, Lord, what a diversity is there, and how much do the last exceed the first! yet if you will compare the first and the last printer together, and seek whether deserveth more praise and commendation, ye shall find that

that the first did farre exceede the last : for the last had help of manye, and the first had help of none. So that the first lighteth the candle of knowledge (as it were) and the second doth but snuff it."

THOMAS PURFOOT, printer and stationer, had a shop in St. Paul's Church-yard, in 1544, at the sign of the Lucretia, within the New Rents in Newgate-market. He, or another of the same name, printed a long time after 1660, as he is the third person named, of the twenty, who were allowed in the year 1637, by a decree of the Star-Chamber, to print for the whole kingdom.

ALEXANDER LACY, in 1566, lived in Little Britain.

THOMAS EAST, EST, or ESTE, if the same person, lived in Aldersgate-street, at the sign of the Black-horse, and at other places, and signs, as the custom then was ; which makes it difficult to assign, whether it was the same person or no. He appears to have been employed by Birde and Tallis, to whom queen Elizabeth, in the 17th year of her reign, granted a patent. He, or they, printed music, and other books, from 1569 till after 1600.

The extract and effect of the queen's letters patents, to THOMAS TALLIS, and WILLIAM BIRDE, for the printing of musick.

Elizabeth by the grace of God, quene of Englande, Fraunce, and Ireland, defender of the faith, &c. to all printers, boke-sellers, and other officers, ministers, and subjects, greting. Know ye, that we for the especiall effectiō, and good will, that we haue and bare to the science of musick, and for the aduancement thereof, by our letters patents, dated the xxii of January, in the xvii yere of our raigne, have graunted full priuiledge and licence vnto our welbeloued seruants, Thomas Tallis, and William Birde, gent. of our chappell, and to the ouerlyuer of them, and to the assignes of them, and of the suruiuer of them, for xxi yeares next ensuiug, to imprint any,  
and

and so many, as they will, of set sonne, or sonnes in partes, either in English, Latine, French, Italian, or other tongues, that may serue for musicke, either in churche or chamber, or otherwise to be either plaid, or sonne. And that they may rule, and cause to be ruled, by impression any paper to serue for printing, or pricking, of any sonne or sonnes, and may sell and vtter any printed booke, or papers of any sonne, or sonnes, or any booke, or quieres of such ruled paper imprinted. Also we straightly by the same forbid all printers, bookfellers, subjects, and strangers, other then as is aforesaid, to do any the premises, or to bring, or cause to be brought, of any forren realmes into any our dominions, any sonne, or sonnes, made and printed in any forren countrie, to sell, or put to sale, upon paine of our displeasure; and the offender in any of the premises, for euery time to forget to us, our heires, and successors, fortie shillings, and to the said Thomas Tallis, and William Birde, or to their assignes, and to the assignees of the suruiuer of them, all, and euery the said booke, papers, sonne, or sonnes. We have also by the same willed and commaunded our printers, maisters, and wardens of the misterie of Stationers, to assist the said Thomas Tallis, and William Birde, and their assignees, for the dewe executing of the premises."

Towards the close of queen Elizabeth's reign a patent was granted to Thomas Morley, for printing musick; but it being much the same with Talis and Birde's before mentioned, we forbear reciting it. Patents were also granted to John Spilman, to make cards; to Richard Watkins and James Roberts, to print Almanacks; to Richard Wrighte, to print the History of Cornelius Tacitus; to John Norden, to print Speculum Britanniae; to Sir Henry Singer, touching the printing of School-books; to Thomas Morley, to print songs, in three parts; to Thomas Wight and Bonham Norton, to print law books; Edward Darcy, for cards; &c.

In the debates concerning monopolies, when that of cards

was

was mentioned, Sir Walter Rawleigh blushed. Upon reading of the list of patents, Mr. Hackwell, of Lincoln's-Inn, stood up, and asked, Is not bread there? Bread! says one. Bread! says another. This request seems strange, says one of the members. No, not in the least, says Mr. Hacket, for, if not speedily prevented, a patent for bread will be procured before the next session of parliament.

RICHARD WATKINS, in 1570, lived in St. Paul's Church-yard, and had a shop adjoining to the Little Conduit in Cheap-side. He had a patent with James Roberts, for printing Almanacks; and was warden of the Stationers Company in 1583, and then gave up his right of the Sheet or Broad-side Almanack, for the relief of the poor of the company.

JAMES ROBERTS, a considerable printer, who, with Watkins had a patent for the Sheet Almanacks in 1573. He was proprietor of upwards of 100 books, which he disposed of in the year 1594.

WILLIAM HOW, in 1570, lived in Fleet-street, and continued in business till 1590.

RICHARD JONES, JHONES, or JHONES, printed in conjunction with Thomas Colwell, in 1570. He kept a shop at the south-west door of St. Paul's Church, and lived at the sign of the Rose and Crown, near Saffron-hill, in Holborn; and at the upper end of Fleet-lane, over against St. Sepulcher's Church, at the sign of the Spread Eagle. He printed several books in partnership with others.

HENRY MIDDLETON lived at the sign of the Faulcon in Fleet-street, and printed in partnership with Thomas East so early as 1569; but whether he was the son of William Middleton, before-mentioned, is uncertain.

WILLIAM WILLIAMSON, in 1573, had a shop at the sign of the Sun, in St. Paul's Church-yard.

THOMAS VAUTROLIER, who was a scholar and printer from Paris, or Roan, came into England about the beginning of queen Elizabeth's reign, and first settled his printing office

in

in Black Friars. He married his daughter Jakin to Richard Field, printer in Black Friars, Jan. 13, 1588, and buried several children in that parish, as appears by their church books. He was a most curious printer, as is evident from his productions. Mr. Baker says, he was the printer of *Jordanus Brunus*, in the year 1584, for which he fled, and the next year being at Edinburgh, he first taught that nation the way of doing their work in a maisterly manner; where he continued until, by the intercession of friends, he procured his pardon; as appears by a dedication of his to the right worshipful Thomas Randolph, esq. where he returns him thanks for his great favour, and for assisting him in his great distress. He continued in the printing business from 1574 to 1588.

CHRISTOPHER and ROBERT BARKER, esqrs. the queen's printers, in 1555, lived in Pater-noster Row, at the sign of the Tyger's-head, and kept a shop in St. Paul's Church-yard, at the sign of the Grasshopper. He came of an ancient family, being descended from Christopher Barker, kn't. King at Arms. Edward Barker, who is supposed to have been father to Christopher the printer, was, by a will dated Dec. 31, 1549, appointed heir to one William Barker his cousin, who had a considerable estate of houses in London, but nothing in any county, and died Jan. 2, 1549. Queen Elizabeth granted a patent to our Christopher Barker, and Robert his son; which patent expresses itself to have been granted, in consideration of the father's great improvement of the art of printing.

King James I. May 10, 1602, in the first year of his reign, granted the same patent to Christopher, son of the said Robert, to hold the same after the death of his father, with a proviso, that if Christopher should die before his father, then his heirs, &c. should have it for four years after his father Robert's death.

Robert Barker of Southley, or Southlee, in the county of Bucks, esq. married two wives, Rachael daughter of Richard Day, bishop of Winchester, by whom he had several children,  
and

and Ann, reliēt of Nicholas Cage of London. Others, besides his sons, were concerned with him in the business of printing. July 19, 1603, a special licence was granted Robert for printing all the Statutes during his life. James I. in consideration of the sum of three hundred pounds, and an annual rent of twenty pounds, demised to Robert Barker Upton manor, for twenty-two years. The rent soon after was raised to forty pounds per annum. William Ball, esq. says Robert Barker had paid for amendment, or correcting, the translation of the Bible, the considerable sum of 3500l. &c. therefore his heirs had the right of printing it. This great family had their changes in fortune, for this same Robert Barker lay in prison above ten years, as appears from a certificate, in these words: These are to certify whom it may concern, that Robert Barker, esq. was committed a prisoner to the custody of the Marshal of the King's Bench, the 27th of November, 1635, and died in the prison of the King's Bench, the 10th of January, 1645.

King James I. in the fourteenth year of his reign, anno 1616, on the 11th of February, granted the same to Robert, son of the said Robert, for thirty years, to commence from the death of Robert the father.

King Charles I. July 20, 1627, in the third of his reign, having notice that the several interests of the Barkers were assigned over to Bonham Norton and John Bill, confirmed the said assignment to Norton and Bill.

King Charles I. Sept. 26, 1635, in the eleventh year of his reign, granted the same to Charles and Matthew Barker, two other sons of Robert the father, after the expiration of the four years to Christopher's heirs, and the thirty years to Robert their brother.

Robert, to whom queen Elizabeth granted the office for life 1589, dyed in the queen's bench, January 10, 1645; so that Christopher's four years ended the 10th of January 1689.

R

Robert



Robert the son's, began January 10, 1649, and expired January 10, 1679.

King Charles II. December 24, 1675, in the 27th of his reign, grants the same to Thomas Newcomb and Henry Hills, for thirty years, to commence after the expiration of the respective terms granted to the Barkers.

Charles and Matthew Barker's, began January 10, 1679, and expired January 10, 1709.

Thomas Newcomb and Henry Hills began January 10, 1709.

Note, When king Charles II. granted the office of printer, &c. to Thomas Newcomb and Henry Hills, there were then of the respective terms, formerly granted to the Barkers, thirty-four years unexpired.

Note, also, that the same patent was assigned over by the executors of Thomas Newcomb and Henry Hills unto John Baskett and others. There has been contests about the meaning of this patent since the union, as Mrs. Anderfon's case, and that between John Baskett, esq. and Henry Parsons, &c. printed 1720.

To the queen's most excellent majesty.

The humble petition of Benjamin Tooke and John Barber,  
citizens and stationers of London,

Sheweth,

That his late majesty king Charles the second, did by his letters patents, under the great seal of England, bearing date at Westminster the 24th day of December, in the 24th year of his reign, grant unto Thomas Newcomb and Henry Hills, of the city of London, the office of his majesty's printer, for the printing of all bibles, new testaments, books of common prayer of all translations, statutes with notes, or without, abridgements of the same, proclamations and injunctions; to hold to them, their executors, and assigns by themselves, or their sufficient deputy or deputies, for thirty years, from the determination of the several and respective estates and interests therein then formerly

merly granted to Robert Barker the younger, and Charles and Mathew Barker.

And whereas the said office hath been usually from time to time granted by the crown for the term of thirty years, in reversion as aforesaid.

Your petitioners most humbly pray your majesty would be graciously pleased to grant unto them the said offices and premises, to hold to them, their executors, and assigns, for thirty years, from the determination of the several and respective estates and interests now in being.

And your petitioners, as in duty bound shall ever pray, &c.

It appears that this petition was received and granted the 13th day of October 1713, the twelfth year of queen Anne.

Per breve de privato sigillo. COCKS.

John Baskett, esq. some years ago, bought out Tooke's moiety, and also that of alderman Barber's; soon after the fire, which burnt the printing house, had a new patent granted him by king George II. for 60 years, with the privilege to serve the parliament with stationers wares, added to it. Thirty years of this grant was then conveyed for a valuable consideration, to Charles Eyre, esq. and his heirs.

In the year 1769, Mr. Baskett's term of the patent expired, and the confined reversion for 30 years, being the sole property of Charles Eyre, esq. he took possession of the same, and appointed William Strahan, sen. esq. his printer, who for the purposes of carrying on the same, has built a convenient and extensive Printing-house near his dwelling-house in Newstreet, Shoe-lane.

JOHN CHARLEWOOD, in 1575, lived in Barbican, at the sign of the Half-Eagle and Key, used many sorts of letter, and about the cut of his sign this motto, *POST TENEBRAS LUX*, and sometimes styles himself servant to the right honourable the earl of Arundel. He continued in business till 1593.

THOMAS WOODCOCK, stationer and bookseller, lived in St. Paul's

Paul's Church-yard, at the sign of the Black Bear, and married Isabel, second daughter of John Cavood, esq. He continued in business from 1575, to 1591.

WILLIAM HOSKINS, in 1575, lived Fleet-street.

JOHN SHEPARD, in 1576.

THOMAS DAWSON, in 1577, lived at the Three Cranes, in the Vintry; and used a device of Three Cranes in a Vineyard, and continued in business till 1599.

NICASIUS YETSWEIRT, esq. was clerk of the private seal, and secretary to queen Elizabeth for the French tongue. He had a patent granted Nov. 18, 1577, the 20th of Elizabeth, for thirty years, for printing all manner of books, concerning the Common Laws of this realm.

CHARLES YETSWEIRT, esq. son of the before-mentioned Nicasius Yetsewert, who also was French secretary and clerk of the signet to queen Elizabeth, had a patent granted him the 37th of Elizabeth, for thirty years to come, for printing all books concerning the laws. He continued in business, as Law-printer but one year, viz. 1594, as he died the beginning of the year following, when his widow continued exercising the art of printing and selling law books, but not without opposition from the Stationers Company, which occasioned her to complain to the lord keeper and lord treasurer, but it does not appear what redress she had; yet it is imagined she had but little success, as she continued in business but two years.

HUGH JACKSON, in 1577, lived in Fleet-street, near the Conduit, at the sign of St. John the Evangelist. He continued in business till 1592.

ANDREW MAUNSELL, in 1579, lived at the sign of the Parrot, in St. Paul's Church-yard, and continued in business about 30 years.

ROBERT WALDEGRAVE, in 1578, first practised the art of printing in the Strand, near Somersethouse; from thence he removed to Foster-lane; but afterwards, by printing puritanical

nical books, involved himself in troubles, which obliged him to retire to Wales; but being of a good family, by the assistance of friends, overcame his troubles, and was made printer to king James VI. of Scotland, from whom he received a patent.

GEORGE BISHOP, stationer, concerned with, and employed others, in several large works, was deputy printer to queen Elizabeth. He married Mary the eldest daughter to John Cawood, esq. He became alderman of London, and among other legacies left six pounds per ann. to his company; and allowed ten pounds per ann. for ever, towards maintaining preachers at St. Paul's Cross. He gave also six pounds per annum, to Christ's Hospital.

JOHN HARRISON, in 1579, practised the art, and in 1583, was master of the Stationers Company.

ABEL JEFFS, in 1561, lived in the Old Bailey, at the sign of the Golden Cup; and, in 1584, at the sign of the Bell, in Philip-lane.

THOMAS SCARLET, was a good printer, and in 1576, practised the art, and continued in business till 1596.

HENRY BAMFORDE, in 1577.

RICHARD WEBSTER, in 1578.

EDWARD AGGAS, lived at the West End of St. Paul's Church-yard, and continued in business from 1558 to 1594.

JOHN WOLFE, city printer in 1581; he practised the art of printing, and, as Stow says in his Survey of London, published by Strype, p. 223, in a contest between the patentees, and the Stationers Company, taking upon him as a captain in this cause, was content with no agreement, but generally affirmed, that he might and would print any lawful book, notwithstanding any commandment of the queen. And to that end had incensed the popularity of London, as in a common cause, somewhat dangerously. And with him several of the rest changing their minds, were associated, and laboured to overthrow those privileges the queen had granted, or could grant.

grant. Whereupon the abovesaid committees of the Stationers Company, finding them so disordered, would have bound them to appear before the queen's council, which they promised to do; but after conference with their abettors refused; and still prosecuted their complaints to her majesty, garnishing the same with pretences of the liberties of London, and the common wealth of the said company; and saying, the queen was deceived by those, that were the means for obtaining such privileges. He afterwards was in such favour with the citizens, that he was made printer to the honourable city of London. He dwelt at Paul's chain, and in Distaff-lane, over against the sign of the Castle, and had a shop in Pope's-head-alley in Lombard-street, in 1598; used the mark of a Fleur-de-lis feeding, and sometimes about it, *UBIQUE FLORESCIT*. Was succeeded as city printer by John Windet.

ROGER WARD, in 1582, lived near Holbourn Conduit, at the sign of the Talbot, and as (Strype's edition of Stow says, p. 223.) Wolf was one of these unruly printers, so Roger Ward was another, who would print any book however forbidden by the queen's privilege, and made it his practice to print all kinds of books at his pleasure. The master and wardens of the company going to search his printing-house, according to the power they had, were resisted by his wife and servants; of which a complaint was made by the said master and wardens to the court. And again, in the year 1583, the master and wardens preferred a petition against this man, to the lord-treasurer, shewing his contemptuous demeanour, doing contrary to all order and authority; and withall, his insufficiency to use the art of printing. The commissioners appointed by the council could bring him to nothing, but still he continued to print what he pleased without allowance, by his own authority, and such books as were warranted by her highness's letters patents to other men: and sold and uttered the same in city and country, to men of other arts; whereby the company sustained great loss, in taking the sale of them; and particularly

to

to the decay of seven young men, who executed a privilege granted to William Seres for a yearly rent. This man notwithstanding had given two several bonds to the queen, the one not to print any more disorderly, the other to bring in such books, as he had so printed; but none performed. All this was laid open in the said petition: the signers of it were, John Harrison, master; and Richard Watkins and Ralph Newbury, wardens; and besides them Christopher Barker, John Day, William Norton, George Bishop, John Judson, and Francis Caldock; all booksellers in these times of the chiefest reputation.

**THOMAS CHARDE**, in 1600, lived in Bishopsgate Church-yard, and had been engaged in the printing business from the year 1582.

**EDWARD WHITE**, in 1583, lived at the Little North Door of St. Paul's Church, at the sign of the Gun.

**WILLIAM BARTLET**, or **BARTHELET**, as he spelt his name both ways, followed the business in 1578.

**WILLIAM CARTER**, was a daring printer, and printed a great many treasonable tracts from the year 1579 to 1584, when, on the 10th of January, he was tried at the Old-Bailey, and there condemned for high-treason, and the next day executed at Tyburn.

**HENRY MARSHE**, in 1524, lived in the same house, in Fleet-street, in which Tho. Marshe, before mentioned, lived.

**Richard YARDLEY**, and **PETER SHORT**, partners, lived at the sign of the Star, on Bread-street-hill, in 1584, and continued in business till 1603.

**NINIAN NEWTON**, in 1584, printed in partnership with Arnold Hatfield. They lived in Lothbury, and kept a shop at the Brazen Serpent, in St. Paul's Church-yard.

**ROBERT ROBISON**, **ROBERTSON**, or **ROBINSON**, in 1585, lived in Fleet-lane, and also in Fewter-lane, Holborn. He continued in business till 1597.

**EDMUND BOLLIFANT**, lived in Elliot's-Court, in the Little  
Old

Old Bailey, and continued in business from 1585 till after 1602.

JOHN JACKSON, in 1585, in partnership with Bollifant, just before mentioned, and continued so till 1594.

WALTER VENGE, in 1585, lived in Fleet lane, opposite the Maiden-head.

SIMON WATERSON, in 1585.

THOMAS LUST, in 1585.

JOHN WINDET, a good printer, succeeded John Wolfe as printer to the Hon. City of London, and lived at the sign of the White-Bear in Adling-street, near Bernard's Castle; and afterwards at the Cross-Keys, near Paul's Wharf. He used a device of Time cutting down a Sheaf of Corn, with a book clasped; on the cover are these words, VERBUM DEI MANET IN ÆTERNUM. The compartment has the Queen's Arms at top, the City's on the right, and the Stationers on the left, with his sign of the Bear beneath, and J.W. over it, and this motto, HOMO NON SOLO PANE VIVET, round it. He continued in business from 1585 to 1651, when he was succeeded by Richard Cotes; in 1669 James Flether, who was succeeded in 1672 by Andrew Clark; in 1679 Samuel Roycroft was appointed in that place, who, in 1710, was succeeded by John Barber, esq. who, afterwards served the office of Lord Mayor; he was succeeded by George James, by whose widow the business was carried on for some time, when that office was conferred on Henry Kent, esq. the present City Printer.

GEORGE ROBINSON, he practised the art of printing from in 1586 to 1587.

RICHARD ROBINSON, printed in 1589.

EDWARD ALLDE, or ALDE, in 1587, lived at the Golden Cup, without Cripplegate, where he continued for some time after 1600.

THOMAS ORWIN, 1587, lived in Pater-noster Row, and continued in business till 1597.

RICHARD FIELD, a good printer, married the daughter of Vautrollier,

Vautrollier, who died in 1589, to whose business he succeeded, and continued in, till several years after 1600.

TOBY COOK, in 1579, lived at the Tiger's Head, in St. Paul's Church-yard, where he continued till 1590.

WILLIAM WHITE, printed in 1582, and continued for some time after 1600.

ROBERT DEXTER, in 1590, lived at the Brazen Serpent, in St. Paul's Church-yard, and was a benefactor to the Stationers Company.

WILLIAM KEENEY, or KEARNEY, in 1591, lived in Adling-street, near Cripplegate.

ROBERT BOURNE, and JOHN PORTER, partners, in 1591.

JOHN DANTER, in 1591, lived in Hosier-lane, near Holbourn Conduit, and continued in business till the year 1596.

WILLIAM PONSONBY, in 1591, lived at the Bishop's Head, in St. Paul's Church-yard.

WILLIAM BARLEY, in 1592, lived in Grace Church-street, and was assignee of Thomas Morley.

THOMAS SALISBURY, RALPH BLOWAR, JOHN BOWEN, and JOHN BUSHIE, were all printers who resided in London, yet not mentioned where, but only in 1593.

RICHARD BOYLE, in 1593, lived at the sign of the Rose, in St. Paul's Church-yard.

THOMAS CREED, in 1594, lived at the sign of the Catharine Wheel, near the Old Swan, in Thames-street, and frequently put to his books an emblem of Truth, with a hand issuing from the clouds striking on her back with a rod, and this motto round it, VERITAS VIRESKIT VULNERE. He continued in business till 1607.

ADAM ISLIP, from 1594 to 1603.

GABRIEL SIMPSON, in 1595, at the sign of the White Horse, in Fleet lane.

VALLINTINE SIMS, or SIMMES, in 1595, lived in Addle, or Adling-street, at the sign of the White Swan, near Barnard-Castle, and continued in business till 1611.



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HENRIE BALLARD, in 1597, lived at the sign of the Bear, without Temple-bar, opposite St. Clement's Church.

FELIX KINGSTON, from 1597 to 1623.

JOHN DE BEAUCHESNE, in 1597.

JOHN NORTON, esq. the queen's printer, in Latin, Greek, and Hebrew; he was of the Company of Stationers, to whom he gave 1000 l. to purchase lands, to the value of 50 l. per ann. and part to be lent to poor young men of the said company. He also gave 150 l. to the parish of St. Faith, under St. Paul's Church, to purchase 7 l. 10 s. yearly for ever, to be given to the poor. In 1593 he lived at the sign of the Queen's Arms, in the house lately inhabited by his cousin Bonham Norton; and, being a man of eminence, employed several others to print for him.

He appears to be the first who introduced printing into the College at Eton, in 1610.

GEORGE SHAW, in 1598.

THOMAS JUDSON, from 1584 to 1599.

RICHARD BRANCOCKE, or BRADOCKE, in 1598.

SIMON STRAFFORD, or STAFFORD, in 1599, lived on Addle-hill, near Carter-lane.

Having given an account of the art in London before 1600, we shall now proceed to the Country.





WHERE PRACTISED IN THE  
COUNTRY.

HAVING shewn the Introduction of it into London, we shall proceed to the Country, and shew where, and by whom, it was practised; for, on examination, we find Printing-Houses were set up in several cities and towns in this kingdom where they had any considerable religious house. Thus we see, besides WESTMINSTER, that the Abby of ST. ALBANS had printing there very soon; nor was this the only one, for time has discovered to us several others, such as TAVISTOCK, WORCESTER, CANTERBURY, IPSWICH, &c. However, as we have mentioned before, that the Art was practised very early at OXFORD, we shall proceed with that place first.

O X F O R D. 1480.

THEODORIC ROOD, a native of Cologne, printed here this year, where he continued till 1485, but how much longer we cannot learn. It appears that he had a partner called

THOMAS HUNTE, an Englishman; but notwithstanding this might be so, the care and diligence of curious and inquisitive persons have preserved but four books printed by these two printers, and one of those was not known till 1735, unless we admit Hunte to be the printer of the three anonymous books in 1468 and 1479.

From

From these we are obliged to descend to the year 1506, when Pynfon, or Wynken de Worde, printed for them till 1518.

JOHN SCOLAR printed here, in 1518, and lived in St. John Baptist's lane; who was succeeded by

CHARLES KYRFETH, a Dutchman, who resided here but a short time, in whose name we have only one book, in 1519. Mr. Anthony Wood, in his History of the Antiquities of Oxford, printed 1674, says, Theodoric Rood was succeeded by Scolar, and he by

PETER TREVERS; who, in 1527, removed to Southwark.

In Rymer, Vol. xv. p. 628. is the following Grant.

Elizabeth by the grace of God, queene of England, Fraunce, and Ireland, defender of the faith, &c. To all and singular printers of bookes, bookesellers, statyoners, as well within this our realm of England, as in other our dominions, and all other our officers, ministers, and subjects, greeting. We let you to wit, that in consideracion, that our loving subjerste, THOMAS COOPER, of Oxforde, hath diverse and fundrye tymes heretofore traveled in the correcting, and augmenting of the English Dictionarie (commonly called, Bibliotheca Eliota) and now of late, as well to his further paynes and studie, as also to his great costes, and charges, of a zeale to further good letters, and the knowledge of the Laten tong, in these our realms and dominions, hath altered and broughte the same to a more perfecte forme, in following the notable worke called, Thesaurus Linguae Latinae, then at any time heretofore it hath been used, or set farth; we therefore, of our grace especial and mere mocion, haue lycenced and privileged, and by these presents do graunte, and give lycence and privileged, unto the said Thomas Cooper, and his assignes onelye, to prynte, and set fourthe to sale, the said Englyshe dictionary (before tyme named Bibliotheca Eliotae) and now in this last edicion entituled, Thesaurus utriusque linguae Latinae et Britannicae. Commaunding and straytelye prohibiting, that neither you, nor any of you, nor any person, or persons whatsoever, other then the

the said Thomas Cooper, and his only assignes, shall, durying the space of twelve yeres next ensuyng the printing of the booke or worke, printe, or cause to be printed, or put to sale the said work, or booke abovenamed, eyther by the cōpye heretofore ymprinted, or hereafter to be printed, by the said Thomas Cooper, or his assignes, or by any other cōpye, translation, alteration, addicion, or abridgement, or by other whatsoever tolerable way, name, or title, the said book, or work, shall, or may after be called, printed, or set fourth, upon payne and forfeiture, and confiscacion of all and every the same booke, and bookes, worke, and workes, so by you, or any of you, imprinted, or set fourth to sale, contrary to the tenour of these presents, and farther incurring our high displeasure and indignacion for your attempting of the contrary at your extreme parill. Willyng therefore, and straghtly charging and commanding all our officers, ministers, and subjects, as they tender our favour, and will avoyde our high indignacion and displeasure, that they, and every of them, do ayde and assiste the said Thomas Cooper, and his assignes, in the due accomplishment and execution of these our licence and priviledge; any statute, lawe, or ordonaunce heretofore to the contrary notwithstanding. In witnes whereof, &c. Witness ourself at Westminster, the xii daye of Marche. Per breve de privato sigillo.

After this time we have observed no other printer resident at Oxford, for the space of 60 years, for which chasm there is no reason assigned. In 1585 a new printing press was erected, at the expence of the Earl of Leicester, chancellor of that Univerfity. The first book produced from it was published by John Cafe, Fellow of St. John's College.

JOSEPH BARNES was appointed Univerfity Printer in 1585, and continued till 1617. From that time

JOHN LITCHFIELD, and

JAMES SHORT, were Printers to the Univerfity till 1624, whose books have not always both their names.

JOHN

JOHN LITCHFIELD, and  
 WILLIAM TURNER, were Univerfity Printers, to 1635.  
 WILLIAM TURNER and LEONARD LITCHFIELD, in 1658.  
 HENRY HALL, in 1648, and  
 WILLIAM HALL, in 1662, who continued till 1676.

Mr. Wood, in his Athenæ, mentions SAMUEL CLARK, a  
 mafter of arts, as elected May 14, 1658, Architypographus,  
 who was fucceeded by MARTIN BOLD, in 1669.

Books printed è Theatro Sheldoniano from 1671, have ufually  
 no Printers name to them. Henry Crutterden printed a  
 book at Oxford, in 1688, wherein he calls himfelf one of  
 his Majesty's printers.

#### C A M B R I D G E. 1521.

In this Univerfity they received the Art of Printing early,  
 but its uncertain who were the perfons that brought it thither.

JOHN SIBERCH, in 1521, fettled here, and ftiled himfelf  
 the firft Greek printer in England; yet, though there is much  
 Greek letter in his books, there is not one that is wholly of  
 that character. As Erasmus was then refident at Cambridge,  
 he no doubt took care of his own works.

In July, 1534, king Henry VIII. granted to this Univerfity  
 for ever, under his great feal, authority to name, and to have  
 three ftationers, or printers of books, alyants and ftangers,  
 not born within, or under his obedience, and they to be re-  
 puted and taken as denifons.

Notwithftanding this favourable licence for the encourage-  
 ment of the prefs, no books appear to have been printed here,  
 after the year 1522, to the year 1584, the fpace of 62 years,  
 when Thomas Thomas, M. A. and formerly of King's College,  
 in this Univerfity, took up, and followed the bufinefs of  
 printing; and was, befides printer to the Univerfity, author of  
 the Diétionary which bears the name of Thomas Thomas. He  
 died in 1588.

JOHN

JOHN LEGATE, citizen and stationer of London, in 1589, was printer to this University, which he says was conferred on him by the University.

In 1606 he used the impression of the ALMA MATER CANTABRIGIA, and round it, HINC LUCEM ET POCULA SACRA, which has frequently been used since.

He died in 1626, leaving eleven children, when a licence was granted to John Legate his son, to print Thomas's Dictionary, &c. How long his son printed does not appear, but he lived in London in the year 1637. In 1608, Chantrell Legge printed for the University, and was succeeded by Thomas Buck, 1627, and Roger Daniel to 1650, and Buck alone 1653; who by a will, made 21 September 1667, left legacies to Catharine-Hall, where he had been a scholar, to purchase books. He died in 1688, and was buried in Great St. Mary's Church. He was succeeded in 1655, by John Field, who was succeeded about the year 1675, by J. Hayes, who, about 1688, was succeeded by Edward Hall. After the Revolution Cornelius Crownfield, a Dutchman, had that office, and was succeeded by Mr. Joseph Bentham, who about three years since resigned it in favour of Mr. John Archdeacon, the present University Printer.

ST. ALBANS. 1480.

Who the person was that practised this Art at ST. ALBANS we have not been able to learn, but by the productions from his presses we find he was a Schoolmaster of that place; and by several writers mentioned as a man of merit, and a friend of Caxton. He printed there so early as 1480, and produced several books between that year and 1486, from which time there appears a great chasm.

JOHN HERTFORD, in 1536, endeavoured to revive the Art in this place, by printing several books, but finding it not answer his expectation, removed, in 1538, to Aldersgate-street, London.

YORK.

## Y O R K.

Printing at this city was early, in respect to other places in this kingdom, which induces us to conclude they had enterprizing gentlemen among them, willing to cultivate common sense. In 1509 HUGO GOES, supposed to be the son of an ingenious printer at Antwerp, erected a printing-house here, where he continued some years, and then removed to

## B E V E R L E Y,

Where he lived in the Hye-gate, and used for a device an H and a Goose, but produced but little from hence. He afterwards removed to London.

## T A V I S T O C K,

Received the art so early as the year 1525, from Thomas Rychard, monk of the said monastery, where, among other productions, was printed the Stannary laws.

## S O U T H W A R K,

Received printing in 1514, when PETER TREVERIS a foreigner erected a press, and continued till 1532. He lived at the sign of the Widows, and printed several books for William Rastell, John Reynes, R. Copland, and others, in the city of London.

JAMES NICHOLSON, in 1526, set up a printing office here, and lived in 1537 in St. Thomas's Hospital, and had a licence in 1538, from king Henry VIII. for printing the New Testament, in Latin and English.

JOHN REDMAN printed in Southwark before the year 1540, for Robert Redman.

CHRISTOPHER TRUTHALL, supposed to be a feigned name; for in queen Mary's reign he printed several books against the papists, which it would have been dangerous to put the real name to.

C A N-

CANTERBURY,

Had a printing-house early, as appears by the liberties taken at the death of king Henry VIII.

In 1550 JOHN MYCHELL lived in St. Paul's parish, and soon after in St. Austin's, where he printed a Chronicle, Cum priv. ad imprimendum solum.

IPSWICH,

Had a printing-house erected in Cardinal Wolfey's time, in 1538, by JOHN OSWEN, who made use of Cum imprimendum solum, to his first production.

JOHN OVERTON, in 1548.

ANTHONY SCOLOKER, from London, resided here in 1548.

WORCESTER.

In the Roll's Chapel, is a licence granted by Edward VI. to JOHN OSWEN, of the city of Worcester, and his assigns, to print and reprint, &c. every kind of book, or books, set forth by his majesty, concerning the service to be used in churches, administration of the sacraments, and instruction of his subjects of the principality of Wales, and marshes thereunto belonging, &c. for seven years, prohibiting all other persons whatsoever, from printing the same.

He continued to print till 1553, in which year, being the 7th of Edward VI. he was appointed printer for the principality of Wales, and the marshes thereunto belonging.

GREENWICH,

Had a printer in 1554, who printed without inserting his name to his production.

NORWICH.

It appears in the year 1565, that many strangers from the Low Countries came, and settled in Norwich city, masters, workmen, and servants, (and had her majesty's letters patents to work, and make all sorts of woolen manufactures) men,

T

women,



women, and children, to about 3925. This was encouraged by the mayor and sheriffs of this city who waited on Thomas, duke of Norfolk, at his palace there, and got the freedom and liberty of the city granted to them. Among these strangers the art of printing was introduced here, of whom Anthony Solmpne, was so well approved of, that he had his freedom presented to him.

ANTHONY DE SOLMPNE is taken notice of as a printer at Norwich, in Leland's appendix to his Collectanea, part 2. vol. VI. p. 41. and in the Bodlean library among the archives.

#### M O U L S E Y, &c.

Here might be recited the titles of great numbers of scurrilous pamphlets wrote, printed, and dispersed, on both sides, concerning ecclesiastical discipline, and never ending cavils and disputes about rites and ceremonies, in a snarling and ridiculous manner; and the public printing presses being shut against the puritans, some of them purchased a private one. If any desire to know the motions and stages of the press, which printed these books; know, it was first set up at Moulsey, near Kingston in Surry, thence conveyed to Fawley in Northamptonshire, thence to Norton, and afterwards to Coventry; from Coventry to Woolston in Warwickshire, and from thence to Manchester in Lancashire; discovered by Henry, earl of Darby, in the printing "More Work for the Cooper."

Having treated by whom PRINTING was first practised, and who made improvements in the Types, viz. Worde, Day, &c. after whose example several further attempts were made, but with little success, till the late ingenious WILLIAM CASLON, esq. brought the Art of LETTER-FOUNDING to its present perfection, to whose business his son, the present WILLIAM CASLON, esq. succeeded, and by whom several considerable additions have been made, as will appear by the following SPECIMEN; sacred to whose Memory, and as a tribute due to their Merit, we here insert it.

A  
SPECIMEN

OF

Printing Types,

BY

William Caslon,

*Letter Founder,*

London.

Five Lines Pica.

A B C D

E G H K

a b c d e g

Four Lines Pica.

A B C D E

F G H I J K

a b c d e f g h

Two Lines Double Pica.

A B C D E F  
G H I J K L  
Γ Δ Θ Ε Ω

Two Lines Great Primer.

A B C D E F G  
H I J K L M N  
Γ Δ Θ Ε Π Ω

Two Lines English.

A B C D E F G J  
H I K L M N O  
Γ Δ Π Σ Υ Φ Ψ Ω

Two Lines Pica.

ABCDEFGHIIM  
 JKLNOPQRST  
 ΓΔΘΞΠΣΥΦΩ

Two Lines Small Pica.

ABCDEFGHIKL  
 MNOPQRSTUV  
 ΓΔΘΞΠΣΥΦΨΩ

Two Lines Long Primer.

ABCDEFGHIJKM  
 LNOPQRSTUVW  
 ΓΔΘΞΠΣΥΦΧΨΩ

Two Lines Brevier.

ABCDEFGHIKLMN  
 OPQRSTUvwXYZJ  
 ΓΔΕΘΚΛΞΟΠΣΥΦΩ

French Cannon.

Quousque tan  
dem abutere, c

*Quousque tandem  
abutere, Catilina,*

Two Lines Double Pica.

Quousque tand  
em abutere, Ca  
tilina, patientia

*Quousque tandem  
abutere, Catilina,*

Two Lines Great Primer.

Quousque tandem  
 abutere Catilina, p  
*Quousque tandem a-*  
*butere, Catilina, pa-*

Two Lines English.

Quousque tandem abu-  
 tere, Catilina, patientia  
 nostra? quamdiu nos e-  
*Quousque tandem abutere*  
*Catilina, patientia nostra?*

Two Lines Pica.

Quousque tandem abutere,  
 Catilina, patientia nostra? qu  
*Quousque tandem abutere, Ca-*  
*tilina, patientia nostra? quam-*

## DOUBLE PICA ROMAN. I.

Quousque tandem abutere Ca-  
tilina, patientia nostra? quam-  
diu nos etiam furor iste tuus e-  
ludet? quem ad finem sese ef-  
frenata jactabit audacia? nihil-  
ne te nocturnum præsidium pa-

## DOUBLE PICA ROMAN. 2.

Quousque tandem abutère, Ca-  
tilina, patientia nostra? quam-  
diu nos etiam furor iste tuus e-  
ludet? quem ad finem sese eff-  
renata jactabit audacia? nihilne  
te nocturnum præsidium palatii

*Double Pica Italick.*

*Quousque tandem abutère, Catili-  
na, patientia nostra? quamdiu  
nos etiam furor iste tuus eludet?  
quem ad finem sese effrenata jac-  
tabit audacia? nihilne te noctur-*



## PARAGON ROMAN.

Quousque tandem abutere, Catilina,  
 patientia nostra? quamdiu nos etiam  
 furor iste tuus eludet? quem ad fi-  
 nem sese effrenata jactabit audacia?  
 nihilne te nocturnum præsidium pa-  
 latii, nihil urbis vigiliæ, nihil timor  
 populi, nihil consensus bonorum om-  
 nium, nihil hic munitissimus haben-  
 di senatus locus, nihil horum ora vu-  
 ltusque moverunt? patere tua confi-  
 A B C D E F G H I J K L M N O

*Paragon Italick.*

*Quousque tandem abutere, Catilina,  
 patientia nostra? quamdiu nos etiam  
 furor iste tuus eludet? quem ad finem  
 sese effrenata jactabit audacia? nihil-  
 ne te nocturnum præsidium palatii, ni-  
 hil urbis vigiliæ, nihil timor populi,  
 nihil consensus bonorum omnium, nihil  
 hic munitissimus habendi senatus locus,  
 nihil horum ora vultusque moverut?  
 A B C D E F G H I J K L M N*

## GREAT PRIMER ROMAN.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jaetabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? q  
 A B C D E F G H I J K L M N O P

*Great Primer Italick.*

*Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jaetabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjuratio-*

## ENGLISH ROMAN. No 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare

ABCDEFGHIJKLMN O P Q R S T

## LONG BODIED ENGLISH ROMAN.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos con-

## ENGLISH ROMAN. No 2.

Quousque tandem abutère, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis quem nostrum ignorare arbitraris? O tempora o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in sen-  
 ABCDEFGHIJKLMNOPQRST

*English Italic.*

*Quousque tandem abutère, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic*  
 ABCDEFGHIJKL MNOPQRS

## PICA ROMAN. NO I.

Quousque tandem abutère, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jaçtabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. videmur, si istius furorem ac tela vi  
 A B C D E F G H I J K L M N O P Q R S T U V

*Pica Italick. No 1.*

*Quousque tandem abutère, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jaçtabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. videmur, si istius furorem*  
 A B C D E F G H I J K L M N O P Q R S T U V W

## PICA ROMAN. No 2.

Quousque tandem abutère, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jaçtabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. machinatis. An vero vir amplissimus, P. Scipio, p  
 A B C D E F G H I J K L M N O P Q R S T U V

*Pica Italick. No 2.*

*Quousque tandem abutère, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jaçtabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. videmur, si istius furem*  
 A B C D E F G H I J K L M N O P Q R S T U V W

## SMALL PICA ROMAN. No I.

Quousque tandem abutere, Catilina, patientia nostra? quam diu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulis jam pridem oportebat: in te conferri pestem istam, quam tu in nos omnes jamdiu machinaris. An vero vir amplissimus, P. Scipio, pontifex maximus, Tiberium Gracchum mediocriter labefactantem statum reipublicæ privatus interfecit: Catilinam vero orbe  
 A B C D E F G H I J K L M N O P Q R S T U V W X

## Small Pica Italick. No I.

*Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulis jam pridem oportebat: in te conferri pestem istam, quam tu in nos omnes jamdiu machinaris. An vero vir amplissimus, P. Scipio, pontifex maximus, Tiberium Gracchum mediocriter labefactantem statum reipublicæ privatus interfecit: Cati-*  
 A B C D E F G H I J K L M N O P Q R S T U V W

## SMALL PICA ROMAN No 2.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulis jam pridem oportebat: in te conferri pestem istam, quam tu in nos omnes jamdiu machinaris. An vero vir amplissimus, P. Scipio, pontifex maximus, Tiberium Gracchum mediocriter labefactantem statum reipublicae privatus interfecit: Catilinam vero orbe-

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## Small Pica Italick. No 2.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulis jam pridem oportebat: in te conferri pestem istam, quam tu in nos omnes jamdiu machinaris. An vero vir amplissimus, P. Scipio, pontifex maximus, Tiberium Gracchum mediocriter labefactantem statum reipublicae privatus interfecit: Cati-

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## LONG PRIMER ROMAN. No 2.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. videmur, si istius  
**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 Æ**

## Long Primer Italic. No 2.

*Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. viae-*  
**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 Æ**

## LARGE FACE BURGEOS.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. videmur, si istius furem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulis jam pridem oportebat: in te conferri pœstem istam, quam tu in nos omnes jamdiu machinaris. An vero vir amplissimus, P. Scipio, pontifex maxi-

LARGE FACE LONG PRIMER.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad caedem unumquemque nostrum. ABCDEFGHIJKLMNOPQRSTUVWXYZÆ

LONG PRIMER ROMAN. NO 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. ABCDEFGHIJKLMNOPQRSTUVWXYZÆ

Long Primer Italic. No 1.

*Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipub.* ABCDEFGHIJKLMNOPQRSTUVWXYZÆ

## BURGEOIS ROMAN. No 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? contractam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci iussu consulis jam pridem oportebat: in te conferri pestem istam, quam tu in nos omnes jam-

ABCDEFGHIJKLMN O P Q R S T U V W X Y Z Æ

## BURGEOIS ROMAN. No 2.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? contractam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci iussu consulis jam pridem oportebat: in te conferri pestem istam, quam tu in nos omnes jamdiu machinaris. An vero vir amplissimus, P. Scipio,

ABCDEFGHIJKLMN O P Q R S T U V W X Y Z Æ

*Burgensis Italick.*

*Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? contractam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci iussu consulis jam pridem oportebat:*

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## BREVIER ROMAN. NO 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulis jam pridem opertebat: in te conferri pestem istam, quam tu in nos omnes jamdiu machinaris. An vero vir amplissimus, P. Scipio, pontifex maximus, Tiberium Gracchum mediocriter labefactantem statum reipublicae privatus interfecit: Catilinam vero orbem terrae caede atque incendiis vastare

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 Æ

## BREVIER ROMAN. NO 2.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulis jam pridem opertebat: in te conferri pestem istam, quam tu in nos omnes jamdiu machinaris. An vero vir amplissimus, P. Scipio, pontifex maximus, Tiberium Gracchum mediocriter labefactantem statum reipublicae privatus interfecit: Catilinam vero orbem terrae caede atque incendiis vastare cupientem

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 Æ

## Brevier Italick.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat & designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipub. videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulis jam pridem opertebat: in te conferri pestem istam, quam tu in nos omnes jamdiu machinaris. An vero vir amplissimus, P. Scipio, pontifex maximus, Tiberium Gracchum mediocriter labefactantem statum reipublicae privatus interfecit: Catilinam vero orbem terrae caede atque incendiis vastare cupientem nos consules perferemus? nam illa nimis antiqua praetero, quod Q. Servilius Achaia Sp. Melium, novis rebus studentem manu sua occidit.

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 Æ

Minion.

Then Agrippa said unto Paul, Thou art permitted to speak for thyself. then Paul stretched forth the hand, and answered for himself; 2 I think myself happy, king Agrippa, because I shall answer for myself this day before thee touching all the things whereof I am accused of the Jews: 3 Especially, because I know thee to be expert in all customs and questions which are among the Jews; wherefore I beseech thee to hear me patiently. 4 My manner of life from my youth, which was at the first among mine own nation at Jerusalem, know all the Jews, 5 Which knew me from the beginning, (if they would testify) that after the most straitest sect of our religion I lived a Pharisee. 6 And now I stand and am judged for the hope of the promise made of God unto our fathers: 7 Unto which promise our twelve tribes incessantly serving God day and night hope to come. for which hopes sake, king Agrippa, I am accused of the Jews. 8 Why should it be thought a thing incredible with you that God should raise the dead? 9 I verily thought with myself that I ought to do many things contrary to the name of Jesus of Nazareth. 10 Which thing I also did in Jerusalem: and many of the saints did I shut up in prison, having received authority from the chief priests; and, when they were put to death, I gave my voice against them. 11 And I punished them oft in every synagogue, and compelled them to blaspheme: and being exce-

Nonpareil Roman. No 1.

Quosque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munificentissimus habendi senatus locus nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid id superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit ABCDEFGHIJKLMNOPQRSTU

Nonpareil Roman. No 2.

Quosque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munificentissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit ABCDEFGHIJKLMNOPQRSTU

Pearl Roman.

Quosque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munificentissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit ABCDEFGHIJKLMNOPQRSTUUVW

Nonpareil Italic. No 1.

Quosque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munificentissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit ABCDEFGHIJKLMNOPQRSTU

Nonpareil Italic. No 2.

Quosque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munificentissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videtur hic tamen vivit, vivit? imo vero etiam in senatus venit: fit publici ABCDEFGHIJKLMNOPQRSTU

Pearl Italic.

Quosque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munificentissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit ABCDEFGHIJKLMNOPQRSTUUVWX

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## Double Pica Greek.

**Π**Ατερ ἡμῶν ὁ ἐν τοῖς οὐρανοῖς· ἀγιαθήτω τὸ ὄνομά σου. Ελθέτω ἡ βασιλεία σου· γρηθήτω τὸ θέλημά σε, ὡς ἐν ἔρανώ, καὶ ἐπὶ τῆ γῆς. Τὸν ἄρτον ἡμῶν τὸ ἑπίσιον δός ἡμῖν σήμερον. Καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς καὶ ἡμεῖς ἀφίεμεν τοῖς ὀφειλέταις ἡμῶν. Καὶ μὴ εἰσενέγκῃς ἡμᾶς εἰς πειρασμόν, ἀλλὰ ῥῦσαι ἡμᾶς ἀπὸ τοῦ πονηροῦ. ὅτι σὺ ἔστιν ἡ βασιλεία, καὶ ἡ δυνάμις, καὶ ἡ δόξα εἰς τοὺς αἰῶνας. ἀμήν. καὶ ἡ δυνάμις σου αἰετοῦ ἐστὶ

## Great Primer Greek.

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## English Greek.

**Π**Ατερ ἡμῶν ὁ ἐν τοῖς ἔθρονοις ἁγιασθήτω τὸ ὄνομα σου. ΕΛΘΕτω ἡ βασιλεία σε· γενηθήτω τὸ θέλημά σε, ὡς ἐν ἔθρῳ, καὶ ἐπὶ τῆς γῆς. Τὸν ἄρτον ἡμῶν ἕθροισιν δός ἡμῖν σήμερον. Καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς καὶ ἡμεῖς ἀφιέμεν τοῖς ὀφειλέταις ἡμῶν. Καὶ μὴ εἰσενέγκῃς ἡμᾶς εἰς πειρασμόν, ἀλλὰ ῥύσαι ἡμᾶς ἀπὸ τοῦ πονηροῦ ὅτι σὺ εἶσιν ἡ βασιλεία, καὶ

## Pica Greek.

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## Small Pica Greek.

**Π**Ατερ ἡμῶν ὁ ἐν τοῖς ἔθρονοις ἁγιασθήτω τὸ ὄνομα σε. ΕΛΘΕτω ἡ βασιλεία σε· γενηθήτω τὸ θέλημά σε, ὡς ἐν ἔθρῳ, καὶ ἐπὶ τῆς γῆς. Τὸν ἄρτον ἡμῶν τὸν ἐπίσιν δός ἡμῖν σήμερον. Καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς καὶ ἡμεῖς ἀφιέμεν τοῖς ὀφειλέταις ἡμῶν. Καὶ μὴ εἰσενέγκῃς ἡμᾶς εἰς πειρασμόν, ἀλλὰ ῥύσαι ἡμᾶς ἀπὸ τοῦ πονηροῦ ὅτι σὺ εἶσιν ἡ βασιλεία, καὶ ἡ δύναμις,

## Long Primer Greek.

**Π**Ατερ ἡμῶν ὁ ἐν τοῖς ἔθρονοις ἁγιασθήτω τὸ ὄνομα σε. ΕΛΘΕτω ἡ βασιλεία σε· γενηθήτω τὸ θέλημά σε, ὡς ἐν ἔθρῳ, καὶ ἐπὶ τῆς γῆς. Τὸν ἄρτον ἡμῶν τὸν ἐπίσιν δός ἡμῖν σήμερον. Καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς καὶ ἡμεῖς ἀφιέμεν τοῖς ὀφειλέταις ἡμῶν. Καὶ μὴ εἰσενέγκῃς ἡμᾶς εἰς πειρασμόν, ἀλλὰ ῥύσαι ἡμᾶς ἀπὸ τοῦ πονηροῦ ὅτι σὺ εἶσιν ἡ βασιλεία, καὶ ἡ

## Brevier Greek.

**Π**Ατερ ἡμῶν ὁ ἐν τοῖς ἔθρονοις ἁγιασθήτω τὸ ὄνομα σε. ΕΛΘΕτω ἡ βασιλεία σε· γενηθήτω τὸ θέλημά σε, ὡς ἐν ἔθρῳ, καὶ ἐπὶ τῆς γῆς. Τὸν ἄρτον ἡμῶν τὸν ἐπίσιν δός ἡμῖν σήμερον. Καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς καὶ ἡμεῖς ἀφιέμεν τοῖς ὀφειλέταις ἡμῶν. Καὶ μὴ εἰσενέγκῃς ἡμᾶς εἰς πειρασμόν, ἀλλὰ ῥύσαι ἡμᾶς ἀπὸ τοῦ πονηροῦ ὅτι σὺ εἶσιν ἡ βασιλεία, καὶ ἡ δύναμις, καὶ ἡ δόξα εἰς τοὺς αἰῶνας. ἀμήν.

## Nonpareil Greek.

**Π**Ατερ ἡμῶν ὁ ἐν τοῖς ἔθρονοις ἁγιασθήτω τὸ ὄνομα σου. ΕΛΘΕτω ἡ βασιλεία σε· γενηθήτω τὸ θέλημά σε, ὡς ἐν ἔθρῳ, καὶ ἐπὶ τῆς γῆς. Τὸν ἄρτον ἡμῶν τὸν ἐπίσιν δός ἡμῖν σήμερον. Καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς καὶ ἡμεῖς ἀφιέμεν τοῖς ὀφειλέταις ἡμῶν. Καὶ μὴ εἰσενέγκῃς ἡμᾶς εἰς πειρασμόν, ἀλλὰ ῥύσαι ἡμᾶς ἀπὸ τοῦ πονηροῦ ὅτι σὺ εἶσιν ἡ βασιλεία, καὶ ἡ δύναμις, καὶ ἡ δόξα εἰς τοὺς αἰῶνας. ἀμήν.

Two Lines Great Primer Hebrew.

בראשית ברא אלהים  
את השמים ואת  
הארץ: והארץ היתה  
תהו ובהו וחשך על-

Two Lines English Hebrew.

בראשית ברא אלהים את  
השמים ואת הארץ והארץ  
היתה תהו ובהו וחשך על-  
פני תהום ורוח אלהים מרח  
פת על-פני המים ויאמר אל

Double Pica Hebrew.

בראשית ברא אלהים את השמים  
ואת הארץ: והארץ היתה תהו ובהו  
וחשך על-פני תהום ורוח אלהים מר-  
חפת על-פני המים: ויאמר אלהים  
יהי אור ויהי-אור: וירא אלהים את-  
האור כי-טוב ויברל אלהים בין האור



## Great Primer Hebrew.

בראשית ברא אלהים את השמים ואת  
 הארץ : והארץ היתה תהו ובהו וחשך  
 על-פני תהום ורוח אלהים מרחפת על-  
 פני המים : ויאמר אלהים יהי אור ויהי-  
 אור : וירא אלהים את-האור כי-טוב וי-

## Great Primer Hebrew with Points.

בְּרֵאשִׁית בְּרָא אֱלֹהִים אֶת הַשָּׁמַיִם וְאֶת  
 הָאָרֶץ : וְהָאָרֶץ הָיְתָה תְהוֹ וּבְהוֹ וְחֹשֶׁךְ  
 עַל-פְּנֵי תְהוֹם וְרוּחַ אֱלֹהִים מְרַחֶפֶת עַל-  
 פְּנֵי הַמַּיִם : וַיֹּאמֶר אֱלֹהִים יְהִי אוֹר וַיְהִי-  
 אוֹר : וַיִּרְא אֱלֹהִים אֶת-הָאוֹר כִּי-טוֹב וַי-

## English Hebrew.

בראשית ברא אלהים את השמים ואת הארץ :  
 והארץ היתה תהו ובהו וחשך על-פני תהום ורוח  
 אלהים מרחפת על-פני המים : ויאמר אלהים יהי  
 אור ויהי-אור : וירא אלהים את-האור כי-טוב ויברל  
 אלהים בין האור ובין החשך : ויקרא אלחים לאור  
 יום ולחשך קרא לילה ויהי-ערב ויהי-בקר יום

## English Hebrew with Points.

בְּרֵאשִׁית בְּרָא אֱלֹהִים אֶת הַשָּׁמַיִם וְאֶת הָאָרֶץ :  
 וְהָאָרֶץ הָיְתָה תְהוֹ וּבְהוֹ וְחֹשֶׁךְ עַל-פְּנֵי תְהוֹם וְרוּחַ  
 אֱלֹהִים מְרַחֶפֶת עַל-פְּנֵי הַמַּיִם : וַיֹּאמֶר אֱלֹהִים יְהִי  
 אוֹר וַיְהִי-אוֹר : וַיִּרְא אֱלֹהִים אֶת-הָאוֹר כִּי-טוֹב וַיְבַרֵל  
 אֱלֹהִים בֵּין הָאוֹר וּבֵין הַחֹשֶׁךְ : וַיִּקְרָא אֱלֹהִים לְאוֹר  
 יוֹם וּלְחֹשֶׁךְ קָרָא לַיְלָה וַיְהִי-עֶרֶב וַיְהִי-בֹקֶר יוֹם

## Pica Hebrew.

בראשית ברא אלהים את השמים ואת הארץ: והארץ  
היתה תהו ובהו וחשך על-פני תהום ורוח אלהים מרחפת  
על-פני המים: ויאמר אלהים יהי אור ויהי-אור: וירא אל-  
הים את-האור כי-טוב ויבדל אלהים בין האור ובין החשך:  
ויקרא אלהים לאור יום ולחשך קרא לילה ויהי-ערב ויהי-  
בקר יום אחד: ויאמר אלהים יהי רקיע בתוך המים ויהי  
מבדיל בין מים למים: ויעש אלהים את-הרקיע ויבדל בין

## Pica Hebrew with Points.

בְּרֵאשִׁית בְּרָא אֱלֹהִים אֶת הַשָּׁמַיִם וְאֶת הָאָרֶץ: וְהָאָרֶץ  
הָיְתָה תְהוֹ וּבְהוֹ וְחָשֶׁךְ עַל-פְּנֵי תְהוֹם וְרוּחַ אֱלֹהִים מְרַחֶפֶת  
עַל-פְּנֵי הַמַּיִם: וַיֹּאמֶר אֱלֹהִים יְהִי אוֹר וַיְהִי-אוֹר: וַיֵּרָא אֶל-  
הַיָּם אֶת-הָאוֹר כִּי-טוֹב וַיַּבְדֵּל אֱלֹהִים בֵּין הָאוֹר וּבֵין הַחֹשֶׁךְ:  
וַיִּקְרָא אֱלֹהִים לְאוֹר יוֹם וּלְחֹשֶׁךְ קָרָא לַיְלָה וַיְהִי-עֶרֶב וַיְהִי-  
בֹקֶר יוֹם אֶחָד: וַיֹּאמֶר אֱלֹהִים יְהִי רָקִיעַ בְּתוֹךְ הַמַּיִם וַיְהִי  
מַבְדִּיל בֵּין מַיִם לַמַּיִם: וַיַּעַשׂ אֱלֹהִים אֶת-הַרְקִיעַ וַיַּבְדֵּל בֵּין

## Small Pica Hebrew.

בראשית ברא אלהים את השמים ואת הארץ: והארץ היתה תהו  
ובהו וחשך על-פני תהום ורוח אלהים מרחפת על-פני המים: ויאמר  
אלהים יהי אור ויהי-אור: וירא אלהים את-האור כי-טוב ויבדל אל-  
הים בין האור ובין החשך: ויקרא אלהים לאור יום ולחשך קרא  
לילה ויהי-ערב ויהי-בקר יום אחר: ויאמר אלהים יהי רקיע בתוך  
המים ויהי מבדיל בין מים למים: ויעש אלהים את-הרקיע ויבדל  
מבין הים אשר מתחת לרקיע ובין המים אשר מעל לרקיע ויהי-כן:

## Long Primer Hebrew.

בְּרֵאשִׁית בְּרָא אֱלֹהִים אֶת הַשָּׁמַיִם וְאֶת הָאָרֶץ: וְהָאָרֶץ הָיְתָה תְהוֹ  
וּבְהוֹ וְחָשֶׁךְ עַל-פְּנֵי תְהוֹם וְרוּחַ אֱלֹהִים מְרַחֶפֶת עַל-פְּנֵי הַמַּיִם: וַיֹּאמֶר  
אֱלֹהִים יְהִי אוֹר וַיְהִי-אוֹר: וַיֵּרָא אֱלֹהִים אֶת-הָאוֹר כִּי-טוֹב וַיַּבְדֵּל אֶל-  
הַיָּם בֵּין הָאוֹר וּבֵין הַחֹשֶׁךְ: וַיִּקְרָא אֱלֹהִים לְאוֹר יוֹם וּלְחֹשֶׁךְ קָרָא  
לַיְלָה וַיְהִי-עֶרֶב וַיְהִי-בֹקֶר יוֹם אֶחָד: וַיֹּאמֶר אֱלֹהִים יְהִי רָקִיעַ בְּתוֹךְ  
הַמַּיִם וַיְהִי מַבְדִּיל בֵּין מַיִם לַמַּיִם: וַיַּעַשׂ אֱלֹהִים אֶת-הַרְקִיעַ וַיַּבְדֵּל  
בֵּין הַמַּיִם אֲשֶׁר מִתְּחַת לַרְקִיעַ וּבֵין הַמַּיִם אֲשֶׁר מֵעַל לַרְקִיעַ וַיְהִי-כֵן:

## Brevier Hebrew.

בראשית ברא אלהים את השמים ואת הארץ: והארץ היתה תהו ובהו וחשך על-פני  
תהום ורוח אלהים מרחפת על-פני המים: ויאמר אלהים יהי אור ויהי-אור: וירא אלהים  
את-האור כי-טוב ויבדל אלהים בין האור ובין החשך: ויקרא אלהים לאור יום ולחשך  
קרא לילה ויהי-ערב ויהי-בקר יום אחד: ויאמר אלהים יהי רקיע בתוך המים ויהי  
מבדיל בין מים למים: ויעש אלהים את-הרקיע ויבדל בין המים אשר מתחת לרקיע  
בין המים אשר מעל לרקיע ויהי-כן: ויקרא אלהים לרקיע שמים ויהי-ערב ויהי-בקר

Pica Gothick.

ΑΤΤΑ ΠΝΣΑΚ ΦΗ ΙΝ ΗΙΜΙΝΑΜ: ΥΕΙΗ-  
 ΝΑΙ ΝΑΜΩ ΨΕΙΝ: ΟΙΜΑΙ ΨΙΝΔΙΝΑΪΣΝΣ  
 ΨΕΙΝΣ: ΥΛΙΚΨΑΙ ΥΙΑΓΑ ΨΕΙΝΣ ΣΥΕ ΙΝ  
 ΗΙΜΙΝΑ ΓΑΗ ΑΝΑ ΛΙΚΨΑΙ: ΗΛΑΙΨ ΠΝ-  
 ΣΑΚΑΝΑ ΨΑΝΑ ΣΙΝΤΕΙΝΑΝ ΕΙΨ ΠΝΣ  
 ΗΙΜΜΑΔΑΓΑ: ΓΑΗ ΑΨΑΕΤ ΠΝΣ ΨΑΤΕΙ  
 ΣΚΗΛΑΝΣ ΣΙΓΑΙΜΑ. ΣΥΛ ΣΥΕΓΑΗ ΥΕ-  
 ΙΣ ΑΨΑΕΤΑΜ ΨΛΙΜ ΣΚΗΛΑΜ ΠΝΣΑΚΑ-

Pica Coptick.

Πενιωτ ετ ζενπι φνοτι :- εερεφ τουβ-  
 οηχε πεκραπ :- εερεσιπχετεκεε τουρο :-  
 πετερεπακ εερεφψωπι εεφρητ ζεν τφ-  
 επεεε ριχεπικαερι :- Πενωικ ητεραετ ε-  
 ηιφπαη εεφοοτ οτοε χαπηηετορον παη εβ-  
 ολ εεφρητζω ητεπχω εβολ ηπηετε :-  
 οτοε εεπερτεπε ζοτ επιραεεοε :- ελλα  
 παεεεπ εβολ ζενπιπετρεοε :- Πενι-

Pica Ethiopick.

ΔΗ: ΗΠΔΓΡΤ: ΕΤΦΡΗ: ΗΛΟΠ: ΤΛΑΛ: ΟΥΓ  
 ΛΤΗ: ΕΗ: ΦΦΡΗ: ΠΗΩ: ΠΔΓΡ: ΟΠΛΑΕΖ: ::  
 ΑΔΡ: ΗΑΛ: ΟΔΤ: ΥΠ: ΡΛ: ΨΡ: Α: ΔΠΔ:  
 Η: ΨΔ: ΨΡ: ΔΗ: ΔΠΔ: Α: ΟΛΤΠΔ:  
 ΠΤ: ΟΥΔΤ: Λ: ΔΡ: ΟΠΔΔ: ΛΠΠΔ:  
 ΔΠ: ΛΠ: ΗΛΠ: ΕΛΤ: ΟΥΓΛΤ: ΨΡ: ΠΠ  
 ΔΤ: ΑΑΛ: ΑΑΛ: ΑΑ: ΔΑ: ΗΠΔΓΡΤ: Ε  
 ΤΦΡΗ: ΗΛΟΠ: ΤΛΑΛ: ΟΥΓΛΤΗ: ΕΗ: ΦΦΡ

Etruscan.

QATNQB TPNTYPT ZIAMIEM QJ QJ ZJ  
 TARB) KAYUQI WTTI JTMTO TE WMM  
 WMH QD EJA KVM JFE MWK ABE D JHKE  
 AEBK QD TEBK EKEA  
 PM WRT O BKLEM AZA MJKIT O T XMI VM

English Syriack.

ܐܘܢ ܕܥܡܘܢܐ ܕܥܡܘܢܐ ܕܥܡܘܢܐ ܕܥܡܘܢܐ ܕܥܡܘܢܐ  
ܕܥܡܘܢܐ ܕܥܡܘܢܐ ܕܥܡܘܢܐ ܕܥܡܘܢܐ ܕܥܡܘܢܐ  
ܕܥܡܘܢܐ ܕܥܡܘܢܐ ܕܥܡܘܢܐ ܕܥܡܘܢܐ ܕܥܡܘܢܐ  
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ܕܥܡܘܢܐ ܕܥܡܘܢܐ ܕܥܡܘܢܐ ܕܥܡܘܢܐ ܕܥܡܘܢܐ

English Arabick.

اعلم ايها الاخ الحبيب القاري اللبيب \* ان الاب الفاضل  
الكلبي احترامه والذليع في كافة العلوم نامد \* كبر كبر  
اثاناسيوس البطريرك الانطاكي على الملة الرومية في الامصار  
الشامية \* قد اصرف اتعابا جسيمة ومجاهدات عظيمة في  
نظلم الكلب الالهية والاسفار البيعية \* لغابدة الشعوب للمل  
بجبة \* الموتى على سباستهم بغيرة الابوية \* نابرز منذ  
سنتين ما مصحف الربور الداودية في اللغة العربية \* مطبو

Pica Armenian.

Չանրսպառ խաղացմիւ նս աստուածայնոցն  
'ի բեզ շնորհացն, և զանդուլ հոգւոյն 'ի վե-  
րայ քոյ ինացուածոցդ զշարժմունս՝ ծանեայ  
'ի ձեռն գերեցիկ խնդրոյս, առաջ քան զՎ-  
արմնոյդ, զհոգւոյդընկալեալ զծանօթութի-  
որևսիրելի իմնցիսկ ակորժակացսէ, առաւ-  
ել ևս սովորութեցս: Վս որոյ, և ոչ միայն գ-

Pica Samaritan.

:ܣܐܬܝܒܘܢ ܐܬܝܐ ܣܘܡܡ ܡܘܥܝܢ: ܣܡܘܫܘܥܡ ܩܢܡܐ  
ܩܢܘܩܘܘܢ: ܡܡܐܝܢ ܕܣܡܘܫܘܥܡ ܩܡܐܝܢ ܣܢܕܝܡܐ ܡܘܥܝܢ  
ܐܐ ܩܢܘܩܘܘܢ ܩܢܘܩܘܘܢ: ܣܡܘܫܘܥܡ ܩܢܘܩܘܘܢ ܣܡܘܫܘܥܡ  
ܩܢܘܩܘܘܢ: ܩܢܘܩܘܘܢ ܩܢܘܩܘܘܢ ܩܢܘܩܘܘܢ ܩܢܘܩܘܘܢ  
ܩܢܘܩܘܘܢ ܩܢܘܩܘܘܢ ܩܢܘܩܘܘܢ ܩܢܘܩܘܘܢ ܩܢܘܩܘܘܢ  
ܩܢܘܩܘܘܢ ܩܢܘܩܘܘܢ ܩܢܘܩܘܘܢ ܩܢܘܩܘܘܢ ܩܢܘܩܘܘܢ  
ܩܢܘܩܘܘܢ ܩܢܘܩܘܘܢ ܩܢܘܩܘܘܢ ܩܢܘܩܘܘܢ ܩܢܘܩܘܘܢ

## English Saxon.

Fæder ure þu þe eart on heofenum. Si þin nama gehalgod. To-becume þin rice. Gepurðe þin willa on eorþan. gpa gpa on heofenum. Urne dæghpamlican hlaf gyle ur to dæg. And forgyf ur ure gyltar. gpa gpa pe forgyfað unum gyltendum. And ne zelædde þu ur on corfnunge. ac alyf ur of yfele. So ðlice. Fæder ure þu þe eart on

## Pica Saxon.

Fæder ure þu þe eart on heofenum. Si þin nama gehalgod. To-becume þin rice. Gepurðe þin willa on eorþan. gpa gpa on heofenum. Urne dæghpamlican hlaf gyle ur to dæg. And forgyf ur ure gyltar. gpa gpa pe forgyfað unum gyltendum. And ne zelædde þu ur on corfnunge. ac alyf ur of yfele. So ðlice. Fæder ure þu þe eart on heofenum. Si þin nama gehalgod. To-

## Long Primer Saxon.

Fæder ure þu þe eart on heofenum. Si þin nama gehalgod. To-becume þin rice. Gepurðe þin willa on eorþan. gpa gpa on heofenum. Urne dæghpamlican hlaf gyle ur to dæg. And forgyf ur ure gyltar. gpa gpa pe forgyfað unum gyltendum. And ne zelædde þu ur on corfnunge. ac alyf ur of yfele. So ðlice. Fæder ure þu þe eart on heofenum. Si þin nama gehalgod. To-becume þin rice. Gepurðe þin willa on eorþan. gpa gpa on heofenum. Urne dæghpamlican hlaf gyle ur to dæg. And forgyf ur ure gyltar. gpa gpa pe

## Brevier Saxon.

Fæder ure þu þe eart on heofenum. Si þin nama gehalgod. To-becume þin rice. Gepurðe þin willa on eorþan. gpa gpa on heofenum. Urne dæghpamlican hlaf gyle ur to dæg. And forgyf ur ure gyltar. gpa gpa pe forgyfað unum gyltendum. And ne zelædde þu ur on corfnunge. ac alyf ur of yfele. So ðlice. Fæder ure þu þe eart on heofenum. Si þin nama gehalgod. To-becume þin rice. Gepurðe þin willa on eorþan. gpa gpa on heofenum. Urne dæghpamlican hlaf gyle ur to dæg. And forgyf ur ure gyltar. gpa gpa pe forgyfað unum gyltendum. And ne zelædde þu ur on corfnunge. ac alyf ur of yfele. So ðlice.

Two Lines Great Primer Black.

And be it further hereby enacted, That

Double Pica Black.

And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers,

Great Primer Black.

And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City wit-

English Black.

And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City within this Realm, being Justice or Justices of Peace, shall have the same authority by vertue of this Act, within the limits and precincts of their Ju-

English Black. No 2.

And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City within this Realm, being Justice or Justices of Peace, shall have the same authority, by vertue of this Act, within the limits and pre-

## Pica Black.

And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City within this Realm, being Justice or Justices of Peace, shall have the same authority by vertue of this Act, within the limits and precincts of their Ju-

## Pica Black. No 2.

And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City within this Realm, being Justice or Justices of Peace, shall have the same authority by vertue of this Act, within the limits and precincts of their Jurisdictions, as well out of Ses-

## Small Pica Black.

And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City within this Realm, being Justice or Justices of Peace, shall have the same authority by vertue of this Act, within the limits and precincts of their Jurisdictions, as well out of Sessions, as at their Sessions, if they hold any, as is

## Long Primer Black.

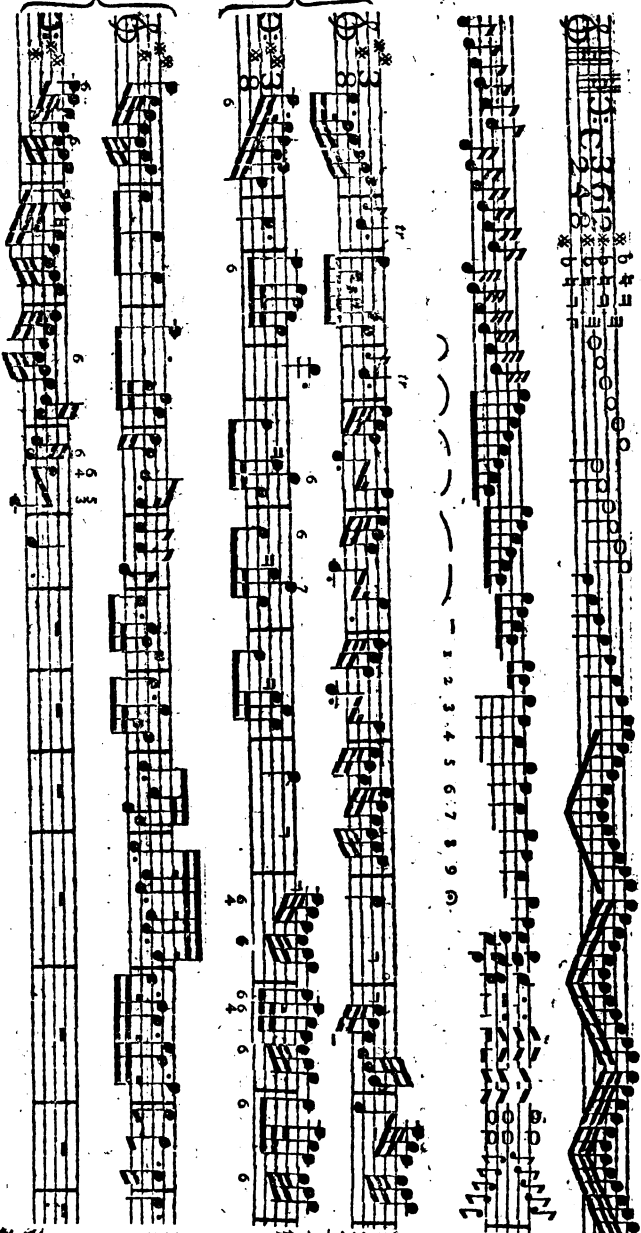
And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City within this Realm, being Justice or Justices of Peace, shall have the same authority by vertue of this Act, within the limits and precincts of their Jurisdictions, as well out of Sessions, as at their Sessions, if they hold any, as is herein limited, prescribed and appointed to Justices of the Peace of the County, or any two or more of them, or to the Justices of Peace in their quarter-Sessions, to do and execute for all the

## Brevier Black.

And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City within this Realm, being Justice or Justices of Peace, shall have the same authority by vertue of this Act, within the limits and precincts of their Jurisdictions, as well out of Sessions, as at their Sessions, if they hold any, as is herein limited, prescribed and appointed to Justices of the Peace of the County, or any two or more of them, or to the Justices of Peace in their quarter-Sessions, to do and execute for all the uses and purposes in this Act prescribed, and no other

The page features five staves of musical notation, arranged vertically. The notation includes various note values, rests, and clefs. The top staff is in treble clef with a common time signature (C). Below the first staff, there are two columns of numbers: the first column contains '2 3 6 12' and the second contains '2 4 8'. Below these are two rows of symbols: the first row has 'x b h 3 4' and the second row has 'x b h 3 4'. The bottom staff has a '2' written below it. The page is framed by a decorative border with floral motifs at the corners. There are also some decorative flourishes between the staves.





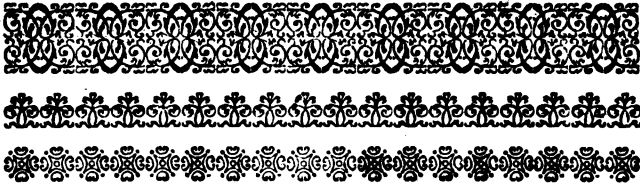
F L O W E R S.



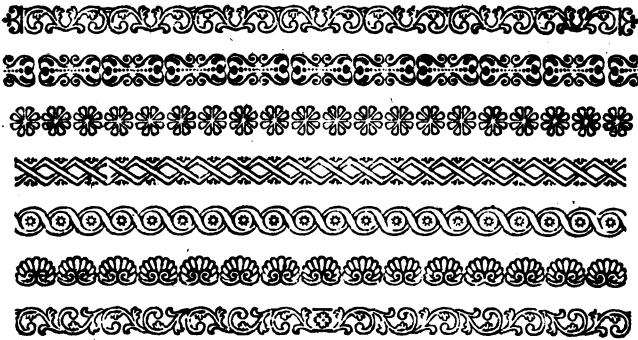
Great Primer Flowers.



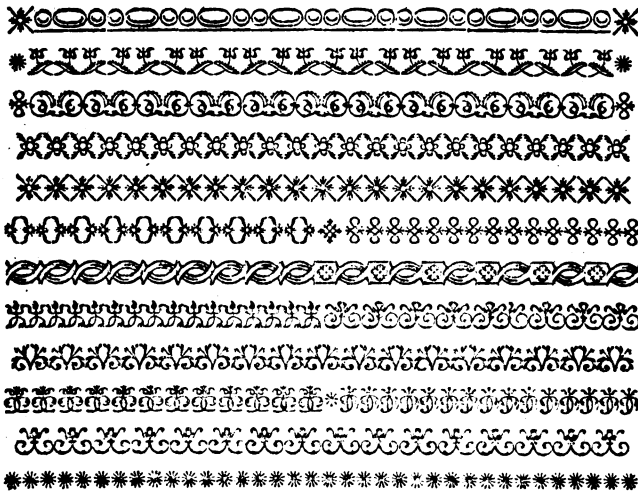
English Flowers.



Pica Flowers.



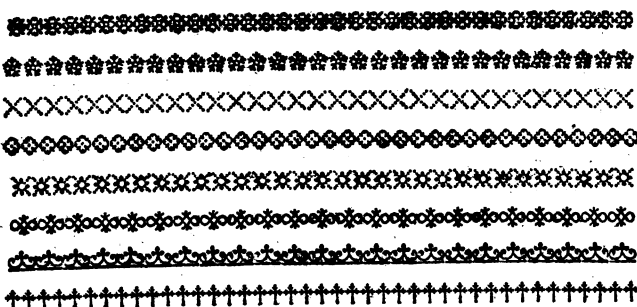
Small Pica Flowers.



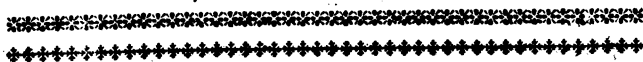




## Brevier Flowers.

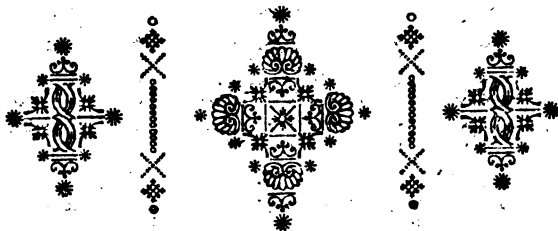


## Nonpareil Flowers.



This new Foundry was begun in the Year 1720, and finish'd 1763; and will (with God's leave) be carried on, improved, and enlarged, by WILLIAM CASLON, Letter-Founder, in LONDON.

SOLI DEO GLORIA

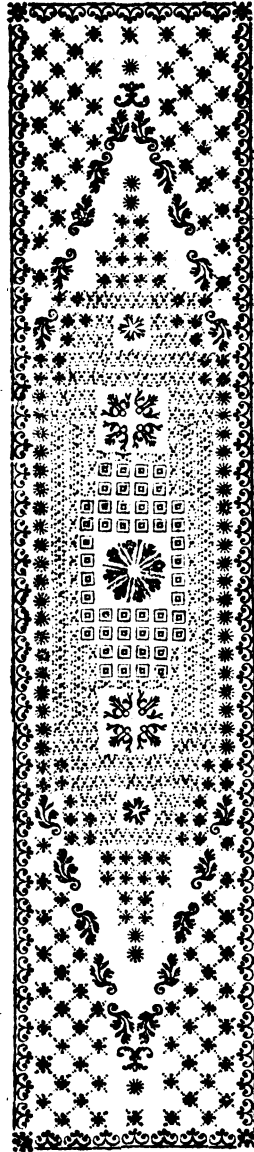
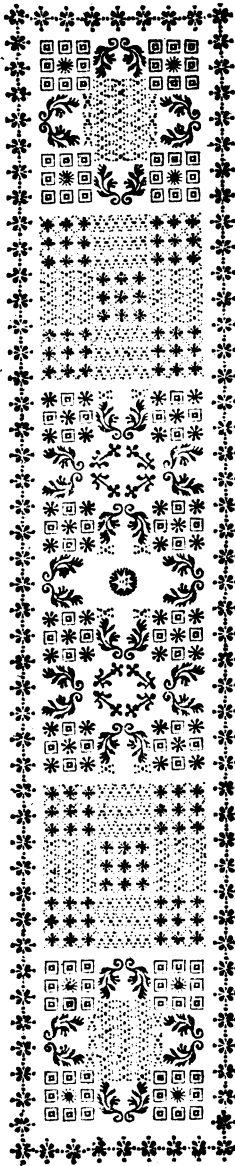


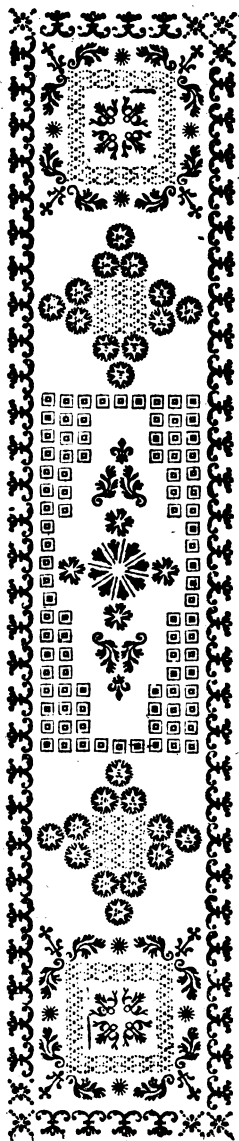
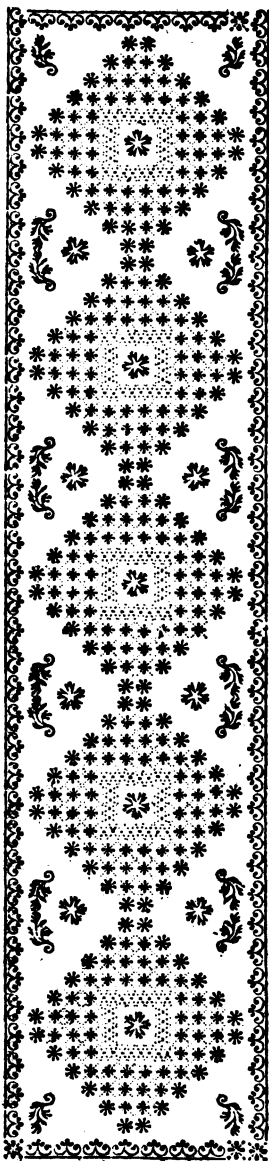
AS we have given so copious a Specimen of Mr. Caslon's Foundery, we presume it will be needless to give any other, except of an Engrossing-Type, cut by Mr. T. COTTRELL (which, for Lawyers, may be made of to advantage); and also some Flower Head-pieces, of his construction.

### Engrossing.

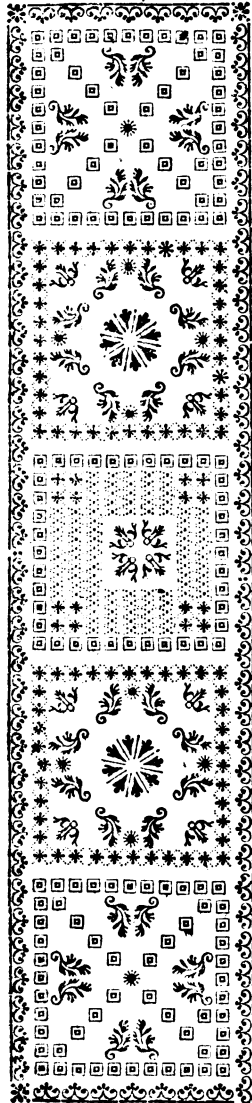
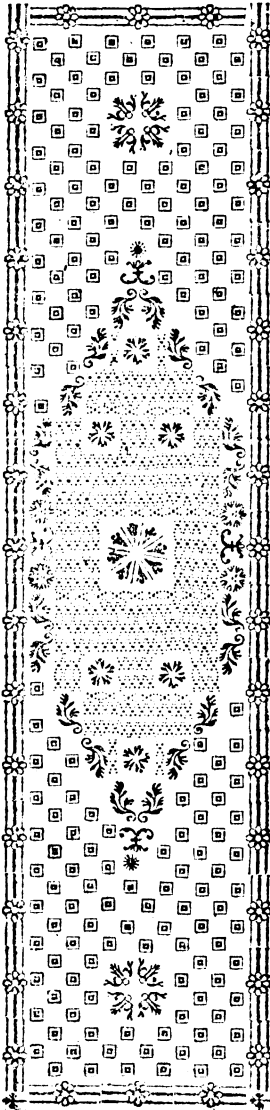
And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City within this Realm being Justice or Justices of Peace, shall have the same authority by virtue of this Act, within the limits and precincts of their Jurisdictions,

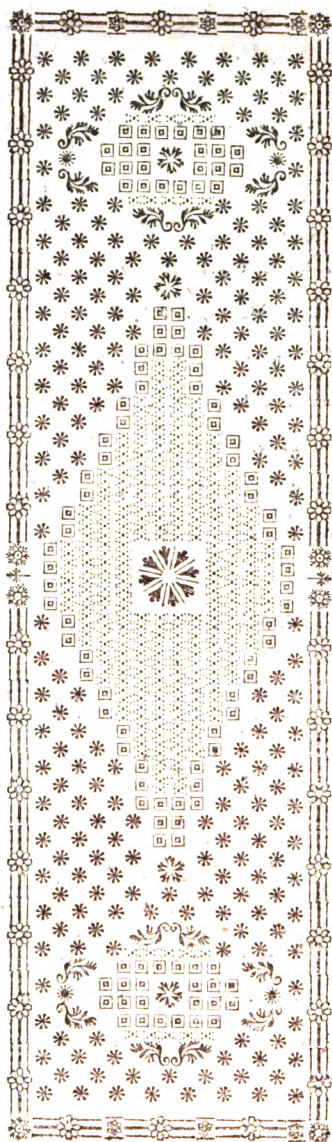
A B C D E F G H I J K L  
M N O P Q R S T U V











WE doubt not but the Curious will be pleased with the following Specimen, the Letter of which was also cast by Mr. COTFRELL, and designed for a printed edition of The Doomsday Book, it being the Character made use of in the reign of William the Conqueror.

IN W LETON HVND.

Rex ten in dñio W LETONE. T.R.E. 7 m  
 se desat p. xi hid. Tra. e. xi. car. In dñio  
 e una car. 7 xv. uilli 7 xiiii. boyd cu. x. car.  
 lbi. iii. serui. 7 ii. molini pe. xxx. solid. 7  
 viii. ac pti Silua que e in chent. Richard de  
 Tonebrige ten de hoc co una uirgatacu silua.  
 unde abstulit rusticu qui ibi manebat. Ne  
 reddit uicecomiti. x. sol. p annu. Totu co  
 T.R.E. ualb xv. lib. Modo. x. lib

IN CHE CHEFELLE HVND

Rex ten in dñio CHE CHE HE. Eddid regina  
 tenuit. Te se desat p xxx vii. hid. 7 dim.  
 Modo adop regis p xxx iii hid. Tra. e  
 Indñio sunt. iii. car 7 lx vii. uilli 7 xi  
 boyd. cu. xxxvi. car. lbi. ii. molini de. xii  
 sol. ii. denar min. 7 xii. ac pti. Silua.  
 cxl. porc. de pasnag. 7 de herbagio. xl iii.  
 porc. Modo appciat xl. lib. 7 tant reddit.



THE  
STATIONERS CHARTERS, &c.

THE Company of Stationers, or Text-Writers, who wrote and fold all sorts of books then in use, namely A, B, C, or Abcsies, with the Pater-noster, Ave Mary, Creed, Graces, &c. dwelt in and about Pater-noster Row. And Stow, in his Survey of London, edition 1598, says, also turners of beads, and they were called, Pater-noster makers, as may be seen in a record of one Robert Nikke, Pater-noster maker, and citizen, in the reign of Henry IV. &c. They were of great antiquity, even before the Art of PRINTING was invented; and notwithstanding all the endeavours that have been made, no privilege or charter have as yet been discovered, though severall of the old printers are said to be of the Stationers Company, nor can we find what authority they had granted them, with relation to printed books as an incorporated body till the following Charter was granted them, in the year 1556; wherein may be observed the names of severall of the early master-printers, which we have great reason to believe will be acceptable to many of our Readers.

The

The CHARTER granted to the Company of STATIONERS on the 4th day of May, in the year 1556, and in the Third and Fourth of Philip and Mary, being a true copy of the original record remaining in the Chapel of the Rolls. Examined, and translated from the original Latin copy, by Mr. Henry Rook, Clerk of the Rolls.

The KING and QUEEN to all those to whom these Presents shall come, Greeting.

I. KNOW ye that we considering and manifestly perceiving that several seditious and heretical books both in verse and prose are daily published, stamped and printed by divers scandalous, schismatical and heretical persons, not only exciting our subjects and liegemen to sedition and disobedience against us, our crown and dignity, but also to the renewal and propagating very great and detestable heresies against the faith and sound catholick doctrine of holy mother, the church; and being willing to provide a proper remedy in this case,

II. We of our own special favour, certain knowledge and mere motion do will, give and grant for ourselves, our heirs and successors of the above-mentioned queen, to our beloved and faithful liegemen,

Thomas Dockwray (Master)

John Cawood, Henry Coke (Keepers or Wardens)

(The Freemen or Commonalty)

William Bonham	John Rogers
Robert Holder	William Steward
Richard Patchet	Nicholas Borman
Richard Waye	James Gunwell
Robert Broke	George Brodehead
Thomas Sawyer	Hugh Cotisfurth
Charles Walley	Richard Wallis
Simon Coston	Reynold Wolf
James Hollyland.	Stephen Keval

John

John Walley	Thomas Duxwell
Anthony Smith	William Powell
Richard Jugge	William Serreys
Roger Ireland	Richard Croffe
Thomas Powell	Anthony Crofte
Richar Hyll	Alen Gamlyn
Henry Norton	Richard Lant
Henry Luttell	Andrew Hertes
Thomas Devell	John Cafe
William Hyll	Richard Richardfon
Giles Hucke	John Kynge
John Fairbarne	John Hyll
Peter Frenche	Richard Harrifon
Humphry Powell	John Clerke
William Copland	William Marten
Edward Sutton	Thomas Parker
John Bonham	John Gough
John Daye	John Whitney
Simon Spylman	William Baldwyn
William Coke	John Kevell
John Turke	Nicholas Taberner
Michael Ubley	John Jaques
William Ryddall	John Hudfon
Edward Cator	John Kele
Thomas Purfot	Thomas Bylton
Thomas Maskall	William Norton
William Pyckeryng	Richard Baldwyn
Richard Grene	Thomas Beyden
Robert Badborne	John Alday
Thomas Patenfon	Thomas Merfhe
Richard Tottell	Ralph Tyer
John Burtofte	William Griffith
Edward Broune	Nicholas Clifton
Robert Biyth	Richard Harvy
Thomas Gee	Richard Kevell, jun.

John

John Shereman  
Owen ap Roger  
Adam Croke

Thomas Skeroll  
John Tyfdale and  
John Fox

Freemen of the *Mystery or Art* of a Stationer of our city of London and suburbs thereof, that from henceforth they may be in deed, fact and name one body of itself for ever, and one Society corporated for ever, with one Master and two Keepers or Wardens, in the Society of the same *Mystery or Art* of a Stationer of the city aforesaid, and that they may enjoy a perpetual succession.

III. And further We of our own special favour, certain knowledge and mere motion do by these presents ordain, create, erect, make and constitute, the aforesaid Thomas Dockwray the Master of the same *Mystery or Art* of a Stationer of the aforesaid city for one year next ensuing; and the aforesaid John Cawood and Henry Cooke, the Keepers or Wardens of the same *Mystery or Art* of a Stationer, of the aforesaid city, for one year next ensuing; and we by these presents do make, create and constitute the foresaid William Bonham, &c. &c. (all whose names have before been recited) the Commonalty of the same *Mystery or Art* of the city aforesaid.

IV. And further We ordain, create, erect, make and constitute by these presents the aforesaid Master and Keepers or Wardens and Commonalty one body in deed and name of themselves for ever, and one Society for ever corporate with one Master and two Keepers or Wardens and the Commonalty of the same *Mystery or Art* of a Stationer of the city of London aforesaid. And We do incorporate the same Master Keepers or Wardens and Commonalty, and by these presents We do really and fully will, grant, create, erect, ordain, make, declare and constitute the said Master and Keepers or Wardens and Commonalty a body corporate to continue for ever by the name of the Master and Keepers or Wardens and Commonalty of the *Mystery or Art* of a Stationer of the city

of

of London : and that the same Master and Keeper or Wardens and Commonalty may from henceforth have a perpetual succession : and that the Master and Keepers or Wardens and Commonalty and their successors for ever may be stiled, intituled and called by the name of the Master and Keepers or Wardens and Commonalty of the Mystery or Art of a Stationer of the city of London : and that they may be able to plead and to be impleaded, to answer and to be answered by that name in all and singular matters, suits and plaints, actions, demands and causes before any of our judges and justices whomsoever in any courts or places whatsoever : and that they may have a Common Seal to serve and to be used for their affairs and business ; and for the sealing of all and singular their deeds and writings any wise touching or concerning their affairs and business.

V. And that the same Master and Keepers or Wardens and Commonalty and their successors may from time to time make and ordain and establish for the good and well ordering and governing of the freemen of the foresaid Art or Mystery, and of the foresaid society, ordinances, provisions and laws as often as they shall see proper and convenient.

VI. Provided that those ordinances, provisions and laws be in no wise repugnant or contrary to the laws and statutes of this our kingdom of England, or in prejudice to the commonweal of our same kingdom.

VII. And that the same and their successors for ever are enabled and may lawfully and safely without molestation or disturbance of Us or the heirs or successors of our foresaid queen, or of any other person, hold, as often as they please, lawful and honest meetings of themselves for the enacting such laws and ordinances, and transacting other business for the benefit of the same Mystery or Art, and of the same Society, and for other lawful causes in the manner aforesaid.

VIII. And that the foresaid Master and Keepers or Wardens and the Commonalty of the said Mystery or Art of a Stationer of the foresaid city, and their successors, or the greater part



of them being assembled lawfully and in a convenient place, may yearly for ever, or oftener or seldomer, at such times and places within the said city, as they shall think fit, chuse from amongst themselves, and make one Master and two Keepers or Wardens of some Mystery or Art of a Stationer of the foresaid city, to rule, govern and supervise the foresaid Mystery and Society, and all the men of the same Mystery, and their business; and to remove and displace the former Master and the former Keepers or Wardens out of those offices, as they shall see best.

IX. And that if, and as often as, it shall happen in any election that the Master and Keepers or Wardens and the foresaid Commonalty are equal in votes, one part against another in such an election, that then and so often the Master of the foresaid Mystery, if there shall be then any Master, or the upper Keeper or Warden of that Mystery, if there shall then be no Master, may have two votes in such elections.

X. And that the Master and Keepers or Wardens and Commonalty of the foresaid Mystery, and their successors for the time being shall be deemed fit and able persons in law as well to give, grant and to let their lands and tenements, possessions, goods and chattels, as to purchase, possess, take and receive for themselves and their successors, lands, tenements, possessions, goods, chattels and inheritances to be had, enjoyed and possessed by themselves and their successors for ever, the statute against putting lands and tenements in Mortmain, or any other statute, act or ordinance to the contrary notwithstanding.

XI. Provided that the said lands, tenements and inheritances so to be purchased and to be possessed by them, be within our said city of London or suburbs, or the liberties of the same city; and so that they do not in any wise exceed the yearly value of twenty pounds of lawful money of England.

XII. Moreover We will, grant, ordain and constitute for ourselves and the successors of our foresaid queen that no person

son within this our kingdom of England or dominions thereof, either by himself or by his journeymen, servants or by any other person shall practise or exercise the Art or Mystery of printing or stamping any book or any thing to be sold or to be bargained for within this our kingdom of England or the dominions thereof, unless the same person is or shall be one of the Society of the foresaid Mystery or Art of a Stationer of the city aforesaid at the time of his foresaid printing or stamping ; or has for that purpose obtained our Licence or the Licence of the heirs and successors of our foresaid queen.

XIII. Moreover We will, grant, ordain and constitute for ourselves, the heirs and successors of our said queen, to the foresaid Master, Keepers or Wardens and the Commonalty of the Mystery or Art of a Stationer of the foresaid city of London, and to their successors for ever, that the foresaid Master and Keepers or Wardens and their successors for the time being shall very lawfully as well search, as often as they please, any place, shop, house, chamber or building of any stamper, printer, binder or feller of any manner of books within our kingdom of England or dominions thereof, concerning or for any books or things printed, stamped or to be printed or stamped, as seize, take away, have, burn or convert to the proper use of the said society all and singular those books and those things, which are or shall be printed or stamped contrary to the form of any statute, act or proclamation made or to be made.

XIV. And that, if any person shall practise or exercise the foresaid Art or Mystery contrary to the form above described ; or shall disturb, refuse or hinder the foresaid Master and Keepers or Wardens for the time being, or any one of them for the time being to make the foresaid search, or to seize, take away or burn the foresaid books or things, which are, or any one of which has been printed or stamped, or are to be printed or stamped contrary to the form of any statute, act or proclamation, that then the foresaid Master or Keepers or Wardens for the time being shall imprison or send to gaol, or either of them

them shall imprison or send to gaol every such person so practising or exercising the foresaid Art or Mystery contrary to the form aforesaid, or so that, as aforesaid, the disturber, refuser or hinderer shall there remain without bail or mainprize for the space of three months; and that the same person so practising the Art or Mystery aforesaid contrary to the said form, or so that, as aforesaid, the disturber, refuser or hinderer shall pay or cause to be paid for every such practising or exercising as aforesaid, contrary to the said form, and for every such disturbance, let or hinderance, one hundred shillings of lawful money of England, one moiety thereof to Us, our heirs and successors of the foresaid queen, and the other moiety thereof to the foresaid Master, Keepers or Wardens and Commonalty, &c. In Witness whereof, The King and Queen at Westminster, May 4.

By Writ of Privy Seal, &c.

The privileges to chuse their proper officers, to make Laws for the good and well governing of the Company, &c. granted to the freemen of the Company of Stationers of the city of London by King Philip and Queen Mary, had been found so just and agreeable to the laws of the land, the liberties of the subject, and in particular so necessary to the well-being of the said Company of Stationers, that Queen Elizabeth, of glorious memory, upon her first coming to the crown, did by her Letters Patents, also renew and confirm the foregoing Charter, in the following manner.

The Queen to whom these Presents, &c.

GREETING.

**W**E have seen the Letters Patents of the Lord Philip, King, and the Lady Mary late Queen of England Our most dearly beloved sister, to the Master, Keepers or Wardens and Commonalty of the Mystery or Art of a Stationer of our city of London, lately granted at Westminster on the fourth day of May, in the 3d and 4th years of their reigns :

[Here

[Here Queen Elizabeth recites the Charter verbatim, as it was granted by Philip and Mary, printed in the preceding pages, and then confirms the same in the following words.]

And We ratifying and allowing the foresaid Letters, and all and every thing contained therein, do, as much as in us lies, accept and approve them for ourselves, our heirs and successors, and do ratify and confirm them to our beloved Reynold Wolfe, now the Master of the foresaid Mystery or Art of a Stationer, and Michael Loblely and Thomas Duxwell the Keepers or Wardens of the same Mystery, and to their successors in such manner as the foresaid recited Charter and Letters do reasonably in themselves testify. In witness whereof, &c. The Queen at Westminster, on the tenth day of November, and in the first year of our reign.

Besides this confirmation by Queen Elizabeth now recited, the foregoing Charter by Philip and Mary was exemplified in the 19th year of the reign of King Charles II. on the 10th of August, A. D. 1667, at the request of Humphry Robinson, the then Master, and Evan Tyler and Richard Royston, the then Wardens of the Company of Stationers.

And the said Charter was again exemplified on the 13th of October, A. D. 1684, at the request of Roger Norton the then Master, and Henry Hills and James Cotteral, the then Wardens of the said Company of Stationers.

The Charter granted by King Charles to the Stationers Company, anno 1584, in the 36th year of his reign, was as follows:

The King to all those to whom these Presents shall come,  
Greeting.

I. **W**HEREAS King Philip and Queen Mary by their Letters Patents sealed with their Great Seal of England, dated at Westminster on the fourth day of May in the third and fourth years of their reigns, have for themselves and the

the heirs and successors of the said Queen, given and granted to their beloved and faithful liegemen Thomas Dockwray, John Cawood, Henry Coke, William Bonham, and to diverse other persons named in the same Letters Patents, being Freemen of the Mystery or Art of Stationers of the city of London and suburbs thereof, that they in deed, fact and name, shall be one Body of themselves for ever, and one perpetual Society corporate of one Master and two Keepers or Wardens in the Society of the same Mystery or Art of Stationers of the City aforesaid; and that they might have a perpetual succession.

II. And the said King and Queen then by the same Letters Patents have further of their own special grace, certain knowledge and mere motion, ordained, created, erected, made and constituted the foresaid Thomas Dockwray Master of the same Mystery or Art of Stationers of the said city for one year next ensuing; and the foresaid, John Cawood and Henry Coke, Keepers or Wardens of the same Mystery or Art of Stationers of the foresaid city for one year next ensuing; and they have made and constituted the foresaid William Bonham and all the other persons named in the same Letters Patents the Commonality of the same Mystery or Art of Stationers of the foresaid city. And,

III. Further they have by the same Letters Patents ordained, created, erected, made and constituted the foresaid Master, Keepers or Wardens and Commonalty in deed and name one body of themselves for ever and one Society for ever corporate of one Master and two Keepers or Wardens and Commonalty of the same Mystery or Art of Stationers of the foresaid city of London; and they have incorporated the same Master and Keepers or Wardens and Commonalty; and they by their same Letters Patents have really and fully created, erected, ordained, made, declared and constituted them a Body corporate to continue for ever by the name of the Master and Keepers or Wardens and Commonalty of the Mystery or Art of Stationers of the city of London. And,

IV. That

IV. That the same Master, Keepers or Wardens and Commonalty and their Successors might for the future have a perpetual Succession: and that the same Master, and Keepers or Wardens and Commonalty, and their Successors, for ever might be stiled, named and called by the name of the Master and Keepers or Wardens and Commonalty of the Mystery or Art of Stationers of the city of London. And,

V. That they might be enabled to plead and to be impleaded, and to answer and to be answered by that name in all and singular matters, suits and plaints, actions and demands and causes before any judges and justices whatsoever, and in any courts and places of judicature whatsoever. And,

VI. That they might have a Common Seal for their proper use and business, and for the sealing of all and singular their deeds and writings any wise touching or concerning their affairs and business. And,

VII. That the same Master and Keepers or Wardens and Commonalty and their successors, might from time to time make, ordain and establish, as often as they should see proper and convenient, Ordinances, Provisions and Laws for the good and well ordering and governing of the Freemen of the Art or Mystery aforesaid, and of the Commonalty aforesaid:

VIII. Provided those Ordinances, Provisions and Laws should be in no wise repugnant or contrary to the laws and statutes of the kingdom of England, or in prejudice to the commonweal of the same kingdom. And,

IX. That they and their successors for ever might be enabled lawfully and safely, as often as they please, to call lawful and honest meetings of themselves for enacting such-like Laws and Ordinances, and for considering other affairs for the benefit of the same Mystery or Art, and of the same Commonalty, and for other lawful causes in the manner aforesaid, without molestation or inquietude of the same aforesaid King and Queen, the heirs or successors of the aforesaid Queen or of any other person. And,

X. That

X. That the foresaid Master and Keepers or Wardens and the Commonalty of the said Mystry or Art of Stationers of the city aforesaid, and their successors, or the greater part of them being met together lawfully, and in convenient places, might yearly for ever, or oftener or seldomer, at such times and places within the city aforesaid, as they should think fit, chuse from among themselves and make one Master and two Keepers or Wardens of the same Mystry or Art of Stationers of the city aforesaid, to rule, govern and to supervise the foresaid Mystry and Society, and all the men of the same Mystry and their business. And,

XI. That they might remove and put out, as it should seem to them best, the former Master and former Keepers or Wardens from those offices. And,

XII. That, if, and as often as it happeneth in any election that the Master and Keepers or Wardens and Commonalty aforesaid should be equal in one vote, one part opposing the other in such election, that then and so often the Master of the foresaid Mystry, (if there should then be any Master) or the senior Keeper or Warden of that Mystry, (if there should then be no Master of that Mystry) might have two votes, in such elections. And,

XIII. That the Master and Keepers or Wardens and Commonalty of the foresaid Mystry and their successors, for the time being, for ever might be deemed in law fit and able Persons as well to give, grant and dispose of lands and tenements, and their goods and chattels, as to purchase, possess, take and receive for themselves and their successors, lands, tenements, possessions, goods, chattels and hereditaments, to be had, enjoyed and possessed by themselves and their successors for ever, the statute against putting lands and tenements in mortmain or any other statute, act or ordinance published to the contrary notwithstanding :

XIV. Provided that the said lands, tenements and hereditaments so to be by them purchased and possessed be within the  
said

faid city of London, or suburbs or liberties of the same city; and that they might not exceed by any means the yearly value of twenty pounds of lawful money of England. And

XV. The same King and Queen by the same Letters Patents have for themselves and the successors of the foresaid Queen granted, ordained and constituted that no person within the realm of England or the dominions thereof should practise or exercise by themselves or their journeymen, their servants, or by any other person, the Art or Mystery of Printing or Stamping any book or any thing to be sold or bargained for within this kingdom of England or dominions thereof, unless the same person at the time of his foresaid Printing or Stamping were or should be one of the foresaid Society, or should have the licence of the same Lord the King and Lady the Queen, or of the heirs or the successors of the foresaid Queen for that purpose. And

XVI. Further the same Lord the King and Queen have granted, ordained and constituted for themselves, and the heirs and successors of the foresaid Queen, to the foresaid Master and Keepers or Wardens and Commonalty of the Mystery or Art of Stationers of the city of London and their successors for ever, that it might be lawful for the Master and Keepers or Wardens and Commonalty of the Mystery or Art of Stationers of the city of London and their successors for the time being, both to search, as often as they should please, in any place, shop, house, chamber or building of any Stamper, Printer, Binder, or Seller of any sort of books within their kingdom of England or dominions thereof, concerning or for any books or things printed and stamped, or to be printed or stamped, and to take and seize all such books and things which should be printed or stamped contrary to the form or tenor of any statute, act or proclamation, as it doth more fully appear by the same Letters Patents enrolled in our Court of Chancery of Record. And,



XVII. Whereas our beloved subjects the Master and Keepers or Wardens and Commonalty of the Myſtery or Art of Stationers of the city of London have humbly beſought us that we by our Letters Patents under our own great ſeal of England would be graciously pleaſed to ratify and confirm the fore-cited Letters Patents, and all the Liberties, Franchiſes and Privileges contained therein. And,

XVIII. Further have alſo beſought us, that by the ſame our Letters Patents ſuch proviſions might be made in them that the governing part of them, the aforeſaid Maſter and Keepers or Wardens and Commonalty of the Myſtery or Art of Stationers of the city of London, and alſo the Clerk of the ſame Society ſhould for the future be ſuch perſon as we might account faithful and obedient to us, our heirs and ſucceſſors; and that after the election of all ſuch perſons into any place of government in the Society aforeſaid, ſuch perſon upon juſt complaint to be made to us, our heirs and to our ſucceſſors in our council, might be liable to be removed by an order of our council: and that they ſhall immediately thereupon proceed to the election of ſome other fit perſon in his or their place or places.

XIX. We therefore willing and deſiring the ſafety of our beloved ſubjects the Maſter and Keepers or Wardens and Commonalty of the Myſtery or Art of Stationers of the city of London, do of our ſpecial grace, certain knowledge and mere motion for us, our heirs and ſucceſſors, ratify, allow, approve and confirm to the aforeſaid Maſter and Keepers or Wardens and Commonalty of the Myſtery or Art of Stationers of the city of London and to their ſucceſſors for ever the aforeſaid fore-recited Letters Patents, and all and ſingular the con-ceſſions or grants, liberties, privileges, franchiſes and immunities ſpecifically contained in the ſame Letters Patents under the proviſions and regulations mentioned hereafter in theſe our Letters Patents.

N. B. The

N. B. The beforefaid Charter granted by Philip and Mary, and thus confirmed and exemplified, is the only Charter the Stationers Company have now subsisting. But this Charter, granted by king Charles II. was clogged with several very unjust and illegal additions, contrived to pave the way to arbitrary power. Which oppressive additions have all been since repealed and declared null and void by a special Act of Parliament in the second year of king William and Queen Mary; which same act does again absolutely confirm the original Charter granted by Philip and Mary, in the following words.

“ And be it enacted by the Authority aforesaid, that all and every of the several Companies and Corporations of the said City shall from henceforth stand and be incorporated by such name and names, and in such sort and manner, as they respectively were at the time of the said judgment given, and every of them are hereby restored to all and every the lands, tenements, hereditaments, rights, titles, estates, liberties, powers, privileges, precedencies and immunities, which they lawfully had and enjoyed at the time of giving the said judgment; and that as well all surrenders, as charters, letters patents and grants for new incorporating any of the said Companies, or touching or concerning any of their liberties, privileges, or franchises, made or granted by the said late king James, or by the said king Charles the second, since the giving of the said judgment, shall be void, and are hereby declared null and void, to all intents and purposes whatsoever.” 2 W. & M. sess. 1. cap. 8. § 14.

A true Copy of the Grant or Constitution, which made the STATIONERS a Livery-Company of the City of London.

“ HENSELL, MAYOR.

“ Jovis 1<sup>o</sup> die Februarii, anno secundo Dominae Elizæ Reginae, &c.

“ IT was this day ordered and agreed, at the earnest suit and prayer of John Cawood and divers other said persons being Freemen of this city in the fellowship of the Stationers, that

that the same Fellowship from henceforth shall be permitted and suffered to have, use and wear a Livery and Livery-hood in such decent and comly-wise and order as the other Companies and Fellowships of this city, after their degrees, do commonly use and wear; and that they the said Stationers shall cause all such, and as many of their said Fellowship as conveniently may be able, to prepare and make ready the same Liveries with speed, so that they may from henceforth attend and wait upon the Lord Mayor of this city, at all common shews hereafter to be made by the citizens of the city, in such and like manner and sorte as the other citizens of the said citie, in such and lyke manner and sorte as the other citizens of the said city, for the honour of the same citye so long tyme past, have done, and yet dayley do, as occasion shall require."

This Account of BOOKS delivered by the richer Printers to the Company of STATIONERS for the Relief of their Poor, is taken from a manuscript indorsed:

"Decrees of the Lords in the Star-chamber, touching Printers, Stationers, &c. 23 Junii, Eliz. 28, 1585. Orders for them sent to archbishop Whitgift."

"WHEREAS sundrie decrees, and ordinances, have upon grave advice and deliberation, been made and published for the repressing of such great enormities and abuses, as of late (most men in tyme past) have been commonly used and practised by diverse contemptuouse and disorderly persons, professing the Arte or Misterie of Printing, and selling of books; and yet notwithstanding the said abuses and enormities are nothing abated, but (as is found by experience) doe rather more and more increase, to the wilful and manifest breach and contempt of the saide ordinances and decrees, to the great displeasure and offence of the queen's moste excellent majestie; by reason whereof fundrie intolerable offences, troubles,

troubles, and disturbances, have happened, as well in the church as in the civile government of the state and commonweale of this realme, which seem to have growen, because the paynes and penalties, conteyned and sett downe in the same ordinances and decrees, have been too light and small for the correction and punishment of so grievouse and heynouse offences, and so the offenders, and malefactors in that behalfe, have not been so severely punished, as the qualitie of their offences hath deserved: her majestie therefore of her moste godlie and gracious disposicion, being careful, that speedie and due reformation be had of the abuses and disorders aforesaid, and that all persons using or professing the arte, trade, or mysterie of Printing, or selling of books, should from henceforth be ruled and directed therein by some certeyn and knowen rules, or ordinances, which should be inviolable kept and observed, and the breakers, and offenders of the same, to be severely and sharplie punished, and corrected, hathe straitly charged and required the most reverend father in God, the archbishopp of Canterburie, and the right honourable the lordes, and others of her majesties privy council, to see her majesties said most gracious and godlie intention, and purpose, to be duly and effectually executed and accomplished. Whereupon the said most reverend father, and the whole present sitting in this honourable cowrte, this 23d day of June, in the twenty-eighth year of her majesties reign, upon grave and mature deliberation, have ordeyned and decreed, that the ordinances and constitutions, rules and articles, hereafter following, shall, from henceforth, by all persons, be duly and inviolable kept and observed, according to the tenor, purporte, and true intent, and meaning of the same, as they tender her majesties high displeasure, and as they wyll aunswere to the contrarie at their uttermoste perill. Videlicet.

Imprimis, That every printer, and other person, or persons whatsoever, which at this tyme present hath erected, or set up, or hereafter shall erect, set up, keepe, mainteyn, or have  
anye

anye printing presse, rowle, or other instrument, for imprinting of books, chartes, ballades, pourtrayctures, paper called damask-paper, or any such matters, or things whatsoever, shall bring a true note, or certificate of the saide presses, or other printing instruments allreadie erected, within tenne days next coming, after the publication hereof; and of the saide presses, or other printing instruments hereafter to be erected, or set up, from tyme to tyme, within tenn dayes next after the erecting, or setting up thereof, unto the Master and Wardens, of the Companie of Stationers, of the cittie of London, for the tyme being; upon payne, that everye person sayling, or offending herein, shall have all and averie the said presses, and other instruments, utterlye defaced, and made unserviceable for imprinting for ever; and shall also suffer twelve moneths imprisonment without bayle or maynprife.

2. Item, That no printer of bookes, nor any other person, or persons whatsoever, shall sett up, keepe, or mayntain any presse or presses, or any other instrument, or instruments, for imprinting of bookes, ballades, charte, pourtrayctures, or any other thing, or things whatsoever, but onelye in the cittie of London, or the suburbs thereof (except one presse in the universitie of Cambridge, and one other presse in the universitie of Oxforde, and no more) and that no person shall hereafter erect, sett up, or maynteyne in any secrett, or obscure corner, or place, any such presse or instrument before expressed; but that the same shall be in suche open place or places, in his, or their house or houses, as the Wardeins of the saide Companie of Stationers, for the tyme being, or suche other person, or persons, as by the saide Wardeins, shall be thereunto appointed, may from tyme to tyme have readie accesse unto, to search for, and viewe the same; and that no printer, or other person, or persons, shall, at any tyme hereafter withstande, or make resistance to, or in any suche view or search nor denye, or keepe secrett any suche presse, or other instru-

ment,

ment, for imprinting, upon payne, that every person offending in any thing contrarie to this article, shall have all the faide presses, and other printing instruments, defaced, and made unserviceable for imprinting for ever; and shall altho suffer imprisonment one whole year, without bayle, or mayneprife, and to be disabled forever to keepe any printing presse, or other instrument for printing, or to be master of any printing-howse, or to have any benefite thereby, other than onelye to worke as a journey man for wages.

3. Item, That no printer, nor other person or persons whatsoever, that hath sett up any presse, or instrument, for imprinting within sixe moneths last past, shall hereafter use, or occupie the same, nor any person or persons shall hereafter erect, or sett up any presse, or other instrument of printing, till the excessive multitude of printers, having presses alreadye sett up, be abated, diminished, and by death given over, or otherwise brought to so small a number of masters, or owners of printing-howses, being of abilitie and good behaviour, as the archbishopp of Canterburie and bishopp of London, for the tyme being, shall thereupon think it requisite, and convenient, for the good service of the realme, to have some more presses, or instruments for printing erected, and sett up: and that when, and as often as the faide archbishopp and bishopp, for the tyme being, shall so think it requisite and convenient, and shall signifie the same to the said Master and Wardeins of the faide Companie of Stationers, for the tyme being; that then, and so often, the faide Master and Wardeins, shall (within convenient tyme after) call the Assitants of the faide Companie before them, and shall make choice of one, or more (as by the opinion of the faide archbishopp and bishopp, for the tyme being, need shall require) of suche persons being free Stationers, as for theyr skill, abilitie, and good behaviour, shall be thought by the faide Master, Wardeins, and Assitants, or the more parte of them, meet to have the charge and government of a presse, or printing-house; and that within

fowerteen

fowerteen dayes next after suche election, and choice, the saide Master, Wardeins, and fower other at the least of the Assitants of the saide Companie, shall present before the high commisioners in causes ecclesiastical, or fixe or more of them, whereof the saide archbishopp, or bishopp, to be one, to allowe, and admitt everie suche person so chosen and presented, to be master and governoure of a presse, and printing-houffe, according to the same election and presentment, upon payne that everie person offending contrary to the intent of this article, shall have his presse, and instruments for printing, defaced, and made unserviceable, and also suffer imprisonment, by the space of one whole yeare, without bayle, or maynprize. Provided allwayes, that this article, or any thing therein conteyned, shall not extend to the office of the queene's majesties printer for the service of the realme; but that the said office, and offices, shall be, and continue at the pleasure and disposition of her majestie, her heires, and successors, at all tymes, upon the death of her highnes's printer, or otherwise.

4. Item, That no person, or persons, shall imprint, or cause to be imprinted, or suffer by any meanes to his knowledge, his presse, letters, or other instruments, to be occupied in printing of any booke, worke, coppie, matter, or thing whatsoever, except the same booke, worke, coppie, matter, or any thing, hath bene heretofore allowed, or hereafter shall be allowed, before the imprinting thereof, according to the order appointed by the queene's majesties injunctions, and be first seene and perused by the archbishopp of Canterburie, and bishopp of London, for the tyme being, or one of them (the queene's majesties printer for some special service by her majestie, or by some of her highnes privie councill thereunto appoynted; and suche are, or shal be privileged to print the bookes of the common lawe of this realme, for suche of the same books, as shal be allowed of by the two cheefe justices, and cheefe barons, for the tyme being, or any two of them, onelye excepted) nor shall imprint, or cause to be imprinted,

imprinted, any booke, worke, or coppie, againſt the forme and meaning of any reſtraynte, or ordinance conteyned, or to be conteyned, in any ſtatute, or lawes of this realme, or in any injunction made, or ſett forth by her majeſtie, or her highnes privie counſell, or againſt the true intent and meaning of any letters patents, commiſſions, or prohibicions, under the great ſeale of Englande; or contrarie to any allowed ordinance, ſett downe for the good governaunce of the Company of Stationers, within the cittie of London; upon payne to haue all ſuche preſſes, letters, and inſtruments, as in or about the imprinting of any ſuche bookes, or copies, ſhall be employed or uſed, to be defaced, and made uncerviceable for imprinting for ever; and upon payne alſo, that everie offender, and offenders, contrarie to this preſent article, or ordinance, ſhal be diſabled (after any ſuche offence) to uſe, or exerciſe, or take benefite by uſing, or exerciſing of the arte, or feate of imprinting; and ſhall moreover ſuſteyne ſixe moneths imprisonment without bayle, or maynprife:

5. Item, That everie ſuche perſon, as ſhall ſell, utter, or putt to ſale wittingly, bynde, ſtitch, or ſowe; or wittinglie cauſe to be ſolde, uttered, put to ſale, bounde, ſtitched, or fowed, any bookes, or copies whatſoever, printed contrarie to the intent and true meaning of any ordinance, or article aforeſaid, ſhall ſuffer three moneths imprisonment for his, or their offence.

6. Item, That it ſhall be lawfull for the Wardeins of the ſaide Companye, for the tyme being, or any two of the ſaide companye thereto deputed, by the ſaide Wardeins, to make ſearch in all work-howſes, ſhopps, ware-howſes of printers, bookeſellers, booke-bynders, or where they ſhall haue reaſonable cauſe of ſuſpition; and all bookes, copies, matters, and things printed, or to be printed, contrarie to the intent and meaning of theſe preſent ordinances, to ſeaze and take to her majeſties uſe, and the ſame to carrie into the Stationers hall in London; and the partie, or parties, offending in printing, ſelling, utter-



ing, bynding, stitching, or sowing any such bookes, copies, matters, or things, to arrest, bring, and present before the said highe commissioner in causes ecclesiasticall, or some three, or more of them, whereof the said archbishop of Canterburie, or bishopp of London, for the tyme being, to be one.

7. Item, That it shall be lawfull to and for the aforesaide Wardeins, for the tyme being, or any two by them appoynted, without lett, or interruption of any person, or persons whatsoever, to enter into any howsse, work-howsse, ware-howsse, shopp, or other place, or places; and to seaze, take, and carrie away all presses, letters, and other printing instruments, sett up, used, or imployed, contrarie to the true meaning hereof, to be defaced, and made uncervicable, as aforesaid; and that the said Wardeins shall so often as need shall require, call the assistants of their saide companie, or the more parte of them into their saide hall, and there take order for the defacing, burning, breaking, and destroying of all the saide letters, presses, and other printing instruments aforesaide; and thereupon shall cause all suche printing presses, or other printing instruments, to be defaced, melted, sawed in peeces, broken, or battered, at the smythes forge, or otherwise to be made uncervicable; and the stufte of the same so defaced, shall redelyver to the owners thereof agayne, within three moneths next after the taking, or seazing thereof, as aforesayde.

8. Item, That for the avoyding of the excessive number of printers within this realme, it shall not be lawfull for any person or persons, being free of the Companie of Stacioners, on using the trade or mysterie of printing, bookefelling, or bookebynding, to have, take, and keepe hereafter, at one tyme, any greater number of apprentizes, than shall be hereafter expressed; that is to say, every person that hath been or shall be Master, or upper Wardein of the Company, whereof he is free, to keepe three apprentizes at one tyme, and not above; and every person that is, or shall be under Wardein, or of the liverie of the companie whercof he is free, to keepe two apprentizes, and not  
above;

above; and every person that is, or shall be of the yeomanrie of the Companie, whereof he is, or shall be free, to keepe one apprentize (if he himself be not a journeyman) and not above. Provided allways, that this ordinaunce shall not extend to the queen's majesties printer for the tyme being, for the service of her majestie, and the realme, but that he be at libertie to keepe and have apprentizes, to the number of fixe at any one tyme.

9. Item, That none of the printers in Cambridge, or Oxford, for the tyme being, shall be suffered to have any more apprentizes, than one at one tyme at the moste. But it is, and shall be lawfull, to, and for the saide printers, and either of them, and their successors, to have, and use the help of anye journeyman, beeing freemen of the cittie of London, without contradiction; any lawe, statute, or commaundement, contrarie to the meaning and due execution of those ordinaunces, or any of them, in any wise notwithstanding.

Books yeilded into the hands and dispositions of the Master, Wardeins, and Assitants of the mysterye of the STATIONERS of London, for the reliefe of the poore of the saide Companie, according to the discretion of the Master, Wardeins, and Assitants, or the more parte of them.

Mr. BAKER, her majesties printer, hath yielded unto the saide disposition and purpose, these bookes following, viz.

The first and second volume of Homilies.

The whole statutes at large, with the preamble, as they are now extant.

The paraphrasis of Erasmus upon the epistles and gospels, appoynted to be read in churches.

Articles of religion agreed upon 1562, for the ministers.

The Queenes injunctions, and articles, to be enquired of through the whole realme.

The profit and benefite of the two moste vendible volumes of the New Testament, in English, commonlie called, Mr. Cheekes translation; that is, in the volume called, Octavo, with

with annotations as they be now; and in the volume called, *Decimo sexto*, of the same translation without notes in the brevier English letter onely.

Provided, that Mr. Barker himself print the sayde Testaments at the lowest value, by the direction of the Master and Wardeins of the Company of Stationers, for the tyme being. Provided allwayes, that Mr. Barker do reteyn some small number of these for diverse services, in her majesties cowrtes, or ellsewhere: and lastlye, that nothing, that he yealdeth unto by meanes aforesaid, be prejudiciall to her majesties high prerogative, or to any that shall succeed in the office of her majesties printer.

Mr. TOTTELL, printer of the lawe bookes, hath yeilded unto the disposition and purpose aforesaide, these bookes following, viz.

Tullie's offices in English and Latin.

Morall philosophie.

Romea and Julietta.

Quintus Curtius, in English.

Mr. Dr. Wilson upon usurie.

Two English lovers.

Songes and sonnetts of the earle of Surrey.

Mr. WATKINS, now Wardein, hath yeilded to the disposition and purpose aforesaide, this that followeth, viz.

The broad almanack; that is to say, the same to be printed on one syde of a sheet, to be sett on walls, as usuallie it hath bene.

Mr. JOHN DAYE, printer, hath yeilded to the disposition and purpose aforesaide, these bookes following, viz.

Calvin upon Daniell.

Pilgrimage of princes.

The jewell of joye.

Principles of religion, by Becon.

Dering's sermons in the tower.

Practise of prelatts.

Cosmographical glasse.

All the prayer books, which Henry Denham had from  
Mr. Day.

Peter Martyr on the Judges.

Peter Martyr on the Romanes.

Poore man's librarie.

Tindall's, Frythe's, and Barne's workes.

Becon's whole workes.

Bullinger upon the Apocalips.

Letters of the martyres.

Calvin's catechisme, in sixteens

Image of God.

Image of nature and grace.

Reliques of Rome.

Hawes's examinations.

Calvin's sermons upon Ezechias.

Pomander of prayers, in octavo.

Governance of vertue, in octavo.

Governance of vertue, in sixteens.

Afcham's schole-master.

Afcham's affaires of Germanie.

Saxon lawes.

Canons in English.

Vita et mors Juelli.

Articuli religionis.

Epistola Gildae.

Sylogisticon.

Drant in eclesiasten.

Forrest of histories.

A dialogue of Mercurie, and the English souldier.

Astronomers game.

Mr. NEWBERYE, wardein, and HENRIE DENHAM, assignes  
to execute the privilege, which belonged to Henr. Bynneman,  
deceased, have yielded to the disposicion and purpose afore-  
sayde, these bookes following, viz.

The

The breife chronicle in the volume, or fife, called, Decimo sexto. Provided allwayes, that all addicions, which hereafter shall be putt to the same, and any other chronicle, that shall be sett forthe in the same, or lyke volume or fize, shall be printed, and set forthe in the lyke breefe order, and forme, that the faide boke in decimo sexto, allreadie extant, is of. And all controversies, that may arise towching the faide booke, or addition, or alteration of, or to the same, or towching any other chronicle, that shall come forthe in this volume, or fize, are submitted, and allwayes shall be submitted, and referred to the ordering and determinacion of the Master, Wardeins, and Assitants for the tyme being, or the more part of them.

Item, all these bookes and copies following, or so manye of them, as shall be found to have belonged to the faide Henrye Bynnemen, viz.

#### Q U A R T O.

- Musculus common places.
- Cornelius Agrippa of the vanitie of sciences.
- Digge his Straticos.
- Arte of shooting in great ordinance.

#### O C T A V O.

- The Spaniards lyfe.
- Booke of Gardening.
- Colloquia Erasmi.
- Exercitatio linguae Latinae.
- Confabulationes Hessii.
- Iustini historia.
- Virgilii opera.
- Sententiae pueriles.
- Psalmi Roffensis.
- Mr. NEWBERYE, now Wardein, in his owne right, and of his owne copies, doth yeild to the disposition and purpose aforesaid, as follows, viz.

Bullinger's decades, now readie to print. Allwayes provided,

vided, that the printers of it shall give certeyn leaves, that he lacketh.

Mr. Cooper's postill, when Mr. Newbery hath folde those of the former impressiō, which he hath in his hands, being under an hundred bookes. And then he will procure the quires to enlarge it.

Panoplie of epistles, when he hath folde those he hath of the former impressiō.

Chronicle of ten emperours of Grecia, when he hath folde those he hath.

Galeteo of good manners.

Life of Serving men.

Googe's songs and sonnets.

Perambulation of Kent, almoste readie to print.

Item, The said Henrye Denham hath yeilded these bookes following:

Pasquin in a traunce.

The hoppe gardein.

Ovid's metamorphosis.

The courtier.

Cesar's commentaries in English.

Ovid's epistles.

Image of idleneffe.

Flower of friendshipp.

Schole of vertue.

Gardiner's laborynth.

Demostheme's orations.

Two or three of Seneca's tragedies.

} Now ready to print.

A true

A true Copy of the original Record remaining in the Rolls Chapel, of Letters Patents granted to the Company of STATIONERS, on the 8th day of March, 1615, being the 13th year of King James I. for the Sole Printing of Primers, Pfalters, Pfalms both in meter and prose, with or without muscal notes; Almanacks, &c. in the English Tongue: and the A, B, C, with the Little Catechism, and the Catechism in English and Latin, &c. by Alexander Nowell; for the Help and Relief of the Master, Wardens, and Commonalty, and their successors for ever. Examined by Henry Rooke, Clerk of the Rolls.

JAMES, by the Grace of God, &c.

To all Prynters, Bookfellers, and all others to whome these Prefentes shall come,

GREETING.

**I.** WHER EAS our dear Sister Elizabeth late Queen of England by her Letters Patents under the great seal of England, bearing date at Westminster the 26th Daie of February, in the 33d of her late reigne, did of her especial grace, certaine knowledge, and meere motion, graunt and give Licence and Privilege unto her well beloved subject Verney Alley, gentleman, and to his assignees in reversion, for the terme of Thirty years, to commence and begin immediatelie from and after the death and decease of John Daie and Richard Daie his sonne, by himself or by his assignees to imprint or cause to be imprinted the Pfalms of David in English meetre, and notes to singe them; The A, B, C, with the Little Catechism and the Catechism in English and Latine, compiled by Alexander Nowell, with all other bookes in English or Latine, which the said Alexander Nowell before that had made or hereafter should make, write or translate, and had or should appoint to be printed by the said Verney Alley or his assignees; and also all such other bookes whatsoever as the said Verney Alley should imprint, being compiled, translated  
and

and set forth by anie learned man at the procurement, costs and charges of the said Verney Alley, so that no such booke or bookes should be repugnant to the Holie Scripture, or the laws or orders of this realme, as in, and by the same Letters Patents maie appear; which said Letters Patents the administrators and assignes of the said Verney have assigned and sett over unto certaine persons in trust to the use of the Master and Keepers or Wardens and Commynaltie of the Arte or Mistry of Stacioners of the cittie of London and their successors.

II. And whereas also by our Letters Patents under our great seal of England, bearing date at Harfields the 29th daie of October, in the 1st year of our reigne of England, France and Ireland, and of Scotland the 37th, it is mencioned, that Wee, for the Helpe and Reliefe of our lovyng subjects beinge of the Corporacion of the Master and Keepers or Wardens and Commynaltie of the Arte or Mysterie of Stacioners of the cittie of London, and their successors, of oure special grace, certaine knowledge and meere mocion have given and graunted full power and authoritie, priviledge and lycence unto the saide Master and Keepers or Wardens and Comynaltie of the Mysterie or Arte of Stacioners of the cittie of London and to their successors for ever to imprint or cause to be imprinted all manner of booke and bookes of Primers, Psalters and Psalms in meeter or prose with muscal notes or without notes, both in great volumes and in small in the Englishe tongue, which then were or at any time after that should bee sett forthe and permitted by us, our heirs or successors or by any other person or persons thereto by us authorised, or to be authorised to be had, used, read or taught of, by or unto our loving subjects throughout our realme of England by whatsoever name or names the same booke or bookes or anie of them were or shoulde be called (the Bookes of Common Prayer usuallie reade in the churches of Englande, together with all bookes conteyned in the Letters Patents of the office of our Printer



graunted to Robert Barker and Christopher his sonne out of the said recited graunt alwaies excepted and foreprised) with prohibition to all other the subjects of us, our heirs and successors to print, utter or sell, or cause to bee printed, uttered or sold anie other booke or bookes of Prymmers, Psalters and Psalmes in the Englishe tongue (except as in the said recited Letters Patents is excepted) than such as shoulde bee by the Master and Keepers or Wardens and Comynaltie of the Arte of Stationers of the cittie of London or their successors printed or cause to be printed accordinge to the true meaneing of the same graunte.

III. And where in and by our said recited Letters Patents it further mencioned, That Wee of our more abundant grace, certaine knowledge and meere mocion for the better reliefe of the said Corporacion of the Master and Keepers or Wardeins and Comynaltie of the Mistery or Arte of Stacyoners of the cittie of London and their successors, did give and graunte unto the said Master and Keepers or Wardens and Comynaltie of the Mistery or Arte of Stacyoners of the cittie of London and their successors, full power, priviledge and authority, That they the said Master and Keepers or Wardens and Comynaltie and their successors should and might at all times, and from time to time for ever printe and cause to be printed all manner of Almanacks and Prognosticacions whatsoever in the Englishe tongue, and all manner of bookes and pamphletts tendinge to the same purpose, and which were not to bee taken or construed other then Almanacks or Prognosticacions beinge allowed by the archbishoppe of Canterbury and bishoppe of London, or one of them for the time beinge, or by suche other person or persons as they or either of them for the tyme being shoulde in that behalfe assigne or appointe, by what names or titles forever the same should bee entitled, named or called, as should be printed within this realme of Englande, with straight commandement and prohibition to all and singuler other Printers, Bookfellers and all other officers ministers and subjects whatso-

ever

ever of us, our heires and successors, that they or anie of them at anie time or times after that should not printe or cause to bee printed anie of the said Almanacks, Prognosticacions or anie other Almanacks or Prognosticacions, bookes or pamphlets in the Englishe tongue, tendinge to the same or like purpose, and that mighte bee in anie wise construed and taken as Almanacks and Prognosticacions by what titles or addicions soever the same were or shoulde be intituled or named; nor buy, utter or sell, or cause to bee brought, uttered or soulded anie other Almanacks, Prognosticacions or other bookes in the Englishe tongue tendinge to the same purpose, then suche onelie as shoulde bee printed by the saide Master and Keepers or Wardens and Comynaltie of the Misterie or Arte of Stacioners of the cittie of London and their successors, as in and by the saide recited Letters Patents more plainelie appeareth, which saide recited Letters Patents by us graunted the saide Master and Keepers or Wardens of the Art or Misterie of Stacioners of the cittie of London have surrendered to us in our court of Chauncerie, and which wee have accepted.

IV. Now know yee that wee for the Helpe and Reliefe of the saide Corporacion of Master and Keepers or Wardens and Comynaltie of the Arte or Misterie of Stacioners of the cittie of London and their successors, of our special grace, certaine knowledge and meere mocion have given and graunted, and by these presents for us, our heirs and successors doe give and graunte full power, authoritie, priviledge and licence unto the saide Master, and Keepers or Wardens and Comynaltie of the Misterie or Arte of Stacioners of the cittie of London and to their successors for ever, to imprinte or cause to bee imprinted all manner of booke or bookes of Prymmers, Pfallters and Pfallms in Meeter or Prose with muscalle noates or without noates both in great volumes and in small, in the Englishe tongue, which now bee or at anie time hereafter shall bee sett forth and permitted by us, our heirs or successors, or by anie other person or persons thereto by us, our heirs or successors,

autho-

authorized or to bee authorized, to bee had, reade, used or taught of, by, or unto our lovinge subjects throughout our realme of Englande by whatsoever name or names the same booke or bookes, or anie of them are or shall bee called, (The Booke of Common Prayer usuallie reade or to be reade in the Churches of Englande, together with all bookes conteyned in the Letters Patents of the office of our Printer graunted to Robert Barker and Christopher his Sonne, other then the saide booke and bookes of Prymers, Psalters, Psalmes in meeter or prose, Almanacks, Prognostications and bookes and pamphletts tendinge to the same purpose, which are not to bee taken or construed other then Almanacks or Prognostications, alwaies excepted and foreprised) anie priviledge or anie other order heretofore graunted or taken to the contrarie notwithstanding: straightlie inhibiting and prohibiting all other person or persons whatsoever to printe, utter or sell, or cause to bee printed, uttered or sould, or to be brought into this realme from anie the partes beyonde the seas anie other booke or bookes of Prymers, Psalters and Psalmes in the Englishe tongue (except before excepted) then suche as shall be by the Master and Keepers or Wardens and Comynaltie of the Misterie or Arte of Stacioners of the cittie of London, or their successors, printed or caused to bee printed according to the true meaninge of this our present graunt and priviledge, upon paine of forfeiture of all suche bookes, as they shall imprinte, utter or sell contrarie to the meaning hereof: The same booke and bookes so to be forfeited to be seised upon and taken by the saide Master and Keepers or Wardens and Comynaltie of the Misterie or Arte of Stacioners of the cittie of London and their successors to their owne proper use, benefitt and behoofe, and upon such paines and penalties as may be inflicted upon suche as contemne and infringe our commaundement royall.

V. Wherefore wee will and commaunde all and every the officers and subjects of us, oure heires and successors, as they tender oure favoure and will avoid our displeasure, that they  
and

and every of them (if neede do require) doe aid and assyfte the said Master and Keepers or Wardens and Comynaltie of the Arte or Misterie of Stacioners of the cittie of London, and their successors, in the due execution of this our graunte and lycence with effecte, accordinge to the true intent and meaning of the same.

VI. And furthur know yee that wee of our more abundant grace, certaine knowledge and meere mocion, for the better relief of the faide Corporacion of Master and Keepers or Wardens and Comynaltie of the Misterie or Arte of Stacioners of the cittie of London and their successors, of our special grace, certaine knowledge and meere motion have given and graunted, and by these presents for us, our heires and successors doe give and graunte unto the faide Master and Keepers or Wardens and Comynaltie of the Misterie or Arte of Stacioners of the cittie of London, and their successors, full power, priviledge and authoritie that they, the faide Master and Keepers or Wardens and Comynaltie and their successors shall and maie at all times and from time to time for ever printe and cause to bee printed all manner of Almanacks and prognosticacions in the Englishe tongue, and all manner of bookes and pamphletts tendinge to the same purpose, and which are not to bee taken and construed other then Almanacks or Prognosticacions, being allowed by the archbishoppe of Canterburie and bishoppe of London, or one of them for the time beinge, or by suche other person or persons, as they or either of them, for the time beinge, shall in that behalfe assigne or appointe by what names or titles soever the same shall be intituled, named or called, as shall bee printed within this our realme of Englande.

VII. Wherefore by these presents for us, our heirs and successors wee doe straitlie charge, prohibite and commaunde all and singuler other Printers, Bookfellers and all others the officers, ministers and subjects whatsoever of us, our heires and successors, that they or anie of them at anie time or times hereafter

after shall not printe or cause to bee printed or brought from the partes beyonde the seas anie of the saide Almanackes, Prognostications or anie other Almanacks or Prognostications, bookes or pamphletts in the Englishe tongue, tendenge to the same or like purpose, and that maie be in anie wise construed and taken as Almanacks and Prognostications, by what titles or addicions soever the same bee or shall bee intitled or named, nor buy, utter or sell, or cause to bee boughte, uttered or sould anie other Almanackes, Prognostications or other bookes in the English tongue tendenge to the same or like purpose then, such onelie as shall bee printed by the said Master and Keepers or Wardens and Comynaltie of the Misterie or Arte of Stacioners of the cittie of London, and their successors, upon paine of forfeiture of all suche Almanackes, bookes, pamphletts and Prognostications as shall bee printed, bought, uttered or sould contrarie to the lymitacion and meaninge of these our Letters Patentees, and upon paine of forfeiture of twelve pence for every Almanacke and Prognostication soe to bee printed, boughte, uttered or sould, or imported, or brought into this realme from beyonde the seas; and alsoe upon such paynes and penalties as maie bee inflicted upon such as contemne and infringe our commaundmente royall; all which saide forfeitures to bee to the use of us, our heires and successors.

VIII. And moreover by these our Letters Patents for us, our heires and successors wee doe will and commaunde all and singular our officers, miniters, and subjects whatsoever, as they tender our favour, and will avoide our indignacion and displeasure for the contrarie, that they and everie of them (if neede shall require) doe ayde and assiste the saide Master and Keepers or Wardens and Comynaltie and their successors, as well for searchinge of all suche person or persones offending therein, as in the due exercise and execution of this our present licence and priviledge with effect, and in all matters incident to the same, accordinge to the true meaninge of these presents.

IX. And further know yee that wee of our more ample grace, certaine knowledge and meere mocion for us, our heires and successors, doe by these presents graunte unto the saide Master and Keepers or Wardens and Comynaltie of the Misterie or Arte of Stacioners of the cittie of LONDON, and their successors, That the saide Master, Wardens and Assitantes of the saide Corporacion for the time beinge, or the greater parte of them (whereof the Master of the saide Corporacion, for the time beinge, to be one) shall have full and free licence, power and authoritie to constitute, ordaine and make from time to time suche reasonable Lawes, Ordinances and Constitucions, as to them or the greater parte of them (whereof the Master of the said Corporacion, for the time beinge, to be one) shall seeme good, profittable, honest and necessarie accordinge to their discrecions, for the good governmente and direccion of the saide Master and Keepers or Wardens and Comynaltie and of their successors in, aboute or concerninge the due execution of these our Letters Patents.

X. And that the saide Master, Wardens and Assitantes for the time beinge, and their successors, or the greatest parte of them (whereof the Master of the saide Corporacion, for the time beinge, to be one) soe often as they shall constitute, ordaine and make anie such Lawes, Constitucions and Ordinances, as is aforesaide, shall and maie impose, asseesse, ordaine and provide such paines, punishmentes and penalties, by imprisonment of Body or by fines and amerciamentes, or by either of them, upon all suche as shall offende againste suche Lawes, Ordinances and Constitucions, or anie of them, as to the saide Master, Wardens and Assitantes and their successors for the time beinge, or the greater parte of them (whereof the Master of the saide Corporacion for the time beinge to be one) shall seeme necessary and convenient for the observacion of the saide Lawes, Ordinances and Constitucions, and the same fines and amerciaments from time to time and at all times hereafter shall and maie leavie, take and have to the use and behoofe of the  
saide

saide Master and Keepers or Wardens and Comynaltie and of their successors without impedimente of us, our heires, or successors, and without anie Accompte therefore to us, our heires or successors to bee rendered or made.

XI. All and singular which lawes, Ordinancies and Constitutions soe, as aforesaide, to bee made, wee will to bee observed under the paines therein conteyned. So alwaies that the saide Lawes, Ordinancies and Constitutions be alreadie, or shall bee examyned and approved by the Chauncellor of England, Treasurer of Englande and Cheefe Justices of either benches of us, our heires or successors for the time beinge or anie three of them, and bee not contrarie or repugnant to the lawes, statutes, Rights or Customes of Our realme of Englande, nor contrarie to the Decree touching Printers and Bookfellers made in the courte of Starr Chamber the three and twentieth daie of June in the eighte and twentieth yeare of the raigne of oure saide deere sifter Elizabeth late queene of Englande.

XII. And wee alsoe do by these presentes confirme, approve and allowe all and every suche Lawes, Ordinancies and Constitutions as by the Master and Keepers or Wardens and Comynaltie of the said Misterie or Arte of Stacioners or anie of their predecessors have been constituted, ordeyned and made for the good governmente and direccion of the saide Master and Keepers or Wardens and Comynaltie and of their successors in, about or concerninge the due execucion oure former Letters Patents graunted of the Premises or anie of them : And which Lawes, Ordinances and Constitutions have been examined and approved by the Lord Chauncellor of Englande, and by the Chiefe Justices of either Benche for the Time beinge under their Handes and Seales.

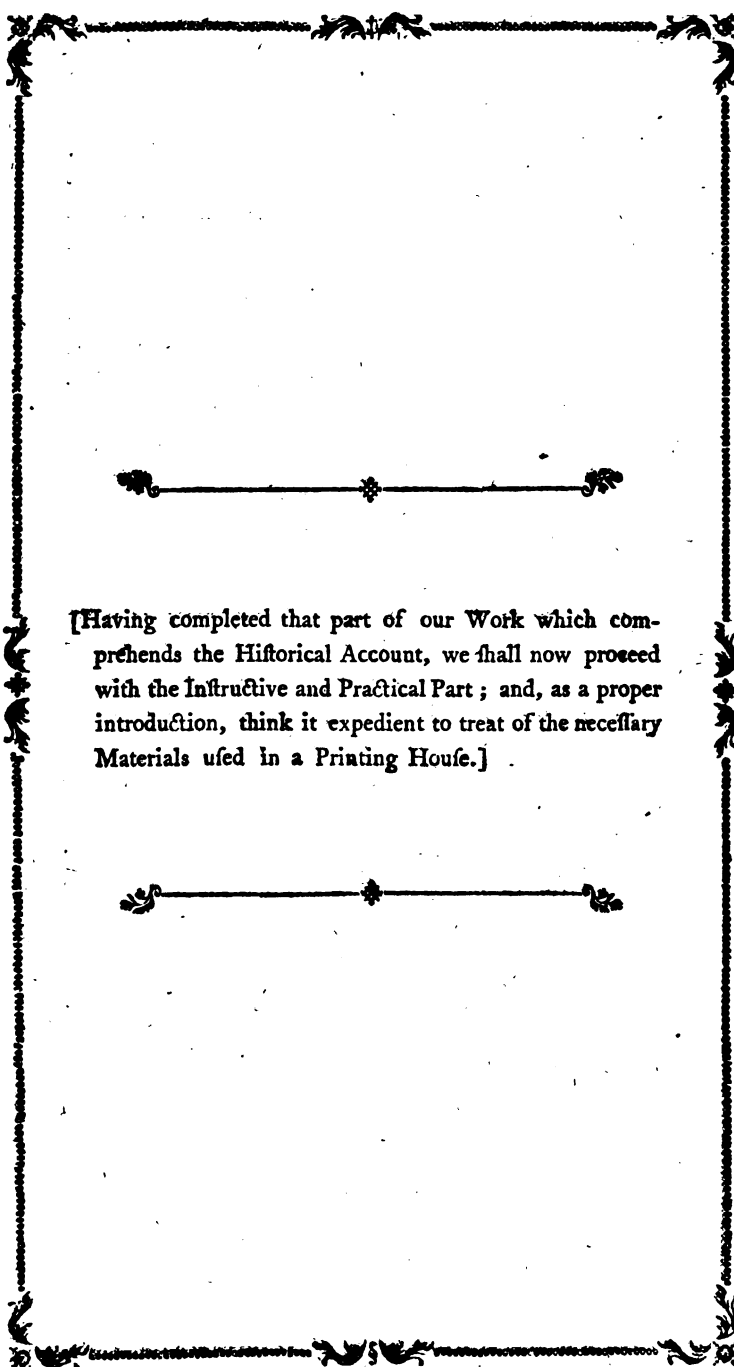
XIII. And for the avoideinge of all confusion which maie happen in and aboute the premises, Our Will and Pleasure is, and by these presentes for us, oure heires and successors wee do will and graunte, That the government, order and direccion of all affaires, matters and things concerninge the execution of  
this

this oure graunte and privedge shall from time to time and at all times for ever remaine wholie and firmelie in the Master, Wardens and Assitantes of the Misterie or Arte of Stacioners of the cittie of London, and of their successors, and of the greater parte of them (whereof the Master of the said Corporation for the time beinge to bee one.)

XIV. And we further will and graunte for us, oure heires and successors, that this oure presente graunte shall be good and availeable againt us, our heirs and successors, notwithstandinge anie misrecitall or not-recitall of anie former graunte or grauntes of the premisses or anie of them to anie person or persons whatsoever ; and notwithstandinge anie misnameinge, not true nameinge or not nameinge of anie of the premisses or of anie of them ; although expresse mencion of the certaintie of the premisses or of anie of them, or of anie other giftes or grauntes by us, or anie our progenitors or predecessors to the saide Master and Keepers or Wardens and Comynaltie heretofore made in these presentes, is not expressed ; or anie other or former grauntes by us or anie our progenitors heretofore had, made or done, or mencioned to bee had, made or done to anie other person or persons whatsoever or anie statute, acte, ordinance, provisions, proclamacion or restrainte to the contrarie thereof had, made, ordeyned or provided or anie other matter, cause or thinge whatsoever to the contrarie notwithstandinge. In Witness, &c. Witness our self at Westminster the eighte daie of Marche.

Per Breve de Privato Sigillo, &c.

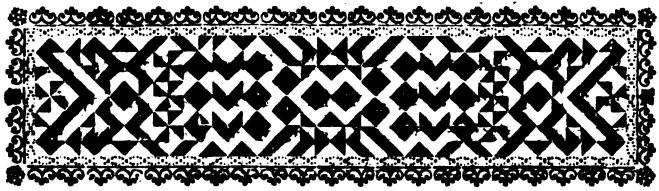




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[Having completed that part of our Work which comprehends the Historical Account, we shall now proceed with the Instructive and Practical Part ; and, as a proper introduction, think it expedient to treat of the necessary Materials used in a Printing House.]

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OF

PRINTING MATERIALS.



To give any Printing-house the epithet of Complete, amounts to no more than a meer compliment; since, in a strict and literal sense, no Printing House can be said to be complete, unless it is provided with all the Fusil Materials for Modern and Antient languages; but as it would be folly to attempt such a variety, which would only waste a man's substance, it is sufficient for a well-established Printer to be possessed of different Founts of Letter for the national language of the country where he is settled; and not to want such other metal utensils as are necessary with them.

Having already given a Specimen of the different Founts used in Printing, we shall proceed with that subject, and endeavour to shew their different properties, sizes, and applications; previous to which, however, we think it proper to point out the derivation of the Name of the different Founts, whereby its body is known, as far as we are able, as follows:

FRENCH

**FRENCH CANON** is universally allowed to have been first produced by some artisan of that nation, and employed in some work relating to the Canons of the church; to which also the German title *Miffal* likewise alludes.

**TWO LINES DOUBLE-PICA, TWO LINES GREAT PRIMER, TWO LINES ENGLISH, TWO LINES PICA, and DOUBLE PICA,** derive their names from the respective bodies of which the depth of two m-quadrats answer to one of the double sizes. We cannot here avoid taking notice, that our Double Pica is of the same size with what the Germans call *Secunda*, which induces us to imagine that there should be a *Prima*; but as we know of no Letter of that name, we conjecture, that *Prima* being a size larger, and answering to Two Lines English, it lost its first name.

**PARAGON** is the only Letter that has preserved its name, being called so in all countries. Its appellation shews, that it was first cut in France; and at the same time gives room to suppose, that the shape of Letter was, at that time, but very indifferent; because when Paragon happened to turn out a Letter better shaped than the rest, it received the name of Perfect Pattern, which the word Paragon implies.

**GREAT PRIMER**, in Germany, is called *Tertia*, and is therefore one of the major sizes of Letter which in the infancy of the Art served for printing several works of consideration, and particularly the Bible; on which account it is by some called Bible Text.

**ENGLISH**, by the Germans called *Mittel*, and St. Auguffin, by the French and Dutch. The word *Mittel* bearing the same meaning with Middle, intimates, that the former sizes of Letter were seven in number, of which English was the middlemost, having *Prima*, *Secunda*, and *Tertia* on one side, and *Pica*, *Long Primer*, and *Brevier*, at the other. As to the name of St. Auguffin, which the French and Dutch give it, it informs us, that the Writings of that Father were the first  
Works

Works done on that size Letter; but whether the first, or the other have a right to claim the honour of the performance, we shall leave to others to determine.

PICA is another Letter that admits of having particular notice of it, on account of its being called Cicero by the French and Germans; for as the preceding Size was distinguished by the name of St. Augustin, so has this been honoured with that of Cicero, on account of the Epistles of that Writer having been first done in this size Letter.

SMALL PICA being of an irregular Body, it takes its name in England from its inferiority to Pica; but in France they assign the invention of this Body of Letter to Philosophy; for which, indeed, they may have their reason, considering that their Cicero and Philosophie are of one and the same face; from which we conclude, that Small Pica has not been thought by the French worth cutting with a Face proportionable to its Body; and that the cramping of Cicero to Philosophie, was done with no other view than to get in upon the former. This we venture to suggest; but cannot form any idea why the Germans give this Letter the name of Brevier.

LONG PRIMER. Upon the same supposition, that some Bodies of Letter took their names from work in which they were first employed, we are induced to believe, that the Germans gave the name of Corpus to this character, on account of their Corpus Juris being first done in this size; and is still continued in that Letter. It is called by the Germans, Garmond, but whether Garmond is the name of its inventor, or what signification else it bears, we have no traces of. In contradistinction of the French Gres Romain, they call this size Petit Romain, conformable to the distinction that is made between Great Primer and Long Primer, in England.

BURGEOIS is a Letter of an irregular Body, and has been hitherto received accordingly. By its name it seems to have first come from France. Gaillarde is a Letter of the same Body but has the Face of Petit Romain.

BREVIER had its name from being first used for the Breviary, a Roman Catholick Church-book, which is commonly printed in this character. It is also called Petit, and Jungfer or Maiden Letter, by the Germans, on account of its neatness, to which, and their smallness, the names of MINION, NON-PAREIL and PEARL allude.

Thus have we attempted to make our conjectures concerning the names of the different Bodies of Letter that are cast into Founts, in hopes that the want of materials for this subject will be supplied by some more able hand.

### DIFFERENCE OF BODIES.

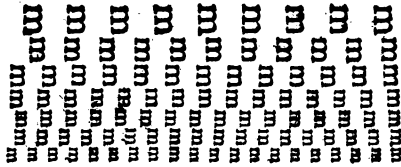
Each Body of Letter is not always cast to the same Size, but differ in their depth, and therefore no certain number of lines can be assigned of the same length exactly; this is often perceived when a book is to be reprinted from a Copy whose prior Edition was done in a Printing-house where the Size of Letter in the first Edition differs from that used in the second; but here we chuse to wave this subject, and proceed to shew the Proportion that one Body of Letter bears to another, as to Depth. The following Scheme is designed to shew where one Size of Letter falls even with another, whether in the Ascending, or Descending order: thus every 9th line of English falls even with each 10th line of Pica, and so on; but because the casting off of Copy requires more than another, in Depth, we shall shew the Methods which are used, to know how much one Letter either Gets in, or Drives out, more than another, in Width also, from Great Primer to Brevier, the limitations being signified by a Full-point inverted.

The Length of the lines in the Scheme are divided into eight equal parts, each to shew how many letters are contained in 1, 2, 3, 4, or in all the eight parts of a line, according to the different Bodies of Letter.

A SCHEME

# THE HISTORY OF PRINTING. 217

A SCHEME showing the difference there is between the several Bodies of Letter, as to Depth; from Greatprimer to Brevier.



According to this Scheme, which shows the Sizes of Letter  
in their Descending order,

Gr.P. Eng.	Eng. Pica	Pica S.Pica	S.Pica. L.Pr.
4 = 5	9 = 10	7 = 8	14 = 15
8 = 10	18 = 20	14 = 16	28 = 30
12 = 15	27 = 30	21 = 24	42 = 45
16 = 20	36 = 40	28 = 32	56 = 60
20 = 25	45 = 50	35 = 40	70 = 75
24 = 30	54 = 60	42 = 48	84 = 90
28 = 35	63 = 70	49 = 56	98 = 105
32 = 40	72 = 80	56 = 64	112 = 120
36 = 45	81 = 90	63 = 72	126 = 135
40 = 50	90 = 100	70 = 80	140 = 150
44 = 55	99 = 110	77 = 88	154 = 165
48 = 60	108 = 120	84 = 96	168 = 180
52 = 65	117 = 130	91 = 104	174 = 195
56 = 70	126 = 140	98 = 112	188 = 210

L.Pr. Burg.	L.Pr. Brev.	Burg. Brev.
7 = 8	4 = 5	8 = 9
14 = 16	8 = 10	16 = 18
21 = 24	12 = 15	24 = 27
28 = 32	16 = 20	32 = 36
35 = 40	20 = 25	40 = 45
42 = 48	24 = 30	48 = 54
49 = 56	28 = 35	56 = 63
56 = 64	32 = 40	64 = 72
63 = 72	36 = 45	72 = 81
70 = 80	40 = 50	80 = 90
77 = 88	44 = 55	88 = 99
84 = 96	48 = 60	96 = 108
91 = 104	52 = 65	104 = 117
98 = 112	56 = 70	112 = 126
105 = 120	60 = 75	120 = 135
112 = 128	64 = 80	128 = 144
119 = 136	68 = 85	136 = 153

A SCHEME, shewing how one Body of Letter Gets in, and  
Drives out, more than another, in Width.

58	The Art of Printing challenges all other Arts that have been in								
68	The Art of Printing challenges all other Arts that have been invented by								
71	The Art of Printing challenges all other Arts that have been invented by the Art								
83	The Art of Printing challenges all other Arts that have been invented by the Antients, says C								
88	The Art of Printing challenges all other Arts that have been invented by the Antients, says C								
103	The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus, that friend								
110	The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus, that friend	1	2	3	4	5	6	7	8
110	The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus, that friend								
103	The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus, that friend								
88	The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus,								
83	The Art of Printing challenges all other Arts that have been invented by the Antients, says C								
71	The Art of Printing challenges all other Arts that have been invented by the Ant								
68	The Art of Printing challenges all other Arts that have been invented by								
58	The Art of Printing challenges all other Arts that have been in	1	2	3	4	5	6	7	8

This

This Scheme is also of use in Casting off Copy; for if we divide the Width of a Manuscript into equal parts, we can more readily compute our Copy, by observing, how many parts are required to a line in print. The parts, therefore, into which we divide our Copy for mensuration, ought to be suitable to the size of it; viz. wider for what is written in Folio; and closer for what is written in Quarto, or in Octavo. These equal parts are drawn out upon a piece of Paper answering to the length of a line of writing; and having first tried how many parts of Manuscript go to a line in print, we may find how many lines of writing will make even lines in print; which, when found, will make it easy to cast off for pages, forms, or sheets. And, to mention another convenience there is in dividing the lines or Copy into equal parts, it will assist us in Writing that varies; in which case we may allow as many parts to a line in print as we think proper. But because we do not expect that our Scheme will meet with a general reception, we leave every one to his own choice and hereafter offer another way that is used for Casting off Copy; and which is no new thought or method.

Though all Founders agree in the point of casting Letter to certain Bodies, yet, in the article of casting each Body always to one and the same Size, they differ; insomuch that not only Founders of different places, but of the same residence, and even each in particular, often vary in the Height and Depth; both which seem rather to have increased: but whether the Founder (to make his Letter more weighty), or the Printer, (to grace it with more distance between the lines) has occasioned this digression from the former Sizes, we shall not scrutinize; but only suppose, that it commenced with the time when Printers here were obliged to furnish themselves with good Letter from abroad. But that neither the Dutch Sizes of Letter have been approved of, nor our former founderies continued, cannot be well ascribed to accident, but defect in their productions,

G g

That



That the Size for each Body of Letter was fixed, and unalterably observed, by our antient Letter Founders, seems to be out of doubt; or the ingenious Author of *Mechanic Exercises* would not have given us a Table of the Sizes of Letter, in his time, without reservation. In order, therefore, to see the difference between the depth of Letter in Mr. Moxon's time, and that which is cast at present, we will insert this Author's own Table of Sizes, in which he has carried the number of m's, or (which is equally the same) lines of matter of each Body of Letter to the length of 12 Inches, or a Foot; which we shall also observe in our Counter-Table, similar to Mr. Moxon's.

A TABLE of the Sizes of Letter in Mr. Moxon's Time.

Pearl _____	} contained	} m's in a Foot.
Nonpareil _____		
Brevier _____		
Long Primer _____		
Pica _____		
English _____		
Great Primer _____		
Double Pica _____		
Two Lines English		
French Canon —	184	
	150	
	112	
	92	
	75	
	66	
	50	
	38	
	33	
	17½	

These are all the Bodies of Letter that are specified by him, from which it appears, that in his time Printers were not incumbered with so many different Founts as they are at present; for now there are seven sorts of Letter more than are exhibited in the preceding Table, viz. Minion, Burjois, Small Pica, Paragon, Two Lines Pica, Two Lines Great Primer, and Two Lines Double Pica. For, if these seven sorts had then existed, Mr. Moxon would not have failed to have mentioned them, as he does Small Pica; concerning which he says; "We have one Body more which is sometimes used in England, that is, a Small Pica; but I account it no discretion

tion in a Master Printer to provide it, because it differs so little from the Pica, that unless the Workmen be more careful than they sometimes are, it may be mingled with the Pica, and so the beauty of both may be spoiled." Hence we may guess what little regard was paid to that one irregular bodied Letter, by not giving it a place to be mentioned among the others in the Table. How much less value, therefore, would Mr. Moxon have set upon our Minion, Burgeois and Paragon, had he ever seen them. We will first compare the Depth of the seven additional sorts of Letter, proportionable to the Sizes in the foregoing Table, and then give the Sizes of all the Bodies of Letter, which are now extant.

Minion, then, of which two lines answer to the depth of one of English, would, according to Mr. Moxon, have required to the length of one Foot, _____	132 m's.
Burgois, which has Great Primer for its Two Line Letter, would have required _____	100
Small Pica, _____	76
Paragon, _____	46
Two Lines Pica, _____	37½
Two Lines Great Primer, _____	25
Two Lines Double Pica, _____	19

Thus would the Sizes of these seven sorts of Letter have run, had they been cast about fourscore years ago. As we have shewn the standard they had at that time, it is requisite to shew their present Sizes in the following Table, by which it may be easily seen the difference of our present Sizes to that of Mr. Moxon's.

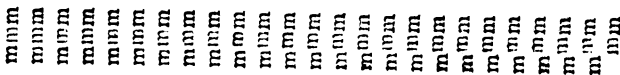
A TABLE

## A TABLE of the Present Sizes of Letter.

French Canon _____	contains m's in a Foot,	18 and a Great Primer
Two Lines Double Pica _____		20 and $\frac{1}{2}$
Two Lines Great Primer _____		25 and an n
Two Lines English _____		32
Two Lines Pica _____		35 and $\frac{1}{4}$
Double Pica _____		41 and an n
Paragon _____		44 and an n
Great Primer _____		51 and an r
English _____		64
Pica _____		71 and an n
Small Pica _____		83
Long Primer _____		89
Burjois _____		102 and a space
Brevier _____		112 and an a
Minion _____	128	
Nonpariel _____	143	
Pearl _____	178	

This is the state of our Modern Sizes of Letter. The Table is drawn up to shew the Size which each Body of Letter, here specified, now has; but let us not conclude from thence, that each fount of Letter is always cast to one and the same Size in its Body. Were this the case, we should not take the liberty to say, That whoever was the author of casting Founts of the same Body to different Sizes, has no room to boast, that he has improved Printing; but has done so much hurt to it, that the ill consequences thereof would be too many here to enumerate: we therefore leave every judicious Printer, first, to examine the merits of the charge; and then, to join in the verdict; which, we hope, will be given in our favour, after we have proved our assertion by the subsequent Scheme.

A SCHEME shewing some of the different Sizes to which Long Primer is cast by different Founders.



From this sketch it may be easily guessed, that the like variation which appears here in Long Primer, prevails also in Founts of other Bodies. How apparent, then, is the harm and confu-

fon

tion which the differing in the Size of Letter of the same Body is able to produce! and that therefore it ought to be made a rule, That each of the different Bodies of Letter should always be cast to the same Height, Depth, and Line, by Letter-Founders of the same place, at least. But whether such a reformation would be cheerfully made by Founders, is a question, unless they were urged to it by a joint agreement of the most considerable Printers, who always are furnished with more than one Fount of the same Name; and who consequently run the greater hazard of having the beauty of their Letter quite destroyed, if Sorts of one Fount should be made use of in another which is not of the same Size. As ocular therefore as the mischief is which arises from different Sizes to the same Body of Letter, so demonstrable is the reciprocal benefit which would result to Printers and Founders, from casting each Body of Letter to one and the same Size. The latter, then, would have no occasion to be at the expence of so many different Molds—The more current Founts might always be casting and dressing, because they would suit every one who should have occasion for a Fount of them; and, by keeping a Fount-case, contrived for that purpose, and always supplied with Sorts, Printers might be instantly served with what they should want, without borrowing. Another advantage would be found, when a Printing-house should happen to be sold, that the Letter of it would Stand with another Fount of the same Body, to be used either by itself, or to be mixed, provided they should agree together, as to wear.

Thus, by stating the conveniencies which would arise from an uniformity in casting each Body of Letter to the same fixed Size; it will be needless to particularize the contrary effects; since, without much speculation, every one may guess of what detriment it must be to a Printing-house which has several Founts of the same Body; but which differ in their Sizes—The consequence must be, that the length of Pages (though of the same number of lines) as well as of Furniture, will vary according

ording to each Size: neither will Rules, Leads, Reglets, &c. cut to a number of m's of one Fount, answer to a measure of the same number of m's of another Fount, which is either deeper or shallower in Size. Nor is it possible to prevent Letter from mixing, which is cast in the same Matrices, and which has hardly any difference in the Nick. These are some of the unavoidable consequences which arise from having different Founts of the same Body, not of one and the same Size. The reasons, therefore, which are given in defence of this irregularity, ought rather to be regarded as subterfuges, to support an argument which may be quashed, without leaving it to arbitration.

To have regard that the Face of letter be proportionable to its Body, is the Letter-cutter's province: I am therefore of opinion, that the different sorts of Irregular-bodied Letter owe their existence to accident; and suppose, that a Letter may have been cut, the Face whereof happened to prove too large for one of the regular-bodied Sizes, and too small for another; and that therefore the Founder used the expedient of casting it to an intermediate Body, which we will suppose to have been Paragon: and this turning out a handsome Letter, the Founder, no doubt, recommended it, as an improvement, to some good Printer, who had the complaisance to allow the Founder to be the best judge in this case. And this accident might lead the way to the thrusting Intermediate Letter in between other Regular Bodies—Hence we have, between Pica and Long Primer Small Pica; between Long Primer and Brevier, Burjois; and, between Brevier and Nonpareil, Minion. Of Paragon it may be further observed, that it was cast, to be the intermediate Letter between [real] Double Pica and Great Primer; till, Small Pica coming in, the real Double Pica (as has been said already) was reduced to a Two Line Letter of Small Pica; and real Double Pica, or Two Lines Pica, substituted by a new Letter, cut on purpose. For the rest, Paragon is a Letter not met with in many Printing Houses, either abroad, nor here, where

where it has been lately introduced, and has now a place among the other Beauties in Mr. Caslon's Specimen of Letter, before inserted.

What Irregular-bodied Letter is particularly to be admired for is, that each has been cut here purposely for their respective Bodies; whereas in France their La Philosophie, or Small Pica, is cast in the identical Matrices of Cicero, or Pica; their Gaillarde, or Burjois, in those of Long Primer; and their Mignone, or Minion, in the same of Brevier---So that the cutting of Punches for three sorts of Regular-bodied Letter, serves there for as many of Irregular Body. A saving way, similar to this, was attempted by Mr. Jallefon, who was a Letter Founder, from Germany, and lived here in the Old Bailey; where he printed the greatest Part of an Hebrew Bible, with Letter of his own casting; but was, by adverse Fortune, obliged to finish that in Holland. He from three sets of Punches proposed to cast six different Bodies of Letter, viz. Brevier and Long Primer, from one set---Pica and English, from another---Great Primer and Double Pica, from a third set of Punches. Accordingly, he charged his Brevier, Pica, and Great Primer, with as full a Face as their respective Bodies would admit of; and, in order to make some alterations in the advancing Founts, he designed to cut the Ascending and Descending Letters to such a length as should shew the extent of their different Bodies. But though he had cast Founts of the three minor sorts of Letter, he did not bring the rest to perfection here.

#### REGULAR BODIED LETTER.

This class takes in Great Primer, English, Pica, Long Primer, Brevier, Nonpareil, and Pearl: but to those which go before them, viz. French Canon, Two Lines Double Pica, Two Lines Great Primer, Two Lines English, Two Lines Pica, and even Double Pica, we will give the name of Title Letters; considering

considering that the first three sorts are used in Titles of Books, and in Jobs, only, to make emphatical words or lines appear more conspicuous. And as to the three other sizes, they are mostly used in Heads, and for Jobs; though they, and even Two Lines Great Primer, sometimes serve for short Dedications, or Prefaces, to works of an extraordinary large size.

Among the Title Letters, Two Lines Pica being looked upon as a Letter of no general use, and very apt to be mixed with Double Pica, but few Printers are fond of it; especially as they find that the difference betwixt Two Lines Pica and Double Pica, as well in Face, as Body, is but inconsiderable; and that of the two, the latter is fittest for Poems, Prefaces, and other introductory parts of a Work.

That Double Pica is not the right name for that Letter, no Printer will disown, because its depth answers to Two Lines Small Pica, and ought for that reason more properly be called Double Small Pica. Which gives us room to suppose, that the same Letter which now answers to Two Lines of Small Pica, has been also cast to the depth of Two Lines of Pica; but, being adjudged too small-faced for that size, it has been reduced to two lines of Small Pica. But Mr. Caslon, has revived Two Lines Pica, in having cut a letter something larger than his Double Pica, on purpose to be cast to the size of Two-lines Pica.

#### IRREGULAR BODIED LETTER.

These are, Paragon, Small Pica, Burjois, and Minion. We call them Irregular, because they are of intermediate sizes to Letter of Regular Bodies; a standard for which, no doubt, was fixed by former Printers, and Founders.

What has been mentioned about Two-lines Pica, may be equally said of Paragon, Burjois and Minion; That they may be spared in a Printing House, well provided with Fusil Materials of Regular Bodies: for none can well plead their necessity, but such as are sure to reap a benefit from being furnished with them.

them. Irregular Bodied Letter is apt to cause confusion in a Printing House; and is therefore the less countenanced by most Printers. But because Irregular Bodied Letter of the smaller sizes sometimes serves the ends of proprietors of standing and selling Copies, this seems one reason that it has been attempted; otherwise the Sizes of Printing Letter would not perhaps have been carried lower than Brevier—a Letter small enough to injure the sight, without the help of Nonpareil, and Pearl, though both of the class of Regular Bodied Letter.

Among the Irregular Bodied sorts of Letter, none has taken so great a run as Small Pica; and very considerable Works have been done in that Character; such as Chamber's Dictionary, the System of Geography, the Universal History in 8vo, and several other books of consequence. It is a Letter, indeed, which was not much taken notice of, before it appeared in Cyclopædia; but it has raised its reputation ever since, and is now become the favourite Character to do voluminous Works in; partly, because it is a round and legible Letter; partly, because it takes in considerably more matter than Pica. In the mean time the purchaser of Works printed in Small Pica have the advantage; for they have more than an adequate value for their expence, especially if the matter is useful and entertaining.

#### ROMAN LETTER.

Roman is at present the most prevailing Letter used in printing; and has long been the national character not only of Great Britain and Ireland, but also of Portugal, Spain, France, and Italy; whereas in Germany, and in the kingdoms which lie near the Baltic, they make use of letters which owe their formation to the Gothic characters; however, neither of these nations would scruple to change their Types; and, with the Polanders, and Hungarians, print in their own language, with Roman letter: and the reason the Germans as well as those who patronize their characters, have not yet in-

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tirely quitted them, and made Roman letter more universal, is chiefly owing to their apprehensions of sharing the fate of the primitive Printers, who, in attempting to introduce Roman characters, suffered greatly, from the dislike shewed to the works done in that letter; whereby they were obliged to return to printing in the Gothic character, to which men of literature were then accustomed, and which resembled the writing of Monks; as it was not difficult to persuade people to disapprove of any thing which had the least shew of disrespect to the monastic interest.

The same reason may be given, why the Dutch have not turned the Black letter out of their Printing Houses, but still make use of it, especially in books of devotion, and religious treatises designed for general use; where curious and learned subjects are frequently printed in Roman. The Germans, indeed, have more than once made essays to print prayer-books in Roman letter, to try how they would be received by the public: but it has been observed, that this scheme would not take; and that the small impressions of these books came into the hands of such only as were either curious, or as would be thought to be learned, when they should be seen reading in a book printed in characters which the vulgar people in Germany persuade themselves to be appropriated to no other than the Latin language. However, what has frustrated the design of the German Printers, has not intimidated those in Sweden, where, by the authority of the proper supporters of so noble a plan, they have of late made considerable steps towards abolishing German types, by printing the New Testament, the Psalter, and other school books, in Roman letter; by which, it is hoped, printing, in that quarter, will put on a better face; and their Gothic printing letters become obsolete, and antiquated.

The appellation itself is sufficient for us to imagine, that it owes its being to the antient Romans, though the face of the present, and the shape of the original Roman letters are greatly changed,

changed, by the improvements which they have received from time to time, according to the laws and rules laid down by eminent artists. The Germans differ with us, as they call all those sizes of letter Antiqua, which we, as well as the French, and other printing nations, comprehend under the name of Roman.

That good Roman makes the best figure in a specimen of letters, may be said without reserve; especially as we would be understood not to pronounce all letter good which is new; but only such as has the necessary accomplishments, as well in its appearance as substance. The first of the good qualities, therefore, of Letter, consists in its being of a true and regular shape. We shall not presume to dictate or make observations upon this head; but agree with the ingenious Mr. Moxon, "That the Roman letters were originally invented and contrived to be made and consist of Circles, Arches of circles, and strait Lines; and that therefore those letters that have these figures, either entire, or else properly mixed, so as the course and progress of the pen may best admit, may deserve the name of true shape." These mathematical figures, therefore, being observed, and properly applied, by the Letter-cutter, will produce Roman characters, of such harmony, grace, and symmetry, as will delight and ease the eye, in reading; by having their Fats and Leans properly disposed with such sweetness as amazes a close examiner into the proportion which the smallest letters bear to those of larger sizes: but to denounce, what Foundery can boast of true shaped letters, would be speaking with too much presumption, since it is agreed even by able pen-men, that none can strike two letters of the same signification, so as, upon the strictest examination, to have the same likeness. If therefore it is impracticable to write a true duplicate upon paper, it may be excused in those who attempt it in steel: for, were it possible to copy so as to make it impossible to discover the least deviation from the original, letter cutters too, would then be able to give accented letters,

and

and such as are contained in ligatures, the same exact shape and symmetry with those of the mean alphabet, though even these should have nothing but the fancy of the artist in support of their being true shaped.

We will not, therefore, engage in the controversy about true shaped letters, but rather chuse to be silent upon that head; and yet not to mention that the Dutch Letter-founders have exerted themselves more than their neighbours, in casting good Letter, would be stifling a truth which does not want for vouchers; for though the authorities about the Invention of Metal Types run in favour of the Germans, the meliorating and improving them cannot be more justly claimed by any than by the Dutch, who have for some time distinguished themselves by their neat Press-work; and as this has been ascribed to the goodness of their Letter, a notion has prevailed by some not conversant in Printing, that "the Dutch print with, silver types;" but a good and neat Pressman can easily eradicate their error, and convince them, that it is not on the Dutch Letter only that good Press-work depends; or that all their Letter is of equal goodness and beauty, any more than the productions of the old English founderies, and those of some of the modern.

It may be observed that it was owing to the ingenuity and care of more than one Dutch founder, and the stupidity and carelessness of our own, that the preference, till of late years, was given to Dutch Letter; but it has now entirely lost its former credit by the influence and conspicuous superiority of the laborious productions of the late ingenious Mr. W. CASLON, and his son, now his successor; indeed, within a few years past there is another assiduous artist who makes large strides towards perfection, viz. Mr. JOSEPH JACKSON, who served his apprenticeship with Mr. CASLON, and whose neatness, punctuality, and expedition, in the execution of orders, greatly recommend him; as to the productions of other Founderies we shall be silent, and leave them to found forth their

their own good qualifications, which by an examiner are not found to exist.

Van Dijke, (from whom Mr. Moxon made his draught of true-shaped letters) Voskin and Dommer have been considered as ingenious men in their profession; notwithstanding which, it cannot be said that the merit of their Dutch letter shews itself in being exactly true-shaped, or the large capital letters in particular would not bear such a disproportion to each other, and discover so little of that beauty which the proper placing of Fats and Leans otherwise afford. In this we refer to the large capitals of Dutch English, and Small Pica Roman, which still may be found in Printing Houses in London. It may however be said that the Dutch took more than common care in finishing their Punches, and removing all such irregularities as may obstruct their making a smooth and even impression when sunk into Matrices, first well prepared for the purpose: and as their Letter was generally cast of good metal, and to stand true, and exact in line, besides well dressed, it was no wonder that it formerly recommended itself into many considerable Printing Houses, and, probably would have been received in most others, had it not been checked in its further progress by Mr. Caslon.

What has been said about true shape in Letters, relates chiefly to Roman; but, in our further observations upon the Properties of good Letter, we shall comprehend all other useful types. Accordingly, the goodness of Printing-letter being not confined to true shape alone, consists also in having a deep face; which depends, first, upon the Punches being cut to a reasonable depth, and their Hollows deepened in proportion to the width of the respective letters; and, secondly, upon the Punches being sunk deep into Matrices: for if either of these two requisites is neglected, the Letter, in course, will have a shallow face, and prove unprofitable to the purchaser; as it is in France, where Printers have great reason to complain of the shallowness of Letter cast by their founders. Mr. FERTEL,  
Printer

Printer at St. Omer, in particular, exclaims against this imposition in the following manner: "We need not wonder (says he) that our Press-work does not look better; for if the paper is apt to sink, or otherwise deceives the person that wets it; and the ink happens not to be very clean, the eye of the Letter is presently filled up.—The Pressman then, with his Bodkin, turns Graver; but with such an unsteady hand, and with so little precaution, that he more hurts than clears the Letter. Had our characters the same depth as those abroad, French Press-work would undoubtedly make a better figure also: but we have had new Founts where the relief part of some Sorts (considered from the centre of their hollows) did not answer to above the thickness of ordinary paper for printing—which is a shame!" And though this, at present, is not the case in England, it may be observed, that some of our Roman lower-case sorts are not equally fortified to endure the weight of the Press, especially in Founts of the lesser sizes, where the a, e, s, w, are worn out before the other sorts are injured; which few sorts, were they cast again, and the worn ones thrown out, would render a fount serviceable for a great deal more good work.

The next of the principal qualities of good Letter, is, that it be cast of good metal, fit to wear well, at least so long as till it has paid for itself, besides good interest for its long credit; thereby to ease the charges of such other sorts of Letter that never make a return either of the principal nor interest.

The Composition of metal for Letter being various, and depending upon the discretion of the founder, must needs have different effects upon Letter, and render it either more or less serviceable. Mr. Moxon has been so generous as to particularize the species and the quantities which he used to make Metal of; and accordingly 28 lb. of Metal required 25 lb. of melted lead, mixed with 3 lb. of iron and antimony melted together. But in Germany they use more than three ingredients to their Metal; which is there made of steel, iron, copper,  
brass,

brass, tin, and lead: all which they incorporate with each other by means of antimony. This Metal, if duly prepared, does not bend, but breaks like glass: it is harder than tin and lead; something softer than copper, and melts sooner than lead.

Besides the three principal Properties which we have mentioned, the following are not undeserving the purchaser's examination; who ought to take notice,

1. Whether the Letter stands even, and in Line: which is the chief good quality in Letter, and makes the face thereof sometimes to pass, though otherwise ill-shaped.
2. Whether it stands parallel; and whether it drives out, or gets in, either at the head, or the foot, and is, as Printers call it, Bottle-arsed: which is a fault that cannot be mended but by rubbing the whole Fount over again.
3. Whether the thin lower-case letters, especially the dots over i and j are come in casting.
4. Whether the Break is well ploughed away, and smoothed.
5. Whether it be well scraped, so as not to want rubbing down by the compositor.
6. Whether each letter has a due Proportion, as to thickness; and whether they are not so thin as to hinder each other from appearing with a full face; or so thick as to occasion a gap between letter and letter.
7. Whether it be well Bearded: which founders in France are obliged to do to their own disadvantage, on account of their shallow Letter.
8. Whether it has a deep and open single, or double Nick, different from other Founts of the same Body, and in the same Printing-house.

In this last article the Dutch and French act a little ungenerously; by putting a very narrow and shallow Nick to most of their Letter: and the French to be more particular, put the Nick on the back of their Roman Letter,

## ITALIC LETTER.

As Róman characters owe their invention to the ancient Romans, so have Italic letters the learned Aldus Manutius for their author; who was a Roman by birth, and who in the year 1490 erected a Printing-house in Venice; where having abolished the Letter which resembled the writing of Monks, and introduced Roman types, of a much neater cut, invented that beautiful Letter which we and several other nations call Italic; though the Germans, and those who join with them, shew themselves as ungenerous in this instance, as they do with respect to Roman; for they give Italic letter the name of *Cursiv*; whereby the memory of its original descent is stifled. In the beginning it was called the Venetian Letter, by reason that Manutius was settled at Venice, when he brought his new-invented letter to perfection; which not long after was dedicated to the State of Italy, thereby to prevent the disputes which might arise if any other nation should venture to claim the priority of it; as was the case about the first Invention of Printing.

The chief and almost only use for which Italic was originally designed, was to distinguish such parts of a book as may be said not to belong to the Body thereof, as Prefaces, Introductions, Annotations, congratulatory Poems, Summaries, and Contents: all which sub-parts of a Work were formerly made a rule to be put in Italic; whence it was that at least two fifths of a Fount of Letter was Italic. At present that Letter is used more sparingly, since all the different parts of a Work may now be very properly varied by the different sizes of Roman, was there even no Italic at all: and to plead the necessity of Italic to distinguish proper names of Persons and Places, would be altogether needless, and argue, that the present age is less capable of apprehension than our forefathers, who knew the sense and meaning of words, before Italic existed, and when no other but one sort of letter served for Title, Body, and all the other parts of a Book,

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That Italic letter was not designed to distinguish proper names in, nor for several other uses which it now serves, might be readily proved, even from works which have been printed here in England; where several have thought it a contrast to deprive Roman Letter of its own beauty, by loading it with Italic words and terms of common signification and meaning; and have thought it inconsistent to intermix Letter of an erect position with that of an oblique inclination.

What Roman letter suffers by being interlarded with Italic, is of equal prejudice to this, when it is invaded by the former—For Roman being always of a bolder look than Italic of the same Body, takes advantage of the soft and tender face of Italic; which, throughout all its sizes, is now in England of such a beautiful cut and shape as it never was before. What pity then that two such significant Bodies as Roman and Italic are, and of which neither stands in need of the other, should sometimes be maimed in such a manner as not to be known which of the two has the advantage of the other. It is therefore to be wished, that the intermixing Roman and Italic may be brought to straighter limits, and the latter be used for such purposes as it was designed for; viz. for varying the different Parts and Fragments, abstracted from the Body of a work—for passages which differ from the language of the Text—for literal citations from Scripture—for words, terms, or expressions which some authors would have regarded as more nervous; and by which they intend to convey to the reader either instructing, satyrizing, admiring, or other hints and remarks: whereas others again would not chuse to follow that method, fearing that their works should be thought to have been printed in a house where for want of Roman they had recourse to the too great use of Italic.

Though it is in vain to expect that the use of Roman or Italic will be restored to its former purity; yet may it be hoped that their parading so very promiscuously may be prevented, or, like the Old Style, abolished, when, upon examining into the



merits of these observations, some may join in the opinion, that mixing the said two species of Letter on account of proper names, whether of persons or places, ought to be avoided as well in profane Works, as it is in Holy Scripture. Which might be effected with the less difficulty, were Printers themselves to shew their dislike to it, and at the beginning of a Work give directions concerning proper names, and the placing of capital letters, before the Compositor falls into the common road of both. But to prevent the trouble, as well as expence, which would ensue upon an Author's insisting to have his work done in an unusual way, after it has been begun, it is safest to consult every Gentleman, lest some should chuse to shew themselves peculiar, rather than conform to the methods which Printers use to grace the work committed to their care.

Were we to trace the beginning of the custom which prevailed in England, to vary all proper names, it would require a discourse too prolix to give it here a place; yet that we may not be altogether silent upon this head, we will make the following conjectures, by observing, That when Roman Letter became to be established, the Germans made use of it among their Characters, for proper names, and such words as are sometimes entire Latin. But if this has given the hint to the English to vary their proper names, it may be said in favour of the former, that the loss which their Characters have sustained in their aspect, by being intermixed with Roman, is far less than what that Letter suffers when interlarded with Italic; the German and the Roman being both of a parallel position, but Italic, of an oblique inclination—Add to this, that the Germans, being apt to latinize most proper names, and to express them according to the same rules as in a Latin discourse, by their varying them, own that such names and words have the genius of a different language; which cannot be said of proper names in the English, where they are not subjected to that affected way of latinizing them, before they present themselves in Latin Works.

Works. But if this conjecture will not pass, we desire leave to offer another; and to suppose, That the varying of proper names, may be owing to the fancy of some Author of a Work which abounded in proper names, either of persons, or places, more than ordinary, and therefore ordered them to be distinguished by different characters from the Text, thereby to save himself the trouble of reading the Body of the Work over again, when he should have occasion to make an Index of the names contained in the matter: or else, to make the names in the Index to be found readily in the Text, where they would shew themselves more conspicuous to the Reader on account of their being put in different characters. And that such a contrivance may have afterwards been looked upon as an improvement; or the Printer may have supported the same, to make more use of his Italic, seems not altogether improbable.

Italic discovers a particular delicacy, and shews a mathematical judgment in the Letter cutter, to keep the Sloplings of that tender faced Letter within such degrees as are required for each Body, and as do not detriment its individuals. But this precaution is not always used; for we may observe that in some Italics the lower case *g* will not admit of another *g* to stand after it, without putting a Hair Space between them, to prevent their pressing against each other: neither will it give way to *f*, and the ligature *β*; and therefore a round *st* was formerly cast to some Italic Founts, to be used after the letter *g*; but where the round *st* is wanting, an *st* in two pieces might be used without discredit to the work, rather than to suffer the long *β* to be broke, or to cause a gap between the *g* and the said ligature. The like separation may be discerned where *g* stands before *j*, *p*, and *y*, in the same word. To remove therefore these inconveniences, which the Italic *g* seems to have occasioned equally in France, the Manager of the King's Founding House at Paris caused a *g* to be cut of such a length and turn as yielded to the inclination of those letters which before were hindered from their close joining the *g*. But these are not  
the

the only interfering letters; for some of the Italic Capitals are of the same troublesome nature, and suppress the appearance of certain lower case letters; of which we shall take notice, when we come to speak of Kerned Letters.

We hope it will not be thought improper to conclude with observing, That Italic letter, not being exposed to the same injuries which the Roman is apt to receive, by being constantly used; Printers, sometimes make one Fount of Italic serve for two of Roman, by casting such lower case sorts over again as they observe to have been blunted on account of their more tender Face; which generally happens to *e*, *o*, and *s* — And that, in chusing their Letter, they are not confined to have Roman and Italic cast by the same Founder, but where they find the one or the other to please their fancy best.

#### BLACK PRINTING LETTER.

Black Letter, which is used in England, descended from the Gothic Characters; and is therefore called Gothic, by some, and Old English by others: but Printers give it the name of Black Letter, because its Face, taking in a larger compass than Roman or Italic of the same Body, the full and spreading strokes thereof appear more black upon paper, than common. At present Black Letter is so far abolished, that it is seldom used in any work than what belongs to Law, and more particularly to Statute Law. It is therefore possible that Black Letter, in time, may become altogether unregarded, as well as its parent, the Gothic, which in the primitive time of Printing was the established Character, and prevailed against the Latin; which had been first introduced in Spain, by Alphonfus VI. 1080; when that Prince put an end to writing in Gothic characters throughout his dominions. Neither needs the extinction of Black Letter be much lamented by Printers, on account of the extraordinary quantity of ink which it requires, whereby the best coloured paper receives a yellow hue, and becomes unfitly.

Black

Black Letter, again, is sometimes used with Roman and Italic together, to serve for matter which the Author will have particularly enforced to the Reader; and in that case, the mean Text being Roman, proper names are put in Italic. But this way of intermixing three sorts of Letter is but seldom practised.

Several Printing Houses are without Black Letter, and yet well provided with every other good, and more useful, Materials. Lastly, Black Letter is sometimes used instead of printing in Red, what is designed to be made more conspicuous than common.

A FOUNT OF LETTER,  
(AS WITH LETTER FOUNDERS.)

A Fount of Roman Letter, of what Body or Weightsoever, is constituted of Lower-case Sorts, Capitals, Double Letters, Figures, Points, Four sorts of Spaces, Two sorts of Small and Three of Large Quadrats. These are by Founders divided into Long Letters, Short Letters, Ascending Letters, and Kerned Letters.

Long Letters are those which take up the whole Depth of their Bodies, and are both Ascending, and Descending: such are, in the Roman, the Q and J; but the Italic has, besides these two Capitals, *f* and *f* for Long Lower-case Letters.

Short Letters are all such as have their Face cast on the middle of their square Metal Shank. They are the a, c, e, m, n, o, r, s, u, v, w, x, z; which will all admit of being Bearded as well below their Face as at their Shoulders, both in the Roman and Italic.

Ascending Letters are, all the large Capitals, whether Roman or Italic; but among the Lower-case sorts, b, d, f, h, k, l, i, of the Roman, are Ascending letters; the same likewise in Italic, except *f* and *f*, which belong to the Long Letters.

Descending

Descending Letters are, *g, p, q, y, j*, both in Roman and Italic. Ascending Letters, when they happen to stand under Descending Letters, sometimes are apt to be damaged by their bearing upon each other, which the Compositor should prevent by shifting the Spaces.

Kerned Letters are such as have part of their Face hang over, either on one, or both sides of their Shank. In the Roman, *f, i, j*, are the only kerned letters; but in the Italic, *d, g, j, l, y*, are kerned on one side; and *f* and *j*, on both sides of their face.

Kerned Letters being attended with more trouble than other sorts, Founders are sometimes sparing in casting them; whereas they rather require a larger number than their Casting-bill specifies; considering the chance which kerned letters stand, to have their beaks broke, especially the Roman *f*, when it stands at the end of a line, where it is exposed to other accidents, besides those from the lie-brush; but in still more danger are kerned letters of the Italic; especially *d, f, l*, when they stand with their beaks unguarded, at the end of lines; and at the beginning of lines, *f, g, i, j, y*, run as great a hazard; though of these, *f* and *j* in particular are most liable to suffer.

Most Italic Capitals are kerned on one side of their face; but none ought to be more looked after than *A, T, V, W*, that the angle of the *A* may not fall upon an Ascending letter that should stand next to it; also, that *T* and *W* may admit of an *b*, and *V* of an *i*, after it.

The kerning of letters, it must be owned, may serve many purposes; of which the following are not altogether undeserving of being mentioned, viz.

1. In Mathematical and Algebraical Works, where Letters, Figures, &c. are expressed according to the signification which they have either over or under them; and which might be put more safely over or under kerned characters, than be justified

to

to them ; whereby the composing of Algebra would be rendered more easy, and the work itself receive a more solid look.

2. In Etymological Dictionaries, the Vowels as well of large as of small Capitals, might be kerned, to make room for the Accent which governs the pronunciation of a word ; whereby the separation which the Acute makes between letter and letter, would be prevented ; and the odd appearance removed, which large Capitals make with common accented letters amongst them.

3. In large characters, such as Double Pica, and upwards, the five Vowels might likewise be kerned ; and a few Acutes, Graves, and Circumflexes cast to the body of such Vowels ; which would answer the whole class of Accented letters, and and leave room for twelve boxes, to contain more circulating sorts.

4. In Hebrew, one Alphabet kerned on one side, and another, kerned on both sides, with Vowels, cast in the nature of Greek Accents, would make room for the proper Vowels to be put under Consonants, more readily than by justifying them in separate lines to their places.

That some former Founders have been more liberal than others, in kerning of letters, appears from their care which they have shewn in preventing the Italic Capital *A* from causing a gap, where it is preceded by a Capital letter which is not kerned ; but more particularly when it stands after a *P* ; from which the *A* separates itself more perceptible than from any other letter. To forward them therefore in their approaching each other, the *P* is kerned, that its propensity may cover the back of the protruding angle of *A*.

These are the classes into which Letter Founders divide the sorts of a fount, without including Small Capitals and Accented Letters ; because they are not always cast with the fount, but only when the Printer gives orders for them.

We

We shall only add two more observations, one of Double Letters; and in the other, give a Table of each sort comprehended in a common Fount of Roman Letter.

Double Letters are, æ, œ, ct, ft, w. They are the only Ligatures that have been thought fit to be preserved. The other Double Letters are contrived,

1. For a kerned letter to stand with a kerned letter, as ff and fl.
2. For kerned letters to stand with ascending letters, as fl, fl, fb, fh, fk, fl, fl.
3. For kerned letters to stand with the dotted letter i, as fi, fi, ffi, ffi.

As to other double letters, such as fr, ra, ta, as, is, us, and several others, with which Italic used formerly to abound, cast in a piece on account of that separation which appears between letter and letter of the above Ligatures; which are now justly rejected as undeserving a place in our cases.

#### A BILL OF PICA ROMAN.

(THE NUMBER OF EACH SORT CAST BY FOUNDERS.)

This Head might be carried to a very considerable length, were we to enter upon the Genius of Languages; or even upon those which make a figure in Europe. But as this would be an undertaking too difficult to one who is not a Linguist, nor pertinent to our pursuit; we will content ourselves with taking notice of our own idiom, as far as relates to the sorts which it requires; which will afford us an opportunity to touch upon such neighbouring languages as are often seen to proceed from the presses in England. We confess, indeed, this to be a subject which cannot be treated of with certainty, yet as Foreigners have endeavoured to make a computation of what number each sort is to consist in a Bill of Pica Roman, we shall try, whether the calculation of Letter Founders will not admit of some alterations, by enlarging the number of  
some

some sorts and lessening others, especially as we would endeavour to adapt our Counter-bill to the English language particularly; thereby to try, whether a Fount of Letter would turn out more perfect than it sometimes does; which, if it should answer our intention will give great satisfaction; as it will have less occasion to cast imperfections, which often prove very hurtful to a new fount of letter; as they are seldom exact to the prior sorts, but differ from them, sometimes in thickness, height to paper, or depth of Body; and sometimes they differ even in the Face: so that, was it not for the eagerness of the Compositor, who winks at such defects, rather than be hindered in the pursuit of his business, many a sort, cast for perfecting, would be returned. In the mean time, good Press-work will expose the defects, and shew where letters are cast either too high, or too low, to paper; and where too thick, or too thin; for if they are too thick, they will bear off, and look as though they had hair-spaces at their sides; and if too thin, they will seem to be jammed in so as to be hindered from appearing. This, perhaps, may not have happened, or rather, not have been observed, in Mr. Palmer's time, or he would have been less positive in what he asserts in his History of Printing, p. 51. since it is possible, that the same word may measure longer in one place, and shorter in another; for the word will measure longer, if it has letters of imperfections in it that are cast thicker than the sorts which were cast with the Fount: and in like manner is it possible that the same word may measure shorter than the other, if it has letters in it that are cast thinner than the prior sorts, though the imperfections are cast in the same mould as the fount; but this difference is chiefly owing to the stress laid on the letter when rubbing by the Letter Founder. And as to maintaining, that the length of one page cannot exceed the length of another of the same number of lines and body, our Scheme before inserted will demonstrate: for it is not un-

K k

common



common in large Printing Houfes to employ more than one fount of Letter in the fame work, which, notwithstanding they are of the fame face and goodnefs, may not be of the fame fize; whence it may happen, that the pages of one fheet may meafure either shorter or longer than the pages of another, according to their different founts, as may be feen by the Scheme inferted page 222. But, that we may not be thought too bazy in our refearches, we will, without going further, ufe the fame expedient as we did before, and prove our affertion, by demonstrating the poffibility of Letter driving out in one place, and getting in in another, by the annexed Scheme :

A SCHEME fhewing how Letter may drive out, or get in, as to thicknefs.

Chrononhotonthologos  
 Chrononhotonthologos  
 Chrononhotonthologos

This may fuffice to fhew the poffibility of a fentence meafuring longer in one place and shorter in another. The words are gathered from three different founts. The firft line is gathered from a fount of Mr. Caflon's, the fecond from one of Mr. Jackfon's, and the third from one of Mr. Moore's.

We fhall here introduce the Calculation of the Quantities of the refpective Sorts to 3000 Lower-Cafe m's, by Letter Founders called a Bill, and weighs about 500 lb. of Pica Roman; which has the name of a Fount of Letter, as well as a quantity of 2000 lb. or more; but which are diftinguifhed by calling the firft a Small Fount, and the other, a Large Fount. Our inferting this Calculation has no other view than to fubmit to Mafter Printers as well as Letter Founders, whether it will not admit of fome alterations in the fpecified quantities of feveral forts; fo as to make a Fount of Letter turn out more perfect, for Englifh Matter in particular. In order to this we have attempted to make an effay of enlarging the following given quantities of fome forts; and leffening the numbers

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numbers of others; at the same time observing, that our total sum of Capitals, Small Letters, Double Letters, Figures, and Points, together, corresponds with that of the first Calculator; as appears by the following Scheme:

	Usual Number.—	Proposed Number.
Lower-Case	92500	92500
Capitals	12860	15050
Double Letters	5300	4350
Figures	10800	12500
Points	13400	12150
	135050	135050

## A BILL of Pica Roman, which weighs about 500 lb.

LOWER CASE.		CAPITALS.		FIGURES.	
Usual	Proposed	Usual	Proposed	Usual No.	Propof
cast	Number	cast	Number	cast	Numb.
a	7000 — 7500	A	700 — 850	1	1200 — 1800
b	1600 — 1200	B	500 — 450	2	1200 — 1300
c	2400 — 1500	C	600 — 800	3	1200 — 1300
d	4000 — 4800	D	600 — 450	4	1000 — 1100
e	12000 — 14000	E	700 — 700	5	1000 — 1100
f	2500 — 2500	F	500 — 450	6	1000 — 1200
g	1600 — 1300	G	500 — 600	7	1000 — 1000
h	6000 — 6500	H	500 — 550	8	1000 — 1000
i	8000 — 5000	I	700 — 1000	9	1000 — 1000
j	500 — 300	J	300 — 500	0	1200 — 1800
k	900 — 900	K	400 — 450		
l	3500 — 3000	L	500 — 600		10800 12500
m	3000 — 2000	M	650 — 800		
n	6500 — 6500	N	500 — 500		
o	6500 — 7000	O	500 — 500		
p	1600 — 1000	P	600 — 800		
q	500 — 300	Q	200 — 300	Thick	15000
r	5000 — 6000	R	500 — 600	Middle	10000
s	3000 — 2500	S	600 — 800	Thin	5000
t	2500 — 2400	T	700 — 1000	Hair	2000
u	7500 — 7500	U	400 — 400		
v	3000 — 2000	V	350 — 500		32000
w	1200 — 1000	W	500 — 600		
x	1600 — 2000	X	200 — 300		
y	400 — 400	Y	500 — 300		
z	1800 — 2000	Z	200 — 100		
Æ	250 — 200	Æ	100 — 100		
Œ	250 — 200	Œ	50 — 50		
	92500 92500		12850 15050		

SPACES.	
Thick	15000
Middle	10000
Thin	5000
Hair	2000
	32000

QUADRATS.	
n	5000
m	2000
2 m's	10 lb.
3 m's	30 lb.
4 m's	40 lb.

DOUBLE LETTERS.		POINTS.	
Usual	Proposed	Usual	Proposed
Number	Number	Number	Number
cast		cast	
ft	1000	800	5000
sh	800	600	2500
fi	500	500	1500
fi	500	400	1000
ff	400	300	1000
ff	400	150	1000
fl	200	150	400
fl	200	150	400
fl	100	50	80
fl	100	100	80
ffl	150	200	80
ffl	150	200	200
fb	100	100	400
fk	100	100	80
ct	400	300	50
æ	150	150	50
æ	100	100	
	5300	4350	13400
			12150

If we look into the primitive state of Printing, we find that the Professors of the Art were obliged to have large Founts of Letter, on account of printing their Works in Quires of three, four, and even five sheets; whereas now, a Fount of half that force will serve to do business more expeditiously, by printing in single sheets; so that very large Founts are not of equal advantage to every Printer; but only such as are sure to do large and voluminous Works; considering that the larger the Fount is, the greater are the Imperfections: which, were they always to be cast for, would make a Fount enormously large, yet not perfect at last. Neither is it of service to Letter, if one part is kept long out of use, while another parcel is worked briskly round. Sometimes a very large fount has the effect to make negligent Correctors, when they know how far a Fount goes, and therefore give themselves no concern about returning Proofs, till they find that the whole Fount is set up, and that the Workman can go no farther. In such case the intention of having large Founts is frustrated, and the Compositor as well

as

as Pressman are prejudiced in their endeavours; whereas a tolerable large Fount of Letter, and a Regular dispatch of Proofs, is beneficial to Master and Men. Yet ordinary Founts will not always suit Printers that are known to be capable of giving Work a quicker dispatch than usual, on account of their being provided with extraordinary Founts of Letter, and employing a number of hands; which, though attended with very great charges to the Printer at first, makes nevertheless amends for them, provided those heavy Bodies of Letter are always kept in motion. In the mean time every Printer ought to consult with himself about the scope and nature of the business which he sets out for, and have his Letter cast accordingly: for it can hardly be supposed that he who shall have particular occasion for large letter only, should lay his money out upon such Founts as are required for Book-work; which ought to be large and complete, if the Owner of them proposes to signalize himself for being furnished with ample materials for expediting work of every kind. A Fount of English, which sat up about twelve sheets in 4to of the Surgeons Cafe, in Paris, was much admired there for its largeness: but, how much would their admiration be heightened, were they to see here several Founts larger than that; and one in particular of the late Mr. Richardson's, which sat up above thirty sheets in Folio, of 77 lines long, and 45 m's wide, before Imperfections were cast to it, which must be very considerable, in course, and have enlarged the Fount to several sheets more.

#### A COMPLETE FOUNT OF LETTER, (AS WITH PRINTERS.)

In the foregoing pages we have shewn the order into which Founders divide a Common Fount of Letter, to be used for ordinary and plain English matter, self-sufficient to explain itself, without the aid of Small Capitals, or even Italic: neither is a common Fount furnished with Accented Letters, for Latin, French, or other Works in foreign languages. It

is therefore needless for any person to load a Fount with such Sorts as are used in other languages in greater numbers than in the English. Thus, for example, c, i, m, p, q, u, being Latin Sorts, might be more sparingly cast, till the fount should be employed in some Latin Work: the like might be done to l, s, v, which are French Sorts; besides p, q, u, these being Sorts used in Latin as well as French. In the mean time, and while the Latin and French Sorts are lessened the number of principal English Sorts, such as a, d, e, n, o, r, t, might be enlarged, and the Fount thereby made more useful; which we have attempted to shew, in part, in the preceding Bill. But in this place we shall consider a Fount of Letter more typographically, with respect to its Contents, and Appurtenances; and therefore our ensuing observations are upon a Complete Fount of Letter; which we will suppose to be of a Pica Body.

A Complete Fount of Letter, then, is composed of the following particulars:

- |                                     |  |                |
|-------------------------------------|--|----------------|
| 1. Large Capitals.                  |  | 5. Figures.    |
| 2. Small Capitals.                  |  | 6. Points.     |
| 3. Small Letters, and<br>Ligatures. |  | 7. References. |
| 4. Accented Letters.                |  | 8. Spaces.     |
|                                     |  | 9. Quadrats.   |

All these different parts of a Complete Fount of Letter, Printers divide in two Classes, viz.

- |                |   |        |
|----------------|---|--------|
| I. Upper Case  | } | Sorts. |
| II. Lower Case |   |        |

The Upper Case Sorts are,

Large Capitals—Small Capitals—Accented Letters—  
Figures—References.

The Lower Case Sorts consist of

Common, or Small letters—Points—Spaces, and Quadrats.

## UPPER CASE SORTS.

### LARGE CAPITALS

Of what Body soever, if they are discovered to have their fat and lean strokes drove into one another in a due proportion, make

make a fine appearance in Inscriptions, Titles, or other matter, where their beauty is not invaded by Italic, but where they present themselves in their erect position, by themselves. But their bold and distinguishing aspect is greatly obstructed by proper names of persons and places being put in Italic; so that they would hardly have a chance to shew themselves, were it not for their being put at the front of Noun Substantives, to distinguish them from Verbs, Adverbs, or other parts of Grammar. But that their noble figure was not designed for that pedantic purpose, may be conceived from their being variously used, according to the choice of authors: for though some give themselves no concern about capitalizing, but leave that to the Printer's discretion; yet there are others who shew themselves more acquainted with Printing; and, in order to avoid intermixtures of Letter, of their own accord distinguish no Substantives by Capitals, but prefix them to names of persons and places, also to titles of honour and eminence; whereby such words, being graced with Capitals, shew themselves more neatly than they would have done in Italic.

Other authors chuse not only the foregoing method, but denote their emphatical expressions, by beginning them with Capitals, whether they be of the substantive kind, or otherwise. In such case it would be kind in Gentlemen to put some distinguishing mark to the emphatical words in their copy, and either underscore the word, or make some other token, which may inform the Compositor of the Author's intention; since otherwise it will be difficult for the former, in the pursuit of his business, to lay a stress upon the same word with the Author, especially if the copy is written in the common way, viz. with Capitals to substantives, or without any method at all. The loss of time which the Compositor sustains by not having the emphasis of words pointed out to him, till in the Proof-sheet, is very considerable; and destroys the care the Compositor took in spacing his matter; and he seldom gets much advantage by alterations, especially in Works of small size, and

large

large characters, where some Capitals make a great alteration, and sometimes occasion the over-running of several lines, before their driving out can be recovered.

Words or Matter, which is to be set in Capitals, should be written in Capitals in the copy, or treble underlined, in contradistinction of Small Capitals, which are double underlined; and of Italic, which is intimated by underlining once what is to be in that character.

Matter in Capital letters has generally spaces put between, but this method is not observed in Dictionaries, and on other occasions where they occur in great abundance; but Italic Capitals require spaces, or make but an awkward appearance.

#### SMALL CAPITALS

Are cast, with us, to Roman founts only, but abroad Italics have their own Small Capitals: for it would be thought a fault there to intercept the agreeable sloping of Italic by Roman Small Capitals; and therefore they rather use large Capitals, in case small ones are wanting in the Italic.

Small Capitals are mostly used to denote, that a more particular stress and emphasis is intended by the Author, on such words and expressions as are distinguished by them—And where they are used in Heads, among Italic, they commonly are made use of for such words as mention of what the matter is to treat.

Some are so fond of Small Capitals, that they chuse to have whole verses and sentences set in them; but which, as well as matter in large Capitals, is perplexing the reader, especially in books designed for the comprehension of the meanest capacities.

In open matter, with leads and white-lines between, the first word of a new paragraph, though a polysyllable, is commonly put in Small Capitals; and even if it happens to be a proper name, which some, upon such occasion, put in Italic Capitals; yet that breaks through the rule of uniformity. But this rule may be very well laid aside in matter which is too sententious,

tious and which would take up more Small Capitals than an ordinary quantity of them in a Fount could supply.

In Titles, and upon other occasions, Small Capitals are sometimes made use of for a principal line, where it will not admit of large Capitals. But here we do not strictly mean Small Capitals which are cast to their respective Founts; but rather such as are made artificially, by putting an initial letter of a larger size before the letters which are to look as if they were Small Capitals. Thus in Two Lines English, Great Primer Capitals may supply the want of Small Capitals. And thus may Double Pica, or any other Capitals, be contrived to resemble Small Capitals, by enlarging the initial letter, in proportion to the (seeming) Small Capitals: but great care must be taken to justify the initial letter, and the Small Capitals, so as to stand exactly in line with each other; which may be done with the more certainty, if what will justify one and the other is first tried by letters whose Stems run into a straight line at bottom, as they do in H I M; whereas B C D, and others, turn either off, or have a Stem on the left side only, and are therefore not so fit to justify by, to a nicety. And this making of Small Capitals may be done in Italic as well as in Roman.

Small Capitals are generally Spaced, as well as Large Capitals, both which take up a Compositor's time; though, with respect to Small Capitals, the trouble of spacing them might be prevented, were they cast so thick as to bear off each other, according to their Bodies, and according to their turn and shape. But here, again, it is to be feared, that if they should be cast too thick, their beauty would be spoiled, instead of adding to it; considering that the distances which are given to Small Capitals by Founders, cannot at all be retrenched, whereas they may be enlarged by the Compositor; upon occasion.

Small Capital c, o, s, v; w, x, z, seem in some Founts to be the same with the Lower-case letters, and differ from them

L 1 only



only by being cast somewhat thicker: but though in other Founts the above Sorts are cut on purpose for Small Capitals, yet resemble the common letters so much, that they are used as such, when they are wanted in the Lower-case; the said Small Capital Sorts are by such means lost, and common letters used in their room. To prevent therefore the said Small Capital Sorts from descending to supply the wants of a Lower-case, the casting Small Capitals, throughout, with proportionable distances between letter and letter, would be one expedient: but if this should not hinder the dragging of Upper-case Sorts into the Lower-case, we offer another, which is, To cast the said Sorts with a different Nick to them; whereby these wandering Sorts might be sent to their proper places again by a careful Compositor.

Where Small Capitals are plenty, they may be used instead of large Capitals of their likeness: thus, Double Pica Small Capitals having the face of English Capitals, may serve for such, in lines by themselves, as CHAP. SECT. but, observe, that neither the first letter, nor the numerals, must be other than Small Capitals.

## ACCENTED LETTERS.

The letters which are properly called Accented Letters, with Printers, are the five Vowels, marked either with an

Acute,	—————	á é í ó ú
Grave,	—————	à è ì ò ù
Circumflex,	—————	â ê î ô û
To these are added the Vowels } with two dots, or Diæresis, }		ä ë ï ö ü

As also the five Vowels with the marks of Short and Long over them, viz.

Longs,	ā ē ī ō ū
Shorts,	ă ě ĩ օ ֹ

And

And those who call all Accented Letters that are of a particular signification, on account of being distinguished by marks, reckon the French ç, the Spanish ñ, and the Welsh ŵ and ŷ, in the class of Accented Letters, though not Vowels.

### F I G U R E S

Are invented to express Numbers by; which is done, either by Numerical Letters, or by Arithmetical Symbols.

The Arabic character, called also the common one, because it is used almost throughout Europe in all sorts of calculations, consists of these ten digits, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0.

Every letter in the alphabet was used to denote some number by the Greeks and Orientals, and each letter denoted a less or greater number, as it was nearer or more remote from the first letter in their alphabetical order; and no letter, which in the order of the alphabet stands after another, ever denoted a number less than the letter that stands before it. If the Romans, who derived their Letters originally from the Greeks, had derived also their Numeration by Letters, it is in the highest degree probable, that these particulars would have been the same in both; but as not one third of the Roman Letters are Numerals, so neither is the Numeral Value of those that are so, more or less, according to their place in Alphabetical Order; for D and C, which are among the first letters of the alphabet, and M and L, which are in the middle, are of much greater numerical value than X and V, which are near the end.

But it has been supposed that the Romans used M to denote 1000, because it is the first letter of Mille, which is Latin for 1000; and C to denote 100, because it is the first letter of Centum, which is Latin for 100. Some also suppose, that D being formed by dividing of the old M in the middle, was therefore appointed to stand for 500, that is, half as much as the M stood for when it was whole; and that L being half a C, was, for the same reason, used to denote

minate

minate 50. But what reason is there for any person to suppose, that 1000 and 100 were the numbers which letters were first used to express? And what reason can be assigned why D, the first letter in the Latin word Decem, 10, should not rather have been chosen to stand for that number than for 500, because it had a rude resemblance to half an M? But if these questions could be satisfactorily answered, there are other numerical letters which have never yet been accounted for at all. We therefore think these considerations render it probable, that the Romans did not, in their original intention, use letters to express numbers at all; the most natural account of the matter seems to be this:

The Romans probably put down a single stroke I, for one, as is still the practice of those who score on a slate, or with chalk; this stroke they doubled, trebled, and quadrupled, to express, two, three, and four, thus, II, III, IIII. So far they could easily number the miniums or strokes with a glance of the eye, but they found, that if more were added, it would be necessary to number the strokes one by one; for this reason, when they came to five, they expressed it by joining two strokes together in an acute angle, thus V, which will appear the more probable if it be considered, that the progression of the Roman numbers is from five to five, that is, from the fingers of one hand to the fingers of the other.

Ovid has touched upon the original of this in his *Festorum*, lib. iii. and Vitruv. lib. iii. c. 1. has made the same remark.

After they had made this acute angle V for five, they added single strokes to it to the number of four, thus, VI, VII, VIII, VIII, and then as the miniums could not be further multiplied without confusion, they doubled their acute angle by prolonging the two lines beyond their intersection thus, X, to denote two fives, or ten. After they had doubled, trebled, and quadrupled this double acute angle thus, XX, XXX, XXXX, they then, for the same reason which induced them first to make a single angle, and then to double it, joined two single strokes

strokes in another form, and instead of an acute angle, made a right angle L, to denote fifty. When this fifty was doubled, they then doubled the right angle thus E, to denote one hundred, and having numbered this double right angle four times, thus, EE, EEE, EEEE, when they came to the fifth number, as before, they reverted it, and put a single stroke before it, thus, I $\bar{I}$ , to denote five hundred; and when this five hundred was doubled, then they also doubled their double right angle, setting two double right angles opposite to each other with a single stroke between them, thus, E $\bar{I}$  $\bar{I}$ , to denote one thousand: when this note for one thousand had been four times repeated, they then put down I $\bar{I}$  $\bar{I}$  for five thousand, EEI $\bar{I}$  $\bar{I}$  for ten thousand, and I $\bar{I}$  $\bar{I}$  $\bar{I}$  for fifty thousand.

That the Romans did not originally write M for one thousand, and C for one hundred, but square characters, as before shewn, we are expressly informed by Paulus Manutius; but the corners of the angles being cut off by transcribers for dispatch, these figures were gradually brought into what are now called Numeral Letters. When the corners of E $\bar{I}$  $\bar{I}$  were made round, it stood thus, CIO, which is so near the Gothic *m*, that it soon deviated into that letter; so that I $\bar{I}$  having the corners made round, stood thus IO, and then easily deviated into D. E also became a plain C by the same means; the single rectangle which denoted fifty, was, without any alteration, a capital L; the double acute angle was an X; the single acute angle a V consonant, and a plain single stroke, the letter I. And thus these seven letters, M, D, C, L, X, V, I, became numerals.

As a further proof of this assertion, let it be considered, that CIO is still used for one thousand, and IO for five hundred, instead of M and D; and this mark, *m*, is sometimes used to denote one thousand, which may easily be derived from this figure, E $\bar{I}$  $\bar{I}$ , but cannot be deviations from, or corruptions of the Roman letter M,

The

The Romans also expressed any number of thousands by a line drawn over any numeral less than one thousand; thus,  $\bar{V}$  denotes five thousand,  $\bar{LX}$  sixty thousand: so likewise  $\bar{M}$  is one million,  $\bar{MM}$  two millions, &c.

Figures require a Founder's particular care to cast them exactly n-thick, and to a true parallel, not driving out either at the head or foot; considering that they are left to justify themselves by the exactness which they have from the Letter-founder; and which soon shews itself where Figures are confined between brass rules, which yield neither to the protruding nor receding Figures, but cause the first to rise, and the other to sink, or to drop out.

To be provided with neat Figures, for Arithmetical and Mathematical Works, is as interesting as being furnished with other good Printing materials. But the goodness of Figures does not consist in their having soft and fine strokes, but rather in such circles and lines as are much of the same strength with the mean Face. Thus we see in some Figures the ascending turn of 6, and the rounding off in 9 too fine and too tender to withstand accidents equally with other Figures: neither do they shew themselves plain and ready to the eye, especially upon brown and stubborn paper that has not been well prepared for the Press. The like debility may be observed in the figure of 7, whose oblique line is sometimes so fine and soft as scarce to sustain the least pressure.

### SCRATCHED FIGURES

Are at present not used with us; yet as they still remain in several Printing-houses, it might be construed an omission in us, were we not to take notice of them; and therefore mention, that they were used here in that Species of Arithmetic which is called Division; and that they are not yet abolished in Germany, and other foreign parts, where they still are thought necessary in the practice of the said Species, to scratch the  
dividing

dividing and divided Figures, as soon as they have been adjusted by Subtraction and Multiplication.

## R E F E R E N C E S.

References are all such Marks and Signs as are used in matter which has either side or bottom Notes; and as serve to direct the Reader to the observations which are made upon such passages of the Text as are distinguished by them, and demand a Reference of the same likeness to be put to the Notes by which the Matter is illustrated, or otherwise taken notice of.

References which are used in Works with Notes to them, are variously represented, though oftener by Letters than other Characters. Accordingly, some put common letters between Parentheses; thus, (a) (b) (c), &c. Others, again, chuse to see them betwixt Crotchets, as [a] [b] [c], and so on to the end of the alphabet; instead of which others begin the Notes of every page with (a), in which they are as right as the former; and have this advantage besides, that the order of References is not so liable to be interrupted as by going through a whole alphabet. Were we authorized to vary from the customary way of practice we should recommend literal References to begin with every even page, if it has Notes; and to carry them no further than to the last Note in the opposite uneven page; by which means the order of the References would appear at one view, and an irregularity in them rectified without much trouble.

Instead of Letters, whether Capital or Lower-case, Figures are used in the same manner, and with the same propriety; for the one as well as the other are of equal signification, when used for the same purpose:—but the References which look the neatest, besides being the most proper, are Superior Letters, or else Superior Figures; for both were originally contrived and intended to be employed in Matter that is explained by Notes, whether by way of Annotations, Quotations,

ons,

ons, Citations, or otherwise. Nevertheless we observe, that Superior letters are not used upon every occasion, but chiefly in large and lasting works which have sometimes more than one sort of Notes, and therefore require different References; in which case not only superior letters, but also such Marks are used as never were designed to serve for References. Another reason why Superior letters are not used upon all occasions, is, that they are often objected against by Gentlemen who chuse to read copious Notes first, and then refer to the Text, where they fancy Superior letters not conspicuous enough to be readily discovered. And, indeed, Superiors of the smallest size are not only inconvenient to the Reader, but also troublesome to the Pressman who is ambitious to make them come off clear, notwithstanding their disadvantageous situation. But, to abide by the title of this Head, What are called References by Printers, are these, viz.

¶ The Paragraph.	The Parallel.
† The Obelisk.	§ The Section.
‡ The Double Dagger.	* The Asterism.

These are the Names and Figures of what Founders reckon among Points, and Printers call References; but which were designed to serve for other purposes than they have done of late; as will appear from their respective functions.

The Paragraph is a Mark which formerly was prefixed to such matter as Authors designed to distinguish from the mean contents of their works; and which was to give the Reader an item of some particular-subject. At present Paragraphs are seen only in Bibles, where they shew the parts into which a Chapter is divided, and where its Contents change. In Common Prayer Books Paragraphs are put before the matter that directs the order of the Service, and which is called The Rubric, because those lines were formerly printed in Red.

Otherwise

Otherwise it is a useleſs Sort, and unfit to ſerve for a Reference, as long as there are others which have not that antique look.

2. The Sign which implies the word Section, is a Sort, likewise ſeldom employed, becauſe in Work which is divided into Chapters, Articles, Paragraphs, Sections, or any other Parts, they are commonly put in lines by themſelves, either in Large Capitals, Small Capitals, or Italic, according to the ſize of the Work. But the Sign of Section is ſometimes uſed in (Latin) Notes, and particularly ſuch as are collected from foreign books, which generally abound with Citations, becauſe they help to make the Author to be reckoned very learned.

The Sections which are open-bellied, and which take up the whole depth of their Body, make no bad figure when they are put the flat way, and uſed inſtead of a line of ſmall Flowers.

3. The Obeliſk, or long Croſs, erroneouſly called the ſingle Dagger, is frequently uſed in Roman-Catholic Church-books, prayers of Exorcism, at the Benediction of Bread, Water, Fruit, and upon other occaſions, where the Prieſt is to make the ſign of the Croſs : but it muſt be obſerved, that the long Croſs is not uſed in books of the ſaid kind, unleſs for want of ſquare Croſſes, (†) which are the proper ſymbols for the before-mentioned purpoſes; and are uſed beſides in the Pope's Briefs, and in Mandates of Archbishops and Biſhops, who put it immediately before the ſignature of their names. But the ſquare croſs is not reckoned among References of which we are ſpeaking; whereas the long Croſs answers ſeveral purpoſes; for, beſides ſerving inſtead of a ſquare croſs, ſometimes it ſerves for a Signature to matter that has been either omitted, or elſe added; and which is intercalated after the Work is gone beyond the proper place for it. But the chief uſe which is made of the Obeliſk, is by way of Reference, where it ſerves in a double capacity, viz. the right way; and inverted.

4. The Double Dagger is a Mark crowded in to make one of the improper references.

5. The

M m



5. The Parallel is another Sign which serves for a Reference, and is fit to be used either for side or bottom Notes.

6. The Asterism is the chief of the References, which presents itself most readily to the eye, on account of having its figure a-top, and leaving a blank below; which makes it a Superior.

In Roman Church-books the Asterism divides each verse of a Psalm into two parts; and shews where the Responses begin: which in our Common Prayer-books is done by putting a Colon between the two parts of each verse.

The Asterism is sometimes used to supply a name of a person that chuse to pass anonymous. Asterisms, again, denote an omission, or an hiatus, by loss of original Copy; in which case the number of Asterisms is multiplied according to the largeness of the chasm; and not only whole lines, but sometimes whole pages are left blank, and marked with some lines of Stars.

In satyrizing persons in Pamphlets and Public papers, the Asterism is of great service; for it is but putting the first letter of a person's name, with some Asterisms after it, and ill-natured people think they may characterize, and even libel, their betters, without restriction.

Asterisms may serve instead of a line of Small Flowers, if they are set to stand progressively; and they perform the same service when they are put alternately, one set the right way, and the next inverted.

The Asterism, used as a Reference, has a proper position for its figure; but for all other purposes it would be better to be in the middle of its Shank; which would save the trouble of justifying it, when used the flat way, and prevent the looks of bad spacing, which it must needs occasion in close lines.

Thus have we shewn, that the Symbols which are used as References, were designed for quite different purposes. We are therefore of opinion, that it would not have been one of the least improvements, had some other Marks been devised

which

which should have appeared in a more becoming shape than the above Reference; and more perspicuous than Superiors of the least.

### LOWER CASE SORTS.

Though we have been speaking of Lower-case Sorts before; yet as they were then considered as they are with Founders, we cannot well mention them here, without presenting them in that order in which they stand with Printers. Accordingly, Lower-case Sorts consist of

Small Letters of the Alphabet, both Single and Compound  
—Points—Quadrats; and Spaces.

Of these Small-letter Sorts, some are lodged in the Upper-case, in most Printing-houses; but are not reckoned, properly, among Upper-case Sorts: the *k*, therefore, because it lies in the Upper-case, is distinguished by the name of little *k*; and the rest, viz. *fb* *fk* *ft*; being Compounds, are called by their respective contents, without styling them either Upper or Lower-case.

### POINTS.

The Order in which Points stand with Printers is, properly, the following; viz. The Comma—Semicolon—Colon—Full-point—Sign of Interrogation—Sign of Exclamation; and—Division.

To these we venture to add, the Parenthesis, and Crotchet, under the names of Signs of Intercalation; and the Apostrophus, by the name of Sign of Abbreviation.

Points, or Stops, were invented to divide a Sentence into Rests and Pauses, according to the quantity which is intimated by their figures.

Points are not of the same antiquity with Printing; for the inventors of the Art were not the Authors of them; though it was not long after that the Colon, and the Full-point, were contrived;

contrived; the first, to shew the first part of a period; and the Full-point, to close the other division thereof. In success of time a Comma was added to the infant Punctuation; which new Stop had no other figure than that of a perpendicular line, proportionable to the Body of the Letter. Thus they contented themselves above fifty years with these three Points, which they thought sufficient to shew where a pause was required in reading; till towards the close of the fifteenth century, Aldus Manutius, a Man made for the restoration of learning! among other great improvements in the Art of Printing, corrected and enlarged the Punctuation of those times also: for he assigned the former Points their proper places, gave a better shape to the Comma, and added the Semicolon; a Point to come in between the Comma and the Colon.

The moderate and-regular use of Points it must be confessed, is of singular service to make Matter more easy for reading, and more ready for apprehension; whence it may be guessed what attention formerly was required, to read without Points, besides the difficulty of distinguishing word from word, and understanding the various Abbreviations which writers used to make from their own fancy.

Since, therefore, we have a sufficiency of Points whereby to express the construction of a subject, Pointing out to be considered as a very material article with Authors, whose business it is to give their Copy for the Press, not only clear and legible, but also Pointed to their own liking: for since Pointing is become mere humour, which is sometimes deaf to rule and reason, it is impossible for a Compositor to guess at an Author's manner of expressing himself, unless he shews it in pointing his Copy: and if he would have the Reader imitate him in his emphatical delivery, how can a Writer intimate it better than by Pointing his Copy himself?

But notwithstanding this essential duty, incumbent upon Authors, not all have regard to it, but point their Matter either very loosely, or not at all: of which two evils, however,  
the

the last is the least ; for in that case a Compositor has room left to point the Copy his own way ; which, though it cannot be done without loss to him, yet it is not altogether of so much hinderance as being troubled with Copy which is pointed at random, and which stops the Compositor in the career of his business more than if not pointed at all.

'Tis true, that the expectation of a settled Punctuation is in vain, since no rules of prevailing authority have been yet established for that purpose ; which is the reason that so many take the liberty of criticizing upon that head ; yet when we compare the rules which very able Grammarians have laid down about Pointing, the difference is not very material ; and it appears, that it is only a maxim with humourous Pedants, to make a clamour about the quality of a Point ; who would even make an Erratum of a Comma which they fancy to bear the pause of a Semicolon, were the Printer to give way to such pretended accuracies. Hence we find some of these high-pointing Gentlemen propose to increase the number of points now in use, and to have one below the Comma ; and another between the Comma and Semicolon : but of what shape these additional Points are to be, is not yet settled ; and perhaps will never come to an issue, by reason that it will meet with too great an opposition from those who think the present number of Points not only sufficient, but would even reduce them, and pronounce the Colon as unnecessary.

It must be allowed, that all Matter is not pointed alike ; for some require more stops than others. Thus, Historical and Narrative subjects do not take up so many Points as Explanatory Matter ; and that, again, not so many as English Statute Law—But, happy ! that Mispointing is not of the same consequence with Misnomor ; otherwise, Where would be the end of Law-quibbles !

It must likewise be owned, that every Compositor is not alike versed in Pointing ; and therefore such as are dubious whether they can maintain their notion of Pointing, ought to  
submit

submit to the method, or even humour, of Authors, and authorized Correctors, rather than give them room to exclaim about spoiling the sense of the subject, because the Points are not put their right way: neither is it difficult to fall in with Correctors who use themselves to a set method for Spelling and Pointing, as well as minding of real Faults: but these requisites seldom meet together in Correctors, because some neglect the most essential part of their duty, and think to shew a consummate attention when they can espy a word that is ambiguous, as to spelling; or find room to put either a Point in, or to take one out. But as we do not propose to make this the place for our observations upon Correcting, we will abide by the use of Points, which have been long since introduced, and which have been found sufficient to give a harmonious sound to reading.

1. The Comma, then, is the first of Points, or Stops; and requires the shortest pause, though that is often lengthened beyond its measure, by being too repeatedly used in a period of no great compass. But as Pointing is regulated by the free, or stiff way of writing, to which Authors have accustomed themselves; it will not be labour in vain for a Compositor, to examine his Copy, and to observe in what manner it is pointed, whether properly, or at random: for some Gentlemen who have regard to make the reading of their Works consonant with their own delivery, point their Copy accordingly, and abide thereby, with strictness; which, were it done by every Writer, Compositors would be very glad.

Comma's are used to distinguish quoted Matter from the mean Text: for which purpose two inverted Comma's are put at the beginning of such Matter, and continued before each line of the quotation, till the close thereof is signified by two Apostrophus'; which by some is called, the Mark for Silence; intimating thereby, that the borrowed or quoted passage from another Author ceases with that mark. But the rule for double-comma's is sometimes confounded, when they are put  
before

before matter which is only an Extract, or the Substance of a passage, drawn out to corroborate an Author's Argument; in which case such extracted matter would be best known by having single inverted Comma's before it; as a verbal Quotation is distinguished by double ones. Besides this proper use of inverted double and single Comma's, some Authors use the former sometimes before such of their own Discourses as they would have particular notice taken of; though they might succeed in their aim, without using double Comma's: and as neither double or single inverted Comma's are proper to distinguish an Author's own matter from that before described, we are of opinion, that some other mark might be devised to distinguish an Author's select and enforcing matter from the mean Text; and therefore propose to substitute the inverted Comma or Comma's by an inverted Full-point, or Colon, or a Comma standing in its proper position. Thus by turning one of these Points into a mark, it would instantly tell the Reader, which is a verbal Quotation, by being double-comma'd, which a collected, or extracted one, by being single comma'd; and which, again, an Author's own Select matter, by having one of the proposed Points along the side of it.

The common Space which is put between inverted Comma's and the Matter, is an n-quadrat, though a thick Space is sufficient, especially in Letter of a larger size than Long Primer; but in this a Compositor chuses which of the two he observes to be the most plenty.

The Germans, as well as the French, put the sign of Quotation always according to the folio either of an even, or uneven page. Thus, in an even page, the former put two Comma's in their proper position, at the beginning of lines; but use them inverted in uneven pages, at the end of lines. The French, again, put their double Comma's inverted, both in even and uneven pages; which double Comma's French Founders cast in a piece, on the middle of their square metal;

the

the proper situation for their particular signification. In the mean time the placing of inverted Comma's according to the folio's of odd and even pages, witnesseth, that they formerly were not comprised in the measure of the Work, but were justified, like Marginal Notes, abstracted from the matter; till it was thought prudent for every man to make his work as easy to himself as he could.

Besides the before-recited use of a Comma, it serves instead of a superior c, in the nominal appellation Mac, or M<sup>c</sup>; where an inverted Comma after a Roman M will stand better than with an Italic one, which is kerned.

The use of inverted Comma's derives from France, where one Guillemet was the Author of them; who, we may judge, was no great friend to Italic Letter, and therefore attempted the fall of it, by excluding it from serving for Quotations; which he distinguished from the matter of the Text, by two inverted Comma's; as an acknowledgement for which improvement, his countrymen call these inverted Comma's after his name, Guillemets; whereas the Germans make a jest of their figure, and give them the name of Gänse-agen, or Geese-eyes; which, though it wants seriousness, is nevertheless an appellation, by which they are known both to Printers and Writers, in Germany. But why we have hitherto found no proper name for French Guillemets, though so much used in England, cannot be counted an impertinent question, after we have objected against Inverted Comma's being significant enough for a symbol of such consequence as they denote.

Though the Comma is one of the junior Points, it has nevertheless the first place in every period, and governs the order of the intermediate ones, viz. Semicolon and Colon. To perfect oneself, therefore, in placing Comma's right, is the ready way to fair Pointing: but to set down rules for arriving to it, would be endeavouring in vain; since Practice is the surest guide. Neither is it supposed, that those who initiate themselves for the Art, should be so destitute as not to understand

understand Pointing, even according to the rules of Spelling-books. But, to have done with the Comma, permit us to conclude with this simily, viz. "He that will not say A, "will not say B": by which we would intimate, that He who will not endeavour to place a Comma properly, will not know where to put a Semicolon, or other Point; and therefore ought to learn it by dint of a Bodkin.

2. The Semicolon is a Point which is composed of a Comma, and an inverted Full-point; to shew the quantity of the pause or rest which it requires.

The Semicolon is a Point of great use to enforce and to illustrate what has been advanced, and digested by the Comma. It serves likewise to concatenate such parts of a period as are to be supported by a Point of more elevation than a Comma, which helps to relate the matter more distinctly; whereas the Semicolon keeps the parts of an argument together.

The Semicolon is used as an Abbreviation, in the word Esquire; and supplies the letters ure, when the said word is abridged thus, viz. Esq;

In Latin, the Semicolon stands for ue, when it is joined to q, as in absq; deniq; &c.

All Letter Founders in Germany, France, and Holland have Semicolons of the same slope with Italic Letter: but why that favourite Point, the Semicolon, should serve in England both for Roman and Italic, we cannot account for.

3. The Colon is a Point, prior both to Comma and Semicolon. It shews where the first part of a paragraph has been digested by Comma's and Semicolons, for making observations, objections, or enlargements upon it, before the Full-point puts a stop to it.

The Colon serves in marginal Notes of Scripture, where Figures are used instead of Numerals; in which case the Colon is put betwixt the Chapter and the Verse, to distinguish one from the other, in this manner, viz. Deut. 5: 13.



The Colon serves to distinguish Columns from Columns, in Figure-work that consists of different small accounts; and where a rule would make but a very short shew: in which case some chuse to use a Colon; thus,

3456 : 782 : 235 : 59

1000 : 40 : 3 : 134

25 : 100 : 334 : 412

4. The Full point makes a stop, and entirely closes the contents and substance of a Period, or Paragraph.

Full-points serve instead of Rules, in work of Accounts, to lead and to connect the posted Article with its contingent valuation. In this case some use Full-points standing the right way, while others prefer the putting them inverted. But the proper station for Full-points (upon this occasion) is, to point to the centre of the letter, of what Body soever. In order to this, they cast dotted Quadrats at the French King's Founding-house in Paris, to such Letter only as is employed in Figure work, which generally is done either in Pica, or in Long Primer. At the same time they cast the dots upon Long Primer quadrats to the Face of a Pica Full-point; and those upon Pica, are equal to a Great Primer Full stop. Thus serve these Dotted Quadrats both for common quadrats, and metal rules; which, though they may be of a good cut, fall nevertheless short of the neatness which appears in a line of dots: for, be their progression short, or extraordinary long, their equidistance describes such a connexion as cannot fail to guide the reader to the contingent part of the Tabular article. To give a sketch of what has been said concerning Dotted Quadrats, the following lines may serve, viz.

A . . . . .	3456
B . . . . .	25
C . . . . .	2345

Full-points serve also to shorten, or to abridge words, particularly Latin ones; which language not only best admits of Abbreviations,

Abbreviations, but even requires them to be used upon several occasions, to perpetuate the custom of writing Latin as the former Romans did. For this reason Latin Inscriptions on Coins, Tombs, &c. are generally composed of words which admit of being abbreviated, and are counted to add to the grandeur of the Epitaph. But the Abbreviations that are of most use for a Printer to know, are those which may be made in Catalogues of Latin Books; where not only most names of Persons and Places, but also of all other words, are abridged, which readily yield to it by their terminations.

After &c. and after Figures, the Full-point is no Stop, unless it is at the end of a Period; and therefore the Point which is required either after the Abbreviation, or Figures, is put after the Full-point; with a thin Space before it. But this is not a rule with such who hate to be counted stiff, in Pointing.

5. The Sign of Interrogation needs not to be explained; for the very appellation tells us, that it is a mark which is used to shew where a Question is proposed, that gives room for, or demands, an Answer.

It is not only proper, but also requisite, that every Interrogation or Question should begin with a large Letter, whether Capitals are used in the Matter, or not; according to the method which is observed in our Bibles, where as well Interrogatives as Responses, besides the beginning of Sayings, Allocutions, &c. are generally intimated by a large Capital letter.

6. The Sign of Admiration, or Exclamation, likewise explains itself by its name, and claims a place where Surprise, Astonishment, Rapture, and the like sudden commotions of the mind are expressed, whether upon lamenting, or rejoicing occasions.

The Sign of Exclamation is put after the Particles Ah! Alas! O! &c. though the last is not always of that force to be attended by the exclamatory symbol; but is softened by a  
Comma,

Comma, to enforce what follows, and to make the Admiration more complete.

The Admirative part of a Paragraph, as well as of the Interrogatory, is always to begin with a Capital letter.

Exclamations are sometimes mistaking for Interrogations, as well as these are for Exclamations; and therefore care should be taken in examining to which of these two variations the the or the other inclines.

7. The Division, Hyphen, or Connexion, is a Mark of the utmost authority, considering that it has given employment not only to a number of Spelling-Book-Authors, but also others, of a higher degree, who have engaged in the controversy of Spelling, though none of them has been acknowledged to have carried that important point so as not to want amending or improving. How variously, therefore, the subject of Spelling is treated, none can be better judges of than Compositors, who never can arrive to one regular way of Spelling, on account of the liberty which almost every Writer takes, to display the talent which he has in Spelling.

Were we to trace the article of Spelling according to its extent, we should find it difficult to excuse ourselves for engaging in a subject which ever will remain unlimited. We shall therefore avoid giving a large Catalogue of words that are ambiguous, as to spelling; and only take notice of the Division, as it is used at the end of lines, and in Compounds.

In dividing words, therefore, very few Printers suffer a syllable of a single letter to be put at the end of a line; as, a-bide, e-normous, o-bedient, &c. But it is allowed of, in Marginal Notes, and in other narrow measures, where sometimes the getting in of one letter will save the trouble of over-running several lines, especially in large Letter. It is also allowed of by such as love to see Matter spaced close, and even; but thereby make no provision for Outs.

It is proper, if possible, to keep the derivative, or radical word, intire and undivided; as, Occur-rences, Gentle-man, respect-ful,

respect-ful, remiss-ness, &c. By the same rule, all the Participles whose Verbs terminate in an e feminine, retain it at the end of lines, when they are divided: Thus the Verbs abide, ascribe, aspire, bite, bore, dictate, ease, &c. as also the Verbs which terminate in ke, as brake, make, take, &c. retain their e feminine at the end of a line; and the syllable ing, which makes the Participle of the Verb, begins the next line.

Printers often differ in spelling, with Schoolmen; for whereas these divide every part of a word that will make a syllable, the former have regard to the harshness which some of them would have, were they not softened by a preceding one; and therefore the former make but two syllables of carriage, marriage, burial, bachelor, ca-suist, &c. In the same manner that neat Workmen prevent a division of a single-letter syllable at the end of lines, they contrive that the short remains of a word shall not appear at the beginning of lines; and therefore avoid, as often as they can, to put the final syllables al, on, ny, en, ly, er, &c. at the head of them.

The old Rule, "Spell as you speak," does not always stand good; for we spell, da-mage, ho-nour, jea-lous; whereas, in pronouncing, the Division seems to rest at dam-age, hon-our, jeal-ous.

Formerly sp was cast in a piece, in Italic, as well as it's are now; because neither of them were divided, in Latin; nor is it often that they are separated in English words derived from the former language; and therefore we spell, pro-sper, pro-sperous, pro-spect, re-spite, cu-stom, di-stance, ge-sture, &c. &c.

The Hyphen, or Division, is used, not only to connect the members of syllables of words that are divided at the end of lines; but also to join two or three words together; which then come under the appellation of Compounds; and consist frequently of two Substantives, whereof the last is generally put with a Lower-case letter; as, Bird-nest, Love-letter, Pincusheon, &c. though sometimes Compounds are made up of different

different parts of Grammar; as, Loving-kindness, Self-conceit, Blind-side, over-and-above, Blind-man's-buff, &c. But there are some who make Compounds of words that never were intended for such, and use Divisions in Black-berries, Ferry-man, Ale-house, &c. To acquire therefore a competent knowledge of Compounds, does not depend upon mere fancy, but requires the assistance of reason, to judge by the rise and fall of the tone, which is an Adjunct; and whether that and the preceding Appellative may not be joined into one word rather than make a Compound of it, in connecting both by a sign which is designed for a proper symbol of dividing words into syllables.

The Particles after, before, over, under, &c. are often connected to other words, but make not always a proper Compound: Thus, Under-age admits sometimes of an Hyphen; but at other times makes two distinct words: before-mentioned, is likewise a Compound, when it stands before a Substantive; as, in the before-mentioned place; whereas it requires to be separated, when it comes after a Noun; as, in the Chapter before mentioned.

Divisions are used instead of rules, in Table-work of narrow Columns: and though they are employed in wide measure also, 'tis not always that they come off clear; but Beard, and cut the paper, unless proper care is taken in wetting it accordingly.

It shews a good judgment in a Compositor, to prevent Divisions, or any other Point, to fall too repeatedly upon one another, at the end of lines, especially where a syllable may be got in, or drove out, without much difficulty.

Divisions being a Sort which is equally used with Roman and Italic, ought to be cast to an equal thickness, proportionable to the Body of the Letter. In this article French Letter Founders vary with others of their profession; for they cast Divisions to several thicknesses; which is done with a view to facilitate justifying; and is of real service to a Compositor:

but

but Uniformity is set aside by it; for though it is proper to interrupt the ranging of Divisions every time they happen to fall too repeatedly upon one another, at the end of lines; yet would it be improper to do it by a mark of the same signification; and which must needs expose itself on account of its improper extent; since a Division, at the end of a line, does not require a very bold stroke, though in Spelling-books they should appear more conspicuous, and be cast full-faced for that purpose.

Could we persuade ourselves that our observations would be taken notice of, we would recommend All the different Points, and Division, to be cast to an equal thickness: for since Pointing is as changeable as Spelling, much trouble might be saved in changing and altering Points according to the fancy of an Author; in which case it is impracticable to bring a line to the same exact justification which it had before such alteration was made: but as to Points in particular, their proportion to each other, as to thickness, is so very trifling, that no Space will supply the deficiency which one Point has to another; especially as their respective thickness is not confined to a set degree. This, we suppose, was the reason, that the more curious Printers in Paris had their Guillemets, or inverted Comma's, cast in a piece, because they observed a variation in their thickness, and that they did not range with exactness; for Instances whereof we need not turn over French books. We re-iterate therefore our proposal, to cast all Points to an equal thickness, and to make the Comma the Standard Sort for the rest: in which case it will be requisite to cast the Full-point so as to have its bearing off at the hind-side of its Shank, that it may join to the matter of the closing period; whereas the other Points not only admit, but require, to be separated from the matter; and it would also save Spaces, were their bearings off at the fore-side of their Shanks answerable to a thin Space. Even the Comma, we presume, is not under a necessity to cling to the Matter so close as it always does in England; considering

considering that all other Printing Nations make it a rule to put at least a thin Space before it, left it should seem that the Comma is governed by particular words; whereas its proper function is, to inform the Reader, that a Stop, Rest, or Pause of the shortest duration, is to be observed between word and word where the Comma shews itself. That this is the tenor of this observation with the French, appears from their putting as much space before as after a Comma; and in very open lines they put a thin Space even before a Full-point.

Formerly both Comma's and Divisions were cast to serve for Italic; but they are now laughed at; wherefore their Matrices ought to be destroyed, wherever they still exist.

Of the two Signs of INTERCALATION; viz. The PARENTHESIS, and CROCHET.

The Parenthesis serves to inclose such parts of a Period as make no part of the subject, indeed, yet at the same time strengthen and raise the argument; which, however, would loose nothing of the sense or substance, were the [in Parentheses] inclosed matter taken away. Thus, for instance; Some Heathen nations (we read) adore the Sun—Did you but know (I speak sincerely) how much I think myself obliged, &c.

But to inclose a whole sentence between Parentheses, or as much as will make sense of itself, is traversing the intention of Parentheses.

Gentlemen who know how to write, without confining their language to Parentheses, now make no use of them, but put their intercalations between two Comma's; which makes them as intelligible as though they were wedged in between Parentheses. Nevertheless, where Authors think otherwise, they ought not to be thwarted in their judgment, especially if they express it in their Copy.

Parentheses

Parentheses are cast to stand according to the position of Letter; and therefore Italic ones ought not to serve with Roman, nor these with Italic matter.

To distinguish the two parts of the Parenthesis in reading of proofs, its first semicircular figure is called Parenthesis, and the other is signified by reading it, Close; which answers to claudatur, the term used by Correctors in foreign parts.

Parentheses serve likewise to inclose letters, or figures, for References.

The Crotchet has relation to the Grammatical Figure, called Ellipsis; which admits of omitting some words in a sentence, that are nevertheless understood. Thus we say, I was at St. Paul's; understanding, Church: I am going to the Opera; meaning, House. Such Ellipses are frequently seen in most school-books for Latin, where the words to be omitted are put between Crotchets, that scholars may have the full scope of the sentence; and at the same time accustom themselves to elegant Latin. But instead of using Crotchets upon the like occasion, some distinguish Ellipses by Italic, provided nothing else is varied in the Text; as it is in English Bibles, where such words as are elegant omissions in the Hebrew, and filled up by words in Italic letter. Crotchets are also used,

1. In Work of Receipts and Prescriptions, that make but short paragraphs, and are generally ranged alphabetically. In such work, that would else serve for Heads by themselves, is put in Italic at the beginning of each Article; as, Hare, how to roast.] Wine, how to clarify.] Strengthening-plaister, how to prepare.]

2. In Forms of particular Prayers, and Notations; as Restore him [her] we beseech thee. This is the first [second, third] time of, &c.

3. To put the Folio's of Pages between, that have no Running Titles.

4. To inclose Letters, or Figures, for References.



5. In Poetry, with Reglets between that answer to some Body of Letter; which generally is Long Primer. In this case such word or syllable as will not come into the measure, is put under, and sometimes over the line to which it pertains; thus,

[want,  
Patterns of labour we shall never  
While we behold the small, but pain-  
[ful ant.

### A P O S T R O P H E.

We call the Apostrophe a Sign of Abbreviation, because (except closing a Quotation) where-ever it appears, it denotes the ejection of some letter, or letters, that suffer themselves to be cut off by an Apostrophe. To this the Vowel e yields oftener than any letter, not only in Poetical Works, but also in Prose Writings; for the e may be cut off by an Apostrophe, in all such Verbs whose Preterimperfect, or other Tenses, ended in ed, be the Consonant what it will that preceeds the Vowel, except the d, which does not allow of having the e superseded by an Apostrophe: neither is it elegant to put that Accent after c and g, because omitting the e gives the syllable a rough and harsh sound; though that is not regarded in Poetry, where it contracts two syllables into one, to give a Verse its proper measure. But in the above cases, an author uses the Apostrophe after his own discretion, and according as he finds what way the syllable ed runs the smoothest.

Besides the influence which the Apostrophe has over the e, it retrenches the l in cou'd, shou'd, wou'd: but this is done upon sufferance by the Master-Printer, and Author; though the absence of the mute l can no-ways lessen the credit of an elaborate Essay; but may help a Printer to lengthen his Letter, especially if he lives at such a distance that he cannot  
be

be served upon occasion; and l being a Sort which in most Founts runs short.

The Apostrophe, sometimes, cuts off a Vowel at the beginning of words, as 'hate, 'scape, 'Squire: sometimes an entire syllable; as an 'prentice, 'fore, 'change. But these and many other Abbreviations of this kind are not used in common, but chiefly in Poetry, Plays, and Epistolary and Humorous Writings; and are under the arbitration of an Author, who best knows where such Contractions serve his purpose.

The monosyllables tho', and thro', are oftener shortened, than set at length.

The Genitive case of the Singular number is generally known by having 's for its termination; which [s] when it stands with a Proper name, is varied from the Letter of that name.

#### QUADRATS.

The different measures to which Quadrats have of late been cast, answer either to Four, Three, or Two m's of their respective Bodies, besides the One-m, and n-quadrats. But, note, that four-m-quadrats are counted too large pieces of metal, when they are carried beyond the breadth of four m's English.

Though the said three sorts of large Quadrats may serve to fill up most Blanks, they often require the help of n-quadrats, to justify lines that are made to the measure of m's, and an n; and therefore a three-n-quadrat would often be of service, and save m and n-quadrats, especially in Figure-work where articles do not amount to thousands.

Not only m and n-quadrats, for Figure-work, but also the larger sorts, require a Founder's utmost care in dressing them; for if they differ ever so little in the depth of their Body, the fault will be discovered sooner than in Letter, especially in Poetical matter; the test for Quadrats. And here it will be found,

how inconvenient, and even prejudicial it is, to have Founts of the same Body cast to different Sizes; because every Quadrat is hereby confined to its own Fount and cannot serve in another, unless by accident, and upon unavoidable occasions.

Large Quadrats, cast exactly to m's, are very convenient Sorts in Table work; but as vexatious, if they prove too tight; and therefore, if they cannot be cast to that exactness which they require, the least of the two faults would be, to see them rather too slack than too hard for the Composing-stick; for a line of quadrats, if justified to the measure, will be found too tight in comparing it with a line of matter, which, as it were, is perforated, and will shrink at the force of a Mallet; whereas Quadrats, being of a solid body, maintain their extension.

Reglets, of the same Body with the Letter of the Work, are more proper for Whites than Quadrats, because Reglets are capable to interrupt the hanging and crookedness of Matter.

### S P A C E S.

The use of Spaces is, to separate one word from another, thereby to render reading easy and distinct; whereas in the infancy of the Art, Matter was printed so very close, that it was difficult to distinguish word from word.

If we reckon the n-quadrat among the Spaces, as it really ought (when used in Matter), we may count four sorts of Spaces for composing, viz.

Two to an m, or two n-quadrats.

Three to an m, or three thick Spaces.

Four to an m, or four middling Spaces.

Five to an m, or five thin Spaces;

besides Spaces for justifying, called Hair Spaces; of which some are cast so very thin that they deserve to be admired.

Neither the German, French, nor Dutch Letter Founders keep to this Form of casting Spaces to no more than three

sizes

sizes, but cast them to several irregular thickneses, to make true Spacing more easy. This seems to be intended by the Dutch in particular, who are not backwards to cast the greatest part of their Spaces to thinner sizes than most Compositors care for; but, whether this uncommon fault proceeds from a real design to facilitate Spacing; or whether it is done in imitation of the original Spaces, we leave to the inquisition of others.

The greater the variety of Spaces, the more easy is Spacing to a Compositor. It is for this reason that less opulent Printers frequently save all the thin letters of a Fount which they design to throw away, and have their tops cut off, to serve for Spaces in a Fount of the same Body, when cast to the same size.

## TWO LINE LETTERS

THAT are cast to regular bodies are, in their ascending order, Two Line Brevier, Two Line Long Primer, Two Line Pica, Two Line English, and Two Line Great Primer. As for Four Lines Pica, and Five Lines Pica, they best become the name of Title Letters; for though they may serve for Initial letters upon several occasions, yet they seem to us too overbearing to the mild aspect which Pica letter presents itself with. And that we have taken no notice of Two-line Small Pica letters, is because they are cast to an Irregular Body, and easily mistaken for Two-lines Pica; which is the reason that Printers formerly made so little use of them, and that they did not appear till lately. In the mean time, where the full-faced Capitals have not yet had access, lean-faced ones are still thought to look neater before Small Pica, than one of a large aspect; which, if required, might soon be complied with, by changing it into one of two lines Long Primer.

Two Line Letters are cast to the full depth of their Body; but is a fault that should have been taken notice of before now:

for

for they having such a deep Face, they descended below the line in which they should range, according to the different Bodies thereof: And that the excursion from that imaginary Line ought to be prevented, is confessed by a Compositor's taking care that a Fac shall not touch the letters under it; from whence it consequently follows, that Two Line letters should not bear upon letters under them; as they needs must do where they stand over Ascending letters of the following line.

To use full-faced Capitals upon every occasion where Initial letters are required, does not add to neatness, but rather lessens the same; especially in Work of narrow measure, and short Chapters, or other Divisions.

The curtailing the J in our Two Line letters, gives it a diminutive look; not having the same free turn and agreeable Face which was originally given to it; and therefore might have been left in its former shape, though it should run to the depth of three lines, on account of its tail.

#### R U L E S.

Are either Brass rules, Metal rules, or Space rules; whereof the first are made by Joiners, and the other two sorts cast by Letter Founders.

Brass rules being commonly cut to the length of sixteen inches, their equality, as to height, from end to end, is not always to be depended on; and therefore should be tried: which is done by holding the foot, and afterwards the face-side of the whole length upon an imposing stone, and observing, whether light can be discovered betwixt the Rule and the Stone; which if it appears, it proves the Rule faulty, and shews where it drives out in height, and occasions a hollowness in some other place.

The Face of Rules ought likewise to be considered, that it may be of an equal bold, or else tender look, according to the bigness

bigness of the Letter or Figures with which they are used. But we find a great difference in the Face of Rules, when we come to piece them; unless the Compositor endeavours to dress the shorter pieces so that they may not be distinguished from the mean length. But because piecing of Rules is often attended with considerable trouble, few Compositors chuse to shew their dexterity therein, till they are urged to it by the scarcity of them.

The thickness of Rules for Table-work should be proportionable to their Face, without so much Sholder as shall hinder a cross rule to join a perpendicular line; since it is a maxim, "That Rules (in Table-work) shall fall upon, and touch "Rules": which, if it is followed, makes Table-work look most agreeable.

#### METAL RULES.

Like Quadrats, are cast to m's, in such Founts as are commonly employed in Figure-work; which for the generality are Long Primer, and Pica.

Metal rules are used in Schemes of Accounts, to direct and connect each Article with its summary Contents, where they stand opposite, and distant from each other: in which case all the different sizes of Rules are used, to prevent one rule from falling upon another, especially of the same force; and to hinder their ranging, except the last in a line, which approaches the Figure-column within an m-quadrat, and by that means fall upon each other behind; though (on account of the different sizes) they do not range before.

Metal rules of a neat cut, and curiously cast to stand in line, and join, are very useful in a Printing-house, considering that they serve not only for rectilinear, but also perpendicular progressions, where no other rules are to touch them. But though they have Sholdering sufficient to bear off the Matter, they require nevertheless a Scabbard, or, if it will admit, a

Reglet

Reglet before and after them, that they may run straight and meet with nothing that can throw them out of line.

Sometimes a Rule stands for a sign of Repetition, in Catalogues of Goods, where it implies Ditto; and in Catalogues of Books, where a rule signifies *Ejusdem*, instead of repeating an Author's name, with the Title of every separate Treatise of his Writing: But, note, that no sign of Repetition, no more than Ditto, *Ejusdem*, or *Idem*, must be used at the top of a page; but that the name of the Author, or Merchandize, must be set out again at length; and if their series continues, to denote the continuation thereof, at every article, by a rule of three, or four m's, so as to range, instead of extending the rule to the different lengths of names.

At other times a Rule stands for to, or till; as, Chap. xvi. 3—17. that is, From the first to or till the seventeenth verse.

And at other times, again, a rule serves for an Index, to give notice, that what follows, is a Corollary of what has preceded; or otherwise Matter of import and consequence.

Metal rules, when they serve for Leaders, are improperly used in the last line of an Article that is braced.

### SPACE RULES

Are not always cast to the same thickness; though two of them generally answer to the depth of a Pearl quadrat. But their thickness is not of so much moment as their being of a neat look, and to join well; in which case they may be counted valuable Sorts in a Printing-house, considering that they not only save Brass rule, but also come off neat between columns of close matter; though they always appear best when they have the advantage of running between two Scabbards.

Though all the due care should be taken by a Founder to cast Space rules to a true Straight-line, and to join well, yet it would be more satisfactory to see them cast with a Nick or  
Signature

Signature to them; since it is possible, that the Sholder of one side of the rule may bear off more than another; and that therefore a Nick would serve for a guide, to run them under the same side of their Sholders.

B R A C E S,

Are used chiefly in Tables of Accounts, and other such-like Matter that consists of a variety of Articles, which would require much circumlocution, were it not for the curious method of Tabular Writing, which is practised in England to greater perfection than in any other Nation.

Braces stand before, and keep together, such Articles as are of the same import, and are Subdivisions of preceding Articles.

Braces, sometimes, stand after, and keep together, such Articles as make above one line, and have either pecuniary, mercantile, or other posts after them; which are justified to answer to the middle of the Brace; thus,

To 601 lb. weight of Letter	}	l.	s.	d.
at 18 d. per lb. ———		45	1	6

Where Matter is not braced in, the Sum thereof runs out at the last line of each Article; thus,

To 601 lb. weight of Letter, at							
18 d. per lb. — — — — —					45	1	6

The bracing side of a Brace is always turned to that part of an Article which makes the most lines.

Braces are sometime used in the Margin, to cut off a Chronological Series from the proper Notes of the Work.

Table-matter is generally braced in, when it wants driving out in width; thus,

A ——— ——— ——— ———	}	200	}	500
B ——— ——— ——— ———		300		

Whereas for driving down, we use the following method,

viz.

P p

A



A	—	—	—	—	200
B	—	—	—	—	300
				—	500

Sometimes the sums of Separate Articles are run out, and braced together, to collect them into an aggregate sum; thus,

A	—	—	—	200	
B	—	—	—	300	
C	—	—	—	400	} 1400
D	—	—	—	500	
			—	900	

And sometimes both the primary and secondary sums are braced in, and the aggregate collected from the last of the two; thus,

A	—	—	—	200	} 500	} 1400
B	—	—	—	300		
C	—	—	—	400	} 900	
D	—	—	—	500		

Braces are generally cast to a Long Primer Body; of which the deepest answer to six lines of that Letter; and therefore where longer Braces are required, they are made of Brass rules. But because every Compositor is not alike skilled in giving them their proper turn; besides that some think it not pertinent to their profession to work in Brass, most Printing-houses are provided with Middles and Corners, which answer all the purposes of Braces, and are preferable to those made of Brass rules; considering that the make and the face of these is always varying; whereas Middles and Corners being cast in a Mould, are not subject to changes.

Middles and Corners, as well as Rules, are the test of a Founder's carefulness; both requiring the same accuracy, to make them seem to be of one piece. And as to dressing them, their Shoulders should be plained away so that no Bearding might be apprehended, should they even stand exposed: on

which

which account they might be cast to a lesser body than Long Primer, where it not that every Printing-house is provided with that size of quadrats.

SUPERIORS.

Because we have already been speaking of Superior Letters and Figures, we shall say the less of them here; and therefore only observe, That Superior Letters should contain no more than the bare Alphabet, in casting Superior Letters, a large number should be cast of the first eight Sorts; a less of the second eight Sorts; because it is often that References begin with <sup>a</sup> in every page; though sometimes they are continued to the end of a Chapter, or other division of a work; in which case they may run the length of an alphabet, and more. But a large number of o, should be cast which serves for other purposes, besides being a Reference; and therefore requires more than double the number of the first class.

The same may be done to the Nought of Superior Figures, and a larger quantity cast of this than another Sort: nor would it be wrong, were the three first Figures, and especially the figure One, to exceed the others in number.

FRACTIONS,

Or Broken Numbers in Arithmetic, are seldom cast to any other Bodies than those of Pica, and Long Primer; and therefore the first is equal to two Nonpareil quadrats; and the other, to two lines of Pearl.

Fractional Figures are cast to m-quadrats, and therefore n-quadrats are requisite to justify a single figure over a double one, without trusting them to be taken from the Fount of Letter; because Nonpareil and Pearl are not met with in every Printing-house. And, were we to follow the Dutch, we should want even halves of an n-quadrat: for they cast their  
fractional

fractional figures to n's; and at the same time some to m's; which are used where the Numerator, or upper part of a Fraction, has but one figure, and the denominator, or lower part, two figures; yet where the Numerator consists of two figures, and the Denominator of three, the first must have its figures n-thick; and even then cannot be exactly justified over the Denominator, without Spaces, whereof two are equal to an n-quadrat.

The Separatix, or rule between the Numerator and Denominator, is in some Fractions joined to the foot of the first: but of late it has been considered that the figures of 3 4 5 7 9 are thereby cramped, and for that reason it is now cut to run in the Top-line of the denominating figure; which is an improvement not undeserving to be taken notice of.

The goodness of Fractions does not consist in their having a small and fine Face; but rather in shewing themselves full, and clear.

Where Fractions are wanting, a Division serves to distinguish the Numerator from the Denominator, by putting it thus; viz. 3-8 12-63 16-50.

### QUOTATIONS.

The name of these quadrats tells us, what they formerly were used for, viz. To receive all such matter as was heterogeneous to the text. Hence we see in the productions of former Printers, that they delighted in seeing the pages lined with Notes and Quotations; which they enlarged on purpose, and contrived to encompass the pages of the text, that they might have the resemblance of a Looking-glass in a frame. By thus crowding the pages with Notes, they could not want so many Quotations as we do at present: now we are convinced that too many Notes are of no advantage to work that is to be called curious: for the Notes being always considerably less than the text, either this will appear too pale, or the other too black;

black; and for this reason those who have a notion of Printing, avoid writing Side notes.

Quotation quadrats require to be dressed and finished as carefully as any other Sort, that they may stand true upon all occasions, either single-broad, or double-broad; single-narrow, or double-narrow, and in any other measure.

Quotations in a Printing-house ought to have been all cast in the same Mould, to the height of common quadrats: but because their height is not limited, we judge that it ought not to exceed the depth of four m's of Pica; for if they are higher, they will be in the Pressman's way, and in danger of the Hammer; to which they are most exposed where they serve for White-lines.

Quotations are always cast hollow; yet so various in their hollowness as well as height, that when a pound weight of some is worth the usual price, the same weight of others deserves not half the value, when they are calculated for the consumption of Metal more than for use.

Justifiers, as well for broad as narrow Quotations, are cast, from Double Pica to all the Regular Bodies, even Pearl, inclusive: but the two smallest Sizes, viz. Nonpareil and Pearl, are seldom used, unless in a crowd of Notes.

### METAL FLOWERS,

Are cast to all the Regular Bodies of Letter, from Great Primer to Nonpareil, included; besides several Sorts that are to the size of Small Pica.

Flowers were the first Ornaments which were used at the Head of such pages that either began the main Work, or else a separate Part of it.

Though they formerly had no great variety of Flowers; yet were the few of them contrived to look neat and ornamental; being deep in Body, and cast so that no bearings off could be discovered, but looked as one solid row.

But

But with the growth of Printing, and when Letter-cutters strove to excel each other, they introduced also Flowers of several shapes and sizes, which were received, and variously employed, till cutting in wood was come to perfection; when that art was eagerly encouraged, and Flowers not regarded. From that time till very lately, nothing has been thought to grace the first page of a Work so well as Head-pieces cut in wood; of which some have such a coarse look, that even Mourning rules would look neater, were they put in the room of them.

The invention of cutting in wood, is claimed by the German though the Italians seem to have a prior right to stile themselves the Authors. Nevertheless, though the former may have had their Worthies of the said Art, it is apparent that they have taken their knowledge with them to the grave. And this has also been the case in France, where the Masters of the art of cutting in wood made a secret of their method of working, and left no disciples of their abilities. Hence it was, that while Mr. Jackson, an Englishman, was at Paris, he was wholly employed in furnishing Printers there with Head-pieces and other Ornaments of his Drawing and Cutting. But it being above thirty years since he went to Rome, it must be supposed that his work in France is worn down before this time; which may be the reason that Flowers are come into fashion again in France. But this, perhaps, would not have been so readily effected, had it not been for the particular genius and fancy of a Compositor at the King's Printing-house in Paris, who restored the credit of Flowers, by making them yield to every turn which is required to represent a figure answerable to the rules of Drawing. Hence it may be guessed what great variety of florid Sorts were used to exhibit Cyphers of names, Forms of crowns, Figures of winged and other creatures, and whatever else fancy presented to this typographical Florist. But it must be observed, that the king of France paid for this whim; the Compositor having a salary, and free access to the

King's

King's Founding-house, to order the cutting and casting every thing that could conduce to make his conceptions mature and the performance of them admirable.

Thus has the use of Flowers been revived in France; and has stimulated the Germans to improve their Fustil ornaments; whereby they have been instrumental to the considerable augmentation made here in Flowers, by all which we shall be enabled to make Flower-pieces of oval, circularly, and angular turns, instead of having hitherto been confined either to square or to circular Flowers. But it is feared, that Head-pieces, Facs, and Tail-pieces of Flowers will not long continue, either in England, France or Germany; considering that the contriving and making them up, is attended with considerable trouble and loss of time; and as no allowance is made for this, it will not be strange, if but few shall be found who will give instances of their fancy. But this might be remedied, were Printers to recompense the Compositor for his painful application; and then to preserve the substance of his invention intire, for occasional use.

The use of Flowers is not confined to Ornaments over Head pages only, but they serve also, each Sort by itself, upon several other occasions. Thus they are used in Miscellaneous work, where a single row of Flowers is put over the Head of each fresh Subject, but not where two or more are comprehended under the same title; which commonly have, Another, By the Same, &c. for their Head. As therefore Flowers appertain to Heads, it ought to be a rule, that a single row of them should be put over a Head that begins a Page, be it Part, Chapter, Article, or any other Division, in Work that has its Divisions separated by Flowers.

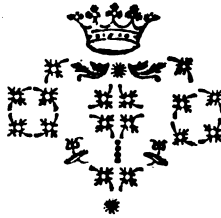
Flowers being cast to the usual Bodies of Letter, their size should be proportionable to the Face of the characters; since it would be as wrong to use Great Primer Flowers with Long Primer Letter, as it is improper to embolden the look of Great Primer by Long Primer Flowers.

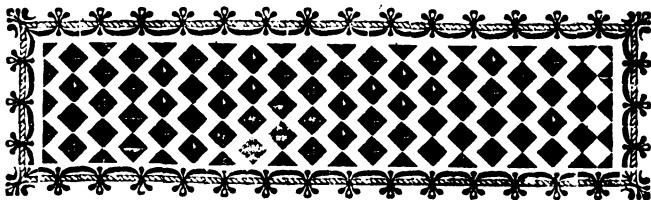
Flowers

Flowers being either of a rectilinear, angular, circular, or square shape, they are used accordingly in making them up for Head-Pages, of whom we have in this Work introduced a few Specimens.

But as the construction of Flower Head Pieces entirely depends upon the fancy of a Compositor, it would be presumption in us to direct him in this point: we therefore leave the displaying of Flowers to his own judgment, and to the variety of materials for this purpose.

For want of Flowers, References and other Sorts belonging to a Fount, are sometimes made use of to serve as well at the beginning as conclusion of work of a small size.





## THE PRINTING PRESS.

HERE are two sorts of Presses in use, the old and the new fashioned; the old sort, till of late years, were the only Presses used in England, for which there can be no other reason given, but that Press-men had not reason sufficient to distinguish between an excellent improved invention, and a make-shift slovenly contrivance, practised in the minority of the Art.

The new fashioned Presses were in general use throughout Holland several years before their introduction among us; but, before we proceed to a particular description of it, think it not improper to mention the Constructor of so excellent an improvement, whose Name is but little known or Memory regarded. This ingenious artist was WILLEM JANSEN BLAEW, of Amsterdam, a man as famous for his good Printing as for Astronomical and Geometrical productions.

In his early part of life he was bred up to Joinery, and, having served out his time, being of an inquisitive disposition rambled to Denmark, about the time that the famous TYCHO BRAHE was establishing his Astronomical Observatory, by whom he entertained, and under whose instructions he was employed in making Mathematical Instruments, in which curious art he made very considerable improvements; which occasioned it to be generally reported, that all or most of the



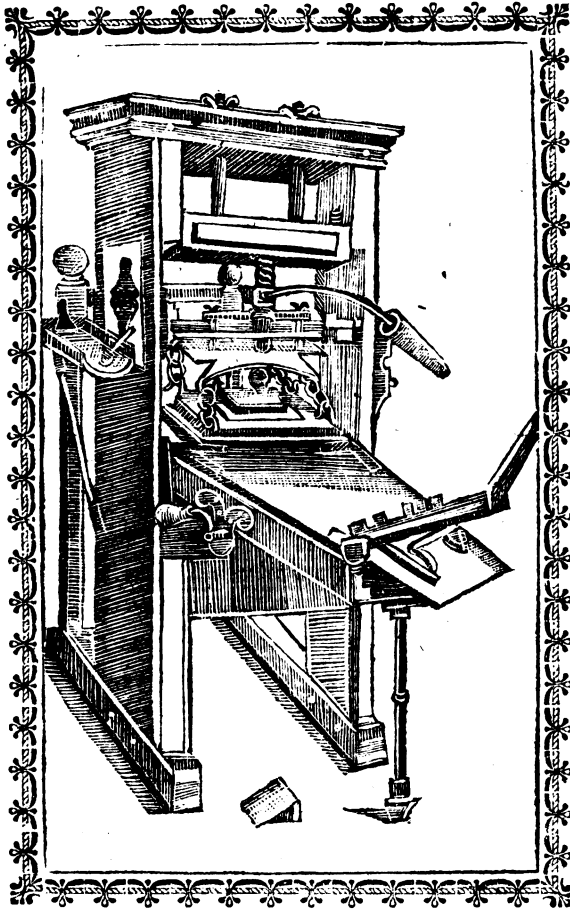
Syderal Observations published in TYCHO's name, were made by BLAEW, as well as the Instruments.

Before these Observations were published to the world, TYCHO, to gratify BLAEW, gave him the copies of them, with which he went to Amsterdam, and there practised the making of Globes, according to those Observations. As his trade increased he found it necessary to deal in Geographical Maps and Books, and became so particularly curious in his plates, that many of the best Globes and Maps were engraved by himself; and, by his frequent connexions with Printing of books, got so good an insight in the practical part of the art, that he set up a Printing House for the transaction of his business; wherein he soon found the inconveniencies attending the structure of the old Presses, which induced him to contrive remedies to every inconveniency, and in that succeeded so much to his expectation, that he caused nine of them to be made, each of whom he called by the name of one of the nine Muses.

The excellency of the improvement soon became known to other Printing Houses, which induced their proprietors to follow BLAEW's example, so that Presses of his structure became, in the course of a few years, almost general throughout the Low Countries, and from thence, of late years, notwithstanding the opposition of the ignorant, they have been introduced into England.

Those Presses on the old principle are too common to need a particular account of, we shall therefore confine the following description to those of the new structure,

THE PRINTING PRESS.

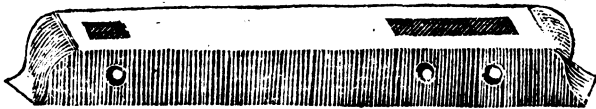


This Machine consists of the following parts,  
The Feet, Cheeks, Cap, Winter, Head, Till, Hofe,  
Garter, Hooks, Spindle, Worm, Nut, Eye of the Spindle,  
Shank of the Spindle, Toe of the Spindle, Plattin, Bar,  
Handle of the Bar, Hind Posts, Hind Rails, Wedges of the  
Till, Carriage, Outer Frame of the Carriage, Iron Ribs,  
Wooden

Wooden Ribs on which the Iron Ribs are fastened, Stay of the Carriage, Coffin, Gutter, Plank, Gallows, Tinpans, Frisket, Points, and Point Screws.

All these members, by their matter, form, and position, contribute such an assistance to the whole machine, that it becomes an engine manageable and proper for its intended purpose. But as the smallness of the Cut may obscure the plain appearance of many of these parts; we shall therefore give a more distinct and large description of every considerable part in the press; and first of the wood-work; in which is to be observed that all the framed wood-work, should be made of good, fine, clean, well-seasoned Oak.

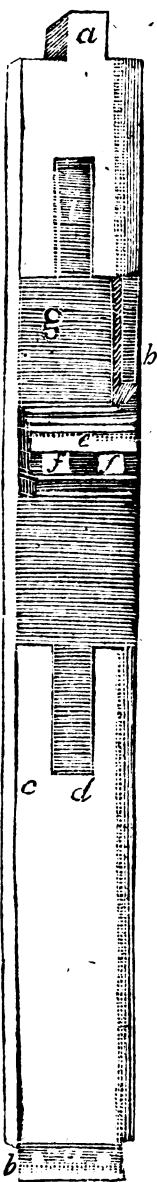
#### T H E F E E T .



The Feet are two foot nine inches and a half long, five inches deep, and six inches broad, and have their out-sides tried to a true square. It hath, for ornament sake, its two ends bevil'd away in a molding, from its upper-side to its lower, about four inches within the ends; about four inches and three quarters within each end of each Foot is made in the middle of the breadth of the upper-side of the Foot, a mortise two inches wide, to receive the tenons of the lower end of the Cheek, and the tenon of the lower end of the Hind Post: the mortise for the Cheek is eight inches long, which is the whole breadth of the Cheek: and the mortise for the Hind-post is four inches long, which is the square of the Hind-post.

#### T H E C H E E K S ,

Are five feet ten inches long, besides the tenons of the top and bottom, which are eight inches broad, and four inches and an half thick. All its sides are tried square to one another.



another. It hath a tenon at either end, its lower tenon marked *a* to enter the fore-part of the Foot, runs through the middle of the breadth of the Cheek, which therefore is made to fit the mortise in the Foot, and is about four inches long, and reaches within an inch of the bottom of the Foot; but the tenon at the upper end of the Cheek marked *a*, is cut a-crofs the breadth of the Cheek, and therefore can have but four inches and an half of breadth, and its thickness is two inches, its length is four inches; so that it reaches into the mortise in the Cap, within half an inch of the top.

In the lower-end-tenon is two holes bored, within an inch and an half of either side, and within an inch and an half of the sholder, with a three quarter inch augure, to be pinned into the Feet with an iron pin.

In the middle of the upper tenon, and within an inch and an half of the sholder, is bored another hole to pin the tenon into the Cap, also with an iron pin.

Between *b c* two foot and half an inch, and three foot seven inches of the bottom sholder of the tenon, viz. from the top of the Winter to the under sholder the Till rests upon, is cut flat away into the thickness of the Cheek, three inches in the inside of the Cheek; so that in that place the Cheek remains but an inch and an half thick: and the Cheeks are thus widened in this place, as well because the duftail tenons of the Winter may go in between

tween them as also the Carriage and Coffin may be made the wider.

Even with the lower sholder of this flat cutting-in, is made a duftail mortise as at *d*, to reach eight inches and an half, viz. the depth of the Winter below the said sholder. This mortise is three inches wide on the inside of the Cheek, and three inches deep; but towards the inside the Cheek, the mortise widens in a straight line from the said three inches to five inches, and so becomes a duftail mortise. Into this duftail mortise is fitted a duftail tenon, made at each end of the Winter.

Two inches above the aforesaid cutting-in, is another cutting-in of the same depth, from the inside the Cheek as at *e*. This cutting-in is but one inch broad at the farther side the Cheek, and an inch and a quarter on the hither side the Cheek. The under side of this cutting-in, is straight through the Cheek, viz. Square to the sides of the Cheek: but the upper side of this cutting-in, is not square through the Cheeks, but is one quarter of an inch higher on the fore side the Cheek than it is on the further side; so that a wedge of an inch at one end, and an inch and a quarter at the other end may fill this cutting-in.

At an inch within either side the Cheek, and an inch below this cutting-in, as at *ff*, is made a small mortise an inch and an half wide, to which two tenons must be fitted at the ends of the Till, so that the tenons of the Till being slid in through the cutting-in aforesaid, may fall into these mortises; and a wedge being made fit to the cutting-in, may press upon the tenons of the Till, and force it down to keep it steady in its place.

Here we see remains a square sholder or substance of wood between two cuttings-in; but the under corner of this square sholder is for ornament-sake bevilled away and wrought into an ogee.

At two inches above the last cutting-in, is another cutting-in, but this cutting-in goes not quite through the breadth of the Cheek, but stops at an inch and an half within the further side

side the Cheek ; so that above the Till and its wedge is another sholder or substance of wood, whose upper corner is also bevilled away, and wrought to a molding as the former.

The last cutting-in is marked *g*, and is eight inches and a quarter above the sholder of the Till, that it may easily contain the depth of the Head ; the substance remaining is marked *b*. This cutting-in is made as deep into the thickness of the Cheek as the former cuttings-in are, viz. three inches ; and the reason the Cheek is cut-in here, is, that the Cheeks may be wide enough in this place to receive the Head, and its tenons, without un-doing the Cap and Winter.

Just above this cutting-in is made a square mortise in the middle of the Cheek, as at *i*, it is eight inches long, and two inches and an half wide, for the tenon of the Head to play in.

Upon the fore-side of the Cheek is (for ornament sake) laid a molding through the whole length of the Cheek (a square at the top and bottom an inch deep excepted) it is laid on the outer side, and therefore can be but an inch broad ; because the cuttings-in on the inside, leaves the substance or stuff but an inch and an half thick, and should the moldings be made broader, it would be interrupted in the several cuttings-in, or else a square of a quarter of an inch on either side the Molding could not be allowed.

THE CAP,



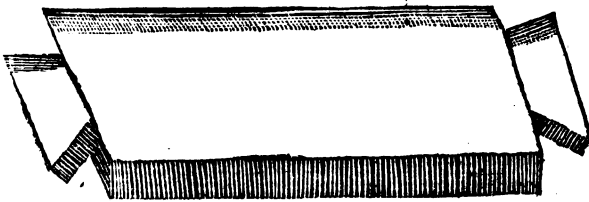
Is three foot and one inch long, four inches and an half deep, and nine inches and an half broad ; but its fore-side is cut away underneath to eight inches, which is the breadth of the Cheeks. Three quarters of an inch above the bottom of the

the Cap is a small fascia, which stands even with the thickness of the Cheek; half an inch above that a bead-molding, projecting half an inch over the fascia. Two inches above that a broad fascia, also even with the thickness of the Cheeks; and an inch and a quarter above that is the upper molding made projecting an inch and an half over the two facias before mentioned, and the thickness of the Cheeks.

Each end of the Cap projects three inches quarter and half quarter over the Cheeks, partly for ornament, but more especially that substance may be left on either end beyond the mortises in the Cap; and these two ends have the same molding laid on them that the fore side of the Cap hath.

Within two inches and half quarter of either end, on the under-side the Cap, is made a square mortise two inches wide, and four inches and an half long, which is the thickness of the Cheek inwards, as at *a a*, to receive the top tenons of the Cheeks; which top tenons are, with an iron pin made tapering of about three quarters of an inch thick, pinned into the mortise of the Cap, to keep the Cheeks steady in their position.

### THE WINTER.



The length of the Winter besides the tenons, is one foot nine inches and a quarter; the breadth eight inches, which is the breadth of the Cheek, and its depth nine inches; all its sides are tried square; but its two ends hath each a dovetail tenon made through the whole depth of the Winter, to fit and fall into the dovetail mortises made in the Cheeks: these dovetail  
tenons





either side the square hole, at about half an inch distance from it, (as at *b b*) a square hole quite through the top and bottom of the Head about three quarters of an inch wide; and into this square hole is fitted a square piece of iron to reach quite through the Head, having at its under-end a hook turned square to clasp upon the under-side of the Nut; and on its upper-end a male-screw reaching about an inch above the upper-side of the Head, which by the help of a female-screw made in an iron Nut, with ears to it to turn it about, draws the Clasp at the bottom of the iron Shank close against the Nut, and so keeps it from falling out.

In the middle of the wide square hole that the Nut is let into, is bored a round hole through the top of the Head, of about three quarters of an inch wide, for the Press-man to pour oil in, so oft as the Nut and Spindle shall want oiling.

At three inches from either end of the Head is bored a hole quite through the top and bottom of the Head, which holes have their under ends squared about two inches upwards, and these squares are made so wide as to receive a square bar of iron three quarters of an inch square; but the other part of these holes remain round: into these holes two irons are fitted called the Screws.

The shanks of these Screws are made so long as to reach through the Head and through the Cap: at the upper-end of these shanks is, made male-screws, and to these male-screws, iron female screws are fitted with two ears, to twist them the easier about.

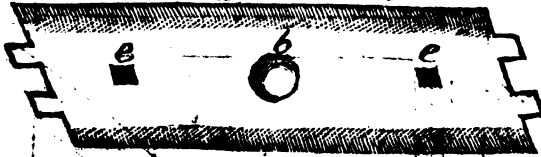
So much of these iron shanks as are to lye in the square hole of the Head aforesaid, are also squared to fit those square holes, that when they are fitted and put into the holes in the Head, they may not twist about.

To the lower-ends of these iron-shanks are made two square flat heads, which are let into and buried in the under-side of the Head; and upon the sholders of those two flat heads, rests the weight of the Head of the Press; and by the Screws at the

upper

upper end of the shanks are hung the upper-side of the Cap, and screwed up or let down as occasion requires.

THE TILL,



Is a board about one inch thick, and is as the Head and Winter, one foot nine inches and a quarter long, besides the tenons at either end; its breadth is the breadth of the Checks, which are eight inches. It hath two tenons at either end, each of them about an inch and an half long, and an inch and an half broad, and are made at an inch distance from the fore and back-side, so that a space of two inches is contained in the middle of the ends between the two tenons; these tenons are to be laid in the mortises in the Checks.

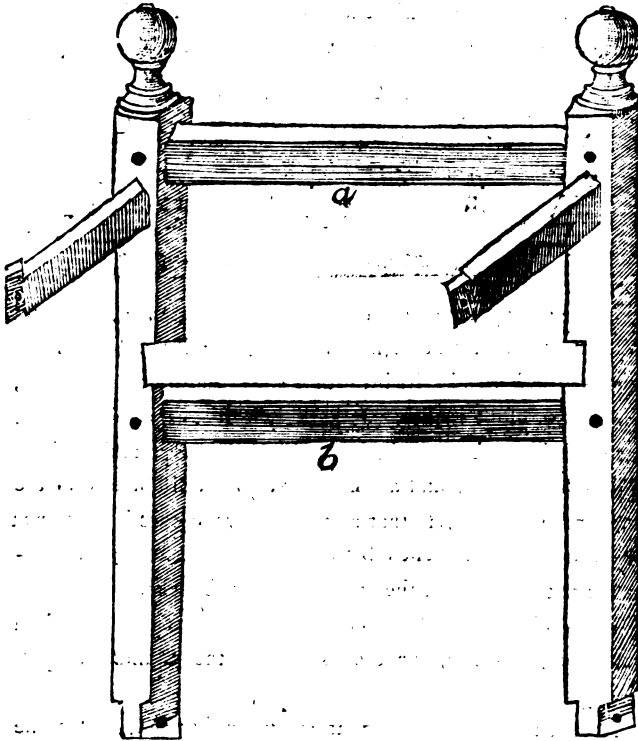
In its middle it hath a round hole about two inches and an half wide, as at *b*, for the shank of the Spindle to pass through.

At seven inches and a quarter from either end, and in the middle between the fore and back-side, are made two square holes through the Till, as at *e*, *e*, for the Hofs to pass through.

THE HIND-POSTS.

At one foot distance from the hind-sides of the Checks are placed upright two Hind-posts, they are three foot and four inches long besides the tenons; which tenons are to be placed in the mortises in the hinder ends of the feet; their thickness is four inches on every side, and every side is tried square; but within eight inches of the top is turned a round ball with a button on it, and a neck under it, and under that neck a straight plinth or base; this turned work on the top is only for ornament.

There



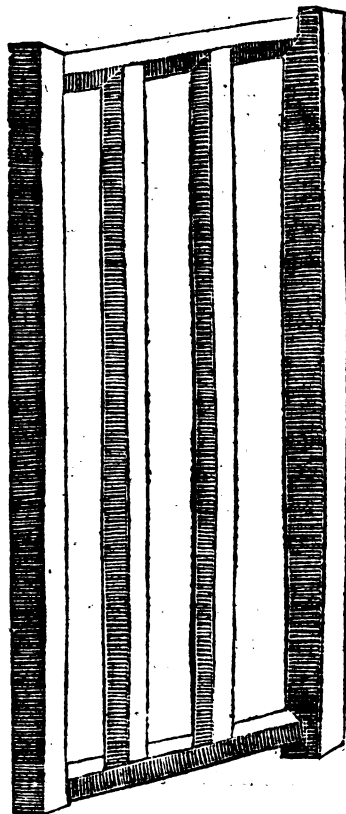
There are six Rails fitted into these Hind-posts, two behind marked *a b*, one of them standing with its upper side at two inches below the turned work ; the other having its upper-side lying level with the upper-side of the Winter.

These two Rails are each of them tenoned at each end, and are made so long, that the out-sides of the Hind-posts may stand range or even with the out-sides of the Checks ; these tenons at each end are let into mortises made in the insides of the Hind-posts, and pinned up with half-inch wooden pins, glued in ; because the two Hind-posts need not be separated for any alteration of the Press.

The two Side-rails on either side the Press are tenoned at each end, and let into mortises made in the Checks and Hind-posts,

posts, so as they may stand range with the outer-sides of the Checks and Hind-posts; but the tenons that enter the mortises in the Checks are not pinned in with wooden pins, and glewed, because they may be taken asunder if need be; but are pinned in with iron pins, made a little tapering towards the entering-end, so as they may be driven back when occasion requires to alter the Prefs; and the tenons that enter the mortises in the Hind-posts are fastened in by a female-screw, let in near the end of the Rail, which receives a male-screw thrust through the Hind-posts.

## THE RIBS.



The

The Ribs lye within a frame of four foot five inches long, one foot eleven inches broad; its two End-rails one foot and an half thick, its Side-rails two inches and an half thick; and the breadth of the Side and End-rails two inches and an half. But the Side-rails are cut away in the in-side an inch and an half towards the outer sides of the Rails, and an inch deep towards the bottom sides of the Rails, so that a square Check on either Side-rail remains. This cutting down of the Outer-rails of the Frame is made, because the plank of the Carriage being but one foot eight inches and an half broad, may easily slide, and yet be gaged between these Checks of the Rail, that the Cramp-irons nailed under the Carriage Plank joggle not on either side off the Ribs.

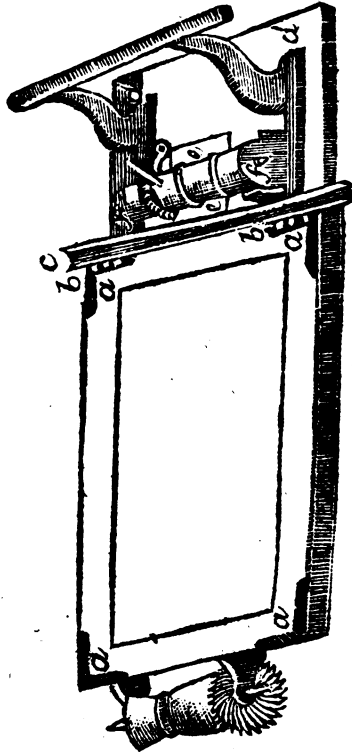
Between the two Side-rails are framed into the two End-rails the two Wooden-ribs two inches and an half broad, and an inch and an half thick; they are placed each at an equal distance from each Side-rail, and also at the same distance between themselves. Upon these two Ribs are fast nailed down the Iron-ribs, of which more shall be said when we come to speak of the iron-work.

#### THE CARRIAGE, COFFIN AND THE PLANK.

The Plank of the Carriage is an elm plank an inch and an half thick, four foot long, and one foot eight inches and three quarters broad, upon this Plank at its fore-end is firmly nailed down a square frame two foot four inches long, one foot ten inches broad, and the thickness of its sides two inches and an half square: this frame is called the Coffin, and in it the Stone is Bedded.

Upon each of the four corners of the Coffin is let in and fastened down a square iron plate as at *a a a a*, with return-sides about six inches long each side, half a quarter of an inch thick, and two inches and a quarter broad; upon the upper outer-sides of each of these plates is fastened down to them with two or three rivets through each side, another strong iron half

half an inch deep, and whose outer angles only are square, but the inner angles are obtuse, as being sloped away from the inner-angle towards the farther end of each inner-side, so as the Quoins may do the office of a wedge between each inner-side and the Chafe.



The plates of these corners are let in on the outer-angles of the upper-side of the frame of the Coffin, so as the upper-sides of the plates lye even with it, and are nailed down, or indeed rather rivetted down through the bottom and top-sides of the frame of the Coffin, because then the upper-sides of the holes in the iron plates being square bored (that is, made wider on the upper side of the plate) the ends of the shanks of the iron pins

pins may be so battered into the square-boring, that the whole superficies of the plate when thus rivetted shall be smooth, or the nail-heads would hinder the free sliding of the Quoins.

At the hinder end of the frame of the Coffin are fastened either with strong nails, rivets, or rather screws, two iron half-joints, as at *b b*, which having an iron pin of almost half an inch over put through them, and two Match half Joints fastened on the frame of the Tympan. These two Match half Joints moving upon the iron pin aforesaid, as on an Axis, keeps the Tympan so truly gaged, that it always falls down upon the Form in the some place, and so keeps the Register good.

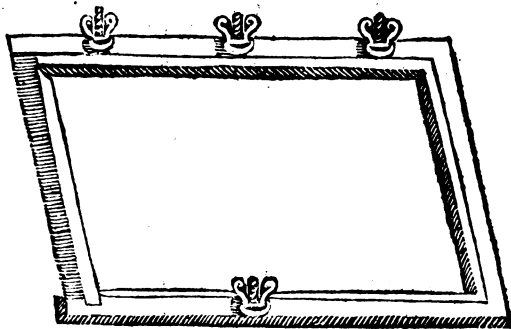
Behind the Coffin is nailed on to its out-side, a quarter, as at *c*; this quarter is about three inches longer than the breadth of the Coffin, it hath all its sides two inches over, and three of them square; but its upper side is hollowed round to a groove or gutter, an inch and an half over. This gutter is so nailed on, that its hither end standing about an inch higher than its further end, the water that descends from the Tympan falling into it, is carried away on the further side the Coffin by the declivity of the further end of the gutter, and so keeps the Plank of the Carriage neat and cleanly, and preserves it from rotting.

Parallel to the outer sides of the hind part of the plank of the Carriage, at three inches distance from each side, is nailed down on the upper side of the Plank two female dovetail grooves, into which is fitted (so as they may slide) two Male dustails made on the two feet of the Gallows (as at *d d*) that the Tympan rests upon; and by the sliding forward or backward of these dustail feet, the height of the Tympan is raised or depressed according to the reason or fancy of the Press-man.

At three inches from the hinder rail of the Coffin, in the middle, between both sides of the plank, is cut an hole four inches square as at *ee*, and upon the hither and further side of this hole is fastened down on each side a Stud made of  
wood,

wood, as at *ff*, and in the middle of these two Studs is made a round hole about half an inch over, to receive the two round ends of an iron pin; which iron pin, though its ends are round, is through the middle of the shank, square; and upon that square is fitted a round Wooden Roller or Barrel, with a sholder on either side it, to contain so much of the Girt as shall be rolled upon it; and to one end of the Roller is fastened an iron Circle or Wheel, having on its edge teeth cut to stop against a Clicker, when the Roller with an iron Pin is turned about to strain the girt.

THE TYMPAN AND INNER-TYMPAN.



The Tympan is a square frame, three sides whereof are wood, and the fourth iron. Its width is one foot eight inches, its length two foot two inches; the breadth of the wooden sides an inch and an half, and the depth one inch.

On its short wooden-side, which is its hind-end, at the two corners is rivetted an iron Match-joint, to be pinned on to another Half-joint fastened on the Hind-rail of the Coffin.

The other end, that is the fore-end of the Tympan, is made of iron, with a square Socket at either end for the wooden ends of the Tympan to fit and fasten into. This iron is somewhat thinner and narrower than an ordinary window-casement.

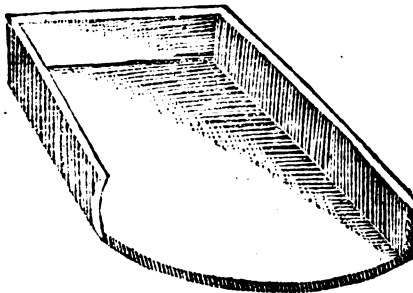


Upon the outer edge of this iron, about an inch and an half off the ends of it, is made two iron Half-joints to contain a Pin of about a quarter of an inch over, which Pin entering this half-joint, and a match half-joint made upon the Frisket, serves for the Frisket to move truly upon.

In the middle of each long Rail of the Tympan, is made through the top and bottom an hole half an inch square, which reaches within six inches of either end, for the Square shanks of the Point-screws to fit into.

Into the inner-side of this Tympan is fitted the Inner-Tympan, whose three sides are also made of wood, and its fourth side of iron, as the Tympan, but without joints: it is made so much shorter than the Outer-Tympan, that the outer edge of the iron of the Inner-Tympan may lye within the inner edge of the iron of the Outer-Tympan; and it is made so much narrower than the inside of the Tympan, that a convenient space may be allowed to paste a Vellum between the inside of the Tympan, and the outside of the Inner Tympan.

### THE INK-BLOCK.



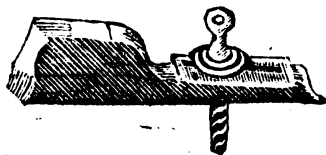
To the Rail between the hither Cheek and Hind-post is fastened the Ink-block, which is a beech board about thirteen inches long, nine inches broad, and commonly about two inches thick, and hath the left hand outer corner of it cut away; it is inclosed on its further and inner-sides, and a little above half the hither-side, with a board about three quarters

of an inch thick, and two inches and an half above the upper-side the board of the Ink-block.

The Brayer is made of Beech. It is turned round on the sides, and flat on the bottom; its length is about three inches, and its diameter about two inches and an half; it hath an handle to it about four inches long. Its office is to rub and mingle the Ink on the Ink-block well together.

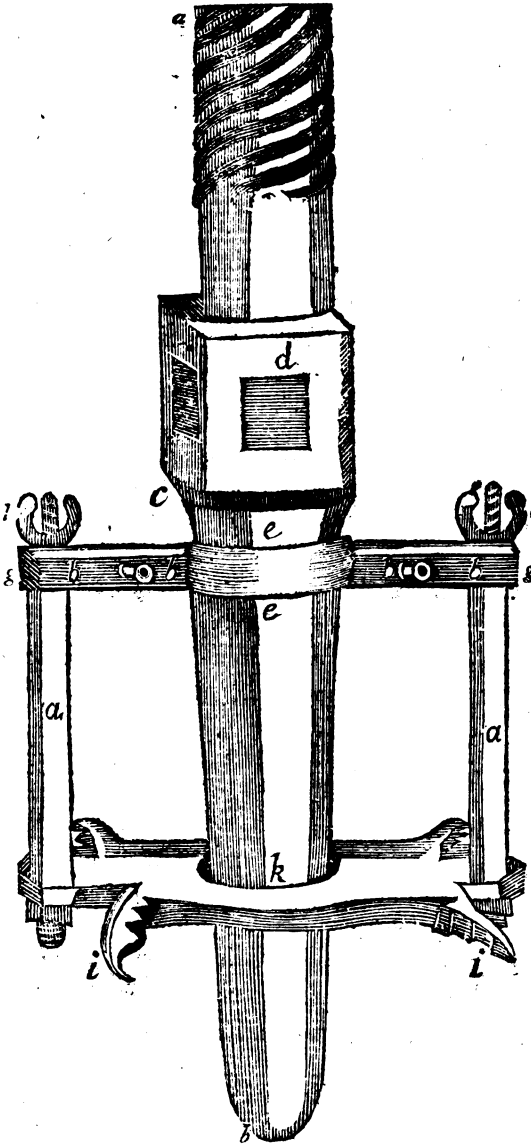
The Slice is a little thin Iron Shovel about three or four inches broad, and five inches long; it hath an handle to it of about seven inches long. Near the Shovel through the handle is fitted a small iron of about two inches long, standing perpendicular to both the sides of the handle, and is about the thickness of a small curtain-rod.

THE CATCH OF THE BAR,



Is a piece of wood two inches thick, four inches broad, and ten inches long; the top of it is a little beveled or sloped off, that the Bar may by its Spring fly up the bevil till it stick. This bevil projects three inches over its straight shank; through the fore and back-side, is a mortise made from within an inch of the rounding to an inch and an half of the bottom. This mortise is three quarters of an inch wide, and hath an iron pin with a shoulder at one end fitted to it, so as it may slide from one end of the mortise to the other. At the other end of the iron pin is made a male-screw, which enters into a female iron screw let into the further Check of the Press; so that the Catch may be screwed close to the Check.

THE SPINDLE.



From

From the top to the toe of the Spindle is fifteen inches and a half, the length of the cylinder the Worms are cut upon is three inches and a quarter, and the diameter of that cylinder two inches and a quarter; between the bottom of the Worms and top of the cube one inch and an half; the cube is two inches and three quarters; the square Eye in the middle of the cube is an inch and a quarter through all the sides of the cube; one inch under the cube is the Neck of the Spindle, whose diameter is two inches, it is one inch between the two shoulders, viz. the upper and under shoulders of the Neck, so that the cylinder of the Neck is one inch long; the very bottom of the Spindle is called the Toe, it is made of an hemispherical form, and about one inch in diameter; this Toe should be made of Steel, and well tempered, that by long or careless usage the point of pressure wear not towards one side of the Toe, but may remain in the axis of the Spindle.

The Worms for Printing-Press Spindles must be projected with such declivity, as that they may come down at an assigned progress of the Bar.

The assigned progress may be various, and yet the Spindle do its office: for if the Cheeks of the Press stand wide asunder, the sweep or progress of the same Bar will be greater than if they stand nearer together.

It is confirmed upon good consideration and reason, as well as constant experience, that in a whole revolution of the Spindle in the Nut, the Toe does and ought to come down two inches and an half; but the Spindle in work seldom makes above one quarter of a revolution at one Pull, in which sweep it comes down but half an inch and half a quarter of an inch; and the reason to be given for this coming down, is the squeezing of the several parts in the Press, subject to squeeze between the mortises of the Winter and the mortises the Head works in; and every joint between these are subject to squeeze by the force of a Pull. As first, the Winter may squeeze down into its mortise one third part of the thickness of a Scabbord.

Secondly,

Secondly, the Ribs squeeze clofer to the Winter one Scabbord. Thirdly, the Iron-Ribs to the wooden Ribs one Scabbord. Fourthly, the Cramp-Irons to the Plank of the Coffin one Scabbord. Fifthly, the Plank itself half a Scabbord. Sixthly, the Stone to the Plank one Scabbord. Seventhly, the Form to the Stone half a Scabbord. Eighthly, the Justifiers in the mortefs of the Head three Scabbords. Ninthly, the Nut in the Head one Scabbord. Tenthly, the Paper, Tympan and Blankets two Scabbords. Eleventhly, play for the irons of the Tympan four Scabbords. Altogether make fifteen Scabbords and one third part of a Scabbord thick, which by allowing two Scabbords to make a Nonpareil, one hundred and fifty Nonpareils to make one foot, gives twelve and an half Nonpareils for an inch; and consequently twenty five Scabbords for an inch; so by proportion, fifteen Scabbords and one third part of a Scabbord, gives five eighth parts of an inch, and a very small matter more, which is just so much as the Toe of the Spindle comes down in a quarter of a revolution.

This is the reason that the coming down of the Toe ought to be just thus much; for should it be less, the natural spring that all these joynts have, when they are unsqueezed, would mount the irons of the Tympan so high, that it would be troublesome and tedious for the Press-man to run them under the Platin, unless the Cheeks stood wider asunder, and consequently every sweep of the Bar in a Pull exceed a quarter of a revolution; which would be both laborious for the Press-man, and would hinder his usual riddance of work.

There is a notion vulgarly accepted among work-men, that the Spindle will rise more or less for the number of Worms winding about the cylinder; for they think, or at least by tradition are taught to say, that a Three-Wormed Spindle comes faster and lower down than a Four-Wormed Spindle: but the opinion is false; for if a Spindle were made but with a Single-Worm, and should have this measure, viz. two inches and an half set off from the top, and a Worm cut to make a revolution

revolution to this measure, it would come down just as fast, and as low, as if there were two, three, four, five or six Worms, &c. cut in the same measure: for indeed, the number of Worms are only made to preserve the Worms of the Spindle and Nut from wearing each other out the faster; for if the whole stress of a Pull should bear against the shoulder of a single Worm, it would wear and shake in the Nut sooner by half than if the stress should be borne by the shoulders of two Worms; and so proportionably for three, four, five Worms, &c.

But the reason why four Worms are generally made upon the Spindle, is because the diameters of the Spindle are generally of this proposed size, and therefore a convenient strength of metal may be had on this size for four Worms; but should the diameter of the Spindle be smaller, as they sometimes are when the Press is designed for small work, only three Worms will be a properer number than four; because when the diameter is small, the thickness of the Worms would also prove small, and by the stress of a Pull would be more subject to break or tear the Worms either of the Spindle or Nut.

#### THE HOSE, GARTER, AND HOSE-HOOKS.

The Hose are the upright irons, at *a a*, they are about three quarters of an inch square, both their ends have male-screws on them; the lower end is fitted into a square hole made at the parting of the Hose-hooks, which by a square Nut with a female screw in it, is screwed tight up to them; their upper ends are let into square holes made at the ends of the Garter, and by Nuts with female screws in them, and ears to turn them about, as at *ll*, are drawn up higher if the Platin is loose; or else to let down lower if too tight. These upper screws are called the Hose Screws.

The Garter, but more properly the Collar, marked *bb*, is the round Hoop encompassing the flat groove or neck of the shank of the Spindle, at *ee*; this round hoop is made of two  
half

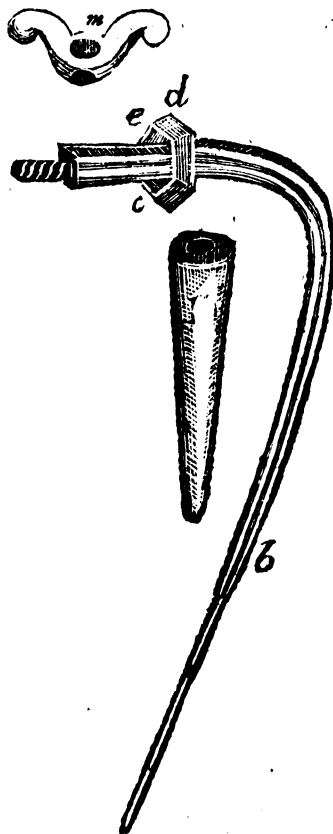
half round hoops, having in a diametrical line without the hoop square irons of the same piece proceeding from them, and standing out as far as *g g*. These irons are so set into each other, that they comply and range with the square sholders at both ends, wherein square holes are made at the ends of the Hofe. They are screwed together with two small screws, as at *b b*.

The four Hofe-hooks are marked *iii*. They proceed from two branches of an iron hoop at *k* encompassing the lower end of the Spindle, on either corner of the branch, and have notches filled in their outer-sides; which notches are to contain several turns of Cord in each notch; the Cord being also fastened to the hooks on the Plattin, holds the Plattin tight to the Hooks of the Hofe.

#### THE BAR.

This Bar is iron, containing in length about two foot eight inches and an half, from *a* to *b*, and its greatest thickness, except the sholder, an inch and a quarter; the end *a* hath a male screw about an inch diameter and an inch long, to which a Nut with a female screw in it as at *m* is fitted. The iron Nut in which this female screw is made; must be very strong, viz, at least an inch thick, and an inch and three quarters in diameter; in two opposite sides of it is made two ears, which must also be very strong, because they must with heavy blows be knocked upon to draw the sholder of the square shank on the Bar, when the square pin is in the Eye of the Spindle close and steady up to the cube on the Spindle. The square pin of the Bar marked *c* is made to fit just into the Eye, through the middle of the cube of the Spindle: on the hither end of this square pin is made a sholder or stop, as at *d*. This sholder must be filed exactly flat on all its four in-sides, that they may be drawn close and tight up to any flat side of the cube on the Spindle; it is two inches square; that it may be drawn the firmer, and stop the steadier against any of the flat

flat sides of the said cube, when it is hard drawn by the strength of the female screw in the aforesaid Nut at *c*. The thickness from *d* to *e* of this sholder is about three quarters of an inch, and is beveled off towards the Handle of the Bar with a small molding.



The substance of this Bar, is about an inch and a quarter ; but its corners are all the way flatted down till within five inches of the end : and from these five inches to the end, it is tapered away, that the Wooden Handle may be the stronger forced and fastened upon it.

T t

About



About four inches off the shoulder, the Bar is bowed beyond a right angle, yet not with an angle, but a bow, which therefore lies ready to the Press-man's hand, that he may catch at it to draw the Wooden Handle of the Bar within his reach.

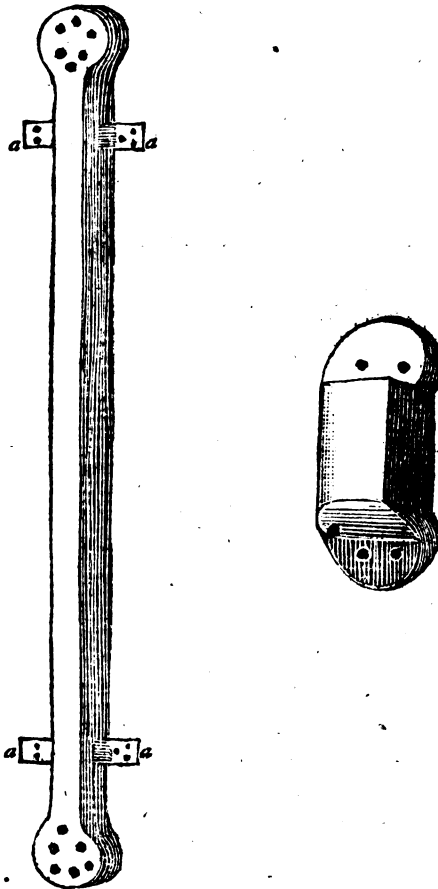
This Wood Handle with long working often grows loose; but then it is with hard blows on the end of it forced on again, which often splits the Wood Handle and loosens the square pin at the other end of the Bar, in the Eye of the Spindle: to remedy which inconvenience, it is necessary to weld a piece of a curtain rod as long as the Wood Handle of the Bar, to the end of the iron Bar, and make a male screw at the other end with a female screw to fit it; then bore an hole quite through the Wood Handle, and turn the very end of the Wood Handle with a small hollow in it flat at the bottom, and deep enough to bury the iron Nut on the end of the curtain rod, and when this curtain rod was put through the hollow in the Wood Handle and screwed fast to it at the end, it keeps the Wood Handle, from flying off; or if it loosened, by twisting the Nut once or twice more about, it will fasten again.

#### T H E R I B S,

Are made of four-square irons the length of the Wood Ribs and End Rails, which are four foot five inches long, and three quarters of an inch square; only one end is battered to about a quarter of an inch thick, and about two inches and an half broad, in which battering four or five holes are punched for the nailing it down to the Hind Rail of the Wood Ribs. The fore end is also battered down as the hind end, but bound downwards to a square, that it may be nailed down on the outer side of the Fore Rail of the Wood Ribs.

Into the bottom of these Ribs; within nine inches of the middle, on either side is made two female dovetails about three quarters of an inch broad, and half a quarter of an inch thick, which female dovetails have male dovetails as at *a a a*, fitted stiff into them, about an inch and three quarters

ters long; and these male dovetails have an hole punched at either end, that when they are fitted into the female dove tails in the Ribs, they may in these holes be nailed down the firmer to the Wood Ribs.



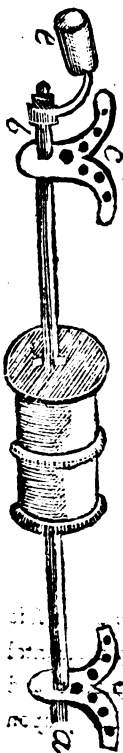
These Ribs are to be between the upper and the under side exactly of an equal thickness and both to lie exactly horizontal in straight lines: for irregularities will both mount and sink the Cramp-Irons, and make them Run rumbling upon the ribs.

The

The upper sides of these Ribs must be purely smooth filed and polished, and the edges a little beveled roundish away, that they may be somewhat arching at the top; because then the Cramp-Irons, run more easily and ticklish over them.

The Cramp-Irons are an inch and an half long besides the battering down at both ends as the Ribs were; they have three holes punched in each battering down, to nail them to the Plank of the Coffin; they are about half an inch deep, and one quarter and an half thick; their upper sides are smoothed and rounded away as the Ribs.

### THE SPINDLE FOR THE ROUNCE.



The Axis or Spindle is a straight bar of iron about three quarters of an inch square, and is about three inches longer than the whole breadth of the frame of the Ribs, viz. two foot two inches. The further end of it is filed to a round pin as at *a*, three quarters of an inch long, and three quarters of an inch in diameter, the hither end is filed away to such another round pin, but is two inches and a quarter long as at *b*, at an inch and a quarter from this end is filed a square pin three quarters of an inch long, and within half an inch of the end is filed another round pin, which hath another male screw on it, to which is fitted a square iron Nut with a female screw in it.

On the square pin is fitted a Winch somewhat in form like a jack winch, but much stronger; the Eye of which is fitted upon the square aforesaid, and screwed up tight with a female screw. On the straight shank of this winch is fitted the Rounce, marked *e*.

The

The round ends of this Axis are hung up in two iron sockets as at *cc*, fastened with nails (but more properly with screws) on the outside the wooden frame of the Ribs.

The Girt Barrel is turned of a piece of maple or alderwood, of such a length, that it may play easily between the two wooden Ribs; and of such a diameter, that in one revolution of it, such a length of Girt may wind about it as shall be equal to half the length contained between the fore-end iron or the Tympan, and the inside of the rail of the Inner-Tympan; because two revolutions of this Barrel must move the Carriage this length of space.

This Barrel is fitted and fastened upon the iron Axis, at such a distance from either end, that it may move round between the wooden Ribs afore said.

#### THE PRESS STONE.

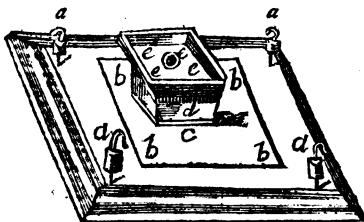
The Press-Stone should be marble, though sometimes Master Printers make shift with purbeck, either because they can buy them cheaper, or else because they can neither distinguish them by their appearance, or know their different worths.

Its thickness must be all the way throughout equal, and ought to be within one half quarter of an inch the depth of the inside of the Coffin; because the matter it is bedded in will raise it high enough. Its length and breadth must be about half an inch less than the length and breadth of the inside of the Coffin: because Justifiers of wood, the length of every side, and almost the depth of the Stone, must be thrust between the insides of the Coffin and the outsides of the Stone, to wedge it tight and steady in its place, after the Press-man has Beaded it. Its upper side, or face, must be exactly straight and smooth.

We have given you this description of the Press Stone, because they are thus generally used in all Printing-Houses: but as there is so much trouble, charge and vexation with the often breaking of Stones, either through the carelessness or unskillfulness

unskilfulness (or both) of Press-men, that necessity compelled an ingenious workman to consider how he might leave them off; and by long experience he found, that a piece of *lignum vitæ*, or mahogany, of the same size, and truly wrought, performs the office of a Stone in all respects.

## THE PLATTIN.



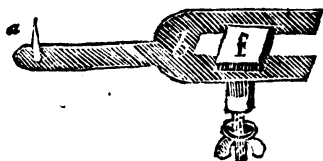
The Plattin is commonly made of beech plank, but it is much better of mahogany, two inches and an half thick, its length about fourteen inches, and its breadth about nine inches. Its sides are tried square, and the face or under side of the Plattin planed exactly straight and smooth. Near the four corners on the upper side, it hath four iron hooks as at *aaaa*, whose shanks are wormed in.

In the middle of the upper side is let in and fastened an iron plate called the Plattin Plate, as *bbbb*, a quarter of an inch thick, six inches long, and four inches broad; in the middle of this plate is made a square iron frame about half an inch high, and half an inch broad, as at *c*. Into this square frame is fitted the Stud of the Plattin Pan, so as it may stand steady, and yet to be taken out and put in as occasion may require.

This Stud, marked *d*, is about an inch thick, and then spreads wider and wider to the top (at *eeee*) of it, till it becomes about two inches and an half wide; and the sides of this spreading being but about half a quarter of an inch thick, makes the pan. In the middle of the bottom of this pan is a small center hole punched for the toe of the spindle to work in.

THE

## THE POINTS AND POINT SCREWS.



The Points are made of iron plates, about the thickness of a halfpenny; at the end of this plate, as at *a*, stands upright the Point. This Point is made of a piece of small wire, about a quarter and half of an inch high, and hath its lower end filed away to a small shank, about twice the length of the thickness of the plate, so that a shoulder may remain. This small shank is fitted into a small hole made near the end of the plate, and rivetted on the other side. At the other end of the plate is filed a long square notch in the plate as' at *b*, a quarter and half quarter inch wide, to receive the square shank of the Point Screws.

The Point Screw, marked *f*, is made of iron; it hath a thin head about an inch square, and a square shank just under the head, an inch deep, and almost quarter and half quarter inch square, that the square notch in the hinder end of the plate may slide on it from end to end of the notch: under this square shank is a round pin filed with a male screw upon it, to which is fitted a Nut with a female screw in it, and ears on its outside to twist about, and draw the head of the shank close down to the Tympan, and so hold the Point Plate fast in its place.

## THE FOOT-STEP, GIRTS, STAYS OF THE CARRIAGE, AND FRISKET.

The Foot Step is an inch-board about a foot broad, and sixteen inches long. This board is nailed upon a piece of timber about seven or eight inches high, and is bevil'd away on its upper-side, as is also the board on its under-side at its hither end,

end, that the board may stand alope upon the floor. It is placed fast on the floor under the carriage of the press. Its office shall be shewed when we come to treat of the exercise of the Press-man.

Girts are thongs of leather, cut out of the back of an horse-hide, or a bull's hide, sometimes an hog's hide. They are about an inch and an half, or an inch and three quarters broad. Two of them are used to carry the Carriage out and in. These two have each of them one of their ends nailed to the Barrel on the Spindle of the Rounce, and the other ends nailed to the Barrel behind the Carriage in the Plank of the Coffin, and to the Barrel on the fore end of the frame of the Coffin.

The Stay of the Carriage is sometimes a piece of the same Girt fastened to the outside of the further Cheek, and to the further hinder side of the frame of the Carriage. It is fastened at such a length by the Press-man, that the Carriage may ride so far out, as that the irons of the Tympan may just rise free and clear off the fore side of the Plattin.

Another way to stay the Carriage is to let an iron pin into the upper-side of the further rail of the frame of the Ribs, just in the place where the further hinder rail of the Carriage stands projecting over the Rib Rail, when the iron of the Tympan may just rise free from the fore side of the Plattin; for then that projecting will stop against the iron pin.

The Stay of the Frisket is made by fastening a batten upon the middle of the top side of the Cap, and by fastening a batten to the former batten perpendicularly downwards, just at such a distance, that the upper side of the Frisket may stop against it when it is turned up just a little beyond a perpendicular. When a Press stands at a convenient distance from a wall, that wall, performs the office of the aforesaid Stay.

Ball-Stocks are turned of Alder or Maple. They are about seven inches in diameter, and have their under side turned hollow, to contain the greater quantity of Wool or Hair, to keep the Ball-Leathers plump the longer.

In

In the foregoing Pages we have given an Account of the Press, wherein we have obliged our Readers with all its separate parts; we shall now proceed with the Practical Part of that Branch, before we say any thing relative to the Compositors.

THE Printing-Press that a Press-man works at is a machine invented upon mature consideration of mechanic powers, deduced from geometric principles; and therefore a Press-man, endowed with a competency of the inventor's genius, will not only find great satisfaction in the contemplation of the harmonious design and make of a Press, but as often as any member, or part of it is out of order, he will know how to remedy any deficiency in it. This alone will intitle him to be an understanding Press-man: But his care and serious industry in the manual performance of his task, must give him the reputation of a good and curious workman.

An understanding Press-man knows not only how to direct a Printer's joyner to set up and fasten a Press when it is made, but also how to give a strange joyner and smith instructions to make a Press, and all its parts, in a symmetrical proportion to any size, if in a strange place he shall have occasion to use it. It being not only a care incumbent upon him, but a curiosity he should assume to himself, to direct and see the joyner set and fasten it in a steady and practical position; We will suppose a strange joyner, and not a printer's joyner, who generally by their constant conversation in printers work, do or ought to know as much of setting-up a Press as the Press-man himself.

The joyner therefore having set together the frame, viz. the Checks, Feet, Cap, Head, Till, Winter, Hind-Posts, Ribs, Carriage, &c. the Press-man directs, and sees him perform as follows. Before the Head is put into its place. the Press-man besmears the whole tenoned ends and tenons well with soap or grease, and also the Mortises the Head slides in, and so much

U u of



of the Cheeks as the ends of the Head works against, that the Head may the easier work up and down.

He also before the Carriage is laid on the Ribs, besmears the two edges of the Plank and the under side of the Coffin well with soap or grease; and the like he does by the inside of the Wooden Ribs, that they may slide the easier beside each other.

Now to return to the joyner. The Press man, I say, directs and sees him place the Feet upon an Horizontal Level Floor, to erect the Cheeks perpendicularly upright, to place the Stays or Braces so as the Press may be kept in the most steady and stable position, as well to give a check to the force of the hardest Pull he makes, as to the hardest knock the bar shall make against the farther Cheek, if by chance it slip out of the Press-man's hand.

This consideration may direct him to place one Brace against the end of the Cap that hangs over the hither Cheek, and in a range parallel with the fore and hind side of the Cap: for the more a Brace stands aslope to the two parallel sides, the less it resists a force offered to the end of them, viz. the hither end of the Cap, which is one main Stay to the whole Press.

If he places another Brace against the hinder corner of the farther end of the Cap, it will resist the Spring of the Bar, when it slip-out of the Press man's hand.

And if he places two other Braces, one against the hither corner of the hind-side of the Cap, and the other against the farther corner of the fore-side of the Cap, the Press will be sufficiently Braced-up, if the room will afford convenience to place the farther end of the Braces against it.

By convenience is meant a firm solidity to place the end of the Braces against, be it either a stone-wall, brick-wall, or some principal post, or a girder, &c. that will not start or tremble at the force of a Pull.

The Braces ought to be straight, and of substance strong enough proportionable to their length: and if convenience will allow it to be fixed in such a position that they stand in

the

the same straight line with the upper surface of the Cap, viz. that the farther end of the Brace neither dips lower or mounts higher than the upper side of the Cap: Neither ought the Brace, though thus placed, to stand aslope or askew, that is, make unequal angles with the side of the Cap it is fastened to, but it ought to stand square, and make right angles with the respective side of the Cap; because in those positions the Braces best resist the force of continued Pulls.

But though this be, by the rules of architecture, the strongest, firmest, and most concise method for Bracing-up a Press, yet the room the Press is to stand in will not always admit of convenience to place the Braces thus: therefore the Press-man ought to consider the conveniences of the room, both for the places to fit the Braces to, and the positions to set the Braces in; placing his Braces as correspondent as he can to these rules.

If he doubts the crazy make of the Winter, he will cause two Battens of three or four inches broad, and a full inch thick, to be nailed close to the outer sides of the feet of the Press, which will both strengthen the Winter, and keep the lower part of the Cheeks from flying out, and also hinder the Press from working into a twisting position.

Joyners that work for Printers have got a custom to place a strong piece of timber between the middle of the Cap and the ceiling or roof of the room, which can do no service there, unless they intend to support the roof: for the weight of the Press alone will keep it close to the floor, and the strength of stuff between the mortises in the Cheeks and the ends of them, are intended to be made strong enough to resist the rising of the Head: for should that strength of stuff start, neither their strong piece of timber, nor the strength of the roof, would resist the rising of the Head: but Head and Cap, and timber and roof too, would all start together. For indeed the strength of stuff between, the mortises that the tenons of the Head

works

works in, and the upper ends of the Cheeks, and the strength of stuff between the mortises that the tenons of the Winter lyes in, and the lower ends of the Cheeks, resist the whole strength of the working of the Spindle out of its Nut. So that the Cap suffers no pressure upwards or the Feet downwards, unless the force of the Spindle break the strength of stuff between the Head and the upper ends of the Cheeks, or the strength of stuff between the Winter and the lower ends of the Cheeks.

The Press being thus far fastened, the Carriage is laid on; and if the joiner performs his work well in making the Wood work, it will at first lie exactly horizontal; if not, it must be mended where it is amiss, before the Press-man can Lay the Stone; and before the Stay of the Carriage can be fitted under the end of the Ribs.

#### LAYING OR BEDDING THE STONE.

We will suppose the wood Ribs to lie on the Winter exactly flat and horizontal, therefore the Press-man now Lays the Stone: If the Stone be all the way of an equal thickness between the Face and the bottom, he may Bed or Lay it upon so many large Sheets of brown paper as will raise the Face about a Brevier above the superficies of the Coffin, and the Stone will do good service.

Or he may Bed or Lay it on bran; which indeed is frequently done, as follows:

He grasps an handful of bran and lays it down at the hither corner of the Coffin on his left hand, and it will form itself into a small Hillock; then he takes another handful of bran, and lays that down in the same manner near the first, towards the further side, and so a third, &c. towards the further side, till he has filled the whole breadth of the Coffin. Then he in like manner lays another row of Hillocks, beginning at the hither side of the Coffin; and so a third and fourth row, &c.

till

till the length of the Coffin is filled as well as the breadth : then with a Riglet he drives the tops of these Hillocks into the valleys between them, to spread the bran into an equal thickness in the whole Coffin, which done, he lays the Stone upon it.

But in this case he considers to lay so much bran thus into the Coffin as may make the Face of the Stone rise about a Great Primer higher than the superficies of the Coffin : For else he must take all his bran out again, and new-lay his Hillocks, making them bigger or less, till he have fitted the Face of the Stone, to lie about a Great Primer, as aforesaid, higher than the superficies of the Coffin.

But if it be a thin Stone, or a Purbeck or Portland Stone, it is great odds if it be thus Laid, but it breaks with the first Pull : therefore these Stones are often Laid or Bedded with plaister of Paris, which before it hardens, will of itself run into an horizontal position.

This plaister of Paris is tempered with fair water to a thin consistence, and such a quantity is put into the Coffin as may raise the Face of the Stone about a scabbord higher than the superficies of the Coffin.

The different matter the Stone is Laid on, is the reason why the Face is Laid of different heights above the superficies of the Coffin : for by the force of a Pull about a dozen sheets of brown paper may be squeezed closer by a Brevier Body, which brings the Face of the Stone into the same level with the superficies of the Coffin. And bran squeezes much more. But plaister of Paris not at all.

When he Lays the Stone on Bran, or on plaister of Paris, he and his companions flings the Stone in two strong pack-threads, placing one towards either end of the Stone ; and each of them taking an end of each string in each of their hands, with the Face of the Stone upwards, and brought as near as they can into an horizontal position, they with great care and caution let it into the Coffin, and as near as they can, so as the whole bottom of the Stone touch the Bedding all at once ; left

by

by raking the Bedding with any part of the bottom of the Stone first, the horizontal form of the Bedding be broken.

Having laid the Stone down, they draw the packthread from under it: and by squeezing a little water out of a sponge about the middle of the Face of the Stone, try whether the Stone lie truly horizontal, which they know by the standing of the water: for if the water dilate itself equally about the middle of the Stone, the Stone lies horizontal: but if it have propensity to one side more than another, the declivity is on that side, and the Stone must be new Laid.

Having laid it horizontal, they Justify it up with the Justifiers.

#### SETTING THE ROUNCE.

The Rounce being well Set does not only ease a Press-man in his labour, but contributes much to riddance in a train of work.

In the old-fashioned Presses, the Press-man finds often great trouble and loss of time in Setting the Rounce: because the Girts being nailed to the Carriage-board behind, and to the frame of the Coffin before, he cannot alter the position of the Rounce without unnauling and nailing the Girts again, both before and behind. Nay, and sometimes though he thinks he has been very careful in Winding the Girts off or on the Barrel of the Rounce, as he finds occasion requires; yet by straining either of the Girts too hard, or not hard enough, or by an accidental slip of either of the Girts, or by stirring the Rounce out of a set position, when he thinks he has Set the Rounce, he has it to do again. Besides, the Carriage-board, Frame of the Coffin, and the Rounce-barrel, all suffer tearing to pieces by often drawing out and driving in of nails.

But in the new-fashioned Presses all these inconveniences are avoided, for the Press-man, without nailing or un-nailing, Sets the Rounce to what position he will, only by lifting up the iron Clicker that stops the wheel: For then Winding off so much  
Girt,

Girt, and Winding up so much Girt at the opposite end of the Carriage, his Rounce is set.

He Sets the Rounce to such a position, that when the fore-end of the Tympan will just lie down and rise free, without touching the fore-edge of the Plattin, then a line drawn or imagined from the axis of the Handle of the Rounce, to a perpendicular or Plumb-line, let fall from the axis of the Spindle of the Rounce, these two lines shall make an angle of about 45 degrees, which is half the elevation between an horizontal line, or line of level, and a perpendicular, or plumb-line.

#### HANGING THE PLATTIN.

When the Press-man Hangs the Plattin, he lays a Form upon the Press, and about a quire of paper doubled upon it, (this quire of paper thus doubled is called the Cards) then lays the Plattin upon the Cards, and so Runs the Carriage and Plattin in, till the middle of the Plattin lie just under the Toe of the Spindle: then he puts the Pan of the Plattin in its place, and in part justifies the Head, and unscrews the Hose-screws, 'till the squares at the ends of the Hose come down to about a quarter of an inch of the square of the socket they are fitted into in the ends of the Garter, and when the Toe of the Spindle is fitted into the Nut in the Pan of the Plattin, he examines, by straining a packthread against the two fore sides of the Cheeks of the Press, whether the fore edge of the Plattin is set in a parallel range with the fore sides of the Cheeks: if it be not, he twists the ends till the edge of the Plattin stands parallel with the packthread, and consequently with the Cheeks.

Then with the Bar he pulls the Spindle hard down upon the Plattin, and Sets the edges of a Paper-board between the Bar and the further Cheek of the Press, to keep the Bar from starting back.

And having provided cord, he knots a noose on one end and puts it over one of the Hooks of the Plattin, lashing the cord  
also

also upon the futhermost Notch of the Hofe hook, and again upon the Plattin hook : So that there is now three lashes of cord upon the Plattin hook, and upon the furthermost Notch of the Hofe hook. Wherefore he lashes his fourth lashing of cord now upon the second Notch, viz. the middlemost Notch of the Hofe hook, reiterating these lashes on the middlemost Notch and Plattin hook also three times. And thus in like manner lashes also three lashes upon the third and last Notch of the Hofe hook and also of the Plattin hook, observing to draw every lashing of an equal strength.

Then he begins to wind about these lashings to draw them close together : He begins, at the bottom of the lashings, that is close above the Plattin hook, and draws his cords very tight and hard, and contiguous above one another, till he has whipt so near the top of the lashings, viz. near the Hofe hooks that he finds the lashings (which now spread wide asunder because the Notches of the Hofe hooks stands far asunder) will yield no longer to his whipping and pulling : So that now he fastens his cord with two or three hard knots.

In like manner he begin at the opposite diagonal corner of the Plattin, and lashes and whips that : And also the two other corners of the Plattin as he did the first, carefully observing to draw all his lashings and whippings of an equal strength, lest any corner of the Plattin either mount or dip.

If he finds he strained the cord not hard enough ; or (when he is in his train of work) that the Plattin-cords with long working work loose ; or that the Toe of the Spindle and the Nut it works in, have worn one another ; he by turning the Screws at the upper ends of the Hofe, draws up the Nut of the Plattin closer to the Toe of the Spindle, and by consequence strains the Plattin-cords tighter up ; which is also a great convenience in these new-fashioned Presses : for, any of these aforesaid accidents the Press-man that works at the old Presses must new Hang his Plattin : when in these new Presses he only turns about a Screw.

## JUSTIFYING THE HEAD.

Justifying the Head is to put into the mortises in the Cheeks between the upper sides of the tenons of the Head, and the upper sides of the mortises in the Cheeks, an equal and convenient thickness of (either) square pieces of felt, pastboards, or scabbords (some or all of them) that when the Press-man Pulls, the tenons of the Head shall have an equal horizontal level check.

In Justifying the Head, the Pull is to be made longer or shorter.

If the Press-man be tall and strong and his work be Light, that is, a small Form and great Letter, which needs not so strong a Pull as a large Form and small Letter, he covets to have a Short pull; that is, that the Spindle shall give an Impression by that time the Bar comes but about half way to the hither Cheek (in printers language Down.)

But if the Press-man be low, and not very strong, he will require a Longer Pull, especially if the work be Heavy; viz. a large Form and small Letter: because the height of the Bar is generally made to lie at the command of a reasonable tall man, and therefore a low man cannot pull the handle of the Bar at so great a force at arm's end as a tall man; but will require the swinging of his whole body backwards to add force to the Pull: so that if the Pull be not Longer, he cannot fall enough backwards to get the Handle of the Bar within his command and force. And therefore, a low man and Heavy Work requires a long and Soaking Pull.

A long or a Soaking Pull, is when the Form feels the force of the Spindle by degrees, till the Bar comes almost to the hither Cheek of the Press, and this is also called a Soft Pull; because it comes soft, and soakingly and easily down: and for the contrary reason the Short Pull is called an Hard Pull, because it is suddenly performed.



That which makes a Hard Pull, is putting into the mortises in the Cheeks solid blocks of wood, which will scarce squeeze by the strength of a Pull: and that which causes a Soft Pull is putting in pieces of felt or pastboard, which being soft will squeeze and retain their spring for a considerable time, yet will at length grow hard with working, and then the Pull grows Longer; which the Press-man mends, by putting in another felt or pastboard into each mortise.

The Head cannot be conveniently and well Justified soon after the laying of the Stone, if it be Laid on bran, because though the force of the Spindle will at the immediate time of the Pull squeeze the bran in the Coffin close, yet so soon as the force of the Spindle is off the bran, all its dry parts, by their several irregular positions, will, like so many springs, at the same moment of time endeavour to recover their natural tendency, and heave the Stone upwards again: so that generally for a day or two working, the Stone will not lie solid, though at length through the often and constant squeezing the bran, it will. But if the Stone be Laid on brown paper, or plaister of Paris, it quickly finds a solid foundation.

When the Press-man Justifies the Head, he unscrews the Female Screws of the Head Screws, that the weight of the Head may draw it down, to make room to put the Justifiers into the mortises in the Cheeks; and when he has put in so many as he thinks convenient, he Screws up the Head again as hard as he can. Then lays the Cards on the Form, on the Press, and runs in the Carriage under the Plattin, and Pulls hard upon it, while his Companion Screws up the Head as hard and tight as he can, that the Carriage, Tympan, &c. may run the freer under the Plattin.

#### OILING THE IRON WORK OF THE PRESS.

The Ribs, the Tympan Joynts, the Frisket Joynts, the Garters, both ends of the Rounce Spindle, the Nut and Spindle,

Spindle, and the Toe of the Spindle, are all to be well oiled; that they may all perform their several offices the easier, lighter and nimbler; both Upper and Under hand.

### MAKING REGISTER, AND MAKING READY A FORM.

A curious Press-man will take care that against the Compositor brings a Form to the Press, his Press stone be wiped very clean; for if any (though small) hard exuberant matter lie on it, the Letter that lies on that exuberant matter will, with Pulling, quickly Rise, and not only print harder than the rest of the Form, but bear the force of the Platin off of the Letters adjacent to it. And therefore many times a Press-man will receive the Form from the Compositor when he has only set the Form on the side of its Chase upon the Press stone, that he may be the surer the Face of the Stone is clean when he lays the Form down; as also that he may carefully examine that the backside of the Form is clean before he goes about to make Register, or otherwise make ready his form.

Making Register is to Quoin up a Form, and otherwise alter Whites (if need be) between the Crosses and Pages: so as that when a second Form of the same Volume, Measure and Whites, is placed in the same position, all the sides of each Page shall fall exactly upon all the sides of the Pages of the first Form.

The first process a Press-man makes towards this operation, is the chusing and placing of his Points: for to large paper he chuses Short Shanked Points, and to small paper Long Shanked Points, and proportionable to intermediate sizes of paper: for his Points ought to be placed so as that when he is in his train of work, they prick the Point holes within the grasp of the hollow between his hand, thumb, and fore-finger; because when he shall work the Reteration, he may the better manage and command the sheet he lays on the Tympan and Points.

Nor

Nor will he place his Points too near the edge of the Paper, because when he works the Reteration, he would be forced to carry his furthest Point hole the further from him, which in a long train of work loses time: for the Laying Sheets quickly on their Point holes adds much to riddance. So also the less distance between the further and hither Point hole makes more riddance than if they are far distant; because he must draw his body so much the further back to place that Hole on its Point. Therefore he places the hither Point farther into the paper than the farther Point, if it be Folio, Quarto or Octavo, but to Twelves equally distant from both edges of the paper.

By placing the Points unequally from the edges of the paper, as in Folio's, Quarto's and Octavo's (as aforefaid) he also secures himself the more from a Turn'd Heap when he works the Reteration; because without very much altering the Quoins he shall not be able to make Register: and Press-men (especially if they work upon the same sort of work) seldom or never remove the Quoins on the further side the Carriage, nor on the right hand end of the Carriage, but let them lie as gages for the next Form: for thrusting the Chase close against these Quoins, the Register is almost (if not quite) made: the Compositor having before, according to his task, chosen the Chases exactly of an equal size, and made strait and equal Whites between the Crosses, &c.

Having chosen his Points, he places them so that they may both stand in a straight line parallel with the top and bottom sides of the Tympan; which to know, he strains a packthread cross the whole Tympan, laying it at once upon the middle of the Heads of both the Point-Screws, (for we will suppose the joyner hath made the mortises into which the Point Screws are let, parallel with both the ends of the Tympan) and if both the Points stand in that straight line they are parallel, if not, he moves one or both of them upwards or downwards till they do, and then Screws them fast.

Then

Then he lays the Tympan down upon the Form, holding the Frisket-end of it in his left-hand, about an inch or an inch and a half above the Face of the letter, and sinks his body downwards till he can see between the Form and Tympan, and with the ball of the middle finger of his right hand presses a little gently upon the Tympan just over the Point-ends of each Point successively, to see if the Points fall in or near the middle of the Slits in the Short-Cross. If they fall exactly in the middle of those Slits, the Form lies right between the middle of both the ends: if they fall not exactly in the middle of both these Slits, he moves the Form between the ends of the Carriage, till they do, and then Quoins up the two ends of the Chafe.

Then laying the Tympan flat down upon the Form, he lays the Blankets in it: they are called the Blankets, though generally it is but one Blanket doubled: then he puts the Iron-Pins, fastened through the hither side of the inner Tympan into the holes made through the hither side of the outer Tympan for gages: and turning about the tongues of the Iron-Buttons, that are fitted into the outer side of the outer Tympan over the upper side of the inner Tympan, he Screws the Button fast down. He also Screws down the Iron-Button at the end of the Tympan. These Buttons thus screwed down are to keep the Inner Tympan fast in, that it spring not upwards.

Then he folds a sheet of the paper he is to work long-ways, and broad-ways, and lays the long crease of it upon the middle of the Long-Cross; and the short crease over the middle of the Gutters of the Short-Cross, if the Short-Cross lie in the middle of the form, (for in Twelves it does not, but then he guesses at the middle;) then wetting his Tympan he turns it down upon the paper, and Running in the Carriage, Pulls that sheet, which with the force of the Pull now the Tympan is wet, will stick to the Tympan; and turning up the Tympan again sees how well the sheet was laid; that is, how even it was laid: for if it was laid even on the form, the margin about the outsides of all the outer Pages will be equal; but if the sheet be not  
laid

laid even, he lifts it up side by side till he have loofened it from the Tympan, and removes it by his discretion till it be laid even : and then Pulls again upon it to fasten it to the Tympan. This sheet is called the Tympan-sheet.

Then he lays another sheet even upon the Tympan-sheet, for a register sheet, and a waste sheet over that to keep it clean from any filth the Face of the letter may have contracted and imprint upon it, and Pulls these two sheets. Then he runs out the Carriage, and takes up the Tympan, and takes off the two sheets, laying the waste sheet by : but turns the other side of the Register-Sheet the proper way his voiumne requires, viz. end-ways. And laying the Point-holes in the Register-Sheet over the Points, lays his waste sheet on again, Runs in the Carriage, and Pulls upon that the second side of the Register-sheet, to try how well the impression of the sides of all the Pages agree, and lie upon the impresson in the first Pull'd side. If he finds they agree perfectly well, Register is made. But if the impresson of the last Pulled side of the Register-sheet stand be-hither the impresson of the first Pulled side, either the whole length of the sheet or part, he observes how much it stands be-hither : if the thickness of a Scabbord, a Nonpareil, a Long-Primer, &c. he loosens the Quoin or Quoins on the farther side of the Carriage, and opens one or both of them, viz. removes them backwards till they stand a Scabbord, a Nonpareil, a Long Primer, &c. off the sides of their respective corners : then knocks up one or both the opposite Quoins, till he have removed the Chafe, and the Chafe by consequence has forced the opened Quoin or Quoins close against their corners. Or if the impresson of the last Pulled Side, stands within the impresson of the first Pulled Side ; he observes how much also ; and Loofening the hither Quoin or Quoins, and Knocking up the opposite as before, makes Register, for the sides of the sheet.

Then he observes how the Register of the Head and Foot agrees : and if he finds it agrees on both sides the short Cross,

he

he has good Register; supposing the Compositor has performed his office, viz. made all his Pages of an equal length, &c.

If the impression of the last Pulled Sheet, lie without the impression of the first Pulled Sheet, towards the upper or lower end of the Tympan, he opens the Quoins at the respective end, and Knocks-up the opposite till he has made Register: which to try he Pulls another clean Register-sheet as before. And if he finds Register agree on all the sides of the Form the task is performed: if not, he mends as aforesaid till it does.

But it sometimes happens that the Compositor has not made an exact equal White between all the sides of the Crosses: in this case, altering the Quoins will not make good Register; wherefore the Press-man observes which side has too much or too little White; and unlocking the Form takes out or puts in such a number of Scabbords as he thinks will make good Register: which he tries by Pulling a sheet, and if need be, mending as before, till he has Pulled a sheet with good Register.

Although the Press-man has made Register, yet he must further Make Ready the Form before he can go to work upon it. Under this phrase of Making Ready the Form is comprehended many considerations, leading to several various operations; for first, the Frisket must be Cut: which to perform, the Press-man fits the Match Joints of the Frisket into the Match Joints of the Tympan, and pins them in with the Frisket pins: and having Beaten the Form, turns down the Frisket and Tympan on the Form. And having also rubbed the Blankets to soften them, lays them smooth and even in the Outer Tympan, and Pins the Inner Tympan in upon them, and Pulls as before, upon the bare Frisket.

Then he runs out the Carriage, and takes up the Tympan and Frisket together off the Form and lays them on the Gallows; then takes the Frisket pins out again, and takes off the Frisket: and laying it flat on a Paper-board, with the point of a pen-

knife

knife cuts through the Frisket about all the sides of each Page, allowing to each Page he thus cuts out of the Frisket about a Nonpareil Margin on all the sides of the cut Pages: then he puts and pins his Frisket again on the Tympan, as before.

2dly, He takes care that the Tympan be well Wet; which he does by squeezing water out of a Sponge on the backside of it, till it be well wet all over, and well soaked and limber.

3dly, That the Form be well and fast Locked up.

4thly, That no Letters or Spaces lie in the White lines of the Form; which may happen if the Compositor have Corrected any thing since the Form was laid on the Pres, and the Compositor through oversight picked them not all up.

5thly, If any Wood Letters or other Cuts be in the Form, that they be exactly Letter high: if not, (for it seldom happens they are) he must make them so; if they are too Low, (as they generally be) he Under lays them: but first he examines how much they are too Low, by laying one card or one scabbord or two scabbords, or a scabbord and a card, &c. upon the face of the Wood Cut, and gently feeling with the balls of the fingers of his right hand if the intended Under-lay, viz. the Scabbord, Card, &c. lie exactly even with the Face of the Letter; if it do not, he tries thicker or thinner Under-lays till he has evened the Under-lay with the Face of the Letter: for then the balls of his fingers will go smoothly and equally over the Under-lay and the Face of the Letter, as if they were one and the same superficies.

Having evened his Under-lay, he Unlocks that Quarter it is in, and takes the Wood Cut out of the Form, and cutting a scabbord or card or what it wants a little smaller than the bottom of his Wood Cut, he lays it into the place he took the Wood Cut out of, or else he passes the Under-lay on the bottom of the Wood Cut, and puts the Wood Cut into its place again upon the Under-lay. But yet he trusts not to his judgment altogether for the thickness of the Under-lay: but Locking up the Form again, Pulls the Cards upon it to sink it as low as it will

will go, and Beats and Pulls a sheet to see how it pleases him. If it be too low, which he finds by the pale printing of it, he Underlays it a little more, and again tries by printing till it pleases him. But by no means he lets the Cut stand too high, though but a small matter, for then it will print too Hard and too Black, and deface the beauty and fairness of the Cut; so that it may better stand about half a card too low, than in the least too high.

If the Wood Cut be too high, he causes a joiner to plane off some at the bottom.

6th, If a White Page or Pages happen in a Form, and he uses a New drawn Frisket, then he does not Cut out that Page; but if he works with an Old Frisket, and that Page is already Cut out, he pastes on a Paper to cover the White page in the Form that it print not black.

If the sides of the Pages adjacent to the White page print Hard, as most commonly they do, because the White page is generally lower than Letter high, so that the force of the Spindle squeezes the yielding Paper, Tympan and Blankets below the plane of the Face of the Letter; and besides the force of the Spindle falling upon the center of the Plattin, and the plane of the Plattin not finding resistance to entertain it equally, presses lower down upon the low White page, than upon the Face of the Letter; so that the Press man either Underlays the White page, as he does Wood Cuts, or else he fits a bearer on the Frisket.

The Bearer is a Riglet of a convenient thickness: and this convenient thickness the Press-man finds, as I shewed you, how he found the thickness of his Underlays for Wood Cuts; only with this difference, that as then he made his Wood Cut exactly Letter high, so now he makes his Bearer and the Furniture his Bearer bears on Letter high: wherefore he pastes one side of his Bearer, and lays it as he would have it on the Furniture, with the pasted side upwards; and laying his Tympan

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and Frisket down upon the Form, with his fingers presses on the outside of the Inner Tympan Frisket and all, upon the place where the Bearers lie; so that with the paste the Bearer sticks to the side of the Frisket.

7th. He examines whether the Frisket Bites not: that is whether no part of it print upon any of the sides of any of the Pages: if they do he cuts away so much and about a Nonpareil more off the Frisket where it Bites.

8th. He examines if the Beards of the Letter print at the Feet of the Pages: if they do, he considers whether the too short or too far Running in of the Carriage causes it. Or whether it be only the Beard of a short Page that prints; if it be the Beard of a short Page that prints, he remedies it with an Under lay as I shewed he did in the White Page.

If the Carriage be Run in too short, and the Feet of the Pages stand towards the Plattin, the Hindside of the Plattin will press strong upon the Feet of those Pages: and if the Carriage be Run in too far, the Feet of the Pages that stand towards the hinder Rail of the Tympan will most feel the force of the Plattin, and according to a greater or less proportion of that force, and to the softness or yielding of the paper, Tympan, and Blankets, and all other Springs in the Press, the Feet of the Pages and Beard of the Letter will more or less print Hard.

Wherefore in this case he Runs the Carriage under the Plattin, till the farther edge of the Plattin just cover the Feet of those Pages, and with a piece of chalk makes a white stroke over the Board of the hither side of the Carriage behind, and the upper side of the Rail of the Ribs: then he runs in the Carriage again, till the foreside of the Plattin just cover the Feet of the Pages next the Hind Rail of the Tympan, and makes another mark with chalk on the Rail of the Ribs to join with the mark he first made on the Board of the Carriage. Then he Runs out the Carriage, and lays the Tympan down on the Form; and Runs in the Carriage again till he joins the  
mark

mark or line he made first on the Carriage-board and Rail of the Ribs, and makes a mark with chalk on the farther Rail of the Tympan to range with the fore-side of the Plattin. This mark on the Tympan shews him how far he must Run the Carriage in against the fore-edge of the Plattin for the First Pull. Then he Runs in the Carriage farther, till he joins the same mark or line on the Carriage board to the second mark he made on the Rail of the Ribs, and makes another mark on the further Rail of the Tympan to range with the fore-side of the Plattin, for the mark he is to Run the Carriage in to against the fore-edge of the Plattin, for his Second Pull.

9th. He examines if the Catch of the Bar will hold the Bar when the Spindle makes a small spring, viz. when the Bar flies but a little way back from the pressure of the Form: if it will not, he knocks up the Catch a little higher till it will, and then Screws the Screw on the Shank, and consequently the Catch close and firm against the Cheek of the Press.

But if the Catch stand too high, so that it will not without a great Spring, (viz. when the Bar is Pulled hard from the farther Cheek) fly up: he then knocks upon the top of the Catch to sink it lower; and when it is well fitted screws it up again as before.

If the Catch of the Bar stand too low, it will not hold the Bar; but it will Come down again of itself when he is in his train of work: for if, as it often happens, he lets the Bar fly harder than ordinary back, or if it slip out of his hand, it will knock hard against the Cheek, and spring back again.

If the Catch of the Bar stand but a little too high, the violence of the Bar's flying back to make it stick on the Catch will soon loosen the square of the Bar in the Eye of the Spindle; and indeed subject the whole Press to an unstable condition.

This is another ease and convenience these new-fashioned Presses gives the Press-man: for in the old make of the Press, when the Catch of the Bar holds too hard, or too soft, he is unable to raise or sink the Catch the thickness of a Scabbard,  
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which being indivisible, does not without trouble or luck adjust it to an exact height. And besides, these Under-lays being but put under the Catch upon the Wooden Bearer without any fastening, are very subject to work out by the constant disturbance the motion of the several parts of the Press (when at work) gives it: or else (which is worse) he many times is forced to batter the Cheek of the Press, with drawing and driving of nails out and in it, to fit on another Catch bigger or lesser, whereas here with a softer or an harder knock of the hammer he raises or sinks the Catch, and afterwards screws it firmly up.

10th. He considers whether the Stay of the Frisket stands neither too forwards or too backwards. The Stay may stand too forwards, though when it is leisurely turned up it stays the Frisket: because, when the Press-man is in a train of work, though he generally throws the Frisket quick up with an accustomed, and as he intends, equal strength; yet if his guess at strength in throwing it up varies, and it comes (though but a little) harder up, the Batten fastened on the Cap, and the perpendicular Batten fastened to the aforesaid Batten will by their shaking cause a spring, which will throw the Frisket back again upon the Tympan: nay, though, as sometimes it happens, a solid wall serves to do the office of a Stay for the Frisket, yet with a little too hard throwing it up, the Frisket itself will so shake and tremble (its frame being made of iron) from end to end, that e're it recover rest, its own motion will by the quick running of a spring through it beat it back again.

If the Stay stand too backward, then after he has given the Frisket a touch to bring it down, it will be too long e're it come down, and so hinder his riddance.

Therefore he places the Stay so, that the Frisket may stand but a little beyond a perpendicular backwards, that with a near-guess'd strength in the tossing it up it may just stand, and not come back; for then with a small touch behind, it will again quickly come down upon the Tympan.

11th. He considers the situation of the Foot-step, and that he places so as may best suit with his own stature: for a tall man may allow the Foot-step to stand farther off and lower than a short, because his legs reach farther under the carriage, and can tread hard to add strength to his pull; when a short man must strain his legs to feel the foot-step, and consequently diminish the force of his pull.

12th. He fits the Gallows, so that the Tympan may stand as much towards an upright as he can: because it is the sooner clapt down upon the form and lifted up again. But yet he will not place it so upright, but that the white sheets of paper he lays on it may lie securely from sliding downwards: and for Reiteration sheets their lying upon the Points secures them.

In these new-fashioned Presses there is no trouble to place the Gallows, so as it may mount the Tympan to any position: for sliding the Male-Dustails made on the Feet of the Gallows through the Female Dustails fastened on the Plank of the Carriage, performs this great trouble that in our English Presses requires unnailling the studs of the Gallows and nailing them again; and many times tearing them and the Carriage-Plank to pieces: and that so oft as the fancy of the Press-man alters, or another workman comes to work at that Press.

13th. Few Press-men will set the range of the Paper Bank to stand at right angles with the Plank of the Carriage: but draws the farther end of the Paper Bank so as that the hither side may make an angle of about 75 degrees (more or less) with the hither side of the Carriage: the reason is, if the hither side of the Paper Bank stand at right angles with the hither side of the Carriage, he must carry his hand farther when he lays out sheets which would hinder riddance: besides, his companion has a nearer access to it, to look over the Heap; which he frequently does, to see the colour of the work.

14th. The Press-man brings his Heap and sets it on the hither end of the Paper Bank as near the Tympan as he can, yet not to touch it, lest it stop the Tympan in a train of work:

and

and he places an end of the Heap towards him. Then taking off the Paper-board that covered it when it was prest, he lays the long sides of it parallel to that of the Paper Bank: then he takes the uppermost sheet (which as you may remember is a waste-sheet) and lays it on the empty Paper-board; and taking three, or four, or five quires off his Heap in both his hands, he lifts it a little above his head, and claps it as hard as he can down upon the rest of the Heap, to loosen the sheets that with pressing stick close together: and not finding them loose enough, he shakes them long-ways and side-ways, to and fro, till he finds he has pretty well loosened or hollowed the heap.

Then with the nail of his right hand thumb, he draws or slides forward the upper sheet, and two or three more commonly follows gradually with it, over the hither edge of the Heap to prepare those sheets ready for the Press-man to take off the Heap.

15th. He considers if the Face of the Tympan be moist enough for the Tympan sheet to stick to, for though he wet the back side of it before to supple it, yet if the Tympan be strong, the water will not soak quite through to moisten the Face, so that he wets the sponge in fair water, and sprinkles the upper side or Face of the Tympan all over: and squeezing the water that is left in the sponge well out again, rubs it quickly and gently all over the Face of the Tympan, to suck up the body of water that he sprinkles on, and only leaves moisture on the Face of the Tympan to hold the sheet.

Here accrues now a benefit by the make of these new fashioned Presses having a Gutter fastened to the Hind rail of the Carriage to receive the water that falls from the Tympan, which conveys it beyond the farther side of the Press, and secures the Plank of the Carriage from wet and moisture, and consequently from rotting.

Then he takes a sheet of paper off the Heap for a Tympan sheet, and folds it exactly into four quarters, and lays the

creases

creases of the sheet exactly upon the middle of the Short and Long Crosses, if the Form allows them both to be in their respective middles of the Chase; if not, he lays the creases exactly against the notches in the Chase that are made for them respectively: and if his Frisket be blacked with former work, he lays a sheet of waste paper upon the creast sheet: then lays the Tympan down on the Form, and Pulls on these two sheets, and takes up his Tympan again, and lays by the waste sheet; but the creast sheet he lays on the Tympan. But first presses the Tympan downwards, from under the shank of each Point successively; puts the two opposite sides of the sheet under the Shanks of the Points, and the Holes of the Points pricked with Pulling exactly, under the bottom rivets of the Points: then taking a little paste on the ball of one of his fingers a little besmears the under corners of that sheet, and claps them down close on the Tympan, that the sheet may stick: but the bottom corner of that side the sheet that is next to him, he besmears within the matter of the sheet, viz. within the impresson the Form made. For when he has fastened that corner down, he tears off the Margin, (by guefs) in a straight line athwart the very corner, that it may not lie in his way to catch at as he Takes off Sheets, when he is in his train of work.

This sheet is called the Tympan sheet; and is only as a standing mark to lay all the other sheets exactly even upon while he works upon the White Paper.

The Press-man does now suppose he has Made Ready: yet for assurance he will try his Register once more, lest some of the Quoins should have slipt. How he made Register I shewed you before, wherefore if his Register be not good, he mends it as I there shewed. But we will suppose it now good, wherefore he gently Knocks up all the Quoins in the corners, with an equal force to fasten them.

Though I have in numerical order set down these operations, circumstances and considerations, yet does not the press-

press-man oblige himself to observe them in this or any other orderly succession : because it often happens that some of these operations may more readily be performed out of this or any other prescribed order.

#### DRAWING THE TYMPANS AND FRISKET.

Drawing the Tympan or Frisket is the covering and pasting on of vellum, forrels or parchment upon the frames. To each Tympan and Frisket is chose a skin large enough to cover and lap about the frames.

These skins the Press-man rumples up together, and puts them into water to soak ; and if he thinks they do not soak fast enough, he takes them and rubs them between his hands, as women wash cloaths, to supple them, that the water may soak the faster in. And being thoroughly soaked he wrings the water out.

Then having provided some paste made of fine wheaten flower, well boiled in water, he spreads the skin flat, and first pastes the under side of the Tympan ; then lays it on the middle of the skin, and rearing each side successively up, pastes the skin also from the insides the Tympan to the outer edges of the skin, and lays the Tympan down flat again : then he pastes all the other sides of the Tympan, and wraps the skin about the two long sides first, cutting the sides of the skin away so much, till he leaves only enough to reach almost quite through the under-sides of the Tympan again : Then drawing and straining the skin tighter, he drives in the points of nails about six inches distant from one another, to keep the skin from starting as it dries.

Having thus drawn the sides, he with the point of a pen-knife cuts square holes in the skin, just where the iron-joints fall, for the joints to fall into, and draws and strains the ends of the Tympan as he did the sides ; wrapping the ends of the  
skin

skin under the under-sides of the Tympan, and where wood is, drives in the points of nails, as before.

Then setting it by to dry; when it is dry, he draws the nails.

As he drew this Tympan, so he draws the other; and the Frisket also: only, because he cannot drive in nails, (the Frisket being all made of iron) he doubles the skin over the sides of the Frisket; and being well pasted, as aforesaid, he sews the sides that lap over down upon the whole skin, to keep it from starting while it dries: then he pastes a sheet or two of paper all over the inside of it; as well to strengthen as to thicken it. Friskets are more frequently made with paper.

#### OF WETTING PAPER.

PAPER is commonly Wet in a trough full of fair water. The Press-man places the dry Heap on the left hand the trough, and a Paper-board with its breadth before him on his right laying first a waste sheet of paper on the Paper-board, lest the board might soil or foul the first sheet of the Heap. Then he takes up the first token, and lays it in such a position that the backs of the quires lie towards his right hand, that he may the reader catch at the back of each quire with his right hand, when he is to wet it; and he lays that Token athwart, or somewhat crossing the rest of the Heap, that he may the easier know when he has Wet that Token.

Then taking the first quire of the Heap with the back of it in his right hand, and edge of the quire in his left, he lays the quire down upon the waste sheet, so, that the back of the quire lies upon the middle crease of the waste sheet, and consequently one half of the quire already laid even down upon one half of the waste sheet. If the paper be strong, he opens about half the quire, and turns it over dry upon the other half of the waste sheet; but if the paper be weak and spongy, he opens the whole quire, and lays that down dry.

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The reason why he lays the first laying down dry, is, because it laying under the rest of the Heap will sufficiently imbibe the moisture that soaks from the other part; and the reason why he leaves but half a quire dry for strong paper, and a whole for spongy, is, because spongy paper soaks in moisture faster than strong.

Having laid down his dry laying, he takes another quire off the dry Heap, with the back of the quire in his right hand, and the edge of the quire in his left, and closing his hand a little, that the quire may bend a little downwards between his hands, he dips the back of the quire into his left hand side of the trough of water; and discharging his left hand of the quire, draws it through the water with his right; but as the quire comes out he nimbly catches the edge of the quire again in his left hand, and brings it to the Heap, but by lifting up his left hand bears the under side of the quire off the dry paper, laid down before, lest the dry sheet should stick to the wet, before he has placed the quire in an even position, and so perhaps wrinkles a sheet or two, or else put a dry sheet or two out of their even position.

But this drawing the quire through the water he performs either nimbly or slowly: if the paper be weak and spongy he performs it quickly; if strong and stubborn, slowly.

To place this quire in an even position, he lays the back of it exactly upon the open crease of the former, and then lets the side of the quire in his left hand fall flat down upon the Heap; and discharging his right hand, brings it to the edge of the quire; and with the assistance of his left hand thumb (still in its first position) opens or divides, either a third, or half, of the whole quire, according to the quality of the paper; and spreading the fingers of his right hand as much as he can through the length of the quire, turns over his opened division of it upon his right hand side of the Heap.

The reason why he spreads the fingers of his right hand as much as he can through the length of the quire, is, because  
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the outside half sheet is wet, and consequently quickly limber; so that if the paper be weak, it would fall down before the rest of his opening, and double into wrinkles, which thus spreading his fingers prevents.

In the same manner he wets all the quires of his dry Heap.

But having wet his first Token, he doubles down a corner of the upper sheet of it on his right hand, so as the farther corner may lie a little towards the left hand of the crease in the middle of the Heap, and so as the other corner may hang out on the hither side of the Heap about an inch and an half: this sheet is called the Token sheet, as being a mark for the Pressman when he is at work to know how many Tokens of that Heap is worked off.

Having wet the whole Heap, he lays a waste sheet of paper upon it, that the Paper Board to be laid on spoil not the last sheet of the Heap: then three or four times takes up as much water as he can in the hollow of his hand, and throws it all over the waste sheet, that it may moisten and soak downwards into the unwet part of the last division of the quire.

The paper being thus wet, he takes up the whole Heap upon the Paper board, and sets it by in a convenient place of the room, and lays another Paper board upon it; and upon the middle of the Paper board, sets about half an hundred weight, and lets it stand by to press, commonly till next morning: for Press-men generally wet their paper after they have left work at night.

The manner how paper is Set out, shall be shewed when I come to the office of the Warehouse keeper:

### KNOCKING UP BALLS.

Ball Leathers are either Pelts or Sheep-skins; if Pelts, they are chosen such as have a strong grain, and the grease well worked out of them: they are either wet or dry before they come to the Press-mans use: if wet, he having before-hand provided

provided a round board, of about nine inches and an half diameter, supposing the Ball stocks to be six inches diameter, lays the round board upon the whole Pelt, and cuts by the outside of the board so many round pieces as he can out of the Pelt, reserving two for his present use.

And hanging the rest up (commonly upon the Braces of the Press) to dry, that they may not stink or mould before he has occasion to use them.

But if his Pelts are dry, he lays them to soak (by choice in chamber-lye) but we can not find why it is preferred before fair water: for the purpose of soaking them is only to supple them.

If he works with leather, it is chosen with a strong and close grain: though by experience it is found that the neck piece, and indeed all along the back of the skin is best; but is commonly subject to be greasy, which gives the Press-man sometimes a great deal of trouble to make his Balls Take. He also lays the Ball Leathers in soak to supple them.

When they (either Pelts or Leathers) are well Soaked, he rubs them well with both his hands, and then twists and wrings them to get the water out again.

Having Knocked up one Ball well, he Knocks up the other, as the first.

Balls are well Knocked up, when the wooll is equally dispersed about all the sides, and the middle smoothly covered with the Leather; that is, not rising in hillocks, or falling into dales; not having too much wooll in them, for that will subject them to soon hardening, and quickly be uneasy for the Press-man to work with; or too little, for that will make the Leathers, as the wooll settles with working, soon flap, and wrap over itself into wrinkles; so that he cannot so well distribute his Balls: but the Balls ought to be indifferently plump, to feel like an hard stuffed bed pillow, or a strong sponge a little moistened with water.

Having knocked up the Balls, and rubbed out the Ink, he tries if his Balls will Take; that is, he dabs the top of one  
three

three or four times lightly upon the hither part of the Ink block: if he finds the Ink sticks to it equally all about, and that so much as has touched the Ink block is black, it Takes: but if scarce any of the Leather is black, or that it be black and white in blotches, then the Balls do not Take: wherefore he considers whether his Ball be too wet, or else greasy, for each of these inconveniences will hinder the Taking of the Ball.

If it be too wet, he burns half a sheet or an whole sheet of waste paper, and waves his Ball to and fro over the flame of it; but so quick and cautiously that he neither shrinks the Leather or dries it too much: in winter time when a fire is at hand, he dries it gently by the fire.

If it be greasy, he takes oil and spreads it well all over the whole Ball-leather; and then holding the Ball knife in his right hand with its edge a little sloping downwards that it cut not the Ball leather, and the handle of the Ball Stock in his left hand, turns the Ball about by its handle, pressing it hard against the sloped edge of the Ball knife, and at once drives the laid on oil and grease before the sloped edge of the Ball-knife; but he keeps the handle of the Ball Stock, and consequently the whole Ball, constantly turning, that the whole circumference of the Ball may be Scraped; and as the Ball has performed a revolution against the sloped edge of the Ball knife, he draws gradually his left hand a little back, that the sloped edge of the Ball knife may by several spiral revolutions of the Ball, scrape up to the very top of the Ball and carry before it the oil and grease thither; which he gathers up on the Blade of his Ball knife, and disposes of it as so much dirt and filth.

### RUBBING OUT INK.

Before the Press-man goes to work, he rubs out his Ink.

If the Ink has lain long on the Ink block since it was Rubbed out, the superficies of it generally is dried and hardened

hardened into a film or skin, for which reason the Press-man carefully takes this film quite off with the Slice before he disturbs the body of the Ink; for should any, though ever so little of it, mingle into the Ink, when the Ball happens to take up that little particle of film, and delivers it again upon the Face of the Letter, it will be a Pick, and print black, and deface the work; and if it get between the Face of two or more Letters, or the Hollows of them, it will obliterate all it covers: and if it be Pulled upon, and the Press-man not careful to overlook his work, it may run through the whole Heap.

Wherefore having carefully skined off the film with the edge of the Slice, he scrapes his Slice clean with the Ball knife lest some small parts of the film should yet stick to, or remain on the Slice: and then with the Slice brings the body of Ink into the middle of the plane of the Ink block, and searches the sides of it, by thrusting the edge of the Slice forwards along them and all the angles of the Ink block, and so scrapes off all as clean as he can, and gathers it to the whole mass; then with the Slice he turns it about half a score times over and over to mingle it well together, lest some part of it should be more consolidated than the rest; and to mingle it yet better, he then falls to Rubbing it with the Brayer, grasping the handle of it in his right hand, and begins to Rub with all his strength at the hithermost side-boundings of the body of Ink; and keeping Rubbing through the almost whole length of the Ink-block, he then gradually proceeds to the further sides of the body of Ink on the block. In this manner of Rubbing he bears hardest upon the further edge of the Brayer, because the hither sides of the Ink-block are not fenced in with rails about them; and should he rub with the bottom of the Brayer flat upon the Ink-block, he might draw too great a body of Ink to the unfenced sides; so that the Ink would be subject to run off: this Rubbing is only to spread the Ink pretty equally over the Ink-block: wherefore he now begins a circular Rubbing, observing in the circulation of the Brayer that

that he always a little mounts the part of the edge of the bottom, which in its progress is ready to approach a prominent body of Ink, that it may somewhat slide over it, that the Ink be not licked up high on the sides of the Brayer.

Then with the handle of the Slice in his left hand and the handle of the Brayer in his right, he joins the bottom edge of the Slice to the side of the Brayer, holding the flat of the Slice horizontal, and the bottom of the Brayer perpendicular both over the Ink-block, and keeping his Brayer and Slice in this position, by turning the Handle of the Brayer in his right hand, held pretty stiff against the edge of the Slice, he scrapes off all the Ink that the side of the Brayer has lick'd up: and setting down his Brayer, he takes the Slice in his right hand and lays what Ink he scrapes off the side of the Brayer again upon the Block, and Slices the whole mass into the furthest corner.

This Rubbing of the Ink may serve when the Ink-block had Ink on it before.

He also is to consider what work he is going on; whether it be small or great Letter; if it be small or curious work, the Ink must be Strong: but if it be great Letter or slight work, he makes Soft Ink serve, or at least mingles but a little Hard Ink with it.

If the Ink be too Hard, as sometimes in frosty weather it will be, then, though his work be curious, yet he must Rub in a little Soft Ink because it will not otherwise Distribute well upon the Balls; especially if the Leathers be too wet, or greasy: besides, it may and many times does pull and tear the grain off the skin; which not only spoils the balls, but fills the Form full of Picks.

### BEATING.

The Press-man imagines, or by his eye judges the length of his Form divided into four equal parts or rows; which four rows,  
for

for distinction sake, I shall number from the left hand to the right, with first row, second row, third row, fourth row, just as an Octavo Form is exactly divided by four rows of Pages.

He places his left hand Ball at the hither end of the first row, so that though the Ball be round, yet the square encompassed within that round shall sufficiently cover so much of the square of the hither end of that row as it is well capable to cover; and his right hand Ball he sets upon the hither end of the third row: he sets his Balls close upon the Face of the Letter, with the Handles of the Ball-stocks a little bending towards him: but as he presses them upon the Face of the Letter, he mounts them perpendicular; and lifting at once both the Balls lightly just clear off the Face of the Letter, he removes them about the fifth part of the breadth of the Form towards the further side of the Form, and again sets them close down upon the Face of the Letter, with the handles of the Ball-stocks again bending a little towards him, as before: and as he presses them upon the Face of the Letter, mounts them perpendicular, as before: thus in about four or five, or six such motions, or rather removes of the Balls, according to the breadth of the Form, he Beats over the first and third rows. Thus Beating from the hither towards the further side, is in Press-mens phrase called, Going up the Form.

The reason why he bends the Handles of the Ball-stocks a little towards him, is, that the Ball-leathers drag not upon the Face of the Letter; for then the edges of the hollows between the Lines or Words, or the edges of the cavities below the Face would scrape Ink off the Balls to stop up or choak the Form. And the reason why, before he removes them, he mounts the Handles of the Ball-stocks a little perpendicular, is, that the Balls may touch in their greatest capacity upon the Face of the Letter.

To Come down the Form, he skips his Balls both at once from the first and third row to the second and fourth row, and brings them down as he carried them up: only, as before, he  
bended

bended the Handles of the Ball-stocks a little towards him; so now he bends them a little from him: that the Ball-leathers (now Coming down) drag not, as aforesaid. Then in like manner he again skips the Balls from the second and fourth row to the first and third row, and again Goes up the Form with the Balls, as he did before. And then again skips, as before, and Comes down the Form again with the Balls.

Having thus gone twice upwards and twice downwards with the Balls, the Form is sufficiently Beaten when the Face of the Letter takes well.

But if he Beats the first sheet of a fresh Form, or after a Form is Washed, or he makes a Proof, he Goes three four or five times upwards and downwards: lest the Face of the Letter should happen to be wet or moist, and consequently unapt to take Ink; without reiterated Beatings.

#### PULLING.

Under the general notion of Pulling and Beating is comprised all the operations that is in a train of work performed by the Puller and the Beater; for though the Puller Lays on Sheets, lays down the Frisket, lays down the Tympan and Frisket, Runs in the Carriage, Runs out the Carriage, takes up the Tympan, takes up the Frisket, Picks the Form, takes off the sheet, and lays it on the Heap, yet all these operations are in general mingled and lost in the name of Pulling; and as in Pulling, so in Beating; for though the Beater rubs out his Ink, Slices it up, Distributes the Balls, peruses the Heap, &c. yet all these operations are lost in the general name of Beating.

As there are many operations conjunct to Pulling, and Beating, so the Press-man performs them with various set and formal postures and gestures of the body. For,

To take a sheet off the Heap, he places his body almost straight before the hither side of the Tympan; but he nimbly twists the upper part of his body a little backwards towards the



Heap, the better to see he takes but one sheet off, which he loofens from the rest of the Heap by drawing the back-side of the nail of his right thumb on his right hand nimbly over almost the whole length of the Heap, and receiving the hither end of the sheet with the inside of his left hand fingers and thumb, catches with his right hand about two inches within the further edge of the sheet near the upper corner, and about the length of his thumb below the hither edge of the sheet, and brings it nimbly to the Tympan; and, at the same time, twists his body again before the Tympan, only a very little moving his right foot from its first station forwards under the Carriage Plank; and as the sheet is coming to the Tympan, we suppose now he works on White Paper, he nimbly disposes the fingers of his right hand under the fruther edge of the sheet near the upper corner; and having the sheet thus in both his hands, lays the further side and two extream corners of the sheet down even upon the farther side and extream further corners of the Tympan-sheet, but he is careful the upper corner of the sheet, be first laid even, upon the upper corner of the Tympan-sheet; that he may the sooner disengage his right hand; but if by the nimble casting his eye, he perceive the sides of the sheet lie un even upon the Tympan sheet, he with his left hand at the bottom corner of the sheet, either draws it backwards, or pulls it forwards, as the sheet may lie higher or lower on the hither corners of the Tympan-sheet, while his right hand being disengaged is removed to the backside the Ear of the Frisket, and with it gives it a light touch to double it down upon the Tympan. And by this time his left hand is also disengaged, and slipt to the hither under corner of the Frisket, to receive it, that it fall neither too hard or too quick down upon the Tympan; for hard falling may shake the loose sheet on the Tympan out of its place; and so may the quick pressure of the air between the Tympan and Frisket, after the sheet is well laid; and while his left hand receives the Frisket his right is disengaged from the Ear of the Frisket, and removed to the middle of the back-side

the

the Tympan; which he grasps between the balls of his fingers and thumb, to lift it off the Gallows, and doubles it and the Frisket together on the Form. And while the Tympan is coming, he slips his left hand fingers from under the Frisket to the hither outer corner of it, as well to keep the sheet close to the Tympan in its position, as to avoid the jobbing of the lower side of the Frisket against any small square shoulder, either of the Furniture, Quoins, Chafe, or the corners that may stand higher than their common plain.

Then nimbly slipping his left hand, he with it grasps the Rounce, and with a moderate strength, nimbly gives its Winch about one turn round; but to regulate his Running in, he made a mark before on the further rail of the Tympan, to which mark he Runs the Carriage in, till he brings the mark in a range with the fore edge of the Plattin; and as it is coming, skips his hand to within an inch or two of the end of the Bar, and then at once gently leans his body back, that his arm as he Pulls the Bar towards him may keep a straight posture; because in a Pull it has then the greatest strength. And he also slips his right foot upon the Foot-step, while his left hand holds fast by the Rounce; as well to rest on the Foot step and Rounce, as to enable his body to make a stronger Pull; which will prove Longer or Shorter, according to the strength put to it, and also the Hard or Soft Justifying of the Head.

Then disengaging his right hand again from the Handle of the Bar, he slips it to the Bow of the Bar, before the handle fly quite back to the Cheek of the Press: for should the Bar by its forcible spring knock hard against the Cheek of the Press, it might not only shake some of its parts out of order, but subject the whole machine to an untable position: besides, the further the Bar flies back the more he hinders quick riddance in recovering it again. But yet he must let the Bar fly so far back as that the Tympan may just rise clear off the Plattin; lest when he Runs in his Second Pull, the Face of the Plattin rub upon the Tympan, and shoves the sheet upon the Face of the

the Letter, which sometimes Slurs, and sometimes Doubles it, by which the sheet is destroyed.

Having Pulled the First Pull, and having the Rounce still in his left hand, he turns the Rounce about again, till the Carriage runs in so far as that the second mark on the rail of the Tympan comes into a range with the hither edge of the Plattin, as before the first mark did; and then Pulls his second Pull, as he did his first; and slips his right hand again off the Handle of the Bar to the Bow, guides the Bar up to its Catch leisurely, that coming now near the Cheek it knock not against it: and just as he has Pulled his Second Pull, he gives a pretty quick and strong pressure upon the Rounce, to turn it back, and the Carriage out again: and so soon as he has given that one pressure, he disengages his left hand from the Rounce, and claps the fingers of it under the middle of the Tympan, and on the Ear of the Frisket: and while this is doing, removes his right hand to the now upper, but immediately it will be the under side of the Tympan Rail, within four or five inches of the upper end of it, to receive the Tympan, as it is lifted up off the Form by his left hand. And having thus received it, lets it descend gently on the Gallows. And as it is descending, slips his left hand fingers under the hither lower corner of the Frisket, and gives the Frisket a tofs up; while by this time his right hand being disengaged from the Tympan, is ready to catch the Frisket by the Ear, and convey it quick and gently to its Stay: and while the Frisket is going up; he slips the end of the middle finger of his left hand, or sometimes the ends of his two middle fingers with their balls upwards, under the hither lower corner of the Pulled off Sheet, and at the instant he has got them under, he nimbly bows his Joynts upwards, to throw up the corner of the sheet, to make it mount a little, for him to gather about two inches hold of it between the balls of his thumb and fore finger. And heaving the whole sheet by this corner a little upwards, he at the same time lifts it off the Points, and draws it somewhat towards him; and as it comes

comes, catches it near the uper corner of the same side of the sheet, between the foremost joynts of his fore fingers and ball of the thumb of his right hand, and nimbly twisting about his body towards the Paper bank carries the sheet over the Heap of White paper to a Paper board, which before he placed beyond that Heap on his right hand, and lays it down upon a waste sheet laid for that purpose on that Paper board; but while it is coming over the White paper Heap, though he have the sheet between both his fore fingers and thumbs, yet he holds the sheet so loosely that it may move between them as on two centers, as his body twists about from the side of the Tympan towards the side of the Paper bank.

Thus you see both the Press-man's hands at the same time alternatively engaged in different operations: for while his right hand is employed in one action, his left is busy about another, and these exercises so suddenly varied, that they seem to slide into one another's position; beginning when the former is but half performed.

Having thus Pulled one sheet, and laid it down: he turns his body towards the Tympan again, and as he is turning gives the next sheet on the White paper Heap a touch with the backside of the nail of his right thumb, as before, to draw it a little over the hither edge of the Heap, and lays it on the Tympan, &c. as he did the first; and so successively every sheet till the whole Heap of White paper be Worked off.

As he comes to a Token sheet, he undoubles that, and smooths out the crease with the back side of the nails of his right hand, and the Face of the Letter may print upon smooth paper. And being printed off, he folds it again, as before, for a Token sheet when he works the Reteration.

Having Worked off the White paper, he removes the Heap to his left hand; then takes up the Paper board, and lays it on his right hand: and if it be Twelves, or any Form Imposed like Twelves, as Twenty fours, &c. he turns it from one long  
side

side of the paper to the other ; that is, the long side of the paper that stands on his right hand when the printed side lies upwards, he turns over to his left hand, and lays the unprinted side upwards. In performing this, he grasps off the Worked off Heap so much at once between both his hands as he can well govern, without disordering the evenness of the sides of the Heap, viz. a Token, or more, and lays that upon the Paper board ; then takes another grasp, and so successively, till he has turned the whole Heap, grasp by grasp.

Having now turned the Heap, and made Register on the Reteration Form he works off the Reteration : but he somewhat varies his posture in the Laying on his Sheets : for as before, when he worked White Paper, he caught the sheet by the upper further corner with his right hand, he now having heaved up the sheet catches it as near the further side of the further Point hole as he can, with the ball of his right hand thumb above the sheet, and the ball of his fore finger under the sheet the readier to lay the Point hole over its respective Point : which having done, he slips his body a little backwards, and both his hands with it, his right hand towards the hither Point hole, with the back sides of the nails of his fingers to draw or stroke it over the Point : and the fingers of his left hand, as they come from the farther corner, nimbly slipping along the bottom edge of the sheet, till they come to the hither corner ; and then with his fore finger and thumb, lays hold of it, to help guide the Point hole on that Point also : then Pulls that sheet, as before, as he did the White Paper, and so successively all the rest of the Reteration. Only, the Token sheets, as he meets with them, he folds not down again, as he did the White Paper.

#### PRINTING RED, OR OTHER COLOURS WITH BLACK.

When Red and Black are to be printed upon the same sheet, the Press man first Makes Register, and Makes Ready his Form

as

as before; then having a new Frisket, he prints upon his new Frisket with Black; and, having before a Proof sheet printed Black, with the words to be printed Red under lined, he takes off his Frisket, and lays it flat on a Paper board, and with a sharp pointed pen knife neatly cuts out those words on the Frisket, and about half a scabbord Margin round about the words, that he finds under lined on the Proof sheet: then sets the Frisket by till he has worked off his Heap with Black, and puts his common Frisket on the Joynts of the Tympan again.

While the Prefs-man is Cutting the Frisket, the Compositor takes those Words out of the Form that are Under lined on the Proof sheet, and in their place puts Quadrats, m-Quadrats, Spaces, &c. to Justify the lines up again.

Then Locking up the Form, the Prefs-man works off the Heap black, which having done he takes off the common Frisket, and puts on his new cut Frisket: then taking a piece of Nonpariel Riglet he cuts it into so many small slips as there are Whites in the Form to be printed with Red; these slips he cuts exactly to the length of the Quadrats, &c. the Compositor put in, and to the breadth of the body; but rather a small matter less than bigger, lest they bind at the bottom of the Shank of the Letter: for when the Compositor takes out the Quadrats, &c. he pricks on the point of a Bodkin the bits of Riglet, and puts them into their respective holes: and being loosened off the point of the Bodkin with the blunt point of another Bodkin, are laid down flat on the Prefs stone; these slips are called Underlays.

Upon these Underlays the Compositor puts in again the Words or Letters he took out before the Form was Worked off Black: so that these Words now stand higher than the other Matter of the Form, and therefore will print when the other Matter will not. But yet for the more assurance that the other Matter print not, the New-cut Frisket was prepared, which hinders any thing to print but what Prints through the holes cut in it; which holes these Underlaid Words fall exactly through.

Having

Having mingled the Red, or any other intended colour with Varnish, he Beats the Form; and Pulls it very lightly, lest these Underlaid Words standing higher than the rest of the Matter, print too Hard.

### MIXING AND GRINDING COLOURS WITH VARNISH.

Varnish is the common Menstruum for all colours that are to be used in printing.

Red is the chief colour that is used with Black in book printing: of Reds there are two sorts in general use, viz. Vermillion and Red Lead; Vermillion is the deepest and purest red.

Yet may other colours also be used to print withal; as Lake and Ruffet, which are Reds deeper than Vermillion; Verditer, Indico, and Bice for bleus; Orpiment, Pink, Yellow Oaker, for yellows: Verdigrease, and green Verditer, for greens: or what other colours may be fancied.

But all colours for printing must be ground with Soft Varnish; especially those colours that are of themselves dryers; as Red Led, Vermillion, Orpiment, Verdigrease; for should they be ground with Hard Varnish the coloured Ink would dry and harden so quick and fast upon the Form, that it would soon be choaked up, and consequently want Washing e're the Form be Worked off; which would be very troublesome to the Pressman, because he must expect to have all his Underlays to new fit to their places: and besides, it will so dry and harden upon the Balls, that the grain of the Leathers would quickly tear off, and fill the Form full of Picks.

The fittest colours therefore for printing, are such as are of the lightest body and brightest colour.

They are to be ground with a muller on a smooth marble stone, so long that the colour becomes impalpable, and is thoroughly mingled with the Varnish.

RULES

## RULES AND REMEDIES FOR THE PRESS-MAN.

The Prefs-man is to make a Proof so oft as occasion requires : if he takes off his Form to make a Proof, he Unlocks and lays the Quoins, in such a situation as he may know how they were disposed of before ; but many Printing houses have an empty Prefs stands by to make Proofs on.

The Compositor having brought the Form to the Prefs, lays it down on the Prefs stone, and the Prefs-man places it even under the Plattin, that the Plattin Bear not harder on the hither or further side of the Form : then Beats the Form four or five times over that he may be sure it Take ; then he lays the Proof sheet on the Form, so as by his judgment it shall have an equal Margin on all its opposite sides, and a double Blanket on the Proof sheet ; and Running in the Carriage, Pulls the Proof sheet : having Pulled it, he Runs out the Carriage again, and takes the Proof sheet off the Form. Then with the Lye brush he Rubs over the Face of the Letter three or four times, to wash off what Ink may remain on it, and carries the Form again to the Correcting stone and lays it down : and the Proof he carries to the Compositor's Case.

If the Form he works on be Small letter or Old Letter, he uses Strong Ink ; and Beats Lean : for Weak Ink and Fat Beating, will quickly choak up the Face of the Letter. But to fetch off Hard Ink thin Beat on the Face of the Letter, he Pulls Hard. But if the Form be great Letter or Black English Letter, it will allow Fatter Beating.

He keeps a constant and methodical posture and gesture in every action of Pulling and Beating, which becomes habitual to him, and eases his body, by not running into unnecessary diversions of postures or gestures in his labour, and it eases his mind from much of its care, for the same causes have con-



stantly the same effects. And a Pull of the same strength upon the same Form, with the same Beating, and with the same Blankets, &c. will give the same colour and impression.

That every two sheets, if the Form be small Letter (rarely three, unless Great Letter) he takes Ink; and that sheet when he Takes not Ink he steps to the Heap to overlook the colour, and see whether he has Taken too much or too little Ink; and to see if any accidents have befallen the Form, that is, that no Letters, Quadrats or Furniture, &c. rise, that no Letters are Battered; that the Register keep good; that no Pick be got into the Form, or any other accident that may deface the beauty of the Work, but all this while still keeps his Balls Distributing.

If he has taken too much Ink, which sometimes may happen (but mostly through carelessness) he will not take Ink again, till he has worked his Balls to a good and moderate colour. But if the sheet already Pulled be so Black that it may not tolerably pass, he doubles or folds it in the middle and lays it cross the Heap, that the Gatherer may take or leave it, in case the Heap falls short. If he foresees the next sheet will also be too Black, he takes a dry sheet of waste paper between his Balls and Distributes upon that dry sheet, that it may take off the Ink.

If Letters, Quadrats or Furniture Rise, he puts them down: the Letters and Quadrats with his Bodkin, and the Furniture with his Hammer, and Locks the Quarter they are in, a little harder.

If any Letters are Battered, he Unlocks the Quarter they are in, and desires the Compositor to put others in their room.

If Bearers fail, that is, squeeze thinner with long Pulling on, he takes those Bearers off, if they are on the Frisket, and puts on thicker: but if the Furniture is Underlaid, he Unlocks the Quarter they are in, and Underlays them according to his judgment.

If

If Register be Out, which sometimes happens by the starting of the Quoins, he mends it.

If a few Picks are got into the Form, that is, little bits of paper, skin or Film of Ink, greafe or other filth which may stick to the Face, or get into the hollows of the Letter, he with the point of a needle picks them out: but if many be gotten in, he takes off the Form and washes it.

And though he every other sheet overlooks the Heap, yet his Companion that Pulls, by an habitual use casts his eye upon every single sheet; yet rarely hinders his riddance by it, for while he is taking the sheet off the Tympan, he gives a quick spreading glance upon it, and lays it down, unless he perceive somewhat to mend: for then he lets it lie on the Tympan till he has mended what was amiss.

And that he may Take Ink more equally, to keep the Balls of an equal fatness, he keeps the Rubb'd out Ink on the Ink-block of an equal thickness; which to do, he with the under-edge of the bottom of the Brayer, draws often from the mass of Ink a small, and as near as he can gueses an equal quantity of Ink, and with the Brayer rubs and disperses that Ink of an equal thickness, all over the hither corner of the Ink-block. While this is doing he holds the Balls upright on one another in his left hand, leaning the handle of the uppermost Ball-stock against his breast.

The equal and often Taking of Ink in a small quantity, and constant Distributing of the Balls, is the only means to keep the Heap throughout of an equal colour, and to avoid Leaving of Friars.

If he meets with sheets in his work; torn; or stain'd, &c. he prints them not, but throws them under the Paper-bench; and if any crease or wrinkles be in any sheet, he laying the back of his four left hand fingers upon a smooth place in the sheet, rubs with the back of the nails of his right hand fingers from him upon the wruckles; till he has smoothened them.

Sometimes

Sometimes, through the loose Hanging of the Plattin on its Cords, or through the much wearing of the Hofe, or the Garter, or the Worms in the Nut and Spindle, or the irregular wearing of the Toe of the Spindle, in its Nut, or too much play of the tenons of the Head in their mortiffes, or the irregular dryness of the Tympan, or through irregular Running in of the Carriages, it will happen that the Letter will double upon the sheets, that is, print double.

If the loose hanging of the Plattin be the cause, it is easily mended by turning about the Female Screws fitted to the tops of the Hofe.

If the Hofe be worn, or the square holes the Hofe works in, it may for the present be botched up by putting scabbord between the Hofe and the square holes of the Till, but to mend it perfectly either another Till must be made, or new Hofe, or both.

If the Garter be worn too wide; the smith must either mend the old, or make a new one.

If the Worms of the Nut or Spindle be worn, the Spindle must be examined by the smith, and made true, and have a new Nut cast on it.

If the Toe of the Spindle and its Nut, or either of them be worn irregularly, it is smith's work to mend.

If the tenons in the Head have too much play in their mortiffes; which though it seldom happens, yet if the Head were not made of well seasoned stuff, the tenons may be subject to shrink, and so have too much play. There is no substantial remedying this fault, but by making a new Head.

If an unproper temperature of the Tympan be the cause; that is, when it is dry in one place and moist in another, the dried place may by its spring force the paper against the Face of the Letter, and in part print it before it come to feel the force of the Plattin; but this is rather flurring than doubling, and when the force of the Plattin does come, the spring in the dried part will again remove the paper, and the force of the Plattin

Plattin give its full impresson where the paper is thus removed : but when it is real Doubling, it happens generally on the whole sheet.

This Doubling or Slurring is mended, by reducing the dryest part of the Tympan to an equal moist temperature with the moistest.

Doubling often happens in the middle of the Form, and the reason is, because the foreside of the Plattin prints beyond the middle of the Form at the first Pull, and the hindside of the Plattin by the second Pull reprints part of the First Pull : so that a spring in the Tympan removes the paper in this interval of time.

This fault is easily mended by exact observing the Running in of the Carriage.

Doubling may also happen by the too loofe and flapping straining of the Tympan, when it was first drawn.

This cannot be mended without taking the Tympan off, and Drawing on a new one.

If the joints are so faulty (as sometimes old Joints are) that the Press-man cannot keep Register with them, the smith must make new or mend the old.

When he leaves work, he covers the Form with the Tympan, to keep it from dust or filth that may fall on it; and takes out the Blankets to cover his Heap.



**IN** the preceding Pages we have given a particular Description both of the Prefs and all the different Parts that compose that ingenious Machine; and also the methods made use of in the practical Application of it; wherein we have been minute in the Descriptions, in order to convey its use; notwithstanding which we make no doubt but some may think we have treated it in too explicit a Manner; to obviate which, we shall only say, that this Work is calculated for the perusal of such as are, as well as such as are not, conversant with the practical Use of it.

In the following Pages we shall treat of the Compositors Employ, in which improvements are made every Day; as a Testimony of it, we shall refer our Readers to the Productions of a few Years past.



## COMPOSITORS BUSINESS.

**D**ISTRIBUTING, or conveying the different sorts of letter to their respective apartments, is commonly the first of a Compositor's practical exercise: though it would be found more safe and advantageous to master and man, was this custom sometimes reversed, and Composing made antecedent to Distributing; which depends upon a perfect knowledge of what is, or ought to be contained in each of the different boxes in a pair of cases: but because the disposition of sorts differs almost in every Printing-house, more or less, it follows that such irregularities must have their effects accordingly; of which we do not want for instances. The first that offers itself to our observation, is the loss which a Compositor sustains, every time he changes his place of work; for, being unacquainted with the situation of each sort, he is hindered, for some time, in his quick and ready way of distributing; which might be easily prevented, was it not for that empty plea, That such a disposition of sorts is most proper, because it is the same at my Master's; whereas it would be more conducive to uniformity, were establishers of new houses to follow the method which is observed in one or other of the principal printing-houses, with respect to Laying of Cases.

Another

Another evil that results from disregard to the point under consideration, affects chiefly a matter; in that some Compositors, rather than charge their memory with the different situation of some few sorts, transpose them into such boxes as contained them at their last place of work; whereby the disposition of letters, in that roman case at least, is destroyed; and the transposed sorts not being replaced, the boxes become receptacles of confusion: for the right sorts being distributed upon, the undermost are rendered useless, because they are not expected to lodge in quarters that were not assigned them; and therefore, if the buried sorts happen to run short, they must be cast.

Another instance of disadvantage that arises from the different disposition of sorts into cases, is, that when at auctions, or other occasions, letter is bought in cases, all such sorts must be transposed whose situation does not agree with the plan by which the buyer's letter is laid.

We therefore repeat it, as our opinion, that it would prove a preservative to a clean pair of cases, were they filled and provided with letter for a new Compositor to begin his work upon; that by composing first, he may acquaint himself with the contents of his boxes, and be the better prepared for distributing.

And now we have shewn the reasonableness for making composing the first of a Compositor's business in a new place of work; we may with the more freedom say, that it is unreasonable even to permit a beginner to attempt distributing, till we are well assured, that he has acquired a competent knowledge as well of his letters as boxes, by composing. To make therefore a young apprentice the sooner fit for distributing, he should be told, that there are some letters that resemble others; and at the same time be shewn how to distinguish one from another; viz. b from q, d from p, l from I, n from u, &c. And to try whether he has a perfect knowledge to distinguish such letters as are similar to others, let the young compositor distribute a handful of broken matter into an empty case; and if upon  
examining

examining the before-mentioned sorts are found in their proper boxes, he may be trusted to distribute for himself. But before he proceeds, he should be cautioned;

1. Not to take up much at first, that if he should break his handful, he may have the less pie to distribute: which he is to do before he takes up a fresh handful.

2. Not to throw letters in with their face downwards; because it batters them.

3. Not to distribute his case too full; because it creates pie: with other such admonitions as shall be of service to him.

Tho' it is common in distributing to begin taking up at the head of pages, and to hold the face of the letter toward us; as also with the two fore-fingers of our right hand to draw forwards as much of the matter as we can conveniently hold between them and the ball end of our thumb; yet some Compositors chuse a contrary method; in which they begin taking up at the bottom of pages, holding the face of the letter from them, and using the thumb of their right hand to push forwards as much of the Matter as their two fore-fingers can conveniently turn upon the ball end of their thumb: but which of the two has the advantage, we shall not pretend to say, because both are obliged to pursue the same thing; both must read and spell what they take between their fingers; and both must squabble and work the letters askew, to drop each Sort with more quickness into its proper Box.

Sometimes letters are more or less slippery in distributing, and their wetness affects the fingers and thumb, by making them supple, and unfit for the nimble disposing of the former into their proper apartments; which commonly happens when a Form is not well rinsed, especially where the Letter is small, and old, and withal washed with old lye that has much ink in it; which makes it difficult to rince a Form so clean as to prevent Letter from being slippery. In such case it is customary to keep a piece of Alum in a convenient Box, to pinch it now and then between our fingers: which contracts the grain of



the skin, and the dilated pores of the fingers again; or else we wet our slippery Letter with water which Alum has been dissolved in. But to save our fingers, without applying this remedy, we use the more pains in laying up a Form, the Letter whereof we apprehend will be slippery.

New Letter that is not well dressed, and harbours Burs or other irregularities, is apt to stick; and therefore it is very necessary to wet it with water in which soap has been dissolved; which makes the Letter glide freely from between our fingers. But when Letter sticks on account of having long stood in Chafes, or being put up without rinsing, the common way for opening it is, to pour boiling hot water over it; and if that takes no effect after half a hour's soaking, repeat the experiment, which then commonly succeeds.

#### LAYING OF CASES.

Implies nothing else but filling them with Sorts of a new Fount of Letter. In laying of Cases we observe, whether they are whole, clean, and lined. If they are new, they do not want lining in course; as we approve of the Joiners way of lining them; who paste paper all over the bottom, before they fasten the Frame of the Boxes on.

When we are about laying our Cases, we consider the weight of the Fount, that we may lay no more Sets of Cases than the Fount will carry on Hands: for to lay too many Sets, would be but weakening a Fount; Seventeen Sets of Cases have been laid of the same Letter, to carry on the same number of Hands, upon the same Work; which shews the very uncommon Weight of that Fount.

Being now prepared with proper Cases, we begin to lay our Letter, filling each Box moderately with its Sort, and putting the rest up in their Coffins; in which every one follows his own judgment, and places them so as to find without much trouble the Sorts which he shall want to perfect, or to fill his Case again. Accordingly when we have filled our Boxes, we put the remaining Sorts by in the following manner, viz.

The

The Latin Sorts, c, i, m, q, u, v, x, z, æ, &

The English Whole-box Sorts, a, d, e, n, o, r, t,

The Long-box Sorts, b, f, g, l, s, sh, w, y,

The Quarter-box Sorts, ct, fi, ff, ff, j, z, [ , ç, ) , &c.

Accented Letters, Small Capitals, and Figures,

Large Capitals, Spaces, and Quadrats.

Though ransing the Sorts in this order should take up six different plates at first, they will soon be reduced to less, if the Letter is making up; and to still less, after it has been made perfect; when all the superfluous Sort perhaps will go into one Basket. But instead of Baskets, well established Printers provide Fount Cases, for holding Sorts as do not always circulate alike; which cannot fail proving of service, and might be of still more benefit, were the Model of a Fount Case different from a common Lower Case, as to length and breadth, and not of such an extraordinary depth; whereby the bottom of the small Boxes is rendered inaccessible. Hence it is no great matter of astonishment, if a Sort should be reckoned wanting that cannot be got out of these inclosures without much trouble and loss of time, besides damaging the letters, in getting them out by the help of a bodkin, &c. Neither can it be supposed, that after the Boxes of the several Sets are filled with them, all the remaining petty Sorts in a Fount Case should be wanted besides. The Plan of Fount Cases, therefore, calls for an alteration, if they are to be more useful than they are at present. But lest we should be thought too forward, by those who approve of the modern make of Fount Cases, we would be understood to mean here all along those of the antiques contrivance, that confines their shape, and circumference of Boxes, to a common Lower Case, in every respect besides the profundity of the former. And that we may explain ourselves the better upon this head, we shall give a draft of our intended Fount Case.

A FOUNT CASE.

a	æ	œ	ſ	,	[	)	ff	ff	ff	ff
&	b	c	d	e	i	f	g	h	h	h
l	m	n	h	o	y	p	q	w	j	ç
x	v	u	r	a	r	,	.	:	;	-
			Spaces						?	!
1	2	3	4	5	6	7	8	9	0	

## COMPOSING,

Is the mean and grand occupation of the person that has made himself perfect in the Art of ranging and digesting Full Types into that order and harmony in which they appear upon paper, when printed.

Composing is a term that includes several other exercises as well of the mind as body; for when we are said to Compose, we are at the same time engaged in Reading and Spelling what we are composing, as well as in taking care to Space and to Justify our Matter. But that we may observe a method in treating of Composing, we will make our beginning with what goes immediately before it, and consists in making the Measure for the Work a Compositor is to go upon.

For making of Measures we use m's, laid the flat way, for that purpose. But before a Compositor begins a work, he is, or ought to be directed, how many m's wide, and how many lines long he is to make a page of it. Accordingly if our work is a Manuscript, we put the ordered number of m's into our Composing stick, and fasten them between the Head and Sides of it, as tight as we are used to justify all our Matter. But if it is printed Copy, and we are to keep it to the same lines and pages, we do not content ourselves with having made our measure to such a number of m's as answer to the width of our Copy; but we compare the Face of the Letter in the Copy, and of the Letter before us; and examine, whether they are cast thinner or thicker; to find out which, we look for a very close line in the Copy, which we set off, to see how it comes into the measure made to m's. Accordingly if we find that the Letter of our Copy is either cut or cast thicker than the Letter before us, and we apprehend that we shall be cramped to get in line for line where the matter runs close, we make our measure an n-quadrat wider, for our own convenience, and skrew our line up tight and stiff. On the other hand, if a close line comes freely into our measure, and admits of some Spaces be-

sides

fides, we judge that the Letter of the Copy is either cut or cast thicker than the Letter we are to use, and therefore make our measure an n-quadrat narrower, rather than to squander away Spaces, by setting wide and open.

Tho' it is common to take our measure by m's of the Letter on which the work is to be done, it would be nevertheless more advantageous, were it made, a Rule, that All measures for Folio's and Quarto's should be made to m's of the English Body: all measures for Octavo's, again, to Pica m's and all measures for Twelves, and less sizes, to m's of the Long Primer. And because in large Printing-houses it happens that different Founts of the same Body, but not of the same Size, are sometimes employed, it is absolutely necessary to use always m's of one and the same Fount of Letter, to make our measures by. The benefit of such a regulation would soon be perceived, in saving the trouble of cutting Scabbord, Leads, Rules, &c. to several measures that differ sometimes not a common Space of each other, on account of the different Sizes of the same Body of Letter not filling the same measure alike full.

Having made and secured our measure, we look for a setting Rule; which, if it answers exactly to the measure, serves to give us notice when our Stick by falling, or other accidents, has Given: otherwise we cut a rule, to fit the measure exactly, by which we can see when our Stick has had any casualties.

Being provided with a Case full of Letter, a true Composing Stick, and a square Galley, we go about Composing; but first look our copy over, which we will suppose to be a Manuscript. Accordingly we take notice whether it is written in Half Sheets, Whole Sheets, or in Quires: whether only one or both sides have writing on them; and whether each side, or each leaf only, have folio's. But what we look more narrowly for is, Whether the Copy is written fair and legible; and whether it is spelled and pointed according to the modern way. If therefore it happens that the Copy turns out to our liking, we wish the Work to last long; whereas if it proves otherwise, we

are

are glad to have done with, especially if the Author should chance to be a humourous Gentleman, and unacquainted with the nature of Printing; for then a Compositor is obliged to conform to the fancy of his Author, and sometimes to huddle his work up in such a manner as is no Credit either to him or his Master; whereas the Gentleman that leaves the gracing of his Work to the judgment of the Printer, seldom finds room to be dissatisfied upon that score.

By the Laws of Printing, indeed, a Compositor should abide by his Copy, and not vary from it, that he may clear himself, in case he should be charged with having made a fault. But this good law is now looked upon as obsolete, and most Authors expect the Printer to spell, point, and digest their Copy, that it may be intelligible and significant to the Reader; which is what a Compositor and the Corrector jointly have regard to, in Works of their own language, else many good books would be laid aside, because it would require as much patience to read them as books did, when no Points or Notations were used; and when nothing but a close attention to the sense made the subject intelligible.

Pointing, therefore, as well as Spelling and Methodizing some Authors Copies being now become part of a Compositor's business, it shews how necessary it is for Master Printers to be deliberate in chusing Apprentices for the Case, and not to fix upon any but such as have either had a liberal education or at least are perfect in writing and reading their own language, besides having a taste of Latin, and some notion of Greek and Hebrew; and, withal, discover a genius that is capable of being cultivated and improved in such knowlege as contributes to exercise the Art with judgment.

In order to enable Compositors to know the Value of any Number of Pages, of a Piece of Work, at any Price we shall here introduce a Table, that will answer their desired Purpose, and which we doubt not but will be acceptable to many.



But that we may not go further in this digression, we will return to observing the most material circumstances that come under the consideration of Compositors in pursuing their business.

Having therefore taken notice of the state of our Copy, and knowing into what Heads and Sub-heads the Matter is divided, we fold and place one leaf or more of it before us, and begin our work, with composing as many lines as the length our pages are to consist of, besides one line more, instead of the direction line; and then we cut a Gage, to measure and to make up all our pages by. But before we actually begin to compose, we should be informed, either by the Author, or Master, after what manner our work is to be done; whether the old way, with Capitals to Substantives, and Italic to Proper names; or after the more neat practice, all in Roman, and Capitals to Proper names, and Emphatical words. Accordingly if the first method is to be observed, we put a Capital letter, not only to all Substantives, but also upon the following occasions; viz.

1. After a Full-point, that denotes the conclusion of a Sentence; but not after one that stands for a mark of Abbreviation.
2. To Proper names of Men and Women; which are put in Italic besides.
3. To names of Kingdoms, Provinces, Cities, Mountains, and Rivers; which are put in Italic besides.
4. To names of Arts and Sciences; as also of those that profess them.
5. To names of Dignity and Quality, whether Ecclesiastical, or Civil.
6. To names of Festivals.
7. To words that express the Title of the Subject.

On the other hand; if a work is to be done in the more modern and neater way, we pay no regard or put any thing in Italic but what is underscored in our Copy: neither do we drown the beauty of Roman Lower-case Sorts by putting every



Substantive with a Capital ; but only such as are Proper names, or are words of particular signification and emphasis.

It being a rule to begin the first page of the work with the nominal part of it, and to set it off conspicuously besides, we consider the size of our work, and chuse a Head-piece for it ; which we place at the top of the first page, and then set the Name of the work, by way of a Half-Title, each line in Letter a size less than we propose to use in the main Title ; which lines we branch out, with suitable distances between.

But because the construction of Flowers depends upon fancy ; we willingly leave every one to his own judgment, or refer him to any he may have seen in this or other works.

Besides Head pieces, Flower-pieces, and broad Slips, that are used to dress the Head of the first page of the Body of a work, we are sometimes directed to set a Head off with nothing else but a double, or two double Rules ; which we call, a Plain Head ; but which Rules are not so readily applied as may be imagined : for they should be dressed so as to appear of the same Face, and of the same exact length ; and with such distances between Rule and Rule, as shew a connexion to each other, and display that symmetry which they are capable of, provided they are under the management of a neat Compositor.

Having made up the Head of the first page, we cut it off by a rule, or row of neat flowers, and put so much of the matter after it as the length of the Page will admit of ; observing to use a Fac or a Flower'd Letter, after a Cut ; and a Fac of Flowers, after a Metal Flower-Piece ; as also a suitable large Capital after a Plain Head that has Rules over it for its decoration.

The first page being made up to the length of the number of lines of which it is to consist, we set the Direction line, that shews the first word of the next page. But because it is the first page of a sheet, we put a Signature to it ; and because it is the first page of the Body of the Work, we begin the series of Signatures with B ; which is practised in England only, but not always observed neither, because sometimes the

Body

Body of a work is begun with A, conformable to the method of all other Printing nations; in which last case it will be difficult for a Compositor to alter his folio's by the Tables of them, unless he remembers at every Imposing, that the work was begun with A, and that therefore he ought to advance his folio's to a whole sheet from what they are in a Table of folio's. Considering therefore that we begin the Body of almost every work with the Signature of B, it ought to be made a General rule, to begin the Body of every work with B; whereby the Table of folio's will be of real service to alter the figures of each sheet by.

In speaking of Signatures, it will not be impertinent to mention, that W is not used to serve for a Signature; and that it would be more proper to employ the consonant than the vowel U for that purpose; the V being of that original form as has given W its shape; whereas the open U is of a more modern formation.

Signatures being always taken care to be put to the proper pages, our chief concern should be (as often as we are finishing a first page of a sheet) to consider, whether any thing else is to go into the Direction line of the first page for if the work makes several Volumns, each first page of a sheet expresses them respectively at the beginning of the Direction line: and if it is a work that is published in Numbers, the succession of them sometimes is carried on in the like manner; tho' we see no reason for making this incroachment upon the Direction line, when Proprietors are at the charge of printed Covers to each Number; which will serve to take off that reflection which hereafter possibly may be made, that Gentlemen in such times could not purchase a considerable Work, unless by small parcels.

Our first page having now its length to the Gage, the room which the Running title occupies is still to be filled up; which is done without much trouble, by driving the Head out so much more, unless it should be thought best to drive the Head-piece

piece down as much as the Running title makes ; which however is done but by few, especially where it is of a considerable proportion, as to depth. But where pages have Flower-pieces, Slips, or Rules at the head, it is customary to put the Folio, instead of the Running title, over them ; yet, for our part we can assign no reason why the series of Running titles should be interrupted, on account of a fresh part of the work beginning a page, tho' at the same time comprehended under the same general title. Neither is it a trifle to a Compositor, to alter his Running titles, in this case, when they are divided, and therefore must be parted and repeated according to the turn of an even or uneven page.

Before we have done speaking of the First page, that begins the Body of a work, we shall observe, that neither Direction nor Signature were used in the infancy of Printing : and that the French still favour the former, by putting a Direction to no other than the last page of each sheet ; whereby the rest of the pages are secured by a line of quadrats at the bottom. And as to Signatures, they likewise chuse the antient way ; to number them by Numerals, instead of Figures. Otherwise they agree with us, and put One Signature to a sheet in Folio ; Two to one in Quarto ; Four to a sheet in Octavo ; and Six to one in Twelves.

We proceed now to the Second page ; to which we begin to set the Running title, in proportion to the Letter of the work, and according to the quantity of matter, either in all Capitals, Small Capitals, or Italic : for it is not often that Running titles are so concise as to admit of being set in large Capitals ; but are commonly divided into two lines ; and sometimes made very troublesome to the Compositor besides, by crowding the Parts and Sub-parts of a work, such as Book, Chap. &c. into the corners of them ; or by changing the Running title with the Head of every Chapter : in which cases, particularly, it would seem an ungenerous view in one who should dispute comprehending

prehending Running titles under our calculations concerning the price of a work.

The Running title being set, we put a suitable distance between that and the Matter; and therefore consider the Bearings off of our letters in the Running title: for if it consists of all Capitals that have no descending letters amongst them, and runs throughout the work, three Scabbords of a middle size, will be sufficient to separate the Running title from the Matter; whereas four thick Scabbords will make no more than a proper distance, where Running titles are in Italic, or mixed with it; and withal have descending letters among them. But in this case, as in others, we have regard to proportion, and make a difference in distances, agreeable to the size as well of the Letter as Page.

The First page of the Work being settled, and the Running title begun with the Second page, we proceed in our work, according to such rules as have been observed by Compositors that have been distinguished for the solidity of their judgment. But because we fear that we cannot enter upon mentioning even the most frequent Circumstances in Composing, without running into a prolixity that might offend some of our Readers, we will avoid it by giving a cursory sketch of the following instances, viz.

When our Copy is very wide we use a Divisorium (commonly called Viform), we chuse to move it each time downwards, to compose what by that means appears from under the Viform; because we find it more safe against Outs and Doubles to compose from above it rather than under it.

In Composing we employ our eyes with the same agility as we do our hands; for we cast our eyes upon every letter we aim at, at the same moment that we move our hand to take it up; neither do we lose our time in looking at our Copy for every word we compose; but take as many words into our memory as we can well retain; which we spell as we take up the letters for them: and having done with what we had taken  
into

into our thoughts, we give a glance to our Copy again, to furnish our memory with a fresh supply of words. But this can be done only in printed Copy, and in such Manuscripts as are written fair, and are free from Insertions and Interliniations; a bad written or intricate Copy requiring a much longer and closer application of the eye, and keeps it continually upon the stretch. In the mean time, as often as we justify a line, we see whether we have taken wrong letters up, and change them accordingly.

In taking up a letter we make our aim at one that lies with its Face towards the right hand, and with the Nick from us, that so we may take the letter up by the Head, and convey it nimbly into the Composing Stick, without hugging it between our fingers, or knocking it about the Stick.

If we are upon Work in such language as we are well acquainted with, we take notice to correct or change such words as we are sure to be wrong. But this care is not acknowledged by every Author; for some obstinately refuse to trust to a Compositor's judgment, and rather propagate errors than permit a Printer to correct such faults as some Authors cannot mend, but rely upon the rectitude of the book from which they copied.

Where work is divided into Heads and Sub-heads, the first are distinguished by Letters of a size larger than the Subject matter; whereas Sub-heads are set in Italic of the Body of the work; which is also done to Heads in work of larger Letter than English, and sometimes even in work of that size.

After a Fac, Flowered letter, and Two Line letter, it is customary to put the next letter a Capital, when the word consists of more than one syllable; or set the whole word in Capitals, if it is a monosyllable. It would therefore have the look of a blunder, were we to follow the French, who often put a Capital after a two line letter, and the rest of the word in Small Capitals.

H

If a *Fac* or Flowered letter be deeper than the *Composing-stick*, we measure the exact width of it by *Quotations*, or common *Quadrats*; which we put into our *Stick*, and the *Fac* into the *Galley*, and then compose, and empty each time so many lines as our measure in the *Stick* will allow, till we have composed so many as reach something beyond the *Depth* of the *Fac*, that by justifying it up to the lines, its touching the letters underneath may be prevented.

Capitals being ensigns of honour and dignity, we space, properly, all such Words as are set in Capitals, to set them off more conspicuously; and this we do not only to words at length, but also to such as are abridged; yet not to dates of years that are expressed by Numeral Capitals.

Where a line breaks off at the end of a Paragraph, we endeavour to make it of a tolerable length; and therefore observe to set some lines before a *Break-line* accordingly, that by driving out, or else by getting in, we may come to a handsome *Break-line*: for it is disagreeable to a Compositor, when a *Break-line* happens to be too short, or too long. And though it is very common with the French to begin a page with a *Break-line* whose major part consists of matter, it does not suit an English eye; for in such case we make a page either a line longer, or shorter, rather than see a piece of a line at the Head of a page. But at the same time that we regard this, we take care to hide the casualty in one page, by making the reverse side of the same length: for the true length of a page does not consist in its being filled up with *Sticks* and *Quadrats* to the mark of the *Gage*; but rather in making the last lines of two retrogate pages to fall on the Back of each other: hence a page cannot be said to be of a right length, that has a *Break-line* at the bottom, with a *Catch-word*, or *Direction*, and sometimes even with a *Signature* in it. Nor is it elegant to suffer the next to the last line of a page to be a short *Break line*, with a *White-line* between that and the *Direction-line*, to make the page answer the length of the *Gage*; but which does not excuse

it

it from being called too short: that therefore it would be adviseable to desist from fancying it improper to make the first line of a Paragraph the very last line of a page: of which all other Printing Nations make not the least scruple. But the method of putting a White between the Direction and Matter that runs on, is a glaring instance of a Compositor's being either very ignorant of his business, or else anxious after Fat; for the sake of which some will hazard their credit rather than lose a line that can be drove out, by Spacing, or otherwise.

Every First line of a new Paragraph or Sentence, that does not begin with a Two Line letter, we indent an m-quadrat, of whatever size the letter of our work is of. In this Article of breaking off the Matter, Gentlemen vary, as in other instances: for some carry the Argument of a Position to a great length, before they relieve a reader in his attention, by breaking off a Paragraph; whereas others are so sententious in their writing that they break off almost at every place that will admit of a Full-point. But in this as well as the preceding case we always follow a Gentleman's choice, unless the Printer, upon particular occasions, finds it necessary either to multiply or to reduce the Breaks in the Copy, where it may be done with propriety, in order to conduct the compass of a piece or fragment of work; in which case Gentlemen ought not to cross a Printer's judgment, by obstinately refusing to comply with the endeavours that are used to make work look uniform. In the mean time it is requisite for Writers to make the beginning of a new Paragraph always conspicuous to a Compositor, by indenting the first line thereof far enough to distinguish it from the preceding line, in case it should be quite full.

Though our work should be done all in Roman, yet where words intervene of a foreign language, we put them in Italic, unless Authors will have them appear in their proper characters: in which case it is highly necessary such words should be written fair and right, that it will admit of no error.

Many

Many more Hints, relating to Composing, might be added to these, for the information of Learners of our Art, were we not sure that Practice and taking notice how things are done by Good Workmen, will be of more service to them than laying down Rules for managing Work, since this is the duty of him that has an Apprentice under his tuition; and therefore ought to forward him in every thing that can give him an early apprehension of his business: in which every generous man takes pleasure to acquit himself, provided he finds that his endeavours are bestowed upon a Youth that is tractable, and, besides capacity, shews an eagerness to become acquainted with the Principles of the Art; that he may practise the same with the more readiness, to the satisfaction of his Master, and to the advancement of his own interest. Whatever Apprentice engages in a chosen profession upon these principles, cannot fail of succeeding in his emulation, because every one will be ready to satisfy his inquiries concerning business; whereas sluggish and indolent Youths, that discover an innate aversion to settled business, and take no advantage of their education, are left to themselves and their idle habit, that they may rue their negligence when they become less dependent on their Master. To rouse such from the lethargy of their untowardness, we shall give ourselves no trouble: but it is for the sake of the former, that we conclude this Chapter with the following observations, viz.

After the body of a Volume is done, the Contents, sometimes, follow next, though they belong more properly to the beginning part of a Book; for which reason we shall defer speaking of them to another place. But what commonly is put after the Matter, is the Index; which is customary to be done in Letter two sizes less than that of the Work, provided the compass thereof, or other circumstances will suit it.

We always begin an Index upon an uneven page, and put a Slip or double rule at the Head thereof. And though we set Running titles to an Index, we rarely put Folio's to them;



unless it is to recommend a Book for the extraordinary number of its pages : for as an Index does not refer to its own Matter by figures, they seem needless in this case. The Signatures, however, are always carried on regularly, to the last whole, or half sheet, of the work.

It is common to set the Subject word of each Article in Small Capitals, or Italic, and all the rest in Roman ; indenting all the matter an m-quadrat that makes above one line.

If we find that we have room for it, we make a line of the word Page ; which we justify to stand over the ends of the lines, where the figures fall : else we prefix the said word to the first figure or figures of each Page, or Column.

We take notice, whether the Subject words are ranged Alphabetically ; and we transpose them and what belongs to them accordingly, if we find them otherwise, though it is not a Compositor's duty ; especially where he has no expectation of being satisfied for it.

Where Figures have a regular succession, we put a Comma after each folio ; and where their order breaks off, we use a Full-point. Thus, for example, after 5, 6, 7, 8, we put Comma's ; whereas after 12. 16. 19. 24 we use Full-points. But to save Figures and Comma's, we denote a succession of the former by putting a Rule betwixt the first and last figures ; thus, 5—8.

We put no Full-point after the last figures, because we judge, that their standing at the end of a line is a sufficient stop.

Neither do we put a Comma nor Full point to the last word of an Article, in a wide measure and open matter : but it is not improper to use a Comma at the end of every Article, in narrow columns ; or where figures are put after the matter, instead of running them to the end of a line.

If we have occasion to drive out, we put each leading letter of the Alphabet in a line by itself, with such distances before and after as do not look preposterous. On the other hand if we

appre-

apprehend that we shall want room, we begin the matter at the change of each Alphabetical letter, only a White-line before it.

In case the Index fills the last sheet or half sheet, the Work is said to be finished, though in reality it has not been begun, because the Title, Dedication, Preface, Introduction, and whatever else precedes the Body of the work, is still to do; and are such Parts as try not only the Compositor's judgment, but also patience: for as to the Title, it is a Relation of the main subject on which the Work is founded: and though it consists but of one single page; yet to display its several members in such a manner that the whole may appear of an agreeable proportion and symmetry, is counted a masterly performance. And though setting of Titles is generally governed by fancy; yet does it not follow that the excursions of every fancy should be tolerated, else too many Titles would be taken to belong to Chapmans books. It is therefore proper that Titles should have the revival of one that is allowed to have a good judgment in gracing one. But to change and alter a Title to the mere fancy of Pretenders, is the ready way to spoil it. When therefore we go about a Title, we consider as well the quantity as quality of our matter, that we may set out accordingly, and either branch our matter out to the best advantage, or else crowd it together by way of Summaries; which last cannot produce a handsome Title. But where the matter for a Title is so contrived that it may be divided, now into Emphatical lines, and then into short articles, it is a Compositor's fault, if his Title makes a bad appearance. Were it not that every Title differs from another in substance, it would not be difficult to lay down rules for their formation: but this being impracticable, the best method is, to take example by such Titles as are known to be well executed.

As Titles are governed by fancy, so they run upon mode and fashion: for different countries use different ways to display them; and for that reason we take a view after what manner  
Latin,

Latin, French, Italian, or other foreign Titles are contrived, that have been done in their native countries; and keep to the genius of them; which consists in making them look open and airy; setting them off with some neat cut rather than using large and gouty Letter for that purpose, especially in Latin Titles, the matter for which is commonly drawn up so that it will admit to be set all in Capitals; which if they are properly varied according to their emphasis and signification, make a very agreeable parade. Of this the French are not ignorant, and seem inclined to dress their Titles all in Capitals, were their language as expressive as the Latin. Nevertheless, to shew their fondness to Capitals, they set the first line of a Titular Summary all in Capitals; where they make a better appearance than when they are seen straggling in single words among a series of Lower-case matter.

After the Title of a Book follows the Dedication; which sometimes is but of one single page, and is branched out much after the manner of a Title: but when it has Matter of Address with it, we commonly set it in Letter two sizes larger than that of the Work; beginning it with a suitable letter, and putting so much of the matter to the Dedication as fills the depth of the initial Capital, and, at the very least, two lines after that, to cover the foot of the said letter. We put neither folio or any thing else over the very Dedication, nor a Direction under the same; though we cannot avoid putting a Signature, if it makes the third page of a sheet in Quarto, or lesser size. But in Matter of Address we make the word Dedication (in Capitals of the same size) our Running title, without folio's to them. And thus we go on till we come to the Compliment, for which we contrive to have room enough to make proper breakings off, that run out to the right-hand side; after which we justify the name of the Dedicator within an n-quadrat, observing to put double the distance between the Compliment and Name, that we do betwixt the divided lines. In this point, other Nations, and especially the German, are very particular,

ticular, because they fancy, that by setting a Dedicator's name, in small letter, and at a great distance, denotes a profound submission. Another circumstance that demands our attention, is to set the Name of an Author's residence, and the Date, to the left-hand side of the page, over against the bottom of the Compliment; yet so that they may not range against each other; which is the easier prevented, by setting this signature of place and time in small Letter, and indenting them one and two m-quadrats.

We come now to the Preface, which is a discourse drawn up by an Author in recommendation of the Work. Formerly it was a rule to set the Preface in Italic; but at present we do not regard such punctilio's, and rather study to make every part of the work witness a Compositor's endeavours to set it off to the best advantage. In pursuance of this, with the concurrence of a Master, we set the Preface in Roman, of one size larger than the Letter of the work; tho' sometimes we go to two sizes, especially where a Preface is but short, and where an Introduction follows after it. In the mean time we make no great shew at the Head of a Preface, but set it off either by a Head piece, or a Double rule, and use either a Fac, or a plain Letter, accordingly. As to running titles, the word Preface, commonly set in Capitals suitable to the size of the page is sufficient: at the same time we remember to put folio's in Numeral letters to our Running titles, beginning with [ii] over the second page of a Preface, and continuing the rest in the usual manner. But because some chuse to put Numerals to Dedication matter, we appeal to superior judgment, whether they do not make a Dedication part of a Work, in prefixing the same to a Preface, or Introduction, and making a series of the folio's of the Dedication, and of the Preface; which last we regard as pertinent to a Work, whereas we judge a Dedication to have no relation to a Work, and therefore ought to bear no connexion with any part of it. This we  
filently

silently confess, when we put no Signature to Dedication matter that has the General Title before it, but comprehend that, and what else comes in, under the Signature of the Title-sheet, viz. great A; which makes the Bookfellers Alphabet (consisting of 23 letters) complete, provided that the Body of a Work is begun with B. To know therefore more readily how many sheets more a Book consists of than what are marked with Signatures in Capital letters, we put Little a to the first sheet after the Title sheet, and thus carry our Lower-case Signatures on till the beginning of the Body of the Work.

What we have observed concerning Prefaces, may equally be said of Introductions, that are drawn up and calculated for the elucidation of their respective Works; whence Prefaces and Introductions have a great affinity, in that the one often includes the other, whence both are treated alike, by Printers, as to setting off their Heads to the best advantage.

The Contents take place after the Preface, or an Introduction. They are generally set in Italic, commonly of the size of the work; the first line of each Summary full, and the rest indented an m-quadrat; with the referring figures justified to the ends of the respective lines.

What still remains to be taken notice of, are the Errata's, which sometimes are put immediately before the Body of the Work, and at other times after the Finis. Sometimes they are put by themselves on the even side of a leaf, so as to face the Title. But tho' this is very seldom done, it is pity that it should ever have come into the thoughts of any one to do it at all; for it is a maxim, to bring Errata's into as narrow a compass as we conveniently can, and to put them in a place where they can make no great shew; since it is not to the credit of a book, to find a Catalogue of its faults annexed. It is therefore wrong policy in those who make Errata's appear numerous, and parading, in hopes of being thought very careful  
and

and accurate; when they only serve to witness an Author's inattention at a time when his thoughts should be otherwise engaged. But the subterfuges that are used by Writers upon this occasion, are commonly levelled at the Printer, to make him the author of all that is amiss; whereas they ought to ascribe it to themselves: for, were Gentlemen to send in their Copy fairly written, and well corrected and prepared for the Press, they would have no occasion to apprehend that their work would be neglected, were they to leave the whole management thereof to the Printer, especially when it is written in his native language. But bad Copy, not revised at all by the Author is one obstacle; and altering and changing the matter after it has been composed, is another means that obstructs the correctness of a Work; not to mention the several accidents to which it is exposed before it has passed thro' the hands of a Pressman. It would therefore be generous in Gentlemen to examine the circumstances that may have occasioned an Error, before they pronounce it a Typographical one: for whoever has any ideas of Printing, must consequently know that it is impossible to practise that Art without committing Errors; and that it is the province of an Author to rectify them. For these several reasons it will appear how material it is not to make an Erratum of every trifling fault, where the sense of a word cannot be construed to mean any thing else than what it was designed for; much less to correct the Punctuation, unless where it perverts the sense. By this means, and by running Errata's together in Brevier, or Long-primer at farthest, they would appear less odious to the eye, and not make a Book suspected.

Lastly, Where Errata's are specified in a Book that is to be reprinted, care should be taken to mark every one of them in their proper places in the Copy, to avoid their being conveyed into the new Edition.

SPACING.

## UPPER CASE ROMAN.

A	B	C	D	E	F	G	A	B	C	D	E	F	G
H	I	K	L	M	N	O	H	I	K	L	M	N	O
P	Q	R	S	T	V	W	P	Q	R	S	T	V	W
X	Y	Z	Æ	Œ	U	J	X	Y	Z	Æ	Œ	U	J
ı	2	3	4	5	6	7	á	é	í	ó	ú	ı	ı
8	9	o	ç	Hair Spaces	fb	fk	á	é	í	ó	ú	ı	ı
ä	ë	ï	ö	ü	ft	k	à	è	ì	ò	ù	ş	*

LOWER CASE ROMAN.

ç	[	z	æ	'	j		s	(	?	!	;	fl
&	b	e	d	e		e	i	f	f	g	sh	ff
ff												ff
ff	l	m	n	h		h	o	y	p	,	w	m Quadrats
ff												n Quadrats
z	v	u	t	Spaces		Spaces	a	r	q	:	-	Quadrats
x										.		

3 F

SPACING



## S P A C I N G.

CONSISTS in putting a proper distance between words, either by Spaces, or m and n quadrats.

Matter is spaced either Wide, or Close. Thus, lines in Large and Small Capitals require an n quadrat between word and word; whereas in Lower-case matter a middling Space makes a sufficient separation.

Capitals being generally set with Spaces between each letter, regard should be had to those letters that bear off each other, and therefore admit of a thinner, and sometimes of no Space at all, between them, as VA AW FA AT.

In common Roman Matter, a moderate equal distance between word and word, is counted. True Spacing, and recommends a Compositor greatly for a good workman—which epithet, at least, He deserves, who perseveres in performing, for neatness sake; what is prejudicial to his present interest, and meets with very few judges besides.

In spacing close lines, with Capitals in them, we lessen the Spaces before large letters, to gain the more room between common words.

It is an old rule, To put an n-quadrat after an f: but this is not always regarded, unless the arch of that letter is so very projecting, that no less than such a space will separate it well from the next word.

It is also a rule, to put an n-quadrat after a Comma, Semicolon, &c. but it is no law either; tho' (were it of any signification) it might be made one, in matter that makes no full lines.

Another rule that is inculcated into beginners, is, to use an m quadrat after a Full-point: but at the same time they should be informed, not to do it, where an Author is too sententious, and makes several short periods in one Paragraph. In such case the many Blanks of m-quadrats will be contemptuously called

Pigeon-holes

Pigeon-holes; which, and other such trifles, often betray a Compositor's judgment, who may be a good workman else.

The *j* requires a strong space before it, especially after a word that ends with *g*. The same is to be observed between words whereof the one ends, and the other begins with, ascending letters, whose perpendicular side face each other; as, *d b*, *q h*, *d k*, *d l b*, *l h*, *l k*, *l l*.

To use Spaces where *n*-quadrats will serve, is making the former scarce; which is often done by those who think *n*-quadrats betwixt words too much; and at the same time do not consider that two thick Spaces extend themselves further. And again, to use *n*-quadrats wherever there is room for them, would too soon lessen them: both therefore ought to be used discretionally, according to the plenty of one and the other. And tho' there may be no want of *n*-quadrats for ordinary matter; yet as Figure-work requires a large quantity of them, they should be saved out of common matter, to serve upon the like occasions.

Spacing being an Article of moment to a Compositor, it is a duty in one who has the care of instructing a beginner, to acquaint him with every thing that can forward him in well-spacing; that so he may accustom himself to a method which shall seem best to him; though most Compositors chuse to put a thick Space, called the Composing Space, after a word. But this (in our opinion) is not the most ready way; because if the spelling part at the end of a line does not admit of them, the trouble of changing them is considerable; and therefore those who put Spaces as they come up, have a better chance to justify the contents of their lines to equal distances. Add to this, that putting nothing at all after a Comma, Semicolon, or even after a Full-point, in composing, shews more readily (towards the close of a line) how much more or less may be taken in, and what Space may be allowed after a Point or Points in a line.

To

To space open and wide, is no advantage to a Compositor, and wastes Spaces; for want of which sometimes Letter lies useleſs in Caſes. What farther attends ſetting wide, is, that it diſcovers where an Out has happened, by the cloſeneſs of the matter where the ſame has been got in: and as to Doubles, they are conſpicuous by the Pigeon-holes which are made to drive out what waſ doubled; either of which accidents may be remedied much ſooner in matter that is ſpaced between both.

Were it poſſible to keep each ſort of Spaces ſeparate, the thickeſt, then, would beſt ſuit Italic, becauſe that Letter requires to be ſpaced more open than Roman, on account of its kerned and projecting letters. Thus the *f g j p ſ y* require a ſtronger Space before them than words that begin with any other letters; and *d l* demand one of the ſame force after them, when they are the laſt letters of a word. But to ſeparate Italic Capitals properly and equidiſtantly, is what tries a Compoſitor's judgment in Spacing: for the various approaches which they make to each other, on account of their obliquity, and being kerned beſides, makes it difficult to bring them to an harmony; and would make them more ſo, were it not for Hair-ſpaces, which in that caſe are of ſingular ſervice; and which ought not to be uſed profuſely, that they may not be wanting upon proper occaſions. Accordingly, after Italic Capitals have been ſpaced all alike, it will ſoon appear which of them ſtands too nigh another; and which bear off too much; both which inequalities a judicious Workman rectifies by ſhift- ing and changing his Spaces till they ſeem to ſtand equidiſtant: though it is work that always turns out to a Compoſitor's diſ- advantage.

In work of Poetry, it will recompence a Compoſitor's trouble to collect and to pick as many thick Spaces as he can, that he may ſpace his Matter all alike, and not be interrupted by Spaces that are too thin to be put between open matter. On the other hand, it will be equally convenient to throw out thick

thick Spaces, for Work that is spaced close, or where a Compositor has accustomed himself to space very close.

But, after all these hints which we have given about Spacing; what will they avail, if traversed by Alterations, which are too frequently made, after a Compositor has acquitted himself like a workman, in his function? What will they avail, permit us to ask again; if Authors will not prepare and revise their Copy; but leave that till it comes to a proof sheet; when, judging their first conceptions too insufficient for the support of their arguments, they betake themselves to striking out, changing, and adding, what their after-thoughts present to them, to such a degree, sometimes, that by improving their first ideas, the sense of the original Copy is often lost; the endeavours used in spacing frustrated; and Printing-charges augmented. But how these Gentlemen would do in case Providence had not stationed them on a spot where the liberty of Printing without Licence is enjoyed, is not difficult to guess; for the consequence would be, that they would digest and amend their first conceptions in such a manner as not to want alterations in a Proof; since in those parts where the Press is licensed, it is not allowed to make any, but to abide by the Copy as it is returned by the Censor. All the amendments, therefore, which an Author thinks proper, are made in the original Copy; which, if it abounds with too many, is transcribed, that it may be fit to be perused by the licensing Officer; and afterwards to be put up among other Manuscripts that have passed the press. But that we may not enter upon a prolix narration concerning the preparation of Copy, which is not of immediate consequence to our present purpose, we will conclude this article with taking notice, that

Black Letter consists of as many Sorts as a Common Fount of Roman; except that the first has two different r's, one of which is called the ragged r, and is particularly used after letters that round off behind, whether they be Capitals, or Lower-case Sorts.

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The ragged r, of which we have taken this short notice, witnesseth, that the German letters owe their being to the Gothic or Black characters that were first used for Printing: for the Germans have a ragged r, which they call the round r; but which, in modelizing their letters to the present shape, they have castrated, by depriving it of its tail. But that they do not know the proper application of that letter, may be gathered from their using it in very close lines, instead of common r's, thereby to gain the room of a thin Hair-space: which observation we have made on purpose to assist those who delight to exercise themselves in that painful study which attends writing *De origine rerum*.

#### TYING UP A PAGE.

It must be Tied up with a Packthread Cord, coarser or finer according to the bigness of his Letter and Page: for Small Letter, which really is used to large Pages, he chuses a fine Packthread, strong and limber: but for great Letter and large Pages a stronger that will better endure hard pulling at: for which reason he seeks a Cord that will serve his turn, and taking the end of it in his Right Hand lays that end about an inch within the Direction-line, and a little lower than the middle of the Shank of the Letter, and holds that end there with the two Fore-fingers of his Left Hand, then he slides his Right Hand along the Cord, pulling it as tight as he can along the right side of the Page, and turns it about the Head as close down to the Ledge of the Galley as he can, and so slides his Hand over the Cord till he draws it about all the sides of the Page: and when he comes to the first end of the Cord, he doubles it so as that it may stand above the Face of the Letter, and whips the Cord over it, that it may not slip; then he twists part of the remaining Cord about his Right Hand, and grasping his Left Hand Fingers about the Direction corner of the Page, as well to hold the end of the  
Cord

Cord from slipping, as to keep the Page tight in its position, with his Right Hand he pulls the Cord as hard down the side of the Page as he can; and keeping the Cord tight, turns it again about the Head and other sides of the Page, and so again about all the sides of the Page, it still straining: and always as he comes to the Right Hand side of the Page, pulling hard, and taking care that it slip not; having turned the Cord twice about the Page, holding his left hand fingers against the Direction corner upon the Cord, with the ball of the thumb of his right hand, and the balls of his fingers to assist, thrusts against the opposite diagonal corner of the Page, and removes it a little from the Ledges of the Galley, that he may with the nail of the thumb of his right hand have room to thrust the Cord bound about the Page, lower down upon the Shank of the Letter, to make room for succeeding turns of the Cord; and then thrusts or draws the Page close to the Ledges of the Galley again; till he has gone four or five times about the Page, taking care that the several turns of Cord lie parallel to each other, not lapping over any of the former.

Having turned the Cord four or five times about the Page, he with his Bodkin or the corner of a Brass Rule fastens the Cord, by thrusting a noose of it between the several turnings and the right hand side of the Page, close up to the Direction line, then draws the lower part of that noose close up to the very corner of it, that it may be the better fastened between the Page and the Cords: if his Cord be not of a just length, he cuts it off, leaving so much length to it as that the end of it may stand upright an inch or two above the Face of the Letter; the reason will shew itself when we come to Imposing. He then removes the Page pretty far from the Ledges of the Galley, to see if the turns of Cord lye about the middle of the Shank of the Letter; if they lie too high, as most commonly they do, he thrusts them lower, and (if the Page be not too broad) he places his Fore or Middle Finger,

or

or both, of his right hand on the right side of the Page, and his thumb on the left; and bowing his other finger or fingers under the Head of the Page, he rears up the Handle end of his Galley with his left hand almost upright, and so discharges the Galley of the Page, by delivering it upright into his right hand. Having his Page upright in his Right Hand, he claps the fingers of his Left Hand about the Foot of the Page, upon the ends of the Lines on the right hand side of the Page, and his thumb on the left hand side of the Page, with the palm of his hands towards the Face of the Letter, and such fingers as he can spare bowed under the foot of the Page, turning the Page with the Face of the Letter from him, and letting it rest upon the inside of his fingers, under the right hand side of the Page, and takes a Page Paper into the palm of his Left Hand, and claps it against the bottom of the Page, and turning his left hand outward, receives the Page flat upon the paper on the palm of his hand: then with his right hand grasps the sides of the Page and the sides of the paper, which turn up again above the bottom of the Page, and sets it in a convenient place under his Case. He places that Page on the left hand with the foot of the Page towards him, that the other Pages that are in like manner set down afterwards, may stand by it in an orderly succession against he comes to Impose them.

If it be a large Folio Page, or a Broad side he has Tied up, he cannot take that into his hands, because it is too broad for his grasp; therefore he carries his Galley, Page, and all to the Correcting stone, and turns the handle of the Galley towards him, and taking hold of the handle with his right hand, he places the ball of his thumb on his left hand, against the inside the Head ledge of the Galley, to hold it and keep it steady, and by the Handle draws the Slice with the Page upon it, out of the Galley, letting the Slice rest upon the Correcting stone: then he thrusts the Head end of the Slice so far upon the Correcting stone, that the Foot of the Page may stand an inch or two within the outer edge of the Correcting stone; and placing his

his left hand against the Foot of the Page, in the same posture he last placed it against the Head ledge of the Galley, he draws the Slice from under the bottom of the Page.

## I M P O S I N G.

This Article comprehends not only the knowledge of placing the pages that they may follow each other, after they are printed off, and the sheet folded up; but also the way of dressing Chases; and the manner of making the proper Margin. Accordingly we shall have occasion to make three divisions, that we may treat of the Branches of this Article separately.

I. Having composed so many pages as go to a Whole sheet, Half sheet, or less part of a sheet, of what size soever, we take them from under our Frame, and carry them to the Imposing Stone; taking care to put the First page in its right position, to our left Hand.

Sixteens, Twenty-fours, Thirty-two's, are but the Octavo's and Twelves doubled, or twice doubled and Imposed in Half Sheets. For example, the Sixteens are two Octavo's Imposed on each side the Short Cross; the Twenty-fours are two Twelves Imposed on each side the Long Cross, and a Thirty two is four Octavo's Imposed in each Quarter of the Chase. And thus they double a sheet as oft as they think fit. But as we said before, they are Imposed on each side the Cross, or in each Quarter of the Chase, as the volume that is doubled or redoubled is imposed in the whole Chase.

In Half sheets, all the Pages belonging to the White Paper and Reiteration are Imposed in one chase. So that when a Sheet of Paper is printed on both sides with the same Form, that Sheet is cut in two in the Short Cross, if Quarto or Octavo, and in the Short and Long Cross, if Twelves, and folded as Octavo or Twelves; the Pages of each Half sheet shall follow in an orderly succession.

When a Compositor proceeds to impose he takes up the Pages he set by on papers in an orderly succession when he Tied them up, grasping the edges of the papers that stick up on both



sides of the Page tight, that so the bottom of the paper may stand the stronger against the bottom of the Letter, to keep it from falling out; and bringing it thus to the Correcting-stone, he gets the two last fingers of his right hand under the Head of the Page, but not under the paper sticking up about the Head of the Page, keeping his other two fingers and thumb on the sides of the Page, and slips or slides his left hand, so as the palm of it may turn towards the bottom of the Page; and rearing the Page up on end on his right hand, he discharges his left to take away the paper behind the Page; then he grasps his left hand about the Foot end of the Page in the same posture that his right hand grasps the Head end. And having the Page thus between his hands with the bottom of the Letter towards him, he directs both his hands to the place on the Stone where the Page must stand, and claps it down on the Stone so nimbly, that the whole bottom of the Page comes all at once to the face of the Stone, lest otherwise he endanger the Breaking, Squabbling, or Hanging, &c. of the Page. And thus he sets down all the Pages of the Form.

In putting down our pages, we place them in the same order as they present themselves upon the Press, for turning the paper either Octavo, or else Twelves way. And though Compositors do not lay the pages of some Sizes down in the same manner, they nevertheless make them have their right succession, without embarrassing the Pressman.

The Pages for a Form being put down, we follow them, and see whether the Direction answers to the first word of the next following page. But we do not trust to this in Work that abounds with Titles and Heads, where pages often have the same word for their beginning. In this case we justify the number of such pages into the Direction-lines, rather than run the hazard of transposing them; since it is more easy to put an n-quadrat into the room of a figure, than to rectify a mistake of that kind, after the pages are untied. But in close and ordinary matter we take notice, first, whether the uaeven outer

Pages

pages have their right Signatures; then, whether the number of an out-side page, and the number of the page next to it, amount to one more than there are pages contained in a sheet, or half sheet of our work. Thus, for example, in Folio, one and four make five: In Quarto, one and eight make nine: In Octavo, one and sixteen make seventeen. And in this manner we may examine every two pages in all other sizes, whether their joint number exceeds the number of pages in a sheet by one; which if it does, is a proof that the pages are in their right places.

II. Being sure that our pages are laid down right, we proceed to Dressing of Chases; which we will suppose to be for a sheet of Octavo. Accordingly we endeavour to come at a good pair of Chases that are fellows, as well in circumference, as in other respects: and having laid them over the pages for the two different Forms, we consider the largeness of the paper on which the work is to be done, and put such Gutter-sticks betwixt page and page, and such Reglets along the sides of the two Crosses, as will let the Book have proper Margins, after it is bound. And having dressed the in-side of our pages, we observe to do the same to their out-sides, by putting Side-sticks and Foot-sticks to them. Our pages being now secured by the Furniture about them, we begin to untie them, Quarter after Quarter, the inner page first, and then the outer: driving at the same time the Letter towards the Crosses, and using every other means to prevent it from hanging, or leaning; for which purpose, and to keep it from other accidents, we secure the pages of each Quarter by a couple of Quoins. This being done, we examine the Furniture of our Form, whether the Gutter-sticks and Side-sticks are of a proper length, or whether they bind, that they may all be brought to their right length, which consists in being about a thick Scabbard shorter than the pages. And here, again, we might observe the inconvenience, and loss of Furniture, which arises from Letter of the same Body being cast to different Sizes, in that the Furniture cut to the

the length of pages of one Fount of Letter will not serve for work of another Fount, tho' of the same Body, and the pages, of the same number of lines; to prevent which it is necessary to have the Gutter-sticks a line too long, and by adding a line of quadrats to the bottom of the pages to be imposed.

The pages of a Sheet, or Half-sheet, being now dressed, our next business is to make the Margin; or, to try whether our Furniture is so proportioned as that each page may occupy one side of a leaf, so as to have an equal margin of white paper left at the sides as well as at the Head and Foot thereof.

The method of making Margin by Rule, is practised by no other Printing nation, besides the English; and it would be in vain to persuade Printers and Bookfellers in Foreign Parts to come into our measures, as to making Margin; since they would disoblige the Literati, were they to deprive them of a large Margin, to write their Notes and Annotations to books of learning; and as to narrow Gutter-sticks in School-books and other circulating works, they are commonly contrived for the joint interest of the Printer and the Proprietor of such books.

To make proper Margin, some use the following method, for Octavo's; viz. they measure and mark the width of four pages by Compasses, on a sheet of paper designed for the work, beginning to measure at the one extremity of the breadth of the sheet. The rest of the paper they divide into four equal parts, allowing two fourths for the width of two separate Gutter-sticks: the two other two-fourths they divide again into four equal parts, and allow one fourth for the Margin along each side of the Short Cross; and one fourth for the Margin to each out-side page. But because the thickness of the Short Cross adds considerably to the Margin, they reduce the Furniture in the Back accordingly, and thereby enlarge the out-side Margin, which requires the greatest share, to allow for the unevenness of the paper itself, as well as for Pressmen laying sheets uneven, when it is not the paper's fault. And having thus made the Margin between page and page to the breadth

of

of the paper, they proportion the Margin in the Head in the same manner to the length of the paper, and accordingly measure and mark the length of two pages; dividing the rest into four parts; whereof they allow one fourth for each side of the Long Cross, and one fourth for the Margin that runs along the foot of the two ranges of Pages. But tho' they count each part equal to another, they do not prove so upon examination; for as they did at the Short Cross, so they lessen the Furniture on both sides the Long Cross, to enlarge the Bottom Margin, for the same reasons that were assigned for enlarging the Side Margin.

This being the method that is used by some, in making Margin to Octavo's, they go the same way to work in Twelves; where their chief care is to fix upon a proper size for the Head sticks, or Bolts; and according to them allow in the following manner; viz. For the outer Margin along the Foot of the pages, the amount of two thirds of the breadth of the Head-sticks; and the same for the within Margin, that reaches from the foot of the fifth page to the center of the Groove for the Points: and from the centre of that Groove to the pages of the Quire, or that cut off, they allow half the breadth of the Head-stick. As to the Margin along the Long Cross, it is governed by the Gutter-sticks; and it is common to put so much on each side of the Long Cross as amounts to half the breadth of the Gutter-stick, without deducting almost any thing for the Long Cross; since that makes allowance to answer the outer Margin—expoped to the mercy both of the Pressman, and Bookbinder.

Thus much may suffice to speak about making Margin the above way; which, tho' it is different from what others use, is nevertheless the Basis for making proper Margin. Accordingly some Compositors chuse to make Margin in the following manner, viz. Having dressed their Chases with suitable Furniture for Octavo, they fold a sheet of the right paper to that size: then, opening it to the size of a leaf in Quarto, they hold, or lay one extremity thereof against the hind side of the

Fifteenth page, if it is an Inner Form ; or against the hind side of the Thirteenth page, if it is an Outer Form, to observe, whether the opposite extremity of the paper (folded in Quarto) reaches to and fairly covers the Third, or the First page, according to the Form under hand ; which, if it does, proves the Margin of that Quarter to be right, and that the others may be adjusted to that. And having in this manner made the Margin to the Breadth of the Paper, they proportion it also to the Length thereof, by trying, whether the depth of the Paper, (folded in Quarto) reaches to and fairly covers the Direction line of the Fifteenth, or of the Thirteenth page, when the upper end of the paper (folded in Quarto) is held or laid against the Back of the Running title of the Tenth or of the Twelfth page ; which, if it does, proves that the Margin to the Length of the paper is right. But in making Margin we should always have regard that the Gutter-sticks may have their proper Breadth ; which may be tried by holding one end of the paper (folded in Quarto) to the centre of the Groove in the Short Cross, to observe whether the Fold for Octavo falls in the middle of a Gutter-stick ; which if it does, proves that the Gutter-stick is of a proper size. In this manner we may also try the Margin of Twelves, and other sizes : for having folded with exactness a sheet of the right paper to the work, one Quarter of a Chase may be first dressed, and the Margin to it made, before we go further ; for if the Foldings fall in the middle of the respective parts of the Furniture, it proves that the Margin is right throughout.

As lessening and widening of Gutter-sticks is sometimes unavoidable, and withal troublesome to Compositors, we propose here an expedient that will facilitate the bringing Gutter-sticks to any proportion that shall be required : In order to this we would recommend to cut two Reglets, either of Broad or Narrow Quotations, to the length of our pages, that so we may put betwixt them as much as is wanting to bring our Gutter-sticks to a proper breadth ; or else reduce them, by changing  
broader

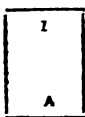
broader Reglets for narrower ones. The making of Guttersticks in which manner would be found not only convenient to Compositors, but also commodious to Pressmen, in work that has its Margin altered upon the Press.

The Chases being now dressed, and the proper Margin made, nothing remains but Quoining and Locking up the Forms. But before we go about to do this, we cut Slips of Scabbards, of which we put one, or sometimes more, along both sides of the Long as well as of the Short Cross; not upon account of enlarging the Margin, but to supply the inequality of one Cross to another, and to be of help to Pressmen, in making Register: for tho' we find some of that superlative nicety as to fancy here a thin Scabbard too much, and there one too little, it amounts to no more than mere imagination, and, perhaps, a shew of authority; considering that the very parts of the paper whose Margin is adjusted by Scabbards, are subject to the Bookbinder's Plough; and that it is dubious whether he will have the same regard to Margin with the Printer; since we are induced to think, that the abolishing of large out-side Margin is owing to some penurious Bookbinders that gave themselves more concern about White-paper Shavings than the handsome appearance of a Book: hence, to prevent murdering Books in this manner, it is usual in Germany to make the Title page considerably wider and longer than those of the work; which sometimes has a good effect.

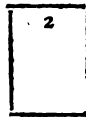
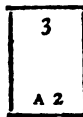
All that has been said concerning making of Margin, relates properly to Imposing the First sheet of a work; for after that is true dressed, a Second, or more sheets, may be dressed with less trouble; and then we impose from wrought-off Forms; where we have nothing else to do but to put the Chase and Furniture about the pages in the same manner as we take it off the Form we are stripping; after which we put the Running titles over the pages, and untie them, to make room for the Quoins, which we put to each Quarter in the same order as we take them off the Form we impose from.

A SHEET IN FOLIO.

OUTER FORM.



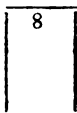
INNER FORM.



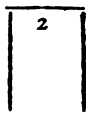
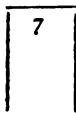
TWO SHEETS IN FOLIO, QUIRED.

THE OUTER SHEET.

OUTER FORM.

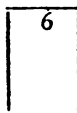
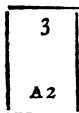


INNER FORM.

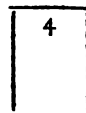
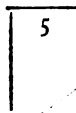


THE INNER SHEET.

OUTER FORM.



INNER FORM.



A SHEET OF QUARTO.

OUTER FORM.



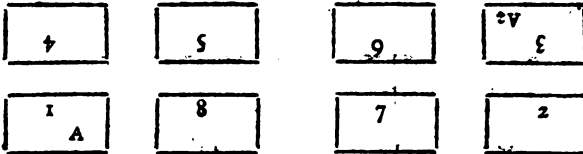
INNER FORM.



A SHEET IN BROAD QUARTO.

OUTER FORM.

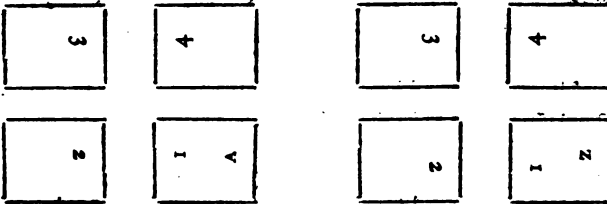
INNER FORM.



TWO HALF SHEETS IN QUARTO,  
WORKED TOGETHER.

OUTER FORM.

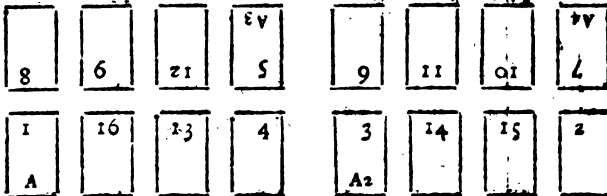
INNER FORM.



A SHEET OF COMMON OCTAVO.

OUTER FORM.

INNER FORM.





A SHEET OF BROAD OCTAVO.

OUTER FORM.

13	12	9	16
4	5 V3	8	1 V

INNER FORM.

15	10	11	14
2	7 V4	6	3 V2

HALF A SHEET OF COMMON OCTAVO.

			A2
4	5	6	3
1	8	7	2
A			

TWO QUARTERS OF A COMMON OCTAVO.

			B
2	3	4	1
1	4	3	2
A			

TWO HALF SHEETS OF COMMON OCTAVO WORKED TOGETHER.

OUTER FORM.

			B
4	5	3	1
1	8	5	4
A			

INNER FORM.

			A2
2	7	6	3
3	9	7	2
B2			

A SHEET OF TWELVES.

OUTER FORM.

INNER FORM.

4	21	24	V 1	2	23	22	Vz 3
5 A3	20	17	8	7 A4	18	19	6
9 A5	16	13	12	11 A6	14	15	10

A COMMON HALF SHEET OF TWELVES.

HALF SHEET TWELVES WITHOUT CUTTING.

2	11	12	V 1	2	11	12	V 1
3 A2	10	9	4	3 A2	10	9	4
5 A3	8	7	6	6	7	8	Vz 5

A SHEET OF TWELVES WITHOUT CUTTING.

OUTER FORM.

			A
12	13	24	1
9	10	17	4
A5			
			A3
8	17	20	5

INNER FORM.

			A6
2	23	14	11
3	22	15	10
2A			
			A4
6	19	18	7

A SHEET OF LONG TWELVES.

OUTER FORM.

A	1	4
	16	13
9	12	
8	5	A3
17	20	
24	17	12

INNER FORM.

A2	3	2
	14	15
	11	10
	6	7
	19	18
	23	23

A COMMON SHEET OF TWELVES.

OUTER FORM.

4	12	24	A
5	20	17	8
A3			
9	16	13	12
A5			

INNER FORM.

2	23	22	A2
7	18	19	6
A4			
11	14	15	10
A6			

A SHEET OF SIXTEENS WITHOUT CUTTING.

OUTER FORM.

8	25	23	A
9	24	17	16
A5			
12	21	20	A7
5	28	29	4
A3			

INNER FORM.

2	31	26	A4
15	18	32	10
A8			
14	19	22	A6
3	30	27	9
A2			

## A SHEET OF EIGHTEENS WITHOUT CUTTING.

## OUTER FORM.

14 1	36	25	12	13	24
4	33	28	9 A9	16	21
15 5	32	29	8	17	20

## INNER FORM.

23	14	17 11	26	35	2
22	51	01	27	34	3 A2
19	18	17 7	30	31	6

①

A COMMON SHEET OF EIGHTEENS.

OUTER FORM.

14	23	4	33	26	A
15	22	5	32	29	8
A8		A3			
17	20	11	20	27	10
A9		A6			

INNER FORM.

2	35	34	A2	24	A7
7	30	31	9	12	91
A4					
9	28	25	12	19	18
A4					

418 THE HISTORY OF PRINTING.

A SHEET OF TWENTIES.

OUTER FORM.

INNER FORM.

			A				Az
4	37	40	1	2	39	38	3
			A5				A6
12	29	32	9	10	31	30	11
13	82	52	91	51	92	27	14
A7				6A			
			A3				A4
8	33	36	5	6	35	34	7
17	24	12	02	61	22	32	81

A HALF SHEET OF TWENTY FOURS,  
WITH TWO SIGNATURES.

			2z				2
18	23	22	19	20	21	24	17
			A3				A4
8	9	12	5	6	11	10	7
A				Az			
1	16	13	4	3	14	15	2

A SHEET OF TWENTY-FOURS,  
WITH TWO SIGNATURES:

OUTER FORM.

12	13	16	A <sub>5</sub> 9	36	37	40	B <sub>5</sub> 33
8	17	20	A <sub>3</sub> 5	32	41	44	B <sub>3</sub> 29
22	54	84	B 52	4	12	24	I A

INNER FORM.

34	39	38	B <sub>6</sub> 35	10	15	14	A <sub>6</sub> 11
30	43	42	B <sub>4</sub> 31	6	19	18	A <sub>4</sub> 7
27	46	47	26	3	22	23	2



A HALF SHEET OF LONG  
TWENTY-FOURS

23	22	21	24
18	19	20	17
A4	9	A3	8
10	11	12	9
15	14	13	16
3	3	4	1
	A2		A

A HALF SHEET OF TWENTY-FOURS.  
WITHOUT CUTTING.

5	20	17	8	7	18	19	6
A3				A4			
			A5				2A
4	21	16	9	10	15	22	3
1	24	13	12	11	14	23	2
A				A6			

A COMMON HALF SHEET OF TWENTY-FOURS.

2	23	22	3 A2	4	21	24	1 A
7 A4	18	19	6	5 A3	20	17	8
11 A6	14	15	10 01	9 A5	16	13	12

A HALF SHEET OF THIRTY-TWO'S

DIFFERENT FROM THE FOLLOWING.

18	31	30	19 61	20	29	32	17 71
23	26	27	22	21	28	25	24
8	A5 9	12	A3 5	6	A6 11	10	A4 7
1 A	16	13 A7	4	3 A2	14	15 A8	2

A HALF SHEET OF TWENTY-FOURS.

2	23	22	A2 3	16	A5 9
7 A4	8	6	9	13	12
8	17	20	A3 5	14	A6 11
1 A	24	21	4	51	10

AN HALF SHEET OF THIRTY-TWO'S.

4	29	28	A3 5	6	27	30	A2 3
13 A7	20	12	12	11	22	6	14
16	17	24	A5 9	10	23	18	A8 15
1 A	32	25	8	7 A4	22	13	2

A SHEET OF THIRTY-TWO'S.

OUTER FORM.

4	61	36	29	28	37	60	A <sub>3</sub> 5
13 A <sub>7</sub>	52	45	20	21	44	53	12
16	49	48	A <sub>9</sub> 17	24	41	56	A <sub>5</sub> 9
1 A	64	33	32	5	40	57	8

INNER FORM.

6	59	38	27	30	35	62	A <sub>2</sub> 3
11 A <sub>6</sub>	54	43	22	61	49	15	41
10	55	42	23	18	47	50	A <sub>8</sub> 15
7 A <sub>4</sub>	85	39	92	13	34	69	2

A HALF SHEET OF THIRTY-SIX'S WITHOUT  
CUTTING.

z	35	36	A7 11	14	23
3 A2	34	27	10	15	22
6	31	30	A7 7	18	19
5 A5	32	29	8	17	20
4	33	28	A5 9	16	21
1 A	36	25	21	13	24

A COMMON HALF SHEET OF  
THIRTY-SIX'S.

14 A4	23	4	33	36	1 A5
15 A8	22	5 A3	32	29	8
17 A9	20	11 A6	26	27	10
18	19	12	25	28	6 A4
16	21	6	31	30	7 A4
13 A7	24	3 A2	34	35	2

A HALF SHEET OF FORTIES.

20	21	24	17	18	22	22	19
5	36	33	8	7	34	35	6
A <sub>3</sub>				A <sub>4</sub>			
16	25	28	13	14	27	26	15
9	32	29	12	11	30	31	10
A <sub>5</sub>				A <sub>6</sub>			
1	40	37	4	3	38	39	2
A				A <sub>2</sub>			

A QUARTER SHEET OF FORTY-EIGHTS,  
WITH TWO SIGNATURES.

18	23	22	19	20	21	24	17
			A <sub>3</sub>				A <sub>4</sub>
8	9	12	5	6	11	10	7
A				A <sub>2</sub>			
1	16	13	4	3	14	15	2
			Z <sub>2</sub>				Z

A HALF SHEET OF FORTY-EIGHTS,  
WITH TWO SIGNATURES.

27	46	47	26	3	22	23	2	B <sub>2</sub>
30	34	24	13	9	61	81	7	4A
43	63	83	53	01	51	41	11	9A
33	40	37	36	9	16	13	12	B <sub>5</sub>
29	44	41	32	5	20	17	8	B <sub>3</sub>
28	54	84	52	4	12	42	1	A



A QUARTER SHEET OF FORTY-EIGHTS,  
WITHOUT CUTTING.

			A6				A
2	23	14	11	12	13	24	1
3	22	15	10	9	16	21	4
2A				A5			
			A4				A3
6	19	18	7	8	17	20	5

A COMMON QUARTER SHEET OF  
FORTY-EIGHTS.

			A5				A6
12	13	16	9	10	15	14	11
			A3				A4
8	17	20	5	6	19	18	7
1	24	12	4	3	22	23	2
A				A2			

A QUARTER SHEET OF SIXTY-FOURS.

18	31	30	19	20	29	32	17
23	29	27	22	12	28	25	24
8	A5	12	A3	6	A6	10	A4
1	9	13	5	3	11	51	7
A	16	A7	4	A2	41	8A	2

A QUARTER SHEET OF SIXTY-FOURS,

DIFFERENT FROM THE FORMER.

4	29	28	A3	5	6	27	30	A2	3
13	10	12	12	11	22	61	14	9A	11
A7	17	24	A5	9	10	23	18	15	A8
16	17	24	9	10	23	18	15	A8	15
1	22	25	8	7	29	13	2	A	1

A HALF SHEET OF SIXTY-FOURS.

2	63	34	31	56	39	58	7
51	50	47	81	23	24	55	01
14	51	46	19	22	43	54	11
3	62	35	30	27	38	65	9
4	01	30	29	28	37	60	5
13	25	45	02	12	44	53	12
16	49	18	17	24	41	56	9
1	19	55	22	52	04	57	8

A HALF SHEET OF SEVENTY-TWO'S,  
WITH THREE SIGNATURES.

49 C	95	25 B	32	7 A7	2
72	50	48	41	8	23
69	68	45	44	6	22
25	53 C3	28	29 B3	6	3 A2
63	62	39	38	13	91
58	59 C6	34	35 B6	12	9 A5
57 C5	09	33 B5	36 C6	11 A6	10
64	19	40	37	14	15
51 C2	45	27 B2	30 C3	5 A3	4
70	67	46	43	20	21
71	66	47	42	17	24
50	55 C4	26	31 B4	8	1 A

A HALF SHEET OF NINETY SIX,  
WITH SIX SIGNATURES.

1	8	55	05	71	99
A		D4		E4	
16	6	58	69	74	61
13	21	59	29	75	78
4	5	54	15	70	67
	CV		D2		E2
19	22	37	96	85	84
B2		C3		F3	
30	22	44	54	92	93
	L2				
31	92	41	84	89	96
18	23	40	33	88	81
	FB		C		F
17	42	39	43	87	82
B		C4		F4	
32	52	43	94	90	95
29	82	43	94	91	96
20	12	38	53	86	88
	CB		C2		F2
3	9	53	25	69	69
A2		D3		F3	
14	11	60	19	76	77
15	01	57	49	73	78
2	7	56	64	72	65
	AV		D		E



The foregoing Schemes consist, 1. Of Drafts for imposing all the Sizes that regularly descend from Folio, viz. Quarto's, Octavo's, Sixteen's, Thirty-two's, Sixty-four's, and one Hundred twenty-eight's. 2. Drafts of Compound Sizes; such as Twelves, Twenty-four's, Forty-eight's, and Ninety-sixes. 3. Drafts of some Irregular Sizes, viz. Eighteen's, Thirty-sixes, and Seventy-two's. More Irregular Sizes we have not thought fit to introduce, except 20's, 40's, and 80's, or we might have drawn out Schemes for Imposing Six's, 10's, 14's, 28's, 30's, 42's, 50's, 56's, 60's, 100's, and 112's; these and several more, being Sizes that have been found out not so much for use as out of fancy, to shew the possibility of folding a sheet of paper into so many various forms.

And now we come to a fresh instance of our carefulness in Imposing; which shews itself in Altering the Folio's of the respective pages according to their regular succession. In order therefore to know the First Folio of a sheet in Folio, Quarto, Octavo, Twelves, and Eighteens, we have added the following Tables.



A  
T A B L E

SHEWING THE  
FIRST FOLIO OF A SHEET OF FOLIO,  
FOR  
NINE ALPHABETS.

	1st	2d	3d	4th	5th	6th	7th	8th	9th
A	0	89	181	273	365	457	549	641	733
B	1	93	185	277	369	461	553	645	737
C	5	97	189	281	373	465	557	649	741
D	9	101	193	285	377	469	561	653	745
E	13	105	197	289	381	473	565	657	749
F	17	109	201	293	385	477	569	661	753
G	21	113	205	297	389	481	573	665	757
H	25	117	209	301	393	485	577	669	761
I	29	121	213	305	397	489	581	673	765
K	33	125	217	309	401	493	585	677	769
L	37	129	221	313	405	497	589	681	773
M	41	133	225	317	409	501	693	685	777
N	45	137	229	321	413	505	697	689	781
O	49	141	233	325	417	509	601	693	785
P	53	145	237	329	421	513	605	697	789
Q	57	149	241	333	425	517	609	701	793
R	61	153	245	337	429	521	613	705	797
S	65	157	249	341	433	525	617	709	801
T	69	161	253	345	437	529	621	713	805
U	73	165	257	349	441	533	625	717	809
X	77	169	261	353	445	537	629	721	813
Y	81	173	265	357	449	541	633	725	817
Z	85	177	269	361	453	545	637	729	821



A  
T A B L E

SHEWING THE  
FIRST FOLIO OF A SHEET OF QUARTO,  
FOR  
EIGHT ALPHABETS.

	1st	2d	3d	4th	5th	6th	7th	8th
A	0	177	361	545	729	913	1107	1281
B	1	185	3 9	553	737	921	1105	1289
C	9	193	377	591	745	929	1113	1297
D	17	201	385	569	753	937	1121	1305
E	25	209	393	577	761	945	1129	1313
F	33	217	401	585	769	953	1137	1321
G	41	225	409	593	777	961	1145	1329
H	49	233	417	601	785	969	1153	1337
I	57	241	425	609	793	977	1161	1345
K	65	249	433	617	801	985	1169	1353
L	73	257	441	625	809	993	1177	1361
M	81	265	449	633	817	1001	1185	1369
N	89	273	457	641	825	1009	1193	1377
O	97	281	465	649	833	1017	1201	1385
P	105	289	473	657	841	1025	1209	1393
Q	113	297	481	665	849	1033	1217	1401
R	121	305	489	673	857	1041	1225	1409
S	129	313	497	681	865	1049	1233	1417
T	137	321	505	689	873	1057	1241	1425
U	145	329	513	697	881	1065	1249	1433
X	153	337	521	705	889	1073	1257	1441
Y	161	345	529	713	897	1081	1265	1449
Z	169	353	537	721	905	1089	1273	1457

A  
T A B L E

SHEWING THE  
FIRST FOLIO IN A SHEET OF OCTAVO,  
FOR  
FIVE ALPHABETS.

	1st	2d	3d	4th	5th
A	0	353	721	1089	1473
B	1	369	737	1105	1489
C	17	385	753	1121	1505
D	33	401	769	1137	1521
E	49	417	785	1153	1537
F	65	433	801	1169	1553
G	81	449	817	1185	1569
H	97	465	833	1201	1585
I	113	481	849	1217	1601
K	129	497	865	1233	1617
L	145	513	881	1249	1633
M	161	529	897	1265	1649
N	177	545	913	1281	1665
O	193	561	929	1297	1681
P	209	577	945	1313	1697
Q	225	593	961	1329	1713
R	241	609	977	1345	1729
S	257	625	993	1361	1745
T	273	641	1009	1377	1761
U	289	657	1025	1393	1777
X	305	673	1041	1425	1793
Y	321	689	1057	1441	1809
Z	337	705	1073	1457	1825

A  
T A B L E

SHEWING THE

FIRST FOLIO OF EITHER

TWELVES      TWELVES      OR  
IN SHEETS,      IN HALF SHEETS,      EIGHTEENS.

	1ft	2d	1ft	2d	3d	1ft	2d
A	0	529	0	265	541	0	793
B	1	553	1	277	553	1	829
C	25	577	13	289	565	37	865
D	49	601	25	301	577	73	901
E	73	625	37	313	589	109	937
F	97	649	49	325	601	145	973
G	121	673	61	337	613	181	1009
H	145	697	73	349	625	217	1045
I	169	721	83	361	637	253	1081
K	198	745	97	373	649	289	1117
L	217	769	109	385	661	325	1153
M	241	793	121	397	673	361	1189
N	265	817	133	409	685	397	1225
O	289	841	145	421	697	433	1261
P	313	865	157	433	709	469	1297
Q	337	889	169	445	721	505	1333
R	361	913	181	457	733	541	1369
S	385	937	193	469	745	577	1405
T	409	961	205	481	757	613	1441
U	433	1009	217	493	769	649	1477
X	457	1033	229	505	781	685	1513
Y	481	1057	241	517	793	721	1549
Z	505	1081	253	529	805	757	1585

The Running titles, with the right folio's to them, being put to the pages, we proceed to locking-up our Forms; which is done by driving fit Quoins betwixt the Side and Foot-stick of each Quarter and the Chafe, till the whole Form may be raised. And though locking-up a Form may be thought a trifling function, it demands our attention nevertheless in several instances; for in the first place, after we have pushed the Quoins as far as we can with our fingers, we make use of the Mallet and Shooting-stick, and gently drive the Quoins along the Side-sticks at first, and then those along the Foot-sticks; taking care to use an equal force in our strokes, and to drive the Quoins far enough up the shoulders of the Side and Foot-stick, that the Letter may neither belly out one way, nor hang the other: and as to the lower Quoins, they ought likewise be droven to a station where they may do the office of keeping the Letter strait and even. And here we venture to disapprove the custom of slanting Quoins on both sides, and planing their edges and corners off; whereby all the bevelled-off parts are rendered ineffectual to do the office of a Quoin, or Wedge: for, the slanted side of a Quoin running against the square side of the Chafe, must needs carry a cavity with it, and consequently be void of binding with equal force in every part; whereas (in our opinion) it would deserve the name of an improvement, were Quoins slanted on one side only; and their Gradation, and Variety of sizes preferred to superficial neatness, which answers no other end than that of making the beveled-off parts of a Quoin useles, and incapable to do the same execution with a plain one, that binds and bears alike in all its parts. And as to the edges that are planed off a-crofs the two ends of a Quoin, the want of them causes the Shooting-stick to fly off the Quoin almost at every hard stroke of the Mallet, because the Quoin-end of the Shooting-stick is rounded off; for which reason we should chuse to have that end made of a forked, or else of a square form, to be of the more service in unlocking a Form.

Our

Our Form, or Forms, being now locked up, and become portable, we deliver them to the Pressmen to pull a Proof of them. But here we cannot proceed before we have taken notice of a Corruption that prevails with some Pressmen, in turning the Term of First Proof into that of Foul Proof, and often acquit themselves in the function of pulling Proofs accordingly; whereas even a slight knowledge of Printing is sufficient to judge, that a Proof-sheet ought to be pulled as clean and as neat as any sheet in a Heap that is worked off. Hence it is a rule with curious Pressmen, not to give Proofs a higher colour, nor to use very wet paper for them, but instead of these easements to give them a long and slow pull, that the Matter may come off clean and fair, so that every letter may appear full and plain: after which the Forms are rubbed over with a wet lie-brush; then carefully taken off the Press, and the Proof and Forma delivered to the Compositor's farther care.

#### CORRECTORS, AND CORRECTING.

It has ever been the pursuit of Eminent Printers to merit that character, by their particular care that the effects of their profession should appear without faults and errors, not only with respect to false letters, and wrong spelling, but chiefly in regard to their correcting and illustrating such words and passages as are not fully explained or expressed by Authors and Translators: which shews, that the office of a Corrector is not to be transferred upon one that has a tolerable judgment of his mother-tongue only; but on a person of greater capacity, and has a knowledge of such languages, at least, as make a considerable figure in Printing; such as Latin, French, Italian, and Spanish. And because Greek and Hebrew is interspersed in most Works of learning, a Corrector ought not to be a stranger to either. To have a competent knowledge of what has been recited, besides a quick and discerning eye, are the proper accomplishments by which a Corrector may raise his  
own

own and his Master's credit: for it is a maxim with Book-sellers, to give the first edition of a work to be done by such Printers whom they know to be either able Correctors themselves, or that employ fit persons, though not of Universal learning, and who know the fundamentals of every Art and Science that may fall under their examination. We say Examination: for in cases where a Corrector is not acquainted with the subject before him, he, together with the person that reads to him, can do no more than literally compare and cross-examine the Proof by the Original, without altering either the Spelling, or Punctuation; since it is an Author's province to prevent mistakes in such case, either by delivering his Copy very accurate, and fairly written, or by carefully perusing the Proof-sheet. But where a Corrector understands the language and characters of a work, he often finds occasion to alter and to mend things that he can maintain to be either wrong, or else ill digested. If therefore a Corrector suspects Copy to want revising, he is not to postpone it, but to make his emendations in the Manuscript before it is wanted by the Compositor, that he may not be hindered in the pursuit of his business; or prejudiced by alterations in the proof, especially if they are of no real signification; such as far-fetched spelling of Words, changing and thrusting in Points, Capitals, or any thing else that has nothing but fancy and humour for its authority and foundation.

What is chiefly required of a Corrector, besides espying literal faults, is to Spell and Point after the prevailing method and genius of each particular language: but these being two points that never will be reconciled, but always afford employment for pedantic Critics, every Corrector ought to fix upon a method to spell ambiguous words and compounds always the same way. And that the Compositors may become acquainted with and accustomed to his way of spelling, the best expedient will be to draw out, by degrees, a Catalogue of such ambiguous words and compounds. But it is with regret we

see some Correctors rather break the measures for conformity, than lay the foundation thereto, that they may find subterfuges for spelling the same word different ways; pretending at the same time to have Derivation and Etymology on their side, when it is rather with a view to make a Proof look foul, because the Compositor has not made so many real faults as Correctors sometimes chuse to see, lest they should be suspected of having been remiss in reading a Proof attentively.

As it is necessary that Correctors should understand languages, so it is requisite that they should be acquainted with the nature of Printing, else they will be apt to expose themselves in objecting against several things that are done according to method and practice in Printing. It is for this reason that Correctors in most Printing-houses are chosen out of Compositors that are thought capable of that office; and who know how not only to correct literal faults, but can also discern where improprieties in workmanship are used; which cannot be expected in Gentlemen who have no sufficient knowledge of Printing: and it would be very ungenerous in a Compositor to swerve from the common rules in practice, because the Corrector is not Printer enough to find fault with it.

The manner in which Correctors take notice of faults in a Proof, is by particular symbols and signs, that are marked in the Margin, opposite the line that has the faults in it: for it is a General law in Printing, That whatsoever fault is not marked or taken notice of in the Margin, the Compositor is not answerable for, if it passes unobserved, and not corrected. To make therefore Gentlemen acquainted with the characters that are used by Correctors, we will describe them in the following manner, viz.

1. If they espy a wrong letter in a word, they draw a short stroke through it, and make another short stroke in the Margin, behind which they mark the letter that is to make the word right; and this they do to all other faults that may happen in the same line; always drawing a perpendicular stroke thro' the wrong

wrong letter, and marking the right one in the Margin, with a similar stroke before it. In this manner they correct also whole words; drawing a stroke cross the wrong word, and writing the right one in the Margin, opposite the faulty line, and with a stroke before it.

2. If a Space is wanting between two words, or letters, that are to stand separated, they draw a parallel stroke where the separation is to be, and put this sign # opposite in the Margin. Again, where words or letters should join, but stand separated, they make this mark  $\smile$  under the place of separation, and and signify the junction of them by the same mark in the Margin.

3. If a letter or letters, word or words are set double, or otherwise require to be taken out, they draw a dash a cross the superfluous word, or a parallel stroke down the useless letter, and make this mark of delectur S in the Margin: but if a word is to be supplied by another, they strike the wrong word out, and write the right or better word in the Margin.

4. If a letter is turned, they make a dash under it, and put this mark  $\odot$  in the Margin.

The Article of marking turned letters, tries a Corrector's skill in knowing the true formation of them, without which it would be better to mark turned letters, in the same manner as they do wrong letters, unless they are very sure that they can distinguish b d n o p q s u x z, when they are turned, from the same letters when they stand with their Nick the right way.

5. If a Space sticks up and appears betwixt words, or in other places, they signify it by marking a parallel stroke | in the Margin.

6. If letters are to be transposed, they are to be marked thus  $\overline{tr}$ ; if words thus,  $\boxed{\text{one Give me}}$ , instead of, Give me one; but if several words are to be transposed, they mark their order by figures over them, and put the same number of figures (in a series) in the Margin, in this manner, viz. | 1 2 3 4 5 6



7. Where matter is run on that should begin a new Paragraph, they draw a stroke down the place, and this mark, [ in the Margin: but where a paragraph should have gone on, and be continued, they draw a short line after the broke-off matter, and write in the Margin, No Break.

8. If letters or words of one sort of characters are to be changed into another, they make a stroke underneath the word or letter, and intimate on the Margin in what Letter it is to be by marking Rom. or Ital. accordingly.

9. Where so much of the Copy is left out as will be troublesome to write it in the Margin, they draw a parallel stroke where the omission begins, and write opposite in the Margin, Out; or else, See Copy.

10. Where words are struck out that are afterwards again approved of, they mark dots under such words, and write in the Margin, Stet.

After these hints for Correcting the faults in a Proof, we add the following summary observation, viz. That whatever is wrong and faulty in a Proof, is to be taken notice of either by drawing a parallel stroke through single letters; or by making a rectilinear dash a-cross the wrong word; or else by marking an even stroke underneath the words that are to be changed into other characters; and that, whatever has been taken notice of as faulty in the matter, must have all marked in the Margin, and opposite the line, containing the fault or faults, either by Changing, Adding, or Taking away; observing at the same time to distinguish one Correction from another by a stroke between each. And this, we judge, will be sufficient to assist Gentlemen in properly correcting their works; without pointing out to them how to mark letters that stand out of line, or are of a wrong Fount; these coming more properly under the cognizance of a Corrector who is a Printer.

The Proof being now read, and the real faults marked distinctly and fair, the Corrector examines the pages of the sheet, or Form, whether they are imposed right; likewise whether the

the Signatures are put to the proper pages; and at last, whether the folio of the first page is right; and whether the rest follow in a numerical order. After which the Proof is given to the Compositor, to correct it in the metal.

## CORRECTING IN THE METAL.

BY Correcting we understand here the rectifying of such Faults, Omissions, and Repetitions as are made by the Compositor, either thro' inadvertency, or else thro' carelessness. And tho' the term of Corrections is equally given to the Alterations that are made by Authors, it would be more proper to distinguish them by the name of Emendations; notwithstanding it often happens, that after repeatedly mending the matter, the first conceptions are at last recalled: for the truth whereof none can be better vouchers than Compositors, who often suffer by fickle Authors that know no end of making Alterations, and at last doubt whether they are right or wrong; whereby the work is retarded, and the workman greatly prejudiced in his endeavours; especially where he is not sufficiently satisfied for spending his time in humouring whimsical Authors.

Correcting is the most disagreeable work that belongs to Compositors; who therefore endeavour to do their work not only expeditiously, but also clean and correct. Accordingly some are very accurate in Distributing, that they may trust to their taking up right letters in Composing, when their attention perhaps is absent; whereas others can neither make dispatch, nor depend upon accuracy, unless they confine themselves to silence, and are not disturbed by idle, insignificant, and even indecent talking: and this being disagreeable to most Compositors, may be the reason that Pressmen do not follow their exercises in the same room with the former.

In correcting the First Proof, we seldom have any other faults to mend than those of our own committing, unless the Corrector heightens them by his peculiarities. But notwithstanding

ing

ing all the care that can be taken, the best of workmen cannot boast of being exempted from setting Doubles, and leaving Outs—two accidents that are attended with extraordinary trouble, and are seldom rectified without overrunning. In such cases a judicious Compositor considers first well in what manner an Out may be got in, or a Double be drove out, without making a glaring Botch; and accordingly examines his matter, whether over-running forward or backward, will best answer his purpose. But a great deal of trouble might be saved in cases of Outs and Doubles, would Correctors try to add as much as will fill up the Double; or to shorten the matter, to make room for an Out; unless both the one and the other are too considerable for that expedient; which otherwise might be safely ventured, without either castrating or corrupting a Writer's meaning. This would be a sure means to secure a neat Compositor's workmanship and care in true spacing his matter; whereas that beauty is lost by Alterations and Over-running.

It sometimes happens that a Compositor, by having two or more Pages in his Sheet with the same Direction, or by mistaking the right place of his Page when he set it by on a Paper under his Case, or by some other accident that may happen; that he Transposes two Pages, or more, in his Sheet: In this case he Unlocks that Quarter, or those Quarters the Pages are in, and loosening the Cross or Crosses from those Pages and their Furniture, takes the rest off the Correcting-stone with their Furniture about them: And if it be a Folio or Quarto he does not wet the Pages, because those Forms have Furniture about every side of the Page, which will keep up the Letter from falling down; but he only places the Balls of his two Thumbs against the outside of the Furniture, about the middle of the Head and Foot of the Page, and the insides of his two middle fingers, assisted by his fourth and little fingers, in a parallel position to his middle fingers, to strengthen them against the Furniture) about the middle of the Sides of the Page, letting the length of his fingers reach as far from each corner

of

of the Page towards the middle of it as he can, and so by a steady pressing the balls of his thumbs and the balls of his fingers on each hand towards each other, he draws, or as he sees most convenient, thrusts the whole Page out of its wrong place, and sets it by on the Stone, till in the same manner he removes the other Transpos'd Page into the place of the first remov'd Page : and thus if there be more than two Transpos'd Pages in the Sheet, he removes them all, and Sets the right Pages in their right places.

But if it be an Octavo or Twelves, or any other Form that has Gutter-sticks between two Pages, he must wet those Pages on the Stone, because when he removes one Page, by the help of the Gutter-stick, one side of the other Page will stand Naked ; and consequently with the shaking, joggling, or trembling of the Stone or Floor, the Letters on that side will be in great hazard of falling down, especially if the Face of the Stone happens not to be truly horizontal : we say, happens not to be truly horizontal, because the Stone is seldom laid with any caution, but only by guess.

What is required of a Compositor when he goes about correcting a foul Proof, is a sharp Bodkin, and Patience, because without them the Letter cannot escape suffering by the steel ; and hurrying will not permit him to justify the lines true. No wonder therefore to see Pidgeon-holes in one place, and Pie in another.

If he finds by his eye the Letter Hangs : he must Unlock and Loosen the Form, or that Quarter that Hangs pretty Loose, that the Letter may be set to rights ; which he does with patting upon the Face of the Letter where it Hangs, with the Balls of the Fingers of both his Hands, to twist or turn them into a Square Position.

The First Proof being corrected, a Perfect sheet is pulled clean, to be sent to the Author, or to the person by him authorized ; either of whom, if they understand the nature of Printing, will not defer reading the sheet, but return it without any alteration

alterations perhaps, to be made ready for the Press. But because such good Authors are very scarce, Compositors are discouraged every time they send a Proof away, as not knowing when and how it may be returned, and how many times more it will be wanted to be seen again, before the Author is tired, or rather ashamed, of altering.

We have in the foregoing Pages shewed the accomplishments of a good compositor, yet will not a curious author trust either to his care or abilities in Pointing, Italicking, Capitalling, in making Breaks, &c. Therefore it belongs to the Province of an author to examine his Copy very well e're he deliver it to the Printer, and to point it, and mark it so as the Compositor may know what words to set in Italick, Small Capitals, Capitals, &c.

For his Italic words he should draw a line under them thus :  
For Small Capital words two lines under them thus ; and for Capitals three lines thus, or else draw a line with red ink.

If his Copy, or any part of it, be written in any foreign language, he is strictly to spell that foreign language right : because the compositor, takes no notice of any thing therein but the very letters, points and characters he finds in his copy.

If any author has not (through haste in writing) made breaks in proper places ; when he comes to peruse his copy he may find cause to make several breaks where he made none : In such a case he makes a crotchet thus, [ at the word he would have begin his new paragraph.

Thus in all particulars he takes care to deliver his copy perfect : for then he may expect to have his book perfectly printed. For by no means he ought to mend it in the proof, the compositor not being obliged to fit ; and it cannot reasonably be expected he should be so good natured to take so much pains to mend such alterations as the second dictates of an author may make, unless he is well paid for it.

If there are but few Faults, the Compositor Gathers the Corrections in his Stick, beginning at the bottom of every Page,  
and

and so proceeding upwards: because when he is Correcting, the Corrections of the top of the Page stand then first in the Stick, and therefore are readiest to his hand.

Then with the Mallet and Shooting-stick he Unlocks the Form; but keeps the Quoins pretty tight to secure the Letter from Squabbling or Hanging.

He then folds his Proof so oft double, till all the Pages, except that he intends to Correct first are folded out of sight, and he also folds down the left hand Margin of that Page under the Proof, and then lays that folded side of the Page close to the same Page in the Metal: so that the Head-line in the Proof lie in the same range with the Head-line on the Metal, and the Foot-line even with the Foot-line on the Metal, and consequently all the Lines of that Page both on the Proof and Metal agree, and stand in a mutual range.

Now therefore he looks in the Proof, to see whether the Corrector has marked a Fault, and having found it in the Proof, he runs along that Line with his eye to the same Line on the Metal, which he easily does, because the Line of Metal stands in the same range with that in the Proof, and finding the Fault in the Metal also, he having now his Bodkin on his right hand, with the Blade of it between his fore-finger and thumb, within half an inch or three quarters of the Point, and the Middle of the Bodkin within his clutched hand to guide and command it, he sticks the Point of his Bodkin into the Neck of the Letter, between the Beard and the Face, and lifts it with the Point of the Bodkin so high up above the Face of the other Letters, that he can lay hold of it with the fore-finger and thumb of his left hand to take it quite out.

In the sticking his Bodkin into the Letter, he holds the Blade of it, so that it may make as small an angle with the Face of the Letter in the Form as he can, viz. as flat towards the Face of the Letter as he can, without touching the Face of any of the adjacent Letters with the Blade of the Bodkin; for if he touches the Face though lightly, yet it may more or less

Batter

Batter and spoil the Face of those Letters it touches, and so he creates himself a fresh trouble to mend them.

The reason why he holds the Blade of the Bodkin as flat to the Form as he can, is, because a small horizontal entrance of the Point of the Bodkin into the Neck of the Letter, will raise the Letter above the Face of the Form, the Blade of the Bodkin being fastened in the little hole it makes in the Neck of the Letter: but if he should stick the Point of the Bodkin straight down upon any part of the Letter, it would make an hole, but not fasten in the Metal, to draw it up; for the weight of the Letter would make it slip off the round and smooth Point of the Bodkin. Besides the pressing the Point of the Bodkin with his right hand against the side of the next Letter on his left hand, keeps the Point of the Bodkin fast in the little hole it makes in the Neck of the Letter, and therefore though the Bodkin has but a little entrance, yet it has hold enough to draw it up by.

Having taken the Fault out, he puts the Letter that the Corrector marked in the Margin of the Proof in the room of it. Suppose o were marked and an n dashed out, therefore when he has taken the n out he puts an o in the room: these two Letters being of equal thickness, give him no trouble to Justify the Line again after the fault is Corrected; but if they had been of unequal thicknesses, as suppose an m to come out and an n to be put in; in this case he puts in a Space between two words (where he finds most convenient) to justify the Line again; or suppose an n to come out and an m to be put in; now he must take out a Space where he finds most convenient to make room for the m, it being thicker by a Space than an n. Thus as he Corrects he still has a care to keep his Lines true Justified; which he tries by pressing the balls of his two middle fingers pretty hard against the ends of three Lines, to make them rise a little above the Face of the Form, whereof the Line he examines is the middlemost; for if that Line is not hard enough Justified, he will between the balls of his fingers find

find it hollow, or it will not Rise with the other two : and if it be too hard Justified, he will find the balls of his fingers Bear only, or hardest, against that Line, and the Line on each side it will not Rise.

If there be a long word or more left out, he cannot expect to Get that in into that Line, wherefore he must now Over-run ; that is, he must put so much of the fore-part of the Line into the Line above it, or so much of the hinder part of the Line into the next Line under it, as will make room for what is Left out : therefore he considers how Wide he has Set, that so by Over-running the fewer Lines backwards or forwards, or both, (as he finds his help) he may take out so many Spaces, or other Whites as will amount to the Thickness of what he has Left out : thus if he has Set wide, he may perhaps Get a small Word or a Syllable into the foregoing Line ; and perhaps another small Word or Syllable in the following Line, which if his Leaving out is not much, may Get it in : but, if he has Left out much, he must Over-run many Lines, either backwards or forwards, or both, till he comes to a Break : and if when he comes at a Break it be not Gotten in ; he Drives out a Line : In this case if he cannot Get in a Line, by Getting in the Words of that Break or by making less White to the Title of a Section or Chapter (if any happen in that Page) he must Over-run the next Page backwards or forwards, till that Line Comes in : thus sometimes he Over-runs all the succeeding Pages of the Sheet, and at last perhaps Drives out a Line to Come in the next Sheet.

If he has Set a word or small sentence twice, he must take that out, and Drive-out his Matter. If he be near a Break, and the White of that Break not very long, he may perhaps Drive it Out at the Break by putting in part of the next Line to fill up almost so much as he took out ; but not quite so much, unless his Matter was at first so Wide Set that he can Space out no more, or unless the Break-line he comes to, has so much White in it that he fears Getting in that Line : if either of



these inconveniencies happen, he Drives-out as much as he can backwards in the Matter; that is, he takes out so much as he thinks he cannot Drive-out when he is at the Break: he takes it out at the beginning of the Line, and puts it in at the latter end of the Line before it: but first he takes out almost so much of the beginning of his second upper Line, to make room for it: because he intends to Space-out the rest if it were not too Wide Set at first. And thus he runs on from Line to Line, still taking out less and less at the beginning of every former Line, and putting it into the Line above that, that he may Space-out his Matter as he Over-runs, till his Double-Setting is Driven-out.

#### CASTING OFF COPY.

To cast off Manuscript Copy is an unpleasant and troublesome employ, which requires great attention; and therefore ought not to be hurried, but done with deliberation. The first thing that ought to engage our attention is, whether it is written tolerably even, or whether it varies, by being sometimes wrote close, and sometimes wide, or small in one place, and large in another; and whether it has insertions. In thus looking over the copy, and observing the main run of it, we make some mark when we observe it to be written closer, or smaller than the main Writing; and some other mark, where we perceive it wider and larger than ordinary; that by these means we may allow accordingly, when we come to the places that are differently marked.

These necessary preparations being made, we look in our Copy for some that runs even, and which seems to be of the main hand-writing. Then, having made the measure for the Work, we set a line, in the Letter that is designed for it, and take notice, what Copy comes into one line in the Stick; whether less, or more than a line of Manuscript: then proceed to set a second, third, or fourth line, till a line of Copy falls even with a line in the Stick. And as we did to the first line

in

in the Stick, so we do to the other; marking on the MS. the end of each line in the Stick and telling the letters in each, to see how they balance against each other. This being carefully done, we begin counting off each time as many lines of Copy as we know will make even lines in the Stick: for example, If 2 lines of Copy make 3 lines in print; then 4 make 6; 6 make 9; 8 make 12; and so on; calling every two lines of Copy three line in print.

In like manner we say, If 4 lines make 5; then 8 make 10 and so on; comparing every four lines of Copy to five lines in print.

And in this manner we carry our calculation on as far as we have occasion; either for Pages, Forms, or Sheets.

The foregoing items for calculating, are intended to serve in cases where a line of Print takes in less than a line of Copy; and therefore, where a line of Print takes in more than a line of Copy, the Problem is reversed, and instead of saying, If 2 lines make 3, we say, in this case, If 3 lines of Copy make 2 lines in Print, then 6 lines make 4; 9 make 6; 12 make 8, and so on; counting three lines of Copy to make two lines in print. And in this manner we may carry our calculation to what number of Pages, Forms, or Sheets we will; remembering always to count off so many lines of Copy at once, as we have found will make even lines in the Stick. Thus, for example, If 5 lines make 7, the progression of the figure of 5 is, 10, 15, 20, &c. and the progression of 7 will be, 14, 21, 28, &c.

In counting off Copy after this manner, we take notice of the Breaks; and where we judge that one will drive out, we intimate it by a mark of this [shape; and again, where we find that a Break will get in we invert the mark thus]. To render these marks conspicuous to the Compositor, we write them in the margin, that he may take timely notice and keep his Matter accordingly.

We

We also take care to make proper allowance for Heads to Chapters, Sections, Paragraphs, &c. and mention in the margin what Depth of lines is left for each, in case their Matter varies in quantity.

In examining the state of the Copy, we look to see whether it has Abbreviations, that we may guard against them in casting off, and allow for them according to the extent of the respective words when written out at length.

Such is the circumspection that is used in casting off Copy, especially where every Column or Page is to be marked off; which though it is very tedious, is nevertheless the safest way; because if we fall into a mistake in one page, we may recover ourselves in the next: which cannot so easily be done by those who count the Copy off from one Chapter to another, or from Break to Break. But though this method sometimes happens to fall out tolerably to their expectation, they are as often deceived by it, especially in a long run of close Matter; besides which, we do not find that it is a more expeditious way for Casting off than the first; for the manner which the pursuers of this method observe, is the following; viz. They count their Copy off to lines for Printing, from one Chapter, Head, or Break, to another, taking notice how many lines each of the counted-off parts make; and having in this manner cast off all or the greatest part of the Copy, they collect the several sums of lines into one; which they reduce to Pages; the pages, again, into Forms; and these, into Sheets: and thus they give a tolerable guess, how much the cast-off Copy will make, in the Letter and Size proposed for the Work: But to assign each Sheet, Half-sheet, or Page, its Matter, will be more difficult, and take more time, than marking off the Pages at first. Such casting off therefore is next to lumping the Copy; and no Compositor is to answer for the contrary effects thereof; whereas when Copy is cast off close, and the Pages marked off; the Compositor takes notice how his Matter runs; and if he finds that it keeps not even with the Copy, he drives either

out,

out, or gets in, where he conveniently can, to shew that he has regard to what he is about; but this precaution need not be taken where Copy is cast off the other way. In the mean time the before-mentioned method for casting off Copy ought not to be challenged; because it serves several exquisite purposes: for a parcel of Copy being cast off for such a Letter, Size, and number of Sheets, may easily be known what it will make either in a larger or smaller character than it was cast off for. But to explain ourselves the better upon this head, we will endeavour to demonstrate our Proposition in the following manner; viz.

Suppose a parcel of Copy is cast off, that promises to make 18 Sheets in Pica, at 28 lines long, and 20 m's wide.

Suppose this Copy is to be done in English; the page 33 lines long, 18 m's wide. How much will the whole Copy drive out?

Answer, Five Sheets, and 576 letters, or half a page.

The Pica has 40 letters in a line. 40 times 38 make 1520 letters; which are contained in 1 page: 16 times 1520 make 24320; which is the number of letters in One sheet: 18 times 24320 makes 437,760; which is the number of letters contained in 18 Sheets of Pica, of the above-said dimensions.

What has been said about Casting off, is understood of such Copy as is fairly and regularly Written, as well as thoroughly Revived. But it is not always the capacious genius that ought to be excused for writing in too great a hurry; for sometimes those of no exuberant brains affect uncouth writing, on purpose to strengthen the common notion, "that the more learned the man, the worse is his writing;" which shews, that writing well or bad is but a habit.

Writing so as hardly to be read, is not the only grievance, because Copy that is written without order or method, is as disagreeable, especially where matter has more than one sort of Notes, and where the Text, Notes, and Additions are jumbled together. Where this is the case, Casting off such Copy

to

to any certainty, will prove impracticable. Those Gentlemen, therefore, who have a notion of Printing, and who are sensible that regular Copy retards a Compositor in his occupation, use the following methods :

They chuse Black Ink, and White Paper, to write their Copy on ; and consider, that it contributes much to make a Manuscript look fair, though it should not prove so in all other respects.

They write their Copy, either in Folio, or in Quarto ; because an octavo is too soon filled.

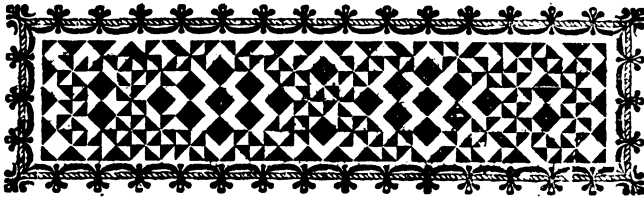
They do not over-charge the paper, by writing to the very edges but leave room at least to make Memorandums.

They write the main matter of the work on the right-hand side of the paper ; and leave the left-hand side for Bottom-notes, Additions, and other incidental Emendations. But some who have a still better Method in writing for the Press, divide each side of the paper into two Columns, filling one with Text-matter, and leaving the other Column for Insertions, Alterations, Notes, &c.

They take care to put proper References to such places of the Text as are illustrated by Notes ; and another of the same shape before the note that illustrates a passage.

They chuse such marks and symbols for References as present themselves readily to the eye ; such as Letters and Figures between Parentheses, or Crotchets ; Astronomical signs, and other the like characters.

They use no Abbreviations or Contractions ; and if they have accustomed themselves to any, they draw them out, and, together with their explanation, send them with the Copy, to serve the Compositor in setting such Abbreviated words at length.



## C H A R A C T E R S.

C
 H A R A C T E R S are of infinite advantage in almost all sciences, for conveying, in the most concise and expressive manner, an author's meaning; however, such a multiplicity of them, as we find used by different nations, must be allowed to be a very considerable obstacle to the improvement of knowledge; several authors have therefore attempted to establish characters that should be universal, and which each nation might read in their own language; and consequently, which should be real, not nominal or arbitrary, but expressive of things themselves; thus, the universal characters for a horse would be read by an Englishman, *horse*; by a Frenchman, *cheval*; by the Latins, *equus*; by the Greeks, *ἵππος*, &c.

Alphabets of different nations vary in the number of their constituent letters. The English alphabet contains 24 letters, to which, if *j* and *v* consonant be added, the number will be 26; the

French — 23	Georgian — 36	Dutch — 26
Hebrew — 22	Coptic — 32	Spanish — 27
Syriac — 22	Muscovites — 43	Italian — 20
Chaldee — 22	Greek — 24	Ethiopic — 202
Samaritan — 22	Latin — 22	Tartarian — 202
Arabic — 28	Slavonic, — 27	Indian of } 21
Persian — 31	Baramos — 19	Bengal } 21
Turkish — 33		

The Chinese, properly speaking, have no Alphabet, except we call their whole language their Alphabet; their letters are words, or rather hieroglyphics, and amount to about 80,000.

The first who made any attempts for an universal character in Europe, were bishop Wilkins and Dalgarme. Mr. Leibnitz also turned his thoughts that way; and Mr. Lodwic, in the Philosophical Transactions, gives a plan of an universal character, which was to contain an enumeration of all single sounds as are used in any language. The advantages he proposed to derive from this character were, that people would be enabled to pronounce truly and readily any language that should be pronounced in their hearing; and that this character would serve as a standard to perpetuate the sounds of every language whatsoever.

In the Journal Litteraire of 1725 there is a project for an universal character, by means of the common Arabic or numeral figures: the combinations of these nine, says the author, is sufficient to express distinctly an incredible quantity of numbers, much more than we shall need terms to signify our actions, goods, evils, duties, passions, &c. and the Arabic figures having already all the universality required, the trouble is already saved of framing and learning any new character. But here the difficulty is not so great to invent the most simple, easy, and convenient characters, as to engage different nations to use these characters.

Literal characters may be divided, with respect to the nations among whom they have been invented, into Greek characters, Hebrew characters, &c. The Latin character, now used through all Europe, was formed from the Greek, as the Greek was from the Phœnician, and the Phœnician, as well as the Chaldee, Syriac, and Arabic characters, were formed from the ancient Hebrew, which subsisted till the Babylonish captivity; for after that event, the character of the Assyrians, which is the square Hebrew now in use, prevailed, the ancient being only found on some Hebrew medals, commonly called Samaritan

ritan medals. It was in 1091 that the Gothic characters, invented by Ulfilas, were abolished, and the Latin ones established in their room.

Medallists observe, that the Greek character, consisting only of majuscule letters, has preserved its uniformity on all medals, as low as the time of Gallienus; from that time it appears somewhat weaker and rounder: from the time of Constantine to Michael, we find only Latin characters; and after Michael the Greek characters recommence; but from that time they begin to alter with the language, which was a mixture of Greek and Latin. The Latin medals preserve both their character and language as low as the translation of the seat of the empire to Constantinople: towards the time of Decius the character began to lose its roundness and beauty; some time after it retrieved, and subsisted tolerably till the time of Justin, when it degenerated gradually into the Gothic. The rounder, then, and better formed a character is upon a medal, the fairer pretence it has to antiquity.

### OF GREEK.

Greek is one of the Sacred Languages, and more frequently used in Printing than any of the rest; which makes it necessary almost for every Printing-house to be furnished with Greek characters, though not to the same amount: for a quantity of Greek letter that will moderately fill a Case, and that consists of no other than useful sorts, is sufficient to serve the common turn for Notes, Motto's, Words, &c. and such a parcel of useful Sorts might be lodged in a Common pair of Cases, were some large Boxes reduced into smaller ones. But this is impracticable where Ligatures and Abbreviations abound, and where Seven hundred and fifty Boxes are required for the different Sorts in a Fount of Greek. What induced the first Founders of the Art to perplex themselves with cutting and casting so many different Abbreviations and Contractions, may be partly guessed, by supposing that they were intended to imi-



tate Greek Writing; and to grace them with the same flourishes of the pen: but what could prompt them to confound themselves with an infinite number of Ligatures, we cannot well account for; and only suggest, that it was the contrivance of Letter-cutters, to promote their own business. But this unprofitable improvement has almost entirely lost its credit; and Greek, at present, is cast almost every where without Ligatures and Abbreviations, unless where Founders will not forbear thrusting them in; or where they have express orders to cast them for Classical and other Works of consequence; in which case some Ligatures not only grace Greek Letter, but are also of use to a Compositor who knows to use them properly. But because we have intimated, that the useful Sorts of a Fount of Greek Letter may be lodged in a pair of common cases that contain no more than 154 Boxes, we will make good our assertion by a Scheme for that purpose; which will incontestably prove, that a great many of the Sorts must be needless, where their number occupies 750 Boxes. It must however be observed, that almost Three-hundred of these Sorts are the same, and have no other difference than that of being kerned on their hind side; for we remember to have seen Greek with Capitals kerned on both sides. But before we say any more about Ligatures, we will consider the single letters of the Greek, and accordingly exhibit.

THE GREEK ALPHABET.

A	α	Alpha	a
B	{β β̄}	Beta	b
Γ	{γ γ̄}	Gamma	g
Δ	δ	Delta	d
E	ε	Epsilon	e short
Z	{ζ ζ̄}	Zeta	z
H	η	Eta	e long
Θ	{θ θ̄}	Theta	th
I	ι	Jota	i
K	κ	Kappa	k
Λ	λ	Lambda	l
M	μ	Mu	m
N	ν	Nu	n
Ξ	ξ	Xi	x
O	ο	Omicron	o short
Π	{π π̄}	Pi	p
P	{ρ ρ̄}	Rho	r
Z	{σ σ̄}	Sigma	f or s
T	{τ τ̄}	Tau	t
Υ	υ	Ypsilon	y
Φ	φ	Phi	ph
X	χ	Chi	ch
Ψ	ψ	Psi	pf
Ω	ω	Omega	o long

This Alphabet contains Seventeens Consonants and Seven Vowels. Two Vowels make a Diphthong; of which there are Six that are called proper Diththongs.



LOWER CASE.

α	ε	ι	κ	λ	μ	ν	ξ	ο	θ	ρ	σ	τ	φ	χ	m Quadrats	Quadrats
β	ϛ	δ	γ	ι	κ	λ	μ	ν	ο	π	ρ	σ	τ	φ	n Quadrats	
ξ	↓	υ	ϛ	τ	Spaces	ω	ω	ω	ω	ω	ω	ω	ω	ω	ω	ω

Every parcel of Greek Letter being charged with more or less different sorts of Ligatures, Abbreviations, and Contractions, we have thought it immaterial to exhibit all their figures, considering that they are of no other service than to heighten charges; to be ballast in Cases; and to frighten a young Compositor, at the sight of the great number of Boxes which they undeservedly occupy; for what advantage can it be to a Compositor to put himself out of his position, to come perhaps to *αι αυ γα, δε θι λε λυ μω*, and hundreds of the like Sorts, in a piece, when he may take up two single letters sooner, out of Cases of common dimensions? In the mean time we have filled one single page with such Abbreviations as for the most part vary from the shape of their separate letters; and at the same time taken the liberty to distinguish them into such as we judge to be either obsolete, insignificant, ornamental, convenient, or useful; leaving every Printer at liberty to chuse what Sorts he pleases: since we are of opinion, that Founders now would rather put by or destroy the Punches and Matrices of obsolete and useless Sorts, than thrust them upon the Printer, had they proper notice given them of what to introduce, or to leave out in a Fount: for we judge that it is less profitable to cast 500 pound weight of Seven hundred, than of Two hundred Sorts; which, however, was not regarded by former Founders, who seemingly studied their own interest too abstractedly from that of a Printer's.

THE HEBREW ALPHABET.

א ב ג ד ה ו ז ח ט י כ ל מ נ ס ע פ צ ק ר ש ת

Aleph  
Beth b  
Gimel g  
Daleth d  
He h  
Vau v  
Zajin z  
Cheth ch  
Teth th  
Jod y  
Caph k  
Lamed l  
Mem m  
Nun n  
Samech f  
Ajin gn  
Af p  
Tzadde tz  
Caph ca  
Refch r  
Schin sh  
Thau t

SUCH LETTERS AS RESEMBLE OTHERS.

Beth	Caph		
ב	כ		
Gimel	Nun		
ג	נ		
Daleth	Caph	Refch	
ד	ך	ר	
He	Cheth	Thau	
ה	ח	ת	
Vau	Zajin	Jod	Nun
ו	ז	י	ן
Teth	Mem		
ט	מ		
Mem	Samech		
ם	ס		
Ajin	Tzadde		
ע	צ		

FINAL LETTERS.

Caph Mem Nun Af Tzadde  
ך ם ן ף ץ

The following five letters are cast broad, and are used at the ends of words, yet are not reckoned among the Final Letters, being contrived for justifying, because Hebrew is not divided.

Aleph He Lamed Mem Thau  
א ה ל ם ת

The

The Letters of the Hebrew alphabet are all consonants ; the Points underneath them are the vowels, which are seventeen in number ; five of whom are pronounced long, five short, and seven very short.

Besides the Vowels, the Hebrews have various Accents, of which some have their place over, and some have their place under the letter. They are not used in all Hebrew Writings, but only in some Books of the Bible, where they stand for Notes to sing by, and are therefore called *Accentus tonici*. Others, again, are named *Accentus distinctivi*, because they distinguish the sense, as Pointing does in English : and still others have the appellation of *Ministri*, or *servi non distinctivi*, which shew the Construction and Connexion of words.

The Hebrew has no Capitals ; and therefore letters of the same shape, but of a large Body, are used at the beginning of Chapters, and other parts of Hebrew work.

But we must not pronounce it a fault, if we happen to meet in some Bibles with words that begin with a letter of a much larger Body than the main Text ; nor need we be astonished to see words with letters in them of a much less Body than the main Text : or wonder to see final letters used in the middle of words ; for such Notes shew that they contain some particular and mystical meaning.

Sometimes the open or common Mem stands in the room of a final one. Such are the peculiarities of some Jewish Rabbi's in Bibles of their publication ; of which we caution Compositors not to take them for faults, if such mystical writings should come under their hands.

Hebrew reads from the right to the left, like all other Oriental languages, except the Ethiopic and Armenian. In composing Hebrew, therefore, the Jews begin at the end of the Composing-stick, and justify the Vowels and Accents over and under the letters after the line of Matter is adjusted. But Points serving often to make the sense of a word ambiguous, they are seldom used in any other than Theological and Grammatical Writings.

The

The Hebrew, like the Greek, has more Sorts than are required in a complete Fount; which renders it difficult to make room for them in Cases of common dimensions; considering that the Powers of the Hebrew Alphabet are distinguished by Points that letters have either in their venter, or over their body.

According to this Calculation the Lower-case for Hebrew Sorts should have above Four-score Boxes; which exceed the number of those in a common Case by Seven-and-twenty.

In the mean time we are persuaded, that a Sketch of a Hebrew Case, as well as of a Greek one, is best drawn out by him who first has acquainted himself with the number of Sorts in a Fount, and who afterwards knows how to dispose of them in such manner as to make their situation both conformable and collateral: Hebrew being a Sacred language, is chiefly studied by Divines, who often make use of Points in Theological writings; tho' plain Hebrew as well as Greek are understood, and very frequently printed, without Points or Accents. But that the use of such Pedantic Symbols will one time cease, is the hope of all that delight in beholding neat Letter disrobed of all intruders upon its native beauty.

#### THE SAMARITAN.

The difference between the Hebrew and the Samaritan Alphabets consists in nothing more than the peculiar characters that are used for one and for the other; the names and powers of the Letters being the same in both Alphabets.

#### THE COPTIC.

The Coptics are the native Egyptians; and their language, therefore, called the Coptic: but the Arabic prevails so universally in Egypt, that the knowledge of the antient language of the country is utterly destroyed. In the mean time the most antient language of the world, the Egyptian, is preserved in the Coptic to the present time. But whether the



Coptic are the antient letters of the Egyptians, is much doubted; considering that they are nothing else but the Greek, with the addition of some few Letters, to express some particular sounds.

### THE ETHIOPIC.

The Ethiopic Characters are supposed to have been anterior to those of the Egyptians, notwithstanding some assert that most other nations have received their letters from the last. To strengthen the first, it is observed, that the Ethiopians had two different kinds of Letters; that is, the sacred and the vulgar: the first for matters of importance, and the other for familiar correspondence. And as the Egyptians observed the same distinction in letters, it is said that their sacred letters were the vulgar Characters of the Ethiopians; which proves that letters have been very early among them: the Egyptians being now lost, the antiquity of Ethiopian Characters is questioned.

### THE CHINESE.

It is observed that not less than twenty languages are current in China, all differing from each other; but that the Mandarin is the most elegant and learned, and therefore the most prevailing throughout that nation. They use pencils made of Hare's hair, to write, or rather to paint, their characters, in parallel lines, downwards; beginning at the right hand side of the paper. The knowledge of Chinese characters, as well as most of the oriental and antient ones, can be of no service to Compositors in general, therefore we have purposely omitted inserting their Alphabets in order to admit what shall be more useful.

Yet, as the Saxon is frequently referred to, we should be inexcusable were we to omit that Alphabet.

THE, SAXON ALPHABET.

Æ	A	a	a
B	B	b	b
C	C	c	c
D	D	ð	d
Ð	Db	ð	db
E	E	e	e
F	F	f	f
G	G	g	g
H	H	h	h
I	I	i	i
K	K	k	k
L	L	l	l
M	M	m	m
N	N	n	n
O	O	o	o
P	P	p	p
Q	Q	q	q
R	R	r	r
S	S	s	s
T	T	t	t
U	U	u	u
W	W	w	w
X	X	x	x
Y	Y	y	y
Z	Z	z	z
	þ	þ	
	ƿ	ƿ	
	ȝ	ȝ	

The Letters of the Saxon Alphabet are not always of the same formation ; which we have thought proper to point out by inserting both.

OF MATHEMATICAL, ALGEBRAICAL,  
AND GEOMETRICAL SORTS.

+ *plus*, or *more*, is the sign of real existence of the quantity it stands before, and is called an affirmative or positive sign. It is also the mark of addition: thus  $a + b$ , or  $6 + 9$ , implies that  $a$  is to be added to  $b$ , or 6 added to 9.

— *minus*, or *less*, before a single quantity, is the sign of negation or negative existence, shewing the quantity to which it is prefixed to be less than nothing. But between quantities it is the sign of subtraction; thus,  $a - b$ , or  $8 - 4$ , implies  $b$  subtracted from  $a$ , or 8 after 4 has been subtracted.

= *equal*. The sign of equality, though Des Cartes and some others use this mark  $\propto$ ; thus,  $a \propto b$  signifies that  $a$  is equal to  $b$ . Wolfius and some others use the mark  $\equiv$  for the identity of ratios.

$\times$  *into*, or *with*. The sign of multiplication, shewing that the quantities on each side the same are to be multiplied by one another, as  $a \times b$  is to be read  $a$  multiplied into  $b$ ;  $4 \times 8$ , the product of 4 multiplied into 8. Wolfius and others make the sign of multiplication a dot between the two factors; thus,  $5 \cdot 4$  signifies the product of 5 and 4. In algebra the sign is commonly omitted, and the two quantities put together; thus,  $b d$  expresses the product of  $b$  and  $d$ . When one or both of the factors are compounded of several letters, they are distinguished by a line drawn over them; thus, the factum of  $a + b - c$  into  $d$ , is wrote  $d \times \overline{a + b - c}$ . Leibnitz, Wolfius, and others distinguish the compound factors, by including them in a parenthesis thus  $(a + b - c) d$ .

$\div$  *by*. The sign of division; thus,  $a \div b$  denotes the quantity  $a$  to be divided by  $b$ . Wolfius makes the sign of division two dots; thus,  $12 : 4$  denotes the quotient of 12 divided by 4 = 3. If either the divisor or dividend, or both, be composed

of

of several letters ; for example,  $a + b \div c$ , instead of writing the quotient like a fraction.

⊖ involution. The character of involution.

√ evolution. The character, of evolution, or the extracting of roots.

> or ≻ are signs of majority ; thus,  $a > b$  expresses that  $a$  is greater than  $b$ .

< or ≺ are signs of minority ; when we would denote that  $a$  is less than  $b$ .

∞ is the character of similitude used by Wolfius, Leibnitz, and others : it is used in other authors for the difference between two quantities, while it is unknown which is the greater of the two.

: : *so is* The mark of geometrical proportion disjunct, and is usually placed between two pair of equal ratios, as  $3 : 6 :: 4 : 8$ , shews that 3 is to 6 as 4 is to 8.

: or ° is an Arithmetical equal Proportion ; as,  $7 : 3 : 13 : 9$  ; i. e. 7 is more than 3, as 13 is more than 9.

□ Quadrat, or Regular Quadrangle ; as,  $\square AB = \square BC$  ; i. e. the Quadrangle upon the line AB is equal to the Quadrangle upon the line BC.

△ Triangle ; as,  $\triangle ABC = \triangle ADC$ .

< an Angle ; as,  $\angle ABC = \angle ADC$ .

⊥ Perpendicular ; as,  $AB \perp BC$ .

▭ Rectangled Parallelogram ; or the Product of two lines.

∥ The character of parallelism.

∠ equiangular, or similar

⊞ equilateral.

⊞ right angle

° denotes a degree ; thus  $45^\circ$  implies 45 degrees.

' a minute ; thus,  $50'$ , is 50 minutes. ", " ", " ", denote seconds, thirds, and fourths : and the same characters are used where the progressions are by tens, as it is here by sixties.

∴ the mark of geometrical proportion continued, implies the

the

the ratio to be still carried on without interruption, as 2, 4, 8, 16, 32, 64  $\div\div$  are in the same uninterrupted proportion.

$\surd$  *irrationality*. The character of a surd root, and shews, according to the index of the power that is set over it, or after it, that the square, cube, or other root is extracted, or to be extracted; thus,  $\surd 16$ , or  $\surd^2 16$  or  $\surd (2) 16$ , is the square root of 16.  $\surd^3 25$ , the cube root of 25, &c.

—: the Differences, or Excess.

Q or q, a Square.

C or c, a Cube.

QQ, The Ratio of a square number to a square number.

These and several other Signs and Symbols we meet with in Mathematical and Algebraical works; tho' authors do not confine themselves to them, but express their knowledge different ways; yet so as to be understood by those skilled in the science. In Algebraical work, therefore, in particular, gentlemen should be very exact in their copy, and Compositors as careful in following it, that no alterations may ensue after it is composed; since changing and altering work of this nature is more troublesome to a Compositor than can be imagined by one that has not a tolerable knowledge of printing. Hence it is, that very few Compositors are fond of Algebra, and rather chuse to be employed upon plain work, tho' less profitable to them than the former; because it is disagreeable, and injures the habit of an expeditious Compositor. In the mean time we venture to say, that the Composing of Algebra might be made more agreeable, were proper cases contrived for the Letter and Sorts belonging to such work, where it is likely to make a return towards its extraordinary charges.

CELESTIAL AND ASTRONOMICAL  
SIGNS.

## TWELVE SIGNS OF THE ZODIAC.

♈ Aries	♌ Leo	♐ Sagittarius
♉ Taurus	♍ Virgo	♑ Capricorn
♊ Gemini	♎ Libra	♒ Aquarius
♋ Cancer	♏ Scorpio	♓ Pisces

## THE SEVEN PLANETS.

♄ Saturnus	♂ Mars	☿ Mercurius
♃ Jupiter	♀ Venus	☼ Sun    ☾ Moon

The names of the Seven Planets imply sometimes the Seven Days of the Week in the following manner ;

Dies Solis, is Sunday	Dies Mercurii, Wednesday
Dies Lunæ, Monday	Dies Jovis, Thursday
Dies Martis, Tuesday	Dies Veneris, Friday
Dies Saturni, Saturday.	

♁ The Dragon's Head, and  
♏ The Dragon's Tail, are the two points in which the Eclipses happen.

## A S P E C T S .

♌ Conjunctio ; happens when two Planets stand under each other in the same Sign and Degree.

♐ Oppositio ; happens when two Planets stand diametrically opposite each other.

♈ Trigonus ; happens when one Planet stands from another 4 Signs, or 120 degrees ; which make one third part of the Ecliptic.

□ Quadri ; happens when two Planets stand 3 Signs from each other, which make 90 Degrees, or the fourth part of the Ecliptic.

\* Sextil ; is the sixth part of the Ecliptic, which is 2 Signs, and make 60 Degrees.

- ☾ New Moon.
- ☽ First Quarter of the Moon.
- Full Moon.
- ☾ Last Quarter.

Many are the Signs and Symbols which Astronomers have invented to impose upon the credulity of the vulgar, who are the chief supporters of Almanacks; and especially of such as abound in predictions of any kind: among which we reckon those Signs which give notice, on what day it is proper to let blood; to bathe and to cup; to sow and to plant; to have one's hair cut; to cut one's nails; to wean children; and many other such nonsensical observations, to which the lower class of people is particularly bigoted; besides giving credit to the Marks that serve to indicate Hail, Thunder, Lightning, or any occult phænomena.

#### PHYSICAL SIGNS.

℞ Stands for Recipe.

ā, aa, or ana, of each a like quantity.

℔ a Pound.

℥ an Ounce.

ʒ a Drachm.

ʒ a Scruple.

j for 1, ij for 2, and so on.

fs signifies femi, or half.

gr. denotes a grain.

M. a handful.

P. so much as can be taken betwixt the ends of two fingers.

P. æq. equal parts.

q. s. as much as is sufficient.

q. p. as much as you please.


f. a. according to art.


MUSICAL SIGNS.

Tune and Time are the two chief characteristics of musical notes. In Time, the Distinction, Measure; and Proportion of Notes and Rests are to be observed.


As to Distinction, they have different Characters; and different Names with relation to Time.

The Rests or Pauses are of the same length or quantity with the Notes that stand above them, according to the subsequent Scheme.

 The character of the treble Cliff.

 The Tenor Cliff.

 : The Bass Cliff.

 Very quick Time.

 Slow Time.

■ ♯ ♮ ♯ Rests:

 A Semibreve.

 A Minim.

 A Crochet.

 A Quaver.



**♩** A Semiquaver.

**♪** A Demifemiquaver.

\* A sharp note ; this character at the beginning of a line denotes that all the notes in that line are to be taken a semitone higher, than in the natural series ; and the same affects all the octaves above or below, though not marked ; but when prefixed to any particular note, it shews that note alone to be taken a semitone higher than it would be without such character.

**b** or **♭**, A flat Note: this is contrary to the other above, that is, a semitone lower.

**♮** A natural note : when in a line or series of artificial notes, marked at the beginning **b** or \*, the natural note happens to be required, it is denoted by this character.

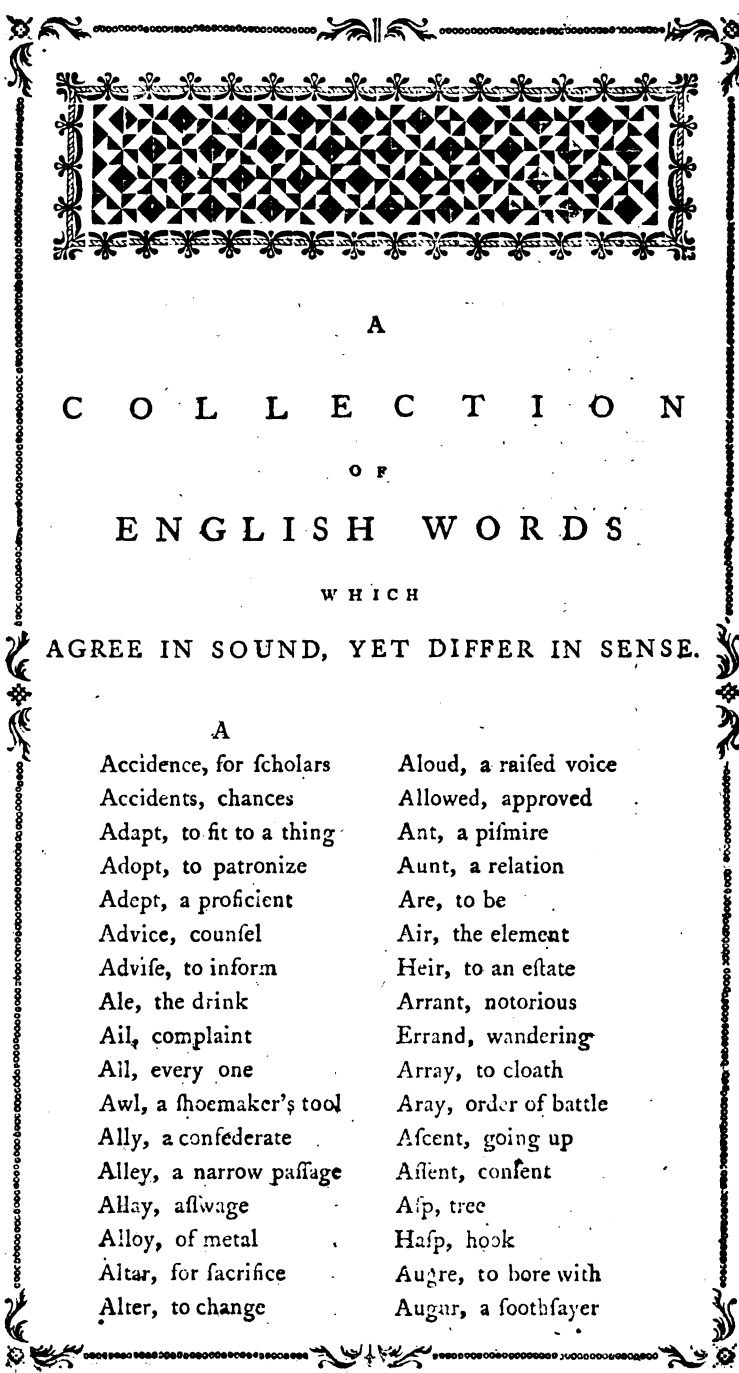
**↗** Direct.

**:S:** Repeat.

 Slurs.

N. B. In distributing of Musical Notes, particular care ought to be taken to save the edges of the traying lines from battering.





A  
C O L L E C T I O N  
O F  
E N G L I S H W O R D S

WHICH  
AGREE IN SOUND, YET DIFFER IN SENSE.

A

Accidence, for scholars	Aloud, a raised voice
Accidents, chances	Allowed, approved
Adapt, to fit to a thing	Ant, a pismire
Adopt, to patronize	Aunt, a relation
Adept, a proficient	Are, to be
Advice, counsel	Air, the element
Advise, to inform	Heir, to an estate
Ale, the drink	Arrant, notorious
Ail, complaint	Errand, wandering
Ail, every one	Array, to cloath
Awl, a shoemaker's tool	Aray, order of battle
Ally, a confederate	Ascent, going up
Alley, a narrow passage	Assent, consent
Allay, asswage	Asp, tree
Alloy, of metal	Hasp, hook
Altar, for sacrifice	Augre, to bore with
Alter, to change	Augur, a soothsayer

Ax, to cut with

Acts, statutes

B

Bacon, hogs-flesh

Beacon, to be set on fire

Ball, to play with

Bawl, to cry

Band, of soldiers

Bond, writing

Barbary, the country

Barberry, the fruit

Bare, naked

Bear, the beast

Barely, nakedly

Barly, the grain

Barrow, for labourer

Borrow, take on credit

Burrow, for conies

Bafe, vile

Bafs, in musick

Battle, fight

Battel, at Oxford

Bean, corn

Been, I have been

Belly, of man

Bely, to speak lies

Beer, the drink

Bier, for a corps

Berry, that grows

Bury, to lay in grave

Bile, on the body

Boil, to seeth

Blue, in colour

Blew, did blow

Boar, the swine

Bore, to make a hole

Bony, full of bones

Bonny, pretty

Border, of a garment

Bordure, in heraldry

Bough, branch

Bow, to shoot with

Bruit, report

Brute, beast

Buy, to purchase

Buoy, of a ship

By, near

C

Call, by name

Caul, on the bowels

Cawl, like a net

Carnal, fleshly

Kernel, of a nut

Causeys, ways

Causes, matters

Career, full speed

Carrier, of letters

Cellar, to put goods in

Seller, of wares

Censer, for incense

Censor, roman officer

Centure, rash judgment

Centaury, herb

Century, a 100 years

Chair, to sit on

Chare, work

Checker, that checks

Checquer, of the king

Choler, anger

Collar, neck-band

Cithern, for musick

Citron, tree

Clause, a sentence  
 Claws, of a bird  
 Cleaver, a hatchet  
 Clever, nimble  
 Coming, approaching  
 Cummin, the herb  
 Common, publick  
 Commune, to discourse  
 Confirm, to prove  
 Conform, to become like  
 Consul, a magistrate  
 Council, the assembly  
 Counsel, the advice  
 Courier, foot-post  
 Currier, of leather  
 Course, running  
 Corse, dead body  
 Coarse, mean  
 Cymbal, in musick  
 Symbol, a mark

D

Dam, to stop up  
 Damn, to condemn  
 Dane, by country  
 Deign, to vouchsafe  
 Dear, beloved  
 Deer, the beast  
 Debtor, that owes  
 Deter, to frighten  
 Decent, seemly  
 Descent, of a place  
 Defend, to protect  
 Deaffened, made deaf  
 Defart, a wide place  
 Desert, merit  
 Difert, eloquent

Device, stratagem  
 Devise to invent  
 Disease, of the body  
 Decease, death  
 Divers, in the water  
 Diverse, different  
 Do, to act,  
 Doe, she-deer  
 Dollar, coin  
 Dolour, grief  
 Done, made  
 Dun, of colour  
 Due, owing  
 Dew, on the grass

E

Ear, of the head  
 Year, 12 months  
 East, wind  
 Yeast, for bread  
 Elder, in years  
 Eldern, of elder  
 Emeralds, stones  
 Hæmmorrhoids, disease  
 Employ, make use of  
 Imply, to entangle  
 Ended, accomplished  
 Indeed, in truth  
 Endite, a letter  
 Indict, to accuse  
 Exercise, labour  
 Exorcise, to conjure  
 Eye, of the body  
 I, my self  
 Eyes, in the head  
 Ice, water frozen

## F

Fallow, ground  
 Follow, pursue  
 Fain, willingly  
 Vane, or weathercock  
 Feign, to invent  
 Fair, beautiful  
 Fare, diet  
 Faun, young deer  
 Fawn, to flatter  
 Fin, of a fish  
 Fiend, evil spirit  
 Find, to discover  
 Fin'd, amerced  
 Fir, tree  
 Fire, to burn  
 Far, distant  
 Fur, a hairy skin  
 Flay, to pull off the skin  
 Flea, the vermin  
 Flee, to escape  
 Flie, the insect  
 Fly, to soar a loft  
 Floor, of a room  
 Flour, of meal  
 Flower, of the field  
 Forth, out of doors  
 Fourth, in number  
 Foul, filthy  
 Fowl, a bird  
 Franck, francis  
 Frank, free  
 Freeze, as water  
 Frieze, cloth  
 Fres, relieves

## G

Garden, for flowers  
 Guardian, overseer  
 Gentile, heathen  
 Gentle, meek  
 Gesture, behaviour  
 Jester, jesting fellow  
 Guess'd, conjectured  
 Guest, sojourner  
 Gilt, or gilded  
 Guilt, fault  
 Gray, of colour  
 Grey, the badger  
 Groan, to sigh  
 Grown, in years  
 Groat, four pence  
 Grot, cave

## H

Hail, a stone  
 Hale, to pull or drag  
 Hairy, rough  
 Airy, full of air  
 Halloo, to cry out aloud  
 Hallow, to sanctify  
 Hollow, empty  
 Hare, in the woods  
 Hair, of the head  
 Heal, to cure  
 Heel, of the foot  
 Hear, to hearken  
 Here, in this place  
 Heard, with the ear  
 Herd, of beasts  
 Heart, in the body  
 Hart, deer

Heaven, above  
 Haven, port  
 Heir, to an estate  
 Air, the element  
 Are, be  
 Higher, above  
 Hire, wages  
 Hoar, frost  
 Whore, harlot  
 Hole, bored  
 Whole, intire  
 Holy, sacred  
 Wholly, altogether  
 Home, at my house  
 Whom, which man  
 Hoop, for a vessel  
 Whoop, to halloo  
 Hour, of time  
 Our, of us  
 Hue, colour  
 Hew, to cut  
 Hymn, a divine song  
 Him, that man

I

I, my self  
 Ay, yes  
 Idle, slothful  
 Idol, a false god  
 Imply, intimate  
 Employ, on work  
 In, within  
 Inn, for travellers  
 Incite, to stir up  
 Insight, a discerning  
 Indeed, truly  
 Ended, finished

Ingenious, witty  
 Ingenuous, candid  
 Joust, tournament  
 Just, upright  
 Isle, an island  
 I'll, I will  
 Oyl, of olives

K

Kill, to slay  
 Kiln, for bricks  
 Knave, a sly fellow  
 Nave, of a wheel  
 Knight, honour  
 Night, after day

L

Latten, tin  
 Latin, a language  
 Leaper, a jumper  
 Leopard, the beast  
 Leper, a diseased person  
 Lease, for a term  
 Leash, of hounds  
 Least, smallest  
 Left, for fear that  
 Leaven, for bread  
 Eleven, number  
 Leaving, forsaking  
 Led, conducted  
 Lead, the mineral  
 Lessen, to make less  
 Lesson, a lecture  
 Lettuce, the herb  
 Lattice, of windows  
 Lettice, a name  
 Levet, on a trumpet  
 Levite, a jew priest

Lice, vermine  
 Lies, untruths  
 Line, of writing  
 Loin, of the body  
 Lo! behold  
 Low, of stature  
 Loam, a marl  
 Loom, of a weaver  
 Lose, to forego  
 Loose, to untie

## M

Made, done  
 Maid, virgin  
 Mail, coat for armour  
 Male, masculine  
 Main, ocean  
 Mane, of a horse  
 Mean, low  
 Mein, carriage  
 Manner, custom  
 Manor, lordship  
 Marble, a stone  
 Marvel, wonder  
 Master, over a servant  
 Muster, of soldiers  
 Mead, meadow  
 Mede, of Media  
 Meat, food  
 Meet, convenient  
 Mete, to measure  
 Message, errand  
 Messuage, tenement  
 Mighty, powerful  
 Mity, full of mites  
 Might, power  
 Mite, an insect

Million, in numbers  
 Melon, the fruit  
 Moat, round a house  
 Mote, in the sun  
 Monument, memorial  
 Muniment, fortification  
 Moth, fie  
 Mouth, in the head  
 Mown, cut down  
 Moan, to bewail  
 More, in number  
 Moor, a black  
 Morning, before noon  
 Mourning, lamentation  
 Mues, for hawks  
 Mews, as a cat  
 Muse, to meditate  
 Murrain, disease  
 Murrion, head piece  
 Muscle, of the body  
 Muzzle, for the mouth

## N

Naval, of a navy  
 Navel, of a man  
 Naught, bad  
 Nought, nothing  
 Nay, no  
 Neigh, as a horse  
 Neat, handsome  
 Net, for birds  
 Need, want  
 Knead, dough  
 Nephew, kinsman  
 Navew, herb  
 Not, no  
 Knot, in a string

O

O! exclamation  
 Owe, to be indebted  
 Oar, of a boat  
 Ore, of gold  
 O're, over  
 Oat, the grain  
 Ought, any thing  
 One, the first number  
 Own, to acknowledge  
 Order, method  
 Ordure, excrement  
 Our, of us  
 Hour, of time  
 An ode, a song  
 A node, a swelling

P

Pail, water vessel  
 Pale, in colour  
 Palate, of the mouth  
 Pallet, bed  
 Parasite, a flatterer  
 Parricide, kill a father  
 Pare, to cut away  
 Pair, a couple  
 Pear, the fruit  
 Pastor, of a congregation  
 Pasture, for the flock  
 Peer, of the realm  
 Pier, a haven  
 Pence, pieces of money  
 Pens, to write with  
 Perceivers, discerners  
 Perseveres, persists  
 Person, any one  
 Parson, of a church

Pillar, of stone  
 Piller, he that pills  
 Place, of any thing  
 Plaice, a fish  
 Pleaser, he that pleases  
 Pleasure, voluptuousness  
 Pole, in the heavens  
 Poll, the head  
 Poor, needy  
 Pore, of the body  
 Pour, to empty out  
 Power, strength  
 Practice, the exercise  
 Practise, to exercise  
 Pray, to beseech  
 Prey, booty  
 Precedent, foregoing  
 President, governour  
 Presence, appearance  
 Presents, gifts  
 Principal, chief  
 Principle, a tenant  
 Profit, gain  
 Prophet, foreteller  
 Pronounce, to utter  
 Pronouns, parts of speech

Q

Quarry, of stone  
 Query, doubt  
 Quean, a strumpet  
 Queen, a kings wife

R

Rack, to torment  
 Wrack, of a ship  
 Rain, water from the sky  
 Rein, of a bridle



Raise, to lift up	Rowel, for a horse
Rays, of the sun	Roll, of the court
Rafe, to demolish	Rubbed, chaffed
Race, run	Rubid, reddish
Reach, to extend to	S
Retch, to vomit	Sail, of the ship
Wretch, wicked	Sale, of goods
Read, to peruse books	Saviour, who saves
Reed, which grows	Savour, taste
Red, of colour	Scent, smell
Rear, to raise up	Sent, as a messenger
Rare, strange	Science, knowledge
Rebel, who doth rebel	Scions, of trees
Rabble, a mob	Seizin, possession
Reign, of a king	Season, of the year
Rein, of the back	Seller, of wares
Rice, the grain	Cellar, a cave
Rife, beginning	Sever, to part
Rigger, of a ship	Severe, austere
Rigour, severity	Share, part
Right, just	Shear, sheep
Rite, ceremony	Sheer, clear off
Rod, a slender twig	Sheep, of the flock
Rode, I did ride	Ship, of the sea
Road, high way	Shoot, to dart
Roe, of a fish	Shout, to make a noise
Row, of trees	Sice, at dice
Rome, the city	Size, dimension
Room, place	Cize, for painters
Roam, wander	Sight, to see
Roof, of a house	Cite, to summon
Rough, hairy	Sink, down
Rote, by heart	Cinque, at dice
Wrote, I did write	Sleight, of hand
Wrought, did work	Slight, to despise

Sloe, the fruit  
 Slow, tardy  
 So, thus  
 Sew, with a needle  
 Sow, seed  
 Soar, fly up  
 Sore, grievous  
 Swore, I did swear  
 Sole, fish  
 Soul, in the body  
 Some, one  
 Sum, of money  
 Son, of the father  
 Sun, in the firmament  
 Soon, quickly  
 Swoon, a fainting  
 Stare, to look on  
 Stair, a step  
 Steal, to rob  
 Steel, the metal  
 Succour, help  
 Sucker, of trees  
 Suit, of apparel  
 Sute, request

T

Tale, that is told  
 Tail, of a beast  
 Tares, grain  
 Tears, of the eyes  
 Team, of horses  
 Teem, with child  
 Then, at that time  
 Than, in comparison  
 There, in that place  
 Their, or them

Through, by means of  
 Throw, to cast away  
 Tiles, of a house  
 Toils, to catch beasts  
 Time, of the day  
 Thyme, the herb  
 Title, distinction  
 Tittle, a speck  
 Two, in number  
 Too, also  
 To, unto  
 Toe, of the foot  
 Tow, made of hemp  
 Towe, to drag  
 Tongs, for the fire  
 Tongues, languages  
 Toft, thrown up  
 Toast, in ale

V

Vane, a weather-cock  
 Vain, foolish  
 Vein, of the body  
 Vale, a valley  
 Vail, a covering  
 Valley, between hills  
 Value, worth  
 Volley, of shot  
 Vile, evil  
 Vial, a glass  
 Viol, in music  
 Umbles, of a deer  
 Humbles, submits  
 Unit, a single number  
 Unite, to connect

Ure, practice  
 Ewer, for water  
 Your, of you  
 Use, to employ  
 Ewes, sheep  
 Utter, to vend  
 Outer, outward

## W

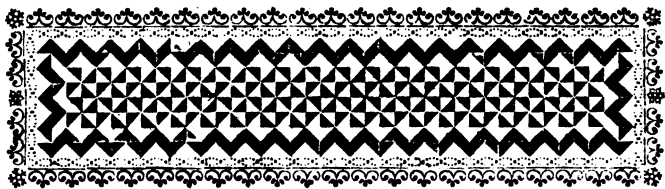
Wales, the country  
 Wails, bemoans  
 Wheals, pimples  
 Ware, merchandize  
 Wear, on one's back  
 Where, in what place  
 Were, or was  
 Waft, haft been  
 Waste, to expend  
 Waist, the middle  
 Wait, to attend  
 Weight, burden  
 Way, passage  
 Whey, serum  
 Weigh, with scales  
 Weary, tired  
 Wary, cautious  
 Weather, fair or foul  
 Wether, mutton  
 Whether, or no  
 Whither, to what place

Ween, to suppose  
 Wean, from the breast  
 Weal, public weal  
 Whale, a fish  
 Wheel, of a cart  
 Wrath, anger  
 Wroth, angry  
 Worth, value  
 Wrest, to wring  
 Rest, to refresh  
 Wright, workman  
 Rite, or ceremony  
 Write, with a pen  
 Right, straight  
 Wrong, not right  
 Wrung, to twist  
 Rung, the bells

## Y

Year, twelve months  
 Ear, of the head  
 Hear, heard  
 You, ye  
 Ewe, sheep  
 Yew, a tree  
 Younger, in years  
 Younker, a stripling  
 Ye, you  
 Yea, yes.

The Utility of the foregoing Collection is a sufficient reason for their insertion, we shall therefore make no apology for their appearance, not regarding that, in the opinion of a few, it may be looked on as trifling, and too much resembling a Spelling Vocabulary.



BUSINESS REQUISITE  
IN THE  
WAREHOUSE.

HANGING UP PAPER.

THE Warehouse-keeper takes the Heap out of the Press-room, and carries it into the Warehouse, or other Drying-place, and setting it upon a table or stool of a convenient height, with one end of the Heap from him, he takes the Handle of the Peel in his left hand, and lays the top part flat down upon the Heap, so as its upper edge may reach to almost three quarters of the length of the sheet: after which with the right hand he doubles over so much of the printed off Heap as he thinks proper, perhaps a Quire, half a Quire, or about seventeen sheets, more or less, either as he can allow them time to Dry, or have room on his Racks to Hang them on. Having thus doubled his first Doubling on the Heap, he removes the Peel almost off the Heap, and doubles, as before, a second Doubling to hang over the first towards the left hand about two inches, about the same number of sheets. And having these two Doublings on his Peel, he takes the Peel off the Heap, and holding the Handle a little aslope, that the Shorter Folding-over of the sheets may  
open

open from the Peel, he lifts it up, and places it at one end of his first pole, and lets it hang on it, by drawing the Peel from under the paper. In like manner he loads and unloads his Peel again successively, till he has hung up the whole Heap. The sides of the sheets are not to hang against one another, but to lap over one another; nor are they hung up with their edges against the side of the former hanging-up, but to lap over, so as every right hand Doubling may lap about two inches over the left hand Doubling; that when the Books are taken down, the Warehouse-keeper clapping the flat side of his Peel against the right hand edge of the paper, slides several Doublings over one another and putting the Peel under them, takes them off the poles and lays them on the Heap again, on a clean waste paper, and sets the Heap orderly by, till it comes to be Gather'd.

The Warehouse-keeper is also very careful to lay all the sheets, so as the respective Signatures of every sheet may lie exactly over the Signature of the first sheet, lest when the Books come to be Gathered, some sheets may be turned, which will give him a great deal of trouble to turn them right when he Collates the Books.

#### LAYING THE HEAPS.

Laying the Heaps is to place them on benches or forms of a convenient height, in an orderly succession, that is, the first Signature which most commonly is A must be placed on the left of the bench, with either the side or foot of the Page, as the Volume requires, that hath the single Signature A at the bottom of it upwards, and towards the hither side of the bench. On the right hand side of the Heap A is B, and next it C, in like order D E F, &c.

#### GATHERING OF BOOKS.

Gathering of Books is to take one sheet off every Heap, beginning at the last Heap first, the Gatherer takes it off with  
his

his right hand, and disposes the hither end of the sheet into his left hand, clapping his left thumb upon the middle of the sheet, to hold it fast. Then he takes a second sheet off the second Heap from the left hand, viz. towards the right; and lays the second sheet on the first, and so successively a third, a fourth, a fifth, &c. till he has Gathered the last sheet on his right hand; still observing to lay the middle of each sheet under his thumb, and all the single Signatures on each sheet orderly and successively on one another.

Thus he Gathers on, till one of all the Heaps comes off; which when done, he doubles or quires up all the other Heaps, and lays them by till he can Bundle and Tye them up properly; afterwards he writes upon them, The imperfections of (the Title of the Book) and mentions on it the Signature of the sheet that is wanting, and sets it by in a convenient place of the Warehouse, that he may have recourse to it on any occasion.

Having thus Gathered one Book, he Knocks it up, and he carries it to a table provided on purpose near him; and taking the ends of the Book between the two bows of the thumb and fore-finger of each hand, he grasps the ends loosely between them, and placing the hither long side or edge of the Book on the plane of the table, he lifts the whole Book a little above the table, and while the whole Book is held loosely by its ends, lets it fall gently down on the table, that the edges of such sheets as stand out, or lower than the rest, may be drove even with the rest of the edges of the Book, and also that the edges of such sheets as may lie above the edges of the Book may be forced downwards, and lie even in the same range with the rest of the edges.

And as he is Knocking up the lower edge of the Book, he at the same time evens the two ends by thrusting the bows of his thumbs and fingers against the end of the Book, which being loosely grasp'd, and his thumbs and fingers bearing pretty stiff towards each other, will drive in the ends of such sheets as may stick out at their end.

Having thus evened all the edges, he lays the Book flat on the table, and holding one end of it stiff and tight in his left hand, he rubs the whole flat of his right hand hard upon the upper sheet, to press it and all the other sheets as close together as he can; then Folds up, or Doubles the Book, according to its respective Volume.

If it is Folio, Quarto, Octavo or Sixteens, he Folds it in the Short Cross; but if it is Twelves, Eighteens, Twenty-fours, he Folds it in the Long Cross.

But most times before he Folds the Books he will Collate them: therefore having Gathered the Book, he lays it by on a sheet of waste paper, and Gathers a second Book as he did the first, and lays that flat open on the first, then Gathers a third, fourth, fifth Book, &c. as before, and lays them successively on each other, till he has raised an Heap of Books so high, that he grows cautious of laying more on, lest its height should exceed his management. Then Gathers on, and raises another Heap or Heaps till one of the Signatures comes off.

### COLLATING BOOKS.

The Collating of Books, is,

First, to examine whether the whole number of sheets that belong to a Book are Gathered in the Book.

Secondly, to examine that two sheets of one sort are not Gathered.

Thirdly, to examine whether the proper Signature of every sheet lie on its proper corner of the Gathered Book.

To do this, the Collater provides himself with a Bodkin; which has its thick end thrust fast into a round piece of wood, about the thickness of a tobacco-pipe, and about three or four inches long.

Having the Heap of Gathered Books before him, with the single Signature A lying upwards on his right hand, and his  
left

left arm cros the Heap, and his hand near the Signature corner, with his Bodkin in his right hand, he pricks up the corner of the first sheet A, and at the same time he pricks it up, slips the balls of the two fore-fingers of his left hand, and secures it from falling back again on the Gathered Heap of Books between his thumb and hinder joint of his fore-finger, and immediately pricks into the sheet B, casting his eye upon the Signature, as well to see that it is B, as to see that it is singly B, and not B 2, B 3, &c. For if the single Signature lies not on the same corner of the Heap, the sheet must be turned till it does. In like manner he pricks up and receives C, D, &c. still casting his eye that it be the right Letter, and single Signature, as aforesaid. If he finds two sheets of the same Signature, he takes one out and lays it by, or else on the Heap, if they be not all Gathered.

If he finds one sheet wanting, he fetches that sheet from the Heap; or if he wants it at the Heap the Book is laid by as Imperfect till he has Collated the whole Impression of Books, to see if he can make it Perfect with some other Book, that may have two of the same sheets Gathered in it.

Having Gathered, Collated and Folded these Books, he Tells them, to see how the Impression Holds out; and as he Tells them, he lays a set number of Books (if the Books be thick, five, if thinner, ten, if very thin, twenty five or fifty) with the Folded Side or Back one way, and the same number of Books with the Folded or back-side the other way; that is, the edges of the latter number of Books upon the backs of the former Number: as well to distinguish and count the Number of Books readily, as to keep the bundle in a flat and horizontal position. For if the backs of the Quired Books in a bundle should lie all one way, the Fold of the back being more or less hollow in the middle of each Book, will in a Number of Books, by springing upwards, mount the backs; and consequently the edges of the Books in the bundle will be depressed, so that in a great bundle the Books will be subject to slide off one another.



These Books being thus counted, he sets them by on waste paper in convenient piles, of about three or four reams high, according as the paper may be thicker or thinner, range by range, till the whole Impression is set by.

And before he ties them up, he puts them into the Standing Press, placing in it so many Books as the Press will hold, both in width and height; observing to set in every Pile he puts range by range into the Press, an equal number of Books, that each Pile may equally feel the force of the screw.

Then with a strong iron bar he turns about the Spindle as oft as he can with his main strength, to squeeze and Press the Books as close and tight as he can together; and so lets them stand in a Press about a day and night. Then takes them out, and in like manner puts in more Books.

As he takes out each number of Books, he ties them up with packthread, laying a waste paper under and upon each Bundle; and writes the Title and number of the Books on the uppermost waste paper, and sets them by square and orderly on the shelves in the Warehouse, to deliver them out according to orders, or he sends them to the authors or book-sellers, without writing on the uppermost waste-paper.

### SETTING OUT PAPER, AND CULLING THE CORDED QUIRES.

Each ream of paper contains twenty quires: these twenty quires are by the paper-makers so disposed that the back or doubling of each quire lies upon the opening or edges of the next quire.

Two of the twenty quires in a ream are called corded or Out-side Quires; because the whole ream is corded or tied up between them. They are also called Cassie Quires, because they serve for cases to the ream. These quires are by the paper-maker made up of torn, wrinkled, stained, and other bad sheets; yet the whole quire does not perhaps con-

fit

fift of fuch sheets, but commonly fome good sheets are in Culling found among them.

The Warehouse-keeper therefore when he fets out paper, lays by the uppermoft Cording Quire, and Sets out fo many Tokens as his Heap requires, yet always confiders how his paper Holds out, whether five and twenties, or but four and twenties: if it holds out five and twenties, he fets out in every fourth, fifth, or fixth Token eleven quires, to fecure the Impreffion to hold out. If but four and twenties, he Sets out eleven quires, in every fecond Token, and at laft a quire more to the whole Heap to make good the wanting sheets of every quire, and to make Proofs, Revifes, Register-sheets, Tympan-sheets, and to fupply other accidents that may happen at the Prefs, either by bad sheets, or faults committed in Beating, Pulling, Bad Register, &c. for all or any of thefe accidents that happens to a sheet, the Prefsman doubles it, and lays by in the Heap as wafte; the warehouse-man lays on the Heap another wafte sheet of paper, and fo brings it to the Prefs to be Wet.

The Culling the Cording Quires, is, to examine every sheet one by one. To do it, he lays the Cording Quires, or many Cording Quires open before him againft the light, and takes up every sheet fucceffively and obferves the goodnefs of it: fuch sheets as he finds good, he lays by for ufe, the bad ones he rejects. If a sheet has but a little of the corner torn off, fo much as he judges the Book-binder would take off with his Plow, to make the Leaf fquare with other Leaves, he accounts that a good sheet: but if more be torn off, he lays it by for bad; and fo he does wrinkled and ftained sheets.

Having thus Culled all the Cording Quires, he tells out the good paper into quires, allowing five and twenty to the quire, if the quires of the ream hold out five and twenty; or elfe but into four and twenty. And the good paper thus culled, he tells them into an Heap or Heaps, as far as it will go.

Some

Some Warehouse-keepers tho' they will not give the Pressman this Cull'd paper to print at the begining or end of a Book, yet they dispose the Heaps so as they may be used about the middle of the Book : but though it may be call'd good paper, yet it very rarely happens to be so beautiful as the Inside Quires.

The bad paper he also Tells out into quires, but allows no more than four and twenty sheets to the quire, because it is commonly set by in the Warehouse for jobs.

It is also the office of the Warehouse-keeper to keep a day book, and in it to set down what books he sends out and to whom, that so the Master-Printer may as oft as he pleases have an account how the Impression, or part of it, is disposed of.





# TECHNICAL TERMS

## USED IN PRINTING.

**A**BBREVIATIONS. Marks to contracted words.

**ACCENTS.** Marks over vowels.

**BALL-KNIFE.** A blunt knife used to scrape the balls.

**BALL-NAILS.** Tacks used in knocking-up balls.

**BANK.** A stage about four feet high, placed near the press.

**BEARD OF A LETTER.** The outer angle of the square shoulder of the shank, which reaches almost to the face of the letter, and commonly scraped off by founders.

**BEARER.** A piece of riglet to bear the impression off a blank page.

**BIENVENUE.** The fee paid on admittance into a chapel.


**BITE.** Is when the entire impression of the page is prevented by the frisket's not being sufficiently cut out.

**BLANKETS.** Woollen cloth, or white bays, to lay between the Tympan.

**BODY.** The shank of the letter.

**BOTTLE-ARSED.** When letter is wider at the bottom than the top.

**BOTTOM-LINE.** The last line of the page preceding the catch line.

**BRACE.** Is a character Cast in Mettle marked thus  of several breadths.

**BRAYR.** Is a round Wooden Rubber, almost of the fashion of a Ball-stock, but flat at the bottom, and not above three inches diameter: it is used in the Ink Block to Bray or Rub Ink.

**BREAK.** A piece of a Line.

**BROAD-SIDE.** A Form of one full Page, printed on one side of a whole sheet of paper.

**BROKEN LETTER.** By broken Letter is not meant the breaking of the Shanks of any of the Letters, but the breaking the orderly succession the Letters stood in a Line, Page, or Form, &c. and mingling the Letters together, which mingled Letters is called Pye.

**BUR.** When the Founder has neglected to take off the roughness of the Letter in dressing.

**CARDS.** About a quire of paper, which Press-men use to pull down the spring or rising of a Form, which it is many times subject to by hard Locking up.

**CASSIE PAPER.** Broken paper.

**CHOAK.** If a Form be not washed in due time, the Ink will get into the hollows of the Face of the Letter: and that getting in of the Ink is called Choaking of the Letter, or Choaking of the Form.

**CLEAN PROOF.** When a Proof has but few faults in it, it is called a clean Proof.

**CLOSE MATTER.** Matter with few Breaks or Whites.

**CORRECT.** When the Corrector reads the Proof, or the Compositor mends the Faults, marked in the Proof, they are both said to Correct; the Corrector the Proof, the Compositor the Form.

**CORRECTIONS.** The Letters marked in a Proof are called Corrections.

**DEVIL.** The Errand-boy of a Printing-house.

**DIRECTION.** The word that stands alone on the right hand in the bottom Line of a Page.

**DIRECTION-LINE.** The Line the Direction stands in.

DOUBLE

**DOUBLE.** Among Compositors, a repetition of words; also, among Press-men, a sheet that is twice Pulled and lifted ever so little off the Form after it was first Pulled, does most commonly (through the play of the Joints of the Tympan) take a double Impression: this sheet is said to Double. Doubling also happens by the loose hanging of the Plattin, and by too much play the tenons of the head may have in the Mortises of the Cheeks, and indeed may be occasioned by the decay of several parts of the Press.

**DRESSING A CHASE, or FORM.** The fitting the Pages and Chase with Furniture and Quoins.

**DRIVE OUT.** When a Compositor sets wide.

**EMPTY PRESS.** A Press that is unemployed; in general every Printing-house has one for a Proof-Press.

**EVEN Page.** The 2d, 4th, 6th, or any other even numbered Page.

**FAT FACE, or Fat Letter,** is a broad stemmed Letter.

**FAT WORK.** Is when there are many white-lines or break-lines in a Work.

**FAT FORM.** When the Press-man has a single pull.

**FIRST FORM.** The Form the White Paper is printed on, which generally has the First Page of the sheet in it.

**FLY.** The Person that takes off the Sheet from the Press in cases of expedition.

**FOLLOW.** That is, see if it follows; is a term used as well by the Corrector as by the Compositor and Press-man. It is used by the Corrector and Compositor when they examine how the beginning Matter of a succeeding Page agrees with the ending Matter of the precedent Page; and how the Folio's of those Pages properly and numerically follow and succeed one another lest the Pages should be Transposed. But the Press-man only examines that the Folio and beginning word of the Second Page, and Signature of the First and Third Page, when the Reiteration is on the Press, follows the Folio and Direction of the First Page, and the Signature of the Third Page follows

the

the Signature of the First Page, lest the Form should be laid wrong on the Presfs.

**FOOT OF A PAGE.** The bottom or end of a Page.

**FORM.** The Pages when fitted into a Chafe.

**FOUL PROOF.** When a Proof has many Faults marked in it.

**FOUNT.** Is the whole number of Letters that are Cast of the same Body and Face.

**FRIER.** When the Balls do not Take, the Un-taking part of the Balls that touches the Form will be left white, or if the Presfs-men skip over any part of the Form, and touch it not with the Balls, though they do Take, yet in both these cases the white places are called Friers.

**FULL FORM OF PAGE.** A Form or Page with few or no Breaks, or White lines.

**FULL PRESS.** When two men work at the Presfs.

**FUDGE.** To contrive without necessary Materials, or do Work in a bungling Manner.

**GET-IN.** Matter is Got in in a Line, Page, Sheet or Book, if Letter be thinner Cast than the Printed Copy the Compositor Sets from. Or Matter is Got in if the Compositor Sets Clofer.

**GOOD COLOUR.** Sheets printed neither too black nor too white.

**GOOD OF THE CHAPEL.** Forfeitures and other Chapel dues collected for the Good of the Chapel to be spent as the Chapel approves.

**GOOD WORK,** is called so in a twofold sense: the Master-printer calls it Good Work when the Compositors and Presfs-men have done their duty; and the work-men call it Good Work, if it be Light Easy Work, and they have a good price for it.

**HALF PRESS.** When but one man works at the Presfs.

**HALF WORK.** He that works but three days in the week, does but Half Work.

**HEAD PAGE.** The beginning of a subject.

**HEAP.** So many reams or quires as are Set out by the Warehouse-keeper for the Presfs-man to Wet.

**HEAP HOLDS OUT.** When it hath its full number of sheets.

**HOLDS OUT, OR HOLDS NOT OUT.** These terms are applicable to the quires of White-paper, to Wrought off Heaps, to Gathered Books, and sorts of Letter, &c. If quires of white paper, have twenty five sheets each in them, they say, the paper holds out five and twenties. Of Wrought off Heaps, the Heap that comes off first in Gathering is said, not to hold out. Of Gathered Books, if the intended number of perfect Books are Gathered, they say the Impression holds out: but if the intended number of Perfect Books cannot be Gathered off the Heaps, they say the impression holds not out. And so for sorts of Letter.

**HORSE.** The stage Press-men set the Heaps of paper on on their banks.

**HORSE.** If any journeyman set down in his bill on Saturday night more work than he has done, that surplus is called Horfe.

**HOURS.** Press-men reckon their work by hours, reckoning every Token to an hours work: and though it be the same effectually with Tokens, yet they make their prizes of different work by the hour; and it passes current for a Token. If two men work at the Press ten quires is an hour; if one man five quires is an hour.

**IMPERFECTIONS OF LETTERS.** When the Founder has not Cast a proportionable number of each sort of Letter, it is making the rest of the Fount imperfect.

**INSERTION.** If the Compositor has left out words or lines, the Corrector inserts it, and makes this mark A where it is left out.

**KEEP IN,** is a caution either given to, or resolved on, by the Compositor, when there may be doubt of Driving out his Matter beyond his Counting off, wherefore he Sets Close, to Keep in.

**KEEP OUT.** A caution either given to or resolved on, by the Compositor, when there may be doubt of Getting in his Matter too fast, wherefore he Sets Wide, to Drive or Keep out.

**KERN OF A LETTER,** that part which hangs over the body or shank.



**LEAN FACE.** A letter whose stems and other strokes have not their full width.

**LETTER HANGS.** If the Compositor is careless in emptying his Composing-stick, so as to set the Letter loosely down in the Galley, and they stand not perfectly square and upright, the Letter hangs: or if after Overrunning on the Correcting-stone he has not set his Letter in a square position again, before he Locks up, the Letter thus out of square, is said to hang.

**LONG PULL,** is when the bar of the Press requires to be brought close to the check to make a good impression.

**LOW CASE.** When the Compositor has composed almost all his Letters out of his Case.

**MACKLE,** when part of the impression on a page appears double, owing to the Plattin's dragging on the Frisket.

**MATTER.** The series of the discourse of the Compositors Copy.

**MEASURE.** The width of a page.

**MONK.** When the Press-man has not distributed his balls and the ink lies in blotches, it is called a Monk.

**NAKED FORM.** When the Furniture is taken from about all the sides of the Pages.

**ODD PAGE.** The 1st, 3d, and all uneven numbered Pages.

**OFF.** Press-men are said to be off when they have worked off the designed number from a Form.

**OUT.** A Compositor is said to be out, when he has set all Copy.

**OUT OF REGISTER.** When Pages are not worked even on each other.

**PALE COLOUR.** When the sheets are worked off with too little ink.

**PELTS.** Untanned sheep-skins used for balls.

**PICKS.** When any dirt gets into the hollows of the Letter, which choaks up the face of it, and occasions a spot.

**POINT-HOLES.** Holes made by the Points in a worked off sheet of paper.

**PRESS GOES.** When the Press-men are at work.

- **PRESS STANDS STILL.** When they are not at work.
- **PYE.** When a Page is broken, and the letters confused.
- **QUARTERS.** Octavos and Twelves Forms are said to be imposed in Quarters, not from their equal divisions, but because they are imposed and locked up in four parts.

**REGISTER-SHEET.** Sheet or sheets printed to make register with.

**REITERATION.** The Second-form, or the Form printed on the back-side of the White Paper.

**RIGLET.** Is a thin sort of Furniture of an equal Thickness all its length. It is quadrat high, of several thicknesses.

**RISE.** A Form is said to rise, when in rearing it off the Correcting-stone no Letter or Furniture, &c. drop out.

**RUNS ON SORTS.** When Matters uses only a few sorts of letters.

**SET OFF.** Sheets that are newly worked off at the Press often sets off, and more particularly so when beaten with soft ink.

**SHANK.** The square Metal the Face of a Letter stands on.

**SIGNATURE.** Any Letter of the Alphabet used at the bottom of the First Page of a Sheet, as a Direction for the Binders to place the Sheets in a Volume.

**SLUR.** When the impression of the sheets appear smeared.

**SMOUT.** When either Compositors or Press-men are employed for a short time and not engaged for a constancy.

**SOP THE BALLS.** When a Press-man has taken too much Ink.

**SORTS.** The Letters that lie in every Box of the Case are separately called Sorts in Printers and Founders language; thus a is a Sort, b is a Sort, &c.

**SQUABBLE.** A Page or Form is Squabbled when the Letter of one or more lines are got into any of the adjacent Lines; or that the Letter or Letters are twisted about out of their square position.

**STEM.** The straight Flat strokes of a straight Letter is called Stem.

**SUPERIOR LETTERS**, are often set to Marginal Notes, References or Authorities; they are Letters of a Small Face, Justified by the founder in the Mold near the Top of the Line.

**THIN SPACE**, ought by a strict orderly and methodical measure to be made of the thickness of the seventh part of the Body; though Founders make them indifferently thicker or thinner.

**TURN FOR A LETTER**, It often happens when Matter runs upon Sorts, especially in Capitals or some other sorts seldom used, that the Compositor wants that sort the Matter Runs on; wherefore he is loth to Distribute Letter for that sort; as perhaps his Case is otherwise full. Then instead of that Letter or Sort, he turns a Letter of the same thickness, with the Foot of the Shank upwards, and the Face downwards; which Turned Letter being easy to be seen, he afterwards when he can accommodate himself with the right sort, takes out, and puts the right Letter in its room. It is also a word used jocosely in the Chapel; when any of the workmen complain of want of any thing, he shall by another workman be answered, Turn for it; that is, make shift for it.

**VANTAGE**, When a White-page or more happens in a sheet, the Compositor calls that Vantage: so does the Press-man, when a Form of one Pull comes to the Press.

**UNDERHAND**. A phrase used by Press-men for the Light and Easy, or Heavy and Hard Running in of the Carriage. Thus they say, the Press goes light and easy under Hand, or it goes heavy or hard under Hand.

**UPPER HAND**, when the Spindle goes soft and easy, the Press-men say, it goes well under Hand, or Above Hand. But the contrary if it goes Hard and Heavy.

**WHITE-LINE**, A line of Quadrats.

**WHITE PAGE**. A Page that no Matter comes in.

**WHITE PAPER**. Although the first Form be printed off, yet Press-men call that Heap White Paper, till the Reiteration be printed.

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