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AN

ABRIDGED SPECIMEN

OF

PRINTING TYPES,

MADE AT

BRUCE'S NEW-YORK TYPE-FOUNDRY.

RE-ISSUE of 1874, with Prices Corrected to that Date.

NEW-YORK:
GEORGE BRUCE'S SON & CO., NO. 13 CHAMBERS-STREET.
1869.

THE NEW YORK
PUBLIC LIBRARY
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BRUCE'S NEW-YORK TYPE-FOUNDRY,
May 1. 1874.

The volume now presented to the Trade contains, in a condensed form, a great number of new and desirable articles, all of our own manufacture.

Borders, Ornaments and Fonts from any other foundry, which are not shown herein, can be furnished.

Our well-known quality of material has not deteriorated; and as we keep on hand the largest stock of type in the country, we can supply orders with the utmost promptitude.

On pages 3, 4, 5 and 6 are printed the prices of the smallest fonts we sell; and on page 6, the prices of presses, ink, wood-type, and other printing materials in which we deal.

Do not cut up the book in making out your orders, but give the exact name and number of the article required.

GEORGE BRUCE'S SON & CO.

DAVID WOLFE BRUCE.
JAMES LINDSAY.

ESTIMATES FOR JOB OFFICES,

as tastes and styles of work vary, can best be made by the customer himself, consulting the Specimen pages, and Classified Priced List on pages 3, 4, 5 and 6.

REDUCED ESTIMATES FOR VILLAGE WEEKLY NEWSPAPERS.

For a 6-column Paper, the paper for which measures 24 by 36 inches, the printed matter of each page 21¾ by 16 inches, and the leads about 2½ inches:

1 Imperial No. 3 Washington Press		$320.00
1 Imp. No. 3 Distributing Frame, Roller Stocks, &c.		32.50
1 Imperial No. 3 Roller Mould, cast iron		21.00
1 Double Imperial No. 3 Imposing Stone and Frame		78.00
4 Imperial No. 3 Half Chases	$9.00	36.00
Iron Side and Foot Sticks		9.12
4 Single Brass Bottom and lined Proof Galleys	2.25	9.00
6 Common Galleys, say	0.75	4.50
4 Six-inch Composing Sticks	1.00	4.00
3 Double Stands with Racks	6.50	19.50
12 Pair Cases	2.50	30.00
3 Job Cases	1.75	5.25
Mallet, Planer, Shooting-stick and Quoins, about		5.00
1 Lye Brush		0.75
1 Proof Brush		1.50
Saw and Mitre Box		2.00
25 lbs. News Ink	0.30	7.25
100 Advertising Rules	0.04	4.00
100 Single Dash Rules	0.05	5.00
20 Brass Dashes	0.10	2.00
10 Double Cross Rules	0.06	0.60
10 Parallel Rules	0.06	0.60
20 Column Rules	0.60	12.00
Head Rules, about		3 00
300 lbs. Long Primer	0.50	150.00
300 lbs. Brevier	0.55	165.00
56 lbs. Nonpareil	0.66	36.96
Display Type for reading matter, about		20.00
" " for Advertisements, about		30.00
20 lbs. Leads	0.25	5.00
Head for Paper	from 2.00 to	5.00
Cuts or Ornaments, about		8.00
Boxing and Carting, about		20.00
		$1052.53

For a 7-column Paper, the paper for which measures 24 by 38 inches, the printed matter of each page 21¾ by 17⅛ inches, and the leads about 2⅓ inches:

1 Imperial No. 4 Washington Press		$335.00
1 Imp. No. 4 Distributing Frame, Roller Stocks, &c.		32.50
1 Imperial No. 4 Roller Mould, cast iron		22.00
1 Double Imperial No. 4 Imposing Stone and Frame		84.00
4 Imperial No. 4 Half Chases	$9.00	36.00
Iron Side and Foot Sticks		9.48
5 Single Brass Bottom and lined Proof Galleys	2.25	11.25
6 Common Galleys	0.75	4.50
5 Six-inch Composing Sticks	1.00	5.00
4 Double Stands with Racks	6.50	26.00
12 Pair Cases	2.50	30.00
4 Job Cases	1.75	7.00
Mallet, Planer, Shooting-stick and Quoins, about		5.00
1 Lye Brush		0.75
1 Proof Brush		1.50
Saw and Mitre Box		2.00
50 lbs. News Ink	0.30	15.00
150 Advertising Rules	0.04	6.00
100 Single Dash Rules	0.05	5.00
35 Brass Dashes	0.10	3.50
12 Double Cross Rules	0.06	0.72
12 Parallel Rules	0.06	0.72
24 Column Rules	0.60	14.40
Head Rules, about		3.50
350 lbs. Long Primer	0.50	175.00
350 lbs. Brevier	0.55	192.50
56 lbs. Nonpareil	0.66	36.96
Display Type for reading matter, about		20.00
" " for Advertisements, about		30.00
25 lbs. Leads	0.25	6.25
Head for Paper	from 2.00 to	5.00
Cuts or Ornaments, about		10.00
Boxing and Carting, about		21.00
		$1157.53

For an 8-column Paper, the paper for which measures 28 by 42 inches, the printed matter of each page 25½ by 19 inches, and the leads full 2¼ inches:

1 Imperial No. 6 Washington Press		$365.00
1 Imp. No. 6 Distributing Frame, Roller Stocks, &c.		35.00
1 Imperial No. 6 Roller Mould, cast iron		24.00
1 Double Imperial No. 6 Imposing Stone and Frame		100.00
4 Imperial No. 6 Half Chases	$10.00	40.00
Iron Side and Foot Sticks		10.80
6 Single Brass Bottom and lined Proof Galleys	$2.25	13.50
6 Common Galleys	0.75	4.50
6 Six-inch Composing Sticks	1.00	6.00
4 Double Stands with Racks	6.50	26.00
15 Pair Cases	2.50	37.50
4 Job Cases	1.75	7.00
Mallet, Planer, Shooting-stick and Quoins, about		5.00
1 Lye Brush		0.75
1 Proof Brush		1.50
Saw and Mitre Box		2.00
50 lbs. News Ink	0.30	15.00
250 Advertising Rules	0.04	10.00
100 Single Dash Rules	0.05	5.00
50 Brass Dashes	0.10	5.00
20 Double Cross Rules	0.06	1.20
20 Parallel Rules	0.06	1.20
28 Column Rules	0.75	21.00
Head Rules, about		4.00
425 lbs. Long Primer	0.50	212.50
425 lbs. Brevier	0.55	233.75
56 lbs. Nonpareil	0.66	36.96
Display Type for reading matter, about		25.00
" " for Advertisements, about		35.00
30 lbs. Leads	0.25	7.50
Head for Paper	from 2.00 to	5.00
Cuts or Ornaments, about		10.00
Boxing and Carting, about		22.00
		$1328.66

Newspaper type and Book type weigh about 40 lb. to the square foot; but, to allow for sorts, it requires 60 lb. to set that amount up with certainty. If much standing matter is required, allowance must be made for that also.

The following sizes of News-paper are always kept on hand by paper dealers: 22 by 32—24 by 36—24 by 38—28 by 42. The following are also considered "regular" sizes, though not so certainly kept on hand: 26 by 37—27 by 42—and 29 by 44.

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at BRUCE'S NEW-YORK TYPE-FOUNDRY, No. 13 Chambers-Street, NEW-YORK.

PRICES of Printing Types cast by GEORGE BRUCE'S SON & CO.,

THE AVERAGE SIZES, WEIGHTS, AND COST OF JOB FONTS, &c.

SUITABLE FOR SMALL OFFICES, AND WHICH ARE ALWAYS KEPT ON HAND AT THIS FOUNDRY.

THIS List gives the number of lower case "a" and capital "A" to which the other characters are proportioned, the weight, price per pound, and total cost of the SMALLEST Fonts sold at this Foundry. Printers will know by it exactly what they purchase, and also the cost, without the trouble of writing to the Foundry for an estimate; thereby enabling them to remit the money with their orders, and save the expense of collection by express companies or otherwise. All Fonts of Roman, German, Script, Ronde, Running-hand, Caligraph, and all Job Fonts larger than Meridian body, are put up with spaces and quadrats; none other have them, unless specially ordered. Fonts of spaces and quadrats of any weight can be furnished to order. Boxing and carting, about seventy cents per hundred pounds.

These prices are for NET CASH. When notice is given to the Foundry at the time of purchase, Old Type delivered here will be received at 10 cents per pound in exchange for our new type.

Shipments by way of the Atlantic will be insured, and the premium charged in the bill.

GEORGE BRUCE'S SON & CO., NEW-YORK, May, 1874.

Roman and Italic.	℔	lb	FONTS Proportioned to	Weight lb.	oz.	Cost.
Diamond	$1	60		28	—	$45 36
Pearl	1	20		28	—	22 60
Agate	0	75		56	—	42 56
Nonpareil	0	66		56	—	36 96
Minion	0	58		56	—	32 48
Brevier	0	55		56	—	30 80
Bourgeois	0	52		56	—	29 12
Long-Primer	0	50		56	—	28 00
Small-Pica	0	48		56	—	26 88
Pica	0	46		56	—	25 76
English	0	46		56	—	25 76
Columbian	0	46		56	—	25 76
Great-Primer	0	46		56	—	25 76
Paragon	0	46		56	—	25 76
Double Small-Pica	0	45		56	—	25 20
Double Pica	0	45		56	—	25 20
Double English	0	45		56	—	25 20
Double Columbian	0	45		56	—	25 20
Double Great-Primer	0	45		56	—	25 20
Double Paragon	0	45		56	—	25 20
Meridian	0	45		56	—	25 20
Canon No. 1	0	43		56	—	24 08
Canon No. 2	0	43		56	—	24 08
Four-line Pica, Roman	0	43		56	—	24 08
" " Italic	0	43	5 of a and 5 of A	37	—	15 91
Four-line Pica No. 2,	0	43	20 .. a .... 10 .. A	56	—	24 08
Five-line Pica No 1, Roman	0	43	5 .. a .... 5 .. A	56	8	24 30
" " Italic	0	43	4 .. a .... 4 .. A	45	—	19 35
Five-line Pica, No 2, Roman	0	43	5 .. a .... 5 .. A	28	—	12 75
" " No. 2, Italic	0	43	5 .. a .... 5 .. A	60		30 00
Six-line Pica, No. 1	0	43	4 .. a .... 4 .. A	48	—	20 64
Six-line Pica, No. 2	0	43	5 .. a .... 5 .. A	31	8	13 55
Seven-line Pica, No. 1	0	42	3 .. a .... 3 .. A	66	—	27 72
Seven-line Pica, No. 2, Roman	0	42	4 .. a .... 4 .. A	38	12	16 28
" " No. 2, Italic	0	42	4 .. a .... 4 .. A	51	—	21 42
Nine-line Pica, No 1	0	42	3 .. a .... 3 .. A	91	—	38 22
Nine-line Pica, No. 2	0	42	4 .. a .... 4 .. A	50	8	21 21
Ten-line Pica, No. 2, Roman	0	42	4 .. a .... 4 .. A	65	8	27 51
" " No 2, Italic	0	42	4 .. a .... 4 .. A	80	—	80 80
Twelve-line Pica	0	42	3 .. a .... 3 .. A	131	—	55 02
Aldine.						
Pearl	2	00	60 of a and 30 of A	1	10	3 25
Nonpareil	1	28	60 .. a .... 30 .. A	2	7	3 12
Brevier	1	00	60 .. a .... 30 .. A	3	14	3 88
Long-Primer	0	82	40 .. a .... 20 .. A	4	—	3 28
Pica	0	74	30 .. a .... 15 .. A	4	14	3 61
Great-Primer	0	66	25 .. a .... 12 .. A	6	14	4 54
Double Small Pica	0	64	25 .. a .... 12 .. A	10	12	6 88
Double English	0	64	20 .. a .... 10 .. A	14	—	8 96
Double Great-Primer	0	62	15 .. a .... 8 .. A	18	—	11 16
Canon	0	60	12 .. a .... 7 .. A	35	8	21 30
Six-line Pica	0	58	5 .. a .... 5 .. A	31	8	18 27
Eight-line Pica	0	54	4 .. a .... 4 .. A	48	8	26 19
Antique.						
Pearl, No. 4	2	00	60 of a and 30 of A	2	—	4 00
Nonpareil No. 1	1	28	60 .. a .... 30 .. A	3	1	3 92
" No. 2	1	28	60 .. a .... 30 .. A	2	10	3 36
" No. 3	1	28	60 .. a .... 30 .. A	2	—	3 84
" No 4	1	28	60 .. a .... 30 .. A	2	1	3 92
Minion	1	12	60 .. a .... 30 .. A	2	10	4 06
Brevier No. 1	1	00	60 .. a .... 30 .. A	5	—	5 00
" No. 2	1	00	60 .. a .... 30 .. A	4	—	4 00
" No. 4	1	00	60 .. a .... 30 .. A	4	4	4 25
Bourgeois	0	90	40 .. a .... 20 .. A	3	14	3 48
Long-Primer No. 1	0	82	40 .. a .... 20 .. A	5	2	4 20
" No. 2	0	82	40 .. a .... 20 .. A	4	6	3 58
" No. 4	0	82	40 .. a .... 20 .. A	4	10	3 79
Small-Pica	0	78	40 .. a .... 20 .. A	6	—	4 68
Pica No. 1	0	74	30 .. a .... 15 .. A	6	6	4 72
" No. 2	0	74	30 .. a .... 15 .. A	5	8	4 07
" No. 4	0	74	30 .. a .... 15 .. A	5	10	4 16
English	0	70	20 .. a .... 15 .. A	7	2	5 02
Great-Primer No. 1	0	66	25 .. a .... 12 .. A	10	—	6 60
" No. 2	0	66	25 .. a .... 12 .. A	9	3	6 06
" No. 4	0	66	25 .. a .... 12 .. A	8	12	5 77
Paragon	0	66	25 .. a .... 12 .. A	11	7	7 55
Double Small-Pica	0	64	25 .. a .... 12 .. A	16	4	10 40
" " No. 2	0	64	25 .. a .... 12 .. A	13	12	8 84
Double Pica	0	64	20 .. a .... 10 .. A	15	—	9 60
Double English, No. 2	0	64	20 .. a .... 10 .. A	17	—	10 88
Double Great-Primer	0	62	15 .. a .... 8 .. A	30	8	18 91
" " No. 2	0	62	15 .. a .... 8 .. A	20	8	12 71
Double Paragon	0	60	15 .. a .... 8 .. A	35	—	21 00
Four-line Pica	0	60	5 .. a .... 5 .. A	25	8	15 30
" " No. 2	0	60	5 .. a .... 5 .. A	22	12	13 65
Six-line Pica	0	58	4 .. a .... 4 .. A	52	8	31 93
Seven-line Pica, No. 2	0	54	4 .. a .... 4 .. A	36	8	19 71
Nine-line Pica, No. 2	0	52	3 .. a .... 3 .. A	45	4	22 53
Ten-line Pica	0	52	3 .. a .... 3 .. A	84	—	43 68
Antique Condensed.						
Nonpareil, No. 2	1	28	60 of a and 30 of A	2	7	3 12
Brevier	1	00	60 .. a .... 30 .. A	3	4	3 25
" No. 2	1	00	60 .. a .... 30 .. A	3	10	3 62
Long-Primer	0	82	40 .. a .... 20 .. A	3	10	2 97
" No. 2	0	82	40 .. a .... 20 .. A	3	14	3 18
Pica	0	74	30 .. a .... 15 .. A	4	4	3 15
" No. 2	0	74	30 .. a .... 15 .. A	4	12	3 52
Two-line Nonpareil, No. 3	0	74	15 .. A	2	—	1 48
Great-Primer	0	66	25 .. a .... 12 .. A	6	2	4 04
" No. 2	0	66	25 .. a .... 12 .. A	6	12	4 46
Two-line Long-Prim. No. 3	0	66	12 .. A	3	6	2 23
Double Small-Pica No. 2	0	64	25 .. a .... 12 .. A	10	—	6 40
Two-line Pica, No. 3	0	64	10 .. A	4	8	2 88
Double English No. 2	0	64	20 .. a .... 10 .. A	12	8	8 00
Double Great-Primer No 2.	0	62	15 .. a .... 8 .. A	14	—	8 68
Two-line Gr.-Primer, No 3.	0	62	8 .. A	6	8	4 08
Canon No. 2	0	60	12 .. a .... 7 .. A	23	8	14 10
Four-line Pica No. 2	0	60	5 .. a .... 5 .. A	16	8	9 90
Four-line Pica, No. 3	0	60	5 .. A	10	12	6 45
Five-line Pica No. 2	0	58	5 .. a .... 5 .. A	17	8	10 15
Eight-line Pica No. 2.	0	54	4 .. a .... 4 .. A	27	4	14 72
Antique Ex-Cond'd.						
Brevier	1	60	60 of a and 30 of A	2	10	4 20
Long Primer	1	30	40 .. a .... 20 .. A	2	9	3 33
Pica	1	16	30 .. a .... 15 .. A	3	4	3 77
Great-Primer	1	00	25 .. a .... 12 .. A	4	4	4 25
Double Small-Pica	0	90	25 .. a .... 12 .. A	6	8	5 85
Double English	0	86	20 .. a .... 10 .. A	9	—	7 74
Double Paragon	0	78	15 .. a .... 8 .. A	12	8	9 75
Canon	0	72	12 .. a .... 7 .. A	12	8	9 00
Four-line Pica	0	72	5 .. a .... 5 .. A	14	6	10 35
Five-line Pica	0	64	5 .. a .... 5 .. A	21	4	13 60
Seven-line Pica	0	60	4 .. a .... 4 .. A	31	4	18 75

Antique Extended.	℔	lb	FONTS Proportioned to	Weight lb.	oz.	Cost
Pearl No. 2	$2	60	30 of A	1	10	$3 25
" No 3	2	00	30 .. A	1	6	2 75
Nonpareil No. 1	1	28	30 of a and 15 .. A	3	4	4 16
" No. 2	1	28	30 .. A	2	8	3 20
Brevier No. 1	1	00	30 .. a .... 15 .. A	5	2	5 12
" No. 2	1	00	30 .. A	3	9	3 56
Long-Primer No. 1	0	82	20 .. a .... 10 .. A	5	6	4 41
Two-line Pearl No. 2	0	82	20 .. A	3	12	3 08
Pica No. 1	0	74	20 .. a .... 10 .. A	8	14	6 57
Two-line Nonpareil, No. 2	0	74	15 .. A	5	6	3 98
Two-line Brevier, No. 2	0	66	15 .. A	7	12	5 12
Two-line Long-Primer, No. 2	0	66	12 .. A	10	—	6 60
Two-line Pica No. 2	0	64	8 .. A	11	—	7 04
Double English	0	64	5 .. a .... 4 .. A	20	—	12 80
Two-line English, No. 2	0	64	8 .. A	14	—	8 96
Double Great-Primer	0	62	5 .. a .... 5 .. A	32	4	20 00
Canon	0	60	4 .. a .... 4 .. A	45	—	27 00
Four-line Pica	0	60	4 .. a .... 4 .. A	50	8	35 70
Arabesque.						
Long-Primer	1	30	40 of a and 20 of A	3	5	4 30
Pica	1	16	30 .. a .... 15 .. A	3	14	4 50
Great-Primer	1	00	25 .. a .... 12 .. A	5	10	5 62
Augustan Black.						
Brevier	1	60	60 of a and 20 of A	2	11	4 20
Long-Primer	1	30	40 .. a .... 14 .. A	2	14	3 74
Pica	1	16	30 .. a .... 10 .. A	3	10	4 21
Great-Primer	1	00	25 .. a .... 8 .. A	5	8	5 50
Double Pica	0	90	20 .. a .... 7 .. A	5	4	7 42
Backslope.						
English	0	70	30 of a and 15 of A	5	12	4 02
Black.						
Nonpareil	1	28	60 of a and 30 of A	2	—	2 56
Minion	1	17	60 .. a .... 30 .. A	2	12	3 08
Brevier No. 1	1	00	60 .. a .... 30 .. A	3	2	3 12
" No. 2	1	00	60 .. a .... 30 .. A	2	—	2 00
Bourgeois	0	90	40 .. a .... 14 .. A	2	6	2 14
Long-Primer No. 1	0	82	40 .. a .... 14 .. A	3	12	3 07
" No. 2	0	82	40 .. a .... 14 .. A	3	7	2 82
Small-Pica	0	78	40 .. a .... 14 .. A	4	—	3 12
Pica No. 1	0	74	30 .. a .... 10 .. A	4	2	3 10
" No. 2	0	74	30 .. a .... 10 .. A	3	3	2 59
English No. 1	0	70	30 .. a .... 10 .. A	4	14	3 41
" No.2	0	70	30 .. a .... 10 .. A	3	13	2 67
Great-Primer No 1	0	66	25 .. a .... 8 .. A	3	2	3 26
" No. 2	0	66	25 .. a .... 8 .. A	5	9	3 67
Double Small-Pica No 1	0	64	25 .. a .... 8 .. A	13	6	8 56
" No 2.	0	64	25 .. a .... 8 .. A	9	6	6 00
Double Great-Primer	0	62	15 .. a .... 6 .. A	20	12	12 86
Meridian	0	60	6 .. a .... 4 .. A	22	—	13 20
Four-line Pica	0	60	5 .. a .... 3 .. A	24	—	14 40
Six-line Pica	0	58	5 .. a .... 3 .. A	19	4	11 17
Black Ornamented.						
Five-line Pica	0	64	5 of a and 3 of A	30	8	19 52
Eleven-line Pica	0	58	5 .. a .... 3 .. A	53	8	31 03
Black Rimmed.						
Double Great-Primer	0	62	15 of a and 6 of A	11	4	9 22
Black Rim Shaded.						
Double Small-Pica	0	90	25 of a and 8 of A	9	6	8 44
Double English	0	86	20 .. a .... 7 .. A	11	10	10 00
Double Great-Primer	0	82	15 .. a .... 6 .. A	14	4	11 68
Canon	0	72	12 .. a .... 5 .. A	19	2	13 77
Caligraph. In Fonts of 15, 30, 45 lbs. &c.						
Double Small-Pica	0	10		30	—	27 00
Double Pica	0	90		30	—	27 00
Double English	0	86		30	—	25 80
Canon	0	72		30	—	21 60
Celtic.						
Nonpareil	2	00	60 of a and 30 of A	3	6	6 75
Brevier	1	60	60 .. a .... 30 .. A	5	—	8 00
Long-Primer	1	30	40 .. a .... 20 .. A	5	6	6 98
Pica	1	16	30 .. a .... 15 .. A	6	2	7 10
Great-Primer	1	00	25 .. a .... 12 .. A	9	8	9 50
Double Pica	0	90	20 .. a .... 10 .. A	15	—	13 50
Church Text.						
Long-Primer	1	30	40 of a and 14 of A	2	8	3 25
English	1	12	30 .. a .... 10 .. A	3	4	3 64
Great-Primer	1	00	25 .. a .... 8 .. A	4	4	4 25
Double Small-Pica	0	90	25 .. a .... 8 .. A	5	10	5 06
Double English	0	86	20 .. a .... 7 .. A	7	10	6 56
Circular.						
Great-Primer	1	00		14	—	14 00
Double Small-Pica	0	90		14	—	12 60
Clarendon.						
Brevier	1	00	60 of a and 30 of A	3	6	3 38
Long-Primer	0	82	40 .. a .... 20 .. A	3	3	2 87
Pica	0	74	30 .. a .... 15 .. A	4	6	3 24
Great Primer	0	66	25 .. a .... 12 .. A	6	2	4 04
Double Small-Pica	0	64	25 .. a .... 12 .. A	10	6	6 64
Double English	0	64	20 .. a .... 10 .. A	12	8	8 64
Clarendon Cond'sd						
Long-Primer	0	82	40 of a and 20 of A	3	10	2 97
Pica	0	74	30 .. a .... 15 .. A	4	8	3 33
Columbian	0	66	30 .. a .... 15 .. A	5	12	3 80
Great-Primer	0	66	25 .. a .... 12 .. A	6	2	4 04
Double Small-Pica	0	64	25 .. a .... 12 .. A	9	10	6 16
Double English	0	64	20 .. a .... 10 .. A	12	—	7 68
Double Great-Primer	0	62	15 .. a .... 8 .. A	14	8	8 99
Meridian	0	60	12 .. a .... 7 .. A	19	—	11 40
Canon	0	60	12 .. a .... 7 .. A	26	—	15 60
Comic.						
Ten-line Pica	0	58	3 of A	46		26 97

Condensed.	℔	lb	FONTS Proportioned to	Weight lb.	oz.	Cost.
Nonpareil, No. 3	$1	28	60 of a and 30 of A	2	4	$2 88
Brevier	1	00	60 .. a .... 30 .. A	3	2	3 12
" No. 3	1	00	60 .. a .... 30 .. A	3	6	3 38
Two-line Diamond No. 2	0	90	20 .. A	1	4	1 12
" " No. 3	0	90	20 .. A	1	6	1 24
Long-Primer No. 1	0	82	40 .. a .... 20 .. A	2	15	2 41
" No. 2	0	82	40 .. a .... 20 .. A	2	2	2 56
" No. 3	0	82	40 .. a .... 20 .. A	2	6	2 77
Two line Pearl No. 1	0	82	20 .. A	1	12	1 44
" " No. 2	0	82	20 .. A	1	12	1 44
" " No. 3	0	82	20 .. A	1	14	1 54
" " No. 4	0	82	20 .. A	2	—	1 64
Pica No. 1	0	74	30 .. a .... 15 .. A	4	—	2 96
" No. 2	0	74	30 .. a .... 15 .. A	3	6	2 50
" No. 3	0	74	30 .. a .... 15 .. A	4	6	3 24
Two-line Nonpareil No. 1	0	74	15 .. A	2	2	1 57
" " No. 2	0	74	15 .. A	2	4	1 66
" " No. 3	0	74	15 .. A	2	2	1 57
" " No. 4	0	74	15 .. A	2	8	1 85
English	0	70	30 .. a .... 15 .. A	4	8	3 15
Two-line Brevier No 1	0	66	15 .. A	3	12	2 48
" " No. 2	0	66	15 .. A	3	10	2 39
" " No. 3	0	66	15 .. A	3	2	2 66
" " No. 4	0	66	15 .. A	3	8	2 81
Great-Primer, No. 3	0	66	25 .. a .... 12 .. A	6	8	4 08
Two-line Bourgeois, No. 4	0	66	12 .. A	3	14	2 56
Paragon, No. 2	0	66	25 .. a .... 12 .. A	6	2	4 04
Two-line Long-Primer No. 2	0	66	12 .. A	4	2	2 72
" " No 3	0	66	12 .. A	3	14	2 56
" " No. 4	0	66	12 .. A	4	8	2 97
Double Small-Pica, No. 3	0	64	25 .. a .... 12 .. A	9	8	6 08
Two-line Small-Pica, No. 4	0	64	12 .. A	5	8	3 52
Two-line Pica No 2	0	64	10 .. A	5	12	3 68
" " No 3	0	64	10 .. A	5	2	3 28
" " No. 4	0	64	10 .. A	6	2	3 92
Double Pica No 2	0	64	20 .. a .... 10 .. A	7	13	5 00
Double English No 1	0	64	20 .. a .... 10 .. A	13	8	8 64
" " No 2	0	64	20 .. a .... 10 .. A	10	4	6 56
" " No. 3	0	64	20 .. a .... 10 .. A	12	—	7 68
Two-line English No. 2	0	64	10 .. A	8	—	5 28
" " No. 3	0	64	10 .. A	5	8	3 52
Two-line Columbian	0	62	8 .. A	8	6	5 19
Double Great Primer, No. 2	0	62	15 .. a .... 8 .. A	12	8	7 75
" " No. 3	0	62	15 .. a .... 8 .. A	13	10	8 45
Two-line Great-Primer No. 2	0	62	8 .. A	11	4	6 98
" " No. 3	0	62	8 .. A	7	2	4 42
Double Paragon	0	60	15 .. a .... 8 .. A	17	8	10 50
Canon	0	60	12 .. a .... 7 .. A	30	8	18 20
" No. 2	0	60	12 .. a .... 7 .. A	32	4	19 35
Four-line Pica No. 1	0	60	5 .. a .... 5 .. A	24	8	14 70
" No. 2	0	60	5 .. A	11	4	6 75
Five-line Pica No. 2	0	58	5 .. A	12	8	7 25
Six-line Pica No. 2	0	58	5 .. A	15	8	8 99
Seven-line Pica	0	54	4 .. a .... 4 .. A	51	8	27 81
Eight line Pica No. 2	0	54	4 .. A	22	—	11 88
Ten-line Pica	0	52	3 .. a .... 3 .. A	58	8	30 42
Condensed Black.						
Long-Primer No. 1	1	30	40 of a and 14 of A	2	14	3 74
Pica, No. 1	1	16	30 .. a .... 10 .. A	3	—	3 48
English	1	12	30 .. a .... 10 .. A	3	2	3 50
Great-Primer	1	00	25 .. a .... 8 .. A	4	3	4 19
" No. 1	1	00	25 .. a .... 8 .. A	4	8	4 50
Double Small-Pica, No. 1	0	90	25 .. a .... 8 .. A	7	—	6 30
Double English	0	86	20 .. a .... 7 .. A	8	2	6 99
" No. 1	0	86	20 .. a .... 7 .. A	8	12	7 53
Double Great-Primer,	0	82	15 .. a .... 6 .. A	10	8	8 61
" " No. 1,	0	82	15 .. a .... 6 .. A	9	12	8 00
Canon	0	72	12 .. a .... 5 .. A	21	10	15 57
Six line Pica	0	64	5 .. a .... 3 .. A	20	4	12 96
Eight-line Pica	0	60	5 .. a .... 3 .. A	29	2	17 49
Copperplate Script						
Great-Primer	1	60		28	—	28 00
Double Small-Pica	0	90		28	—	25 20
Double Great-Primer,	0	82	15 of a and 6 of A	20	—	16 40
" " No. 2	0	82	30 .. a .... 10 .. A	28	—	22 96
Canon	0	72	12 .. a .... 5 .. A	29	—	20 88
" No. 2	0	72	15 .. a .... 6 .. A	28	—	20 16
Elongated Italic.						
Four-line Pica	0	60	10 of a and 5 .. A	22	8	13 50
Seven-line Pica	0	54	4 .. a .... 4 .. A	31	—	16 74
Engravers' Italic.						
Nonpareil	1	28	60 of a and 30 .. A	3	2	4 00
Brevier	1	00	60 .. a .... 30 .. A	4	12	4 75
Long-Primer	0	82	40 .. a .... 20 .. A	5	—	4 10
Pica	0	74	30 .. a .... 15 A	5	8	4 07
Engravers' Open.						
Pica	1	16	30 of a and 15 of A	5	—	5 80
Great-Primer	1	00	25 .. a .... 12 .. A	6	12	6 75
Double Small-Pica	0	90	25 .. a .... 12 A	10	8	9 45
Double English	0	86	20 .. a .... 10 A	13	12	11 83
Double Great-Primer	0	82	15 .. a .... 8 .. A	18	4	14 97
Expanded.						
Pearl	2	00	60 of a and 30 of A	2	14	5 75
Agate	1	60	60 .. a .... 30 .. A	1	10	2 60
Nonpareil	1	28	60 .. a .... 30 .. A	4	—	5 12
Brevier	1	00	60 .. a .... 30 .. A	6	4	6 25
Long-Primer	0	82	40 .. a .... 20 .. A	6	14	5 64
Pica	0	74	30 .. a .... 15 .. A	8	6	6 20
Great-Primer	0	66	25 .. a .... 12 .. A	14	6	9 48
Two-line Pica	0	64	10 .. A	12	2	7 76
Extended.						
Nonpareil	1	28	15 of A	2	2	2 72
Brevier	1	00	12 .. A	2	13	2 81
Two-line Pearl	0	82	12 .. A	4	6	3 59
Extended Rimmed.						
Pica	1	16	15 of a and 15 of A	5	—	5 80
Great-Primer	1	00	12 .. a .... 12 A	7	10	7 62
Double Pica	0	90	10 .. a .... 10 A	12	8	11 25
Double Great-Primer	0	82	8 .. a .... 8 A	20	4	16 60
Extended Runic.						
Brevier	1	60	60 of a and 30 of A	4	10	7 40
Long-Primer	1	30	40 .. a .... 20 .. A	4	6	5 69
Pica	1	16	30 .. a .... 15 A	6	2	7 10
Great-Primer	1	00	25 .. a .... 12 .. A	8	2	8 12

at BRUCE'S NEW-YORK TYPE-FOUNDRY, No. 13 Chambers-street, NEW-YORK.

PRICES of Printing Types cast by GEORGE BRUCE'S SON & CO.,

THE AVERAGE SIZES, WEIGHTS, AND COST OF JOB FONTS, &c.

SUITABLE FOR SMALL OFFICES, AND WHICH ARE ALWAYS KEPT ON HAND AT THIS FOUNDRY.

	℔	FONTS Proportioned to	WEIGHT lb.	oz.	COST.
Extra-Condensed.					
Brevier	1 60	60 of a and 30 of A	2	5	$3 70
Long-Primer	1 30	60 .. a .... 30 .. A	3	2	4 06
Pica	1 16	60 .. a .... 30 .. A	5	—	5 80
Two-line Brevier	1 06	15 .. A	2	4	2 38
Two-line Pica	0 90	10 .. A	4	—	3 60
Two-line Paragon	0 78	8 .. A	6	8	5 07
Five-line Pica	0 64	5 .. a .... 5 .. A	17	4	11 04
Seven-line Pica	0 60	4 .. a .... 4 .. A	28	8	17 10
German.					
Agate	0 76	....	56	—	42 56
Nonpareil	0 66	....	56	—	36 96
Minion	0 58	....	56	—	32 48
Brevier	0 55	....	56	—	30 80
Bourgeois	0 52	....	56	—	29 12
Long-Primer	0 50	....	56	—	28 00
Small-Pica	0 48	....	56	—	26 88
Pica	0 46	....	56	—	25 76
English	0 46	....	56	—	25 76
Columbian	0 46	....	56	—	25 76
Great Primer	0 46	....	56	—	25 76
Paragon	0 46	....	56	—	25 76
Double Pica	0 45	....	56	—	25 20
Double Columbian	0 45	....	56	—	25 20
Canon	0 42	10 of a and 5 of A	23	—	9 80
Six-line Pica	0 43	5 .. a .... 3 .. A	29	12	12 80
Eight-line Pica	0 42	5 .. a .. 3 .. A	42	8	17 85
Twelve-line Pica	0 42	5 .. a .... 3 .. A	75	—	31 50
German Open					
Assorted for German					
Small-Pica	1 22	30 of a and 10 of A	4	4	5 18
Columbian	1 06	30 .. a .... 10 .. A	7	12	8 21
Double Pica	0 90	20 .. a .... 7 .. A	12	—	10 80
Double Columbian	0 86	15 .. a .... 6 .. A	14	—	12 04
Assorted for English.					
Small-Pica	1 22	30 of a and 10 of A	3	7	4 19
Columbian	1 06	30 .. a .... 10 .. A	6	5	6 69
Double Pica	0 90	20 .. a .... 7 .. A	9	10	8 66
Double Columbian	0 86	12 .. a .... 5 .. A	9	12	8 39
German Text.					
Great Primer	1 00	25 of a and 8 of A	5	8	5 50
Double Small Pica	0 90	25 .. a .... 8 .. A	8	8	7 65
Double Paragon	0 78	12 .. a .... 5 .. A	13	—	10 14
Four-line Pica	0 72	10 .. a .... 4 .. A	22	—	15 84
Seven-line Pica	0 60	5 .. a .... 3 .. A	28	8	17 10
Ten-line Pica	0 58	5 .. a .... 3 .. A	52	—	30 16
German Title.					
Nonpareil	1 28	60 of a and 20 of A	3	—	3 84
Minion	1 12	60 .. a .... 20 .. A	3	2	3 50
Brevier	1 00	60 .. a .... 20 .. A	4	10	4 62
Bourgeois	0 90	30 .. a .... 10 .. A	2	15	2 64
Long-Primer	0 82	30 .. a .... 10 .. A	4	2	3 38
Small-Pica	0 78	30 .. a .... 10 .. A	4	6	3 41
Pica	0 74	30 .. a .... 10 .. A	6	—	4 44
Great-Primer	0 66	30 .. a .... 10 .. A	11	6	7 51
Double Great-Primer	0 62	10 .. a .... 5 .. A	13	—	8 06
Gothic.					
Nonpareil No. 1	1 28	30 of A	1	4	1 60
" No. 2	1 28	30 .. A	1	8	1 92
" No. 4	1 28	60 of a and 30 .. A	2	5	2 96
Brevier	1 00	30 .. A	2	6	2 38
" No. 4	1 00	60 .. a .... 30 .. A	3	8	3 50
Long Primer, No. 4	0 82	40 .. a .... 20 .. A	3	8	2 87
Two-line Pearl	0 82	20 .. A	2	4	1 84
Pica, No. 4	0 74	30 .. a .... 15 .. A	4	2	3 05
Two-line Nonpareil	0 74	15 .. A	2	12	2 03
Two-line Brevier	0 66	15 .. A	4	6	2 89
Great-Primer, No. 4	0 66	25 .. a .... 12 .. A	7	2	4 70
Double Pica, No. 4	0 64	20 .. a .... 10 .. A	12	8	8 00
Two-line Pica	0 64	10 .. A	6	10	4 24
Two-line Great-Primer	0 62	8 .. A	12	—	7 44
Four-line Pica	0 60	5 .. A	17	—	10 20
Gothic Condensed.					
Nonpareil, No. 2	1 28	60 of a and 30 of A	2	4	2 88
Brevier	1 00	30 of A	1	5	1 31
" No. 2	1 00	60 of a and 30 of A	3	10	3 62
Long-Primer, No. 2	0 82	40 .. a .... 20 .. A	3	12	3 08
Two-line Pearl	0 82	20 .. A	1	4	1 02
Pica, No. 2	0 74	30 of a and 15 of A	4	4	3 14
Two line Nonpareil	0 74	15 .. A	1	9	1 16
Two-line Brevier	0 66	15 .. A	2	10	1 73
Great-Primer, No. 2	0 66	25 of a and 12 .. A	6	4	4 13
Paragon	0 66	25 .. a .... 12 .. A	7	4	4 78
Double Small-Pica, No. 2	0 64	25 .. a .... 12 .. A	9	5	5 96
Double Pica	0 64	20 .. a .... 10 .. A	11	6	7 28
Double English, No. 2	0 64	20 .. a .... 10 .. A	11	4	7 20
Double Great-Primer	0 62	15 .. a .... 8 .. A	16	4	10 08
" " No 2	0 62	15 .. a .... 8 .. A	13	4	8 21
Canon, No. 2	0 60	12 .. a .... 7 .. A	24	12	14 85
Four-line Pica	0 60	5 .. a .... 5 .. A	14	—	8 40
" " No. 2	0 60	5 .. a .... 5 .. A	27	8	16 50
Six-line Pica	0 58	5 .. a .... 5 .. A	36	8	21 17
Eight-line Pica	0 54	4 .. a .... 4 .. A	44	8	24 03
Twelve-line Pica	0 50	3 .. a .... 3 .. A	66	12	33 38
Gothic Con'd Italic					
Four-line Pica	0 60	5 of A	13	—	7 80
Six-line Pica	0 58	5 .. A	20	8	11 89
Graphotype.					
In Fonts of 14, 28, 42, 56 lbs. &c.					
Double Pica	$0 90	....	14	—	12 60
Double Great-Primer	0 82	....	14	—	11 48
Grecian.					
Two-line Bourgeois	1 00	12 of A	1	12	1 75
Two-line Pica	0 90	10 .. A	3	7	3 09
Two-line Great-Primer	0 82	8 .. A	6	2	5 02
Four-line Pica	0 72	6 .. A	10	4	7 38
Five-line Pica	0 64	5 .. A	10	12	6 88
Seven-line Pica	0 60	4 .. A	15	12	9 45
Ten-line Pica	0 58	4 .. A	24	10	14 28
Twelve-line Pica	0 56	3 .. A	34	8	19 32
Hair-line.					
Pearl Engravers'	2 80	60 of a and 30 of A	2	4	6 30
Pearl Gothic Condensed	2 80	30 .. A	—	12	2 10
Nonpareil Engravers'	2 00	60 .. a .... 30 .. A	3	8	7 00
Nonpareil Gothic Condensed	2 00	30 .. A	1	—	2 00
Brevier Gothic Condensed	1 60	30 .. A	1	8	2 40
Long-Primer Engravers'	1 30	40 .. a .... 20 .. A	4	8	5 85
Two-line Pearl Gothic Con'd	1 30	20 .. A	1	11	2 19
Pica Condensed	1 16	30 .. a .... 15 .. A	2	4	2 61
Two-line Nonp'l Gothic Con.	1 16	15 .. A	2	-	2 32
Gr't-Primer Old Style Italic	1 00	25 .. a .... 12 .. A	6	-	6 00

	℔	FONTS Proportioned to	WEIGHT lb.	oz.	COST.
Italic Hairline.					
Long-Primer	1 30	40 of a and 20 of A	3	12	$4 88
Pica	1 16	30 .. a .... 15 .. A	6	—	6 96
Italian.					
Two-line Pearl	0 82	20 of A	2	10	2 15
Two-line Minion	0 70	15 .. A	4	1	2 84
Two-line Brevier	0 66	15 .. A	5	9	3 67
Two-line Small-Pica	0 64	12 .. A	8	—	5 12
Two-line Great-Primer	0 62	8 .. A	17	8	10 85
Five-line Pica	0 58	5 .. A	33	8	19 43
Seven-line Pica	0 54	4 .. A	42	—	22 68
Italian Script.					
In Fonts of 14, 28 lbs. &c.					
Double Small-Pica	0 90	....	14	—	12 60
Double English	0 86	....	30	—	25 80
Double Great-Primer	0 82	20 of a and 7 of A	14	—	11 48
Meridian	0 78	12 .. a .... 5 .. A	14	—	10 92
Italian Secretary.					
Double Small-Pica	0 90	....	28	—	25 20
Italian Text.					
Great-Primer	1 00	30 of a and 10 of A	4	9	4 56
Double English	0 86	20 .. a .... 7 .. A	6	12	5 81
Madisonian.					
Long Primer	1 30	40 of a and 14 of A	4	2	5 36
Pica	1 16	....	28	—	32 48
Great-Primer	1 00	....	28	—	28 00
Double Small-Pica	0 90	....	28	—	25 20
Double Great Primer	0 82	15 .. a .... 6 .. A	21	8	17 63
Canon	0 72	12 .. a .... 5 .. A	30	—	21 60
Medieval.					
Double Small-Pica	0 90	20 of a and 7 of A	6	4	5 63
Modern Text.					
Seven-line Pica	0 60	5 of a and 3 of A	27	14	16 76
" " Open	0 60	5 .. a ... 3 .. A	27	14	16 76
Eight-line Pica	0 60	5 .. a .... 3 .. A	30	10	18 38
" " Open	0 60	5 .. a .... 3 .. A	30	10	18 38
Ten-line Pica	0 58	5 .. a .... 3 .. A	46	—	26 68
" " Open	0 58	5 .. a .... 3 .. A	46	—	26 68
Notarial.					
Double English	0 86	....	28	—	24 08
Old Style.					
Two-line Pearl	0 82	20 of A	2	4	1 85
Two-line Nonpareil	0 74	15 .. A	2	10	1 94
Two-line Brevier	0 66	15 .. A	4	2	2 72
Two-line Long-Primer	0 66	12 .. A	5	10	3 71
Two-line Pica	0 64	10 .. A	7	—	4 48
Two-line Great-Primer	0 62	8 .. A	11	8	7 13
Open.					
Long-Primer Black No. 2	1 30	40 of a and 14 of A	2	14	3 74
Two-line Pearl Antique	1 30	20 .. A	2	3	2 84
Pica Black, No. 2	1 16	30 .. a .... 10 .. A	3	—	3 48
Two-line Nonp. Gothic Con.	1 16	15 .. A	2	6	2 76
Two-line Brevier Antique	1 06	15 .. A	3	14	4 11
Two-line Brevier	1 06	15 .. A	5	4	5 57
Great-Primer Black	1 00	25 .. a .... 8 .. A	8	2	8 12
" " No. 2,	1 00	25 .. a .... 8 .. A	4	8	4 50
Two-line Long-Primer	0 94	12 .. A	6	10	6 23
Double Small-Pica Black	0 90	25 .. a .... 8 .. A	13	6	12 04
" " " No. 2,	0 90	25 .. a .... 8 .. A	7	—	6 30
Two-line Pica	0 90	10 .. A	9	12	8 78
Double English Black, No. 2,	0 86	20 .. a .... 7 .. A	8	12	7 52
Two-line English Antique	0 86	10 .. A	6	12	5 80
Double Gt. Primer Black	0 82	15 .. a .... 6 .. A	20	12	17 02
" " " No. 2,	0 82	15 .. a .... 6 .. A	9	12	8 00
Meridian	0 78	6 .. A	19	8	15 21
Meridian Black	0 78	6 .. a .... 4 .. A	22	—	17 60
Canon	0 72	6 .. A	24	7	17 60
Four-line Pica	0 72	5 .. A	22	—	15 84
Four-line Pica Black	0 72	5 .. a .... 3 .. A	24	—	17 28
Four-line Pica Gothic Cond.	0 72	5 .. A	9	12	7 02
Six-line Pica Black, No. 1	0 64	5 .. a .... 3 .. A	19	4	12 32
" " No. 2	0 64	5 .. a .... 3 .. A	19	4	12 32
Six-line Pica Gothic	0 64	5 .. A	32	4	20 64
Six-line Pica Gothic Conden.	0 64	5 .. A	23	12	15 20
Eight-line Pica Antique	0 60	4 .. A	37	8	22 50
Eight-line Pica Gothic Cond.	0 60	4 .. A	31	—	18 60
Eight-line Pica Black, No. 2	0 60	5 .. a .... 3 .. A	33	—	19 80
Eight-line Pica German Text	0 60	5 .. a .... 3 .. A	35	—	21 00
Nine-line Pica German Text.	0 60	5 .. a .... 3 .. A	45	—	27 00
Twelve-line Pica Gothic Cond.	0 56	3 .. A	46	12	26 18
Ornamented.					
Nonpareil, No. 1	2 00	30 of A	1	4	2 50
" No. 2	2 00	60 .. a .... 30 .. A	1	14	3 75
Brevier No. 1	1 60	30 .. A	3	2	5 00
Long-Primer, No. 3	1 30	40 of a and 20 .. A	4	6	5 69
" No. 7	1 30	40 .. a .... 20 .. A	3	14	5 04
Two-line Pearl No. 1	1 30	20 .. A	2	2	2 76
" " No. 2	1 30	20 .. A	3	—	3 90
" " No. 4	1 30	20 .. A	3	6	4 39
" " No. 5	1 30	20 .. A	2	6	3 09
" " No. 6	1 30	20 .. A	3	-	3 90
" " No. 8	1 30	20 .. A	2	8	3 25
" " No. 9	1 30	20 .. A	2	4	2 92
" " No. 10	1 30	20 .. A	2	5	3 00
Pica, No. 14	1 16	30 of a and 15 .. A	4	8	5 22
" No. 16	1 16	30 .. a .... 15 .. A	6	—	6 96
" No. 17	1 16	30 .. a .... 15 .. A	5	6	6 24
" No. 18	1 16	15 .. a .... 15 .. A	4	8	5 22
" No. 20	1 16	15 .. a .... 15 .. A	5	14	6 82
" No. 21	1 16	30 .. a .... 15 .. A	4	10	5 37
" No. 25	1 16	30 .. a .... 15 .. A	4	—	4 64
" No. 26	1 16	30 .. a .... 15 .. A	4	12	5 51
Two-line Nonpareil No. 1	1 16	15 .. A	2	7	2 83
" " No. 2	1 16	15 .. A	2	8	2 90
" " No. 3	1 16	15 .. A	1	12	2 10
" " No. 4	1 16	15 .. A	1	12	2 10
" " No. 5	1 16	15 .. A	2	12	3 19
" " No. 6	1 16	15 .. A	3	5	3 84
" " No 7	1 16	15 .. A	2	12	3 19
" " No. 8	1 16	15 .. A	2	10	3 05
" " No. 9	1 16	15 .. A	3	9	4 13
" " No. 10	1 16	15 .. A	3	10	4 21
" " No. 11	1 16	15 .. A	2	10	3 05
" " No. 12	1 16	15 .. A	2	6	2 75
" " No. 13	1 16	15 .. A	2	4	2 61
" " No. 15	1 16	15 .. A	3	4	3 77
" " No. 19	1 16	15 .. A	2	10	3 05
" " No. 22	1 16	15 .. A	3	4	3 77
" " No. 23	1 16	15 .. A	2	12	3 19
" " No. 24	1 16	15 .. A	2	6	2 75
Two-line Minion No. 1	1 12	15 .. A	3	12	4 20
" " No. 2	1 12	15 .. A	3	12	4 20
Columbian, No. 4	1 06	30 of a and 15 .. A	8	—	8 48

	℔	FONTS Proportioned to	WEIGHT lb.	oz.	COST.
Ornamented. *Continued*					
Two-line Brevier No. 1	$1 06	15 of A	4	6	$4 64
" " No. 2	1 06	15 .. A	4	8	4 77
" " No. 3	1 06	15 .. A	4	12	5 03
" " No. 5	1 06	15 .. A	3	4	3 45
" " No. 6	1 06	15 .. A	3	10	3 83
" " No. 7	1 06	15 .. A	4	12	5 04
Great-Primer No. 7	1 00	25 of a .... 12 .. A	6	5	6 31
" No. 8	1 00	25 .. a .... 12 .. A	5	12	5 75
" No. 12	1 00	12 .. a .... 12 .. A	8	8	8 50
" No. 14	1 00	25 .. a .... 12 .. A	8	6	8 38
" No. 16	1 00	12 .. a .... 12 .. A	6	8	6 50
" No. 22	1 00	25 .. a .... 12 .. A	5	10	5 62
" No. 23	1 00	25 .. a .... 12 .. A	7	12	7 75
Two-line Bourgeois No. 1	1 00	12 .. A	4	12	4 75
" " No. 2	1 00	12 .. A	3	4	3 25
" " No. 3	1 00	12 .. A	2	12	2 75
" " No. 4	1 00	12 .. A	3	6	3 38
" " No. 5	1 00	12 .. A	3	8	3 50
" " No. 6	1 00	12 .. A	3	—	3 00
" " No. 9	1 00	12 .. A	3	12	3 75
" " No. 10	1 00	12 .. A	5	2	5 12
" " No. 11	1 00	12 .. A	4	—	4 00
" " No. 13	1 00	12 .. A	4	2	4 12
" " No. 15	1 00	12 .. A	4	—	4 00
" " No. 17	1 00	12 .. A	5	2	5 12
" " No. 18	1 00	12 .. A	4	10	4 62
" " No. 19	1 00	12 .. A	3	12	3 75
" " No. 21	1 00	12 .. A	4	6	4 38
" " No. 24	1 00	12 .. A	2	8	2 50
Paragon No. 10	0 94	12 .. a .... 12 .. A	8	4	8 22
" No. 11	0 94	25 .. a .... 12 .. A	6	6	5 99
" No. 13	0 94	25 .. a .... 12 .. A	11	2	10 46
" No. 14	0 94	25 .. a .... 12 .. A	9	8	8 93
" No. 20	0 94	25 .. a .... 12 .. A	4	—	3 76
Two-line Long-Primer No. 1	0 94	12 .. A	5	8	5 17
" " No. 2	0 94	12 .. A	3	—	2 82
" " No. 3	0 94	12 .. A	5	4	4 93
" " No. 4	0 94	12 .. A	3	14	3 64
" " No. 5	0 94	12 .. A	6	5	5 93
" " No. 6	0 94	12 .. A	6	—	5 64
" " No. 7	0 94	12 .. A	4	12	4 46
" " No. 8	0 94	12 .. A	4	8	4 23
" " No. 9	0 94	12 .. A	6	—	5 64
" " N. 12	0 94	12 .. A	5	4	4 94
" " N. 15	0 94	12 .. A	4	4	4 00
" " N. 16	0 94	12 .. A	5	12	5 40
" " N. 17	0 94	12 .. A	5	12	5 40
" " N. 18	0 94	12 .. A	5	14	5 52
" " N. 19	0 94	12 .. A	6	4	5 88
" " N. 21	0 94	12 .. A	5	—	4 70
Double Small-Pica, No. 11	0 90	25 .. a .... 12 .. A	8	—	7 20
" " No. 12	0 90	12 .. a .... 12 .. A	10	—	9 00
" " No. 16	0 90	25 .. a .... 12 .. A	11	10	10 46
Two-line Small-Pica No. 1	0 90	12 .. A	6	4	5 62
" " No. 2	0 90	12 .. A	7	4	6 52
" " No. 3	0 90	12 .. A	3	14	3 49
" " No. 4	0 90	12 .. A	7	2	6 41
" " No. 5	0 90	12 .. A	5	6	4 84
" " No. 6	0 90	12 .. A	5	6	4 84
" " No. 7	0 90	12 .. A	5	—	4 50
" " No. 8	0 90	12 .. A	6	2	5 51
" " No. 9	0 90	12 .. A	8	10	7 76
" " N. 10	0 90	12 .. A	7	—	6 30
" " N. 13	0 90	12 .. A	7	—	6 30
" " N. 14	0 90	12 .. A	5	—	4 50
" " N. 15	0 90	12 .. A	8	—	7 20
Double Pica No. 17	0 90	20 .. a .... 10 .. A	12	4	11 02
" No. 19	0 90	10 .. a .... 10 .. A	11	8	10 35
" No. 28	0 90	20 .. a .... 10 .. A	8	12	7 88
" No. 29	0 90	20 .. a .... 10 .. A	11	..	9 90
" No. 30	0 90	20 .. a .... 10 .. A	10	10	9 56
" No. 32	0 90	20 .. a .... 10 .. A	13	—	11 70
" No. 33	0 90	20 .. a .... 10 .. A	8	8	7 65
" No. 35	0 90	10 .. a .... 10 .. A	14	4	12 82
" No. 39	0 90	20 .. a .... 10 .. A	8	12	7 88
Two-line Pica No. 1	0 90	10 .. A	5	6	4 84
" " No. 2	0 90	10 .. A	7	2	6 41
" " No. 3	0 90	10 .. A	6	12	6 08
" " No. 4	0 90	10 .. A	7	—	6 30
" " No. 5	0 90	10 .. A	5	4	4 72
" " No. 6	0 90	10 .. A	8	—	7 20
" " No. 7	0 90	10 .. A	6	14	6 19
" " No. 8	0 90	10 .. A	7	6	6 64
" " No. 9	0 90	10 .. A	3	8	3 15
" " No. 10	0 90	10 .. A	6	2	5 51
" " No. 11	0 90	10 .. A	6	4	5 62
" " No. 12	0 90	10 .. A	10	8	9 45
" " No. 13	0 90	10 .. A	6	4	5 62
" " No. 14	0 90	10 .. A	8	4	7 42
" " No. 15	0 90	10 .. A	8	2	7 31
" " No. 16	0 90	10 .. A	8	—	7 20
" " No. 18	0 90	10 .. A	7	6	6 64
" " No. 20	0 90	10 .. A	3	10	3 26
" " No. 21	0 90	10 .. A	7	6	6 64
" " No. 22	0 90	10 .. A	5	14	5 29
" " No. 23	0 90	10 .. A	7	8	6 75
" " No. 24	0 90	10 .. A	5	8	4 95
" " No. 25	0 90	10 .. A	5	8	4 95
" " No. 26	0 90	10 .. A	4	2	3 71
" " No. 27	0 90	10 .. A	5	6	4 84
" " No. 31	0 90	10 .. A	6	3	5 57
" " No. 34	0 90	10 .. A	6	12	6 08
" " No. 36	0 90	10 .. A	6	14	6 19
" " No. 37	0 90	10 .. A	8	—	7 20
" " No. 38	0 90	10 .. A	7	8	6 75
" " No. 40	0 90	10 .. A	7	14	7 09
" " No 41	0 90	10 .. A	4	4	3 82
Double English, No. 14	0 86	20 .. a .... 10 .. A	9	4	7 96
" No. 19	0 86	10 .. a .... 10 .. A	13	8	11 61
Two-line English No. 1	0 86	10 .. A	9	—	7 74
" " No. 2	0 86	10 .. A	7	—	6 02
" " No. 3	0 86	10 .. A	5	—	4 30
" " No. 4	0 86	10 .. A	9	—	7 74
" " No. 5	0 86	10 .. A	8	12	7 52
" " No. 6	0 86	10 .. A	8	8	7 31
" " No. 7	0 86	10 .. A	5	—	4 30
" " No. 8	0 86	10 .. A	7	8	6 45
" " No. 9	0 86	10 .. A	8	13	7 57
" " No. 10	0 86	10 .. A	6	14	5 91
" " No. 11	0 86	10 .. A	8	4	7 10
" " No. 12	0 86	10 .. A	7	10	6 56
" " No. 13	0 86	10 .. A	5	12	4 95
" " No. 14	0 86	10 .. A	4	10	3 98
" " No. 15	0 86	10 .. A	8	4	7 10
" " N0. 16	0 86	10 .. A	10	—	8 60
" " No. 17	0 86	10 .. A	10	4	8 82
" " N0. 18	0 86	10 .. A	7	8	6 45
Two-line Columbian No. 1	0 86	8 .. A	7	2	6 13
" " No. 2	0 86	8 .. A	12	—	10 32
" " No. 3	0 86	8 .. A	7	—	6 02
Double Gr't-Primer, No. 7	0 82	8 .. a .... 8 .. A	18	4	14 96
" " No. 10	0 82	8 .. a .... 8 .. A	21	4	17 42
" " No. 18	0 82	15 .. a .... 8 .. A	14	12	12 10
" " No. 19	0 82	15 .. a .... 8 .. A	12	4	10 05
" " No. 21	0 82	15 .. a .... 8 .. A	12	4	10 05
" " No. 24	0 82	8 .. a .... 8 .. A	16	12	13 74
" " No. 29	0 82	15 .. a .... 8 .. A	13	4	10 87
Two-line Great-Primer No. 1	0 82	8 .. A	10	8	8 61
" " No. 2	0 82	8 .. A	8	4	6 77
" " No. 3	0 82	8 .. A	9	12	8 00
" " No. 4	0 82	8 .. A	6	12	5 54

at BRUCE S NEW-YORK TYPE-FOUNDRY, No. 13 Chambers-street, NEW-YORK.

PRICES of Printing Types cast by GEORGE BRUCE'S SON & CO.,

THE AVERAGE SIZES, WEIGHTS, AND COST OF JOB FONTS, &c.

SUITABLE FOR SMALL OFFICES, AND WHICH ARE ALWAYS KEPT ON HAND AT THIS FOUNDRY.

Ornamented. (Continued.)	℔	℥	FONTS Proportioned to	lb.	oz.	COST.
Two-line Great-Primer No. 5	0	82	8 .. A	10	10	$8 71
" " No. 6	0	82	8 .. A	10	4	8 40
" " No. 8	0	82	8 .. A	12	—	9 84
" " No. 9	0	82	8 .. A	9	8	7 79
" " No. 11	0	82	8 .. A	8	2	6 66
" " No. 12	0	82	8 .. A	12	—	9 84
" " No. 13	0	82	8 .. A	13	8	11 07
" " No. 14	0	82	8 .. A	8	2	6 66
" " No. 15	0	82	8 .. A	14	8	11 89
" " No. 16	0	82	8 .. A	7	8	6 15
" " No. 17	0	82	8 .. A	10	—	8 20
" " No. 20	0	82	8 .. A	9	12	8 00
" " No. 22	0	82	8 .. A	13	4	10 86
" " No. 23	0	82	8 .. A	13	4	10 86
" " No. 25	0	82	8 .. A	10	—	8 20
" " No. 26	0	82	8 .. A	12	—	9 84
" " No. 27	0	82	8 .. A	12	—	9 84
" " No. 28	0	82	8 .. A	7	—	5 74
" " No. 30	0	82	8 .. A	6	12	5 54
Two-line Paragon No. 1	0	78	6 .. A	8	14	6 92
" " No. 2	0	78	6 .. A	6	4	4 87
" " No. 3	0	78	6 .. A	11	—	8 58
Four-line Pica No. 1	0	72	5 .. A	16	8	11 88
" " No. 2	0	72	5 .. A	17	—	12 24
" " No. 3	0	72	5 .. A	12	—	8 64
" " No. 4	0	72	5 .. A	14	8	10 44
" " No. 5	0	72	5 .. A	11	14	8 55
" " No. 6	0	72	5 .. A	14	8	10 44
" " No. 7	0	72	5 .. A	13	8	9 72
" " No. 8	0	72	5 .. A	9	4	6 66
" " No. 9	0	72	5 .. A	8	12	6 30
" " No. 10	0	72	5 .. A	9	14	7 11
" " No. 11	0	72	5 .. A	12	8	9 00
" " No. 12	0	72	5 .. A	13	—	9 36
" " No. 13	0	72	5 a 5 .. A	24	8	17 64
" " No. 14	0	72	5 .. A	13	8	9 72
" " No. 15	0	72	5 a 5 .. A	29	4	21 06
" " No. 16	0	72	5 .. A	12	4	8 82
" " No. 17	0	72	5 .. A	10	—	7 20
" " No. 18	0	72	5 .. A	15	10	11 25
" " No. 19	0	72	5 .. A	12	—	8 64
" " No. 20	0	72	5 .. A	11	4	8 10
Five-line Pica No. 1	0	64	5 .. A	31	8	20 16
" " No. 2	0	64	5 .. A	20	6	13 04
" " No. 3	0	64	5 .. A	12	12	8 16
" " No. 4	0	64	5 .. A	15	8	9 92
" " No. 5	0	64	5 .. A	15	12	10 08
" " No. 6	0	64	5 .. A	15	8	9 92
" " No. 7	0	64	5 a 5 .. A	17	—	10 88
Six-line Pica, No. 1	0	64	5 .. A	25	12	16 48
" " No. 2	0	64	5 .. A	24	4	15 52
" " No. 3	0	64	5 .. A	15	4	9 76
" " No. 4	0	64	5 .. A	18	8	11 84
" " No. 5	0	64	5 .. A	26	12	17 12
Seven-line Pica	0	60	4 .. A	40	—	24 00
Eight-line Pica No. 1	0	60	4 a 4 .. A	71	—	42 60
" " No. 2	0	60	4 .. A	40	8	24 30
" " No. 3	0	60	4 .. A	44	—	26 40
" " No. 4	0	60	4 .. A	30	4	18 15
" " No. 5	0	60	4 .. A	23	4	13 95
" " No. 6	0	60	4 .. A	25	4	15 15
Nine-line Pica	0	60	3 .. A	41	4	24 75
Ten-line Pica No. 1	0	58	3 .. A	29	—	16 82
" " No. 2	0	58	3 .. A	27	8	15 95
" " No. 3	0	58	3 .. A	26	12	15 52

Outline.	℔	℥	FONTS Proportioned to	lb.	oz.	COST.
Nonpareil	$ 2	00	30 of A	1	9	3 12
Brevier	1	60	30 .. A	2	10	4 20
Long-Primer Black	1	30	40 of a and 14 .. A	2	10	3 41
Long-Primer	1	30	40 .. a .... 20 .. A	5	6	6 98
English	1	12	30 .. a .... 15 .. A	7	14	8 82
Meridian Black	0	78	12 .. a .... 5 .. A	17	8	13 65

Paint-brush.						
Pica	1	16		14	—	16 24
Great-Primer	1	00	25 of a and 12 of A	8	8	8 19
Double Small-Pica	0	90	25 .. a .... 12 .. A	12	—	10 80

Perspective.						
Six-line Pica	0	64	4 of A	21	8	13 76

Phantom.						
Two-line Brevier	1	06	15 of A	2	9	2 72

Ray Shaded.						
Double Pica	0	90	20 of a and 10 of A			
Double Great-Primer	0	82	15 .. a .... 8 .. A	20	4	16 60

Roman Card fonts.						
Diamond	2	80	60 of a and 30 of A	2	4	6 30
Pearl	2	00	60 .. a .... 30 .. A	3	—	6 00
Nonpareil	1	28	60 .. a .... 30 .. A	4	8	5 76
Brevier	1	00	60 .. a .... 30 .. A	7	—	7 00

Ronde.						
In Fonts of 12, 25, 37, 50 lbs. &c.						
Double Small-Pica	0	90		25	—	22 50
Double-Pica	0	90		25	—	22 50

Runic.						
Nonpareil	2	00	60 of a and 30 of A	2	4	4 50
Brevier	1	60	60 .. a .. 30 .. A	4	2	6 60
" No. 2	1	60	30 .. A	1	14	3 00
Long-Primer	1	30	40 .. a .... 10 .. A	4	4	5 52
Two-line Pearl, No. 2	1	30	20 .. A	2	1	2 68
Pica	1	16	30 .. a .... 15 .. A	4	14	5 66
Two-line Nonpareil, No. 2	1	16	15 .. A	2	6	2 76
Two-line Brevier, No. 2	1	06	15 .. A	4	—	4 24
Great-Primer	1	00	25 .. a .... 12 .. A	6	12	6 75
Paragon	0	94	25 .. a .... 12 .. A	9	—	8 46
Two-line Long-Primer, No 2	0	94	12 .. A	5	2	4 82
Double Pica	0	90	20 .. a .... 10 .. A	12	12	11 48
Two-line Pica, No. 2	0	90	10 .. A	6	6	5 74
Two-line Great-Primer, No. 2	0	82	8 .. A	9	—	7 38
Canon	0	72	12 .. a .... 7 .. A	25	8	18 36

Running-hand.						
In Fonts of 14, 28, 42, 56 lbs. &c.						
Double Small-Pica	0	90		28	—	25 20

Saxon Ornate.						
Great-Primer	1	00	25 of a and 8 of A	6	4	6 25
" Shaded No. 1	1	00	25 .. a .... 8 .. A	6	4	6 25
" " No. 2	1	00	25 .. a .... 8 .. A	6	4	6 25
Double-Pica	0	90	20 .. a .... 7 .. A	10	4	9 22
" Shaded No. 1	0	90	20 .. a .... 7 .. A	10	4	9 22
" " No. 2	0	90	20 .. a .... 7 .. A	10	4	9 22
Double Great-Primer	0	82	15 .. a .... 6 .. A	15	9	12 76
Double Gr.-Pr. Shaded No. 1	0	82	15 .. a .... 6 .. A	15	9	12 76
" " " No. 2	0	82	15 .. a .... 6 .. A	15	9	12 76

Script. In Fonts of 14, 28, 42, 56 lbs. &c.			FONTS Proportioned to	lb.	oz.	COST.
Pica	$1	16		28	—	$32 48
English	1	12		28	—	31 36
Great-Primer	1	00		28	—	28 00
" No. 2	1	00		14	—	14 00
Double Small-Pica	0	90		28	—	25 20
" " No. 2	0	90		14	—	12 60
Double English No. 2	0	86		14	—	12 04
Double Great-Primer No. 2	0	82		28	—	22 96
Meridian No. 2	0	78		28	—	21 84
Meridian Ornamented	0	78	12 .. a .... 5 .. A	16	8	12 87

Secretary. In Fonts of 14, 28, 42, 56 lbs. &c., also as follows for Card-fonts.						
Pica	1	16	30 of a and 10 of A	3	3	3 70
English	1	12	30 .. a .... 10 .. A	3	12	4 20
Great-Primer	1	12	25 .. a .... 8 .. A	4	11	5 25
Double Small-Pica	0	90	25 .. a .... 8 .. A	7	6	6 64

Shaded.						
Nonpareil No. 1	2	00	30 of A	1	10	3 25
" No. 3	2	00	30 .. A	1	8	3 00
Nonpareil Round Gothic	2	00	60 .. a .... 30 .. A	2	14	5 75
Brevier No. 1	1	60	30 .. A	2	6	3 80
" No. 2	1	60	30 .. A	2	10	4 20
" No. 3	1	60	30 .. A	2	—	3 20
" No. 4	1	60	30 .. A	3	—	4 80
Brevier Extended	1	60	30 of a and 15 .. A	4	5	6 90
Brevier Round Gothic	1	60	60 .. a .... 30 .. A	4	8	7 20
Long-Primer Extended	1	30	20 .. a .... 10 .. A	5	—	6 50
Two-line Pearl No. 1	1	30	20 .. A	2	8	3 25
" " No. 2	1	30	20 .. A	2	13	3 65
" " No. 3	1	30	20 .. A	2	3	2 84
" " No. 4	1	30	20 .. A	2	14	3 74
" " No. 5	1	30	20 .. A	2	8	3 25
" " No. 6	1	30	20 .. A	2	14	3 74
" " No. 7	1	30	20 .. A	2	—	2 60
Pica Hair-line	1	16	30 .. a .... 15 .. A	3	4	3 77
Pica Round Gothic	1	16	30 .. a .... 15 .. A	5	4	6 09
Two-line Nonpareil No. 1	1	16	15 .. A	3	12	4 35
" " No. 2	1	16	15 .. A	3	8	4 06
" " No. 3	1	16	15 .. A	2	8	2 90
" " No. 4	1	16	15 .. A	3	9	4 14
" " No. 5	1	16	15 .. A	2	15	3 41
" " No. 6	1	16	15 .. A	2	10	3 05
" " No. 7	1	16	15 .. A	2	8	2 90
Two-line Nonpareil Antique	1	16	15 .. A	3	12	4 35
Two-line Brevier No. 1	1	06	15 .. A	4	14	5 17
" " No. 2	1	06	15 .. A	3	4	3 45
" " No. 3	1	06	15 .. A	2	8	2 65
" " No. 4	1	06	15 .. A	3	8	3 71
Two-line Brevier Antique	1	06	15 .. A	5	10	7 01
Great-Primer Black	1	00	25 .. a .... 8 .. A	5	10	5 62
Great Primer Round Gothic	1	00	25 .. a .... 12 .. A	7	4	7 25
Two-line Long-Primer	0	94	12 .. A	4	12	4 46
Two-line Small Pica No. 2	0	90	6 .. A	6	14	6 19
" " No. 4	0	90	12 .. A	8	14	7 99
Two-line Small-Pica Antique	0	90	12 .. A	10	4	9 22
Double Pica Round Gothic	0	90	20 .. a .... 10 .. A	11	8	10 35
Two-line Pica No. 2	0	90	10 .. A	4	14	4 39
" " No. 3	0	90	10 .. A	6	8	5 85
Two-line English	0	86	10 .. A	6	4	5 38
Two-line English Antique	0	86	10 .. A	13	—	11 18
Two-line Great-Primer	0	82	8 .. A	6	—	4 92
Two-line Gr't-Primer Antiq	0	82	8 .. A	16	8	13 53
Meridian	0	78	6 .. A	14	6	11 21
Four-line Pica No. 1	0	72	5 .. a .... 5 .. A	32	4	23 22
" " No. 2	0	72	5 .. A	12	—	9 36
" " No. 3	0	72	5 .. A	12	—	9 36
" " No. 4	0	72	5 .. A	13	—	9 36
" " No 5	0	72	5 .. A	14	8	10 44
Five-line Pica	0	64	4 .. a .... 4 .. A	41	8	26 56
Six-line Pica No. 1	0	64	5 .. A	29	8	18 88
" " No. 2	0	64	5 .. A	18	—	11 52
" " No. 3	0	64	5 .. a .... 5 .. A	19	4	12 32
Seven-line Pica	0	60	4 .. a .... 4 .. A	60	10	36 38
" " No. 2	0	60	4 .. A	26	—	15 60
Eight-line Pica, No. 1	0	60	4 .. A	27	—	16 20
" " No. 2	0	60	4 .. A	26	—	15 60
" " No. 3	0	60	4 .. A	28	8	17 10
Ten-line Pica, No. 1	0	58	3 .. a .... 3 .. A	73	—	42 34
" " No. 2	0	58	3 .. A	21	10	12 54

Skeleton.						
Nonpareil	2	00	30 of A	1	5	2 62
Brevier	1	60	30 .. A	2	—	3 20
Two-line Pearl	1	30	20 .. A	2	1	2 68
Two-line Bourgeois	1	00	12 .. A	2	8	2 50
Two-line Pica	0	90	10 .. A	3	12	3 38

Tendril.						
Great-Primer	1	00	25 of a and 12 of A	6	10	6 62
Double Pica	0	90	20 .. a .... 10 .. A	11	6	10 24
Double Great-Primer	0	82	15 .. a .... 8 .. A	16	6	13 43

Teutonic Ornam'd.						
Double English	0	86	20 of a and 7 of A	13	12	11 82
Double Great-Primer	0	82	15 .. a .... 6 .. A	14	12	12 10
Canon	0	72	12 .. a .... 5 .. A	28	8	20 52

Teutonic Shaded.						
Double Small-Pica	0	90	25 of a and 8 of A	8	12	7 87
Double English	0	86	20 .. a .... 7 .. A	13	12	11 82
Double Great-Primer	0	82	15 .. a .... 5 .. A	14	12	12 10
Canon	0	72	12 .. a .... 5 .. A	28	8	20 52

Title.						
Pearl	$2	00	60 of a and 30 of A	1	14	$3 88
Agate	1	60	60 .. a .... 30 .. A	2	10	4 20
Nonpareil No. 1, Roman	1	28	60 .. a .... 30 .. A	3	6	4 32
" No. 1, Italic	1	28	60 .. a .... 30 .. A	3	9	4 56
" No 2	1	28	60 .. a .... 30 .. A	3	—	3 84
" No. 3, Roman	1	28	60 .. a .... 30 .. A	3	—	3 84
" No. 3, Italic	1	28	60 .. a .... 30 .. A	3	2	4 00
Minion, Roman	1	12	60 .. a .... 30 .. A	4	8	5 04
Brevier No. 1, Roman	1	00	60 .. a .... 30 .. A	5	1	5 06
" No. 1, Italic	1	00	60 .. a .... 30 .. A	5	6	5 38
" No. 3, Roman	1	00	60 .. a .... 30 .. A	5	—	5 00
" No. 3, Italic	1	00	60 .. a .... 30 .. A	5	—	5 00
Bourgeois, Roman	0	90	40 .. a .... 20 .. A	3	14	3 49
" Italic	0	90	40 .. a .... 20 .. A	3	12	3 38
Long-Primer No. 1, Roman	0	82	40 .. a .... 20 .. A	5	4	4 30
" No. 1, Italic	0	82	40 .. a .... 20 .. A	5	7	4 46
" No. 3, Roman	0	82	40 .. a .... 20 .. A	5	—	4 10
" No. 3, Italic	0	82	40 .. a .... 20 .. A	5	—	4 10
Small-Pica, Roman	0	78	40 .. a .... 20 .. A	5	9	4 34
" Italic	0	78	40 .. a .... 20 .. A	5	12	4 48
Pica No. 1, Roman	0	74	30 .. a .... 15 .. A	6	8	4 81
" No. 1, Italic	0	74	30 .. a .... 15 .. A	6	5	4 67
" No. 3, Italic	0	74	30 .. a .... 15 .. A	6	—	4 44
Great-Primer, Roman	0	66	25 .. a .... 12 .. A	10	—	6 60
" Italic	0	66	25 .. a .... 12 .. A	10	4	6 77

Title Condensed.	℔	℥	FONTS Proportioned to	lb.	oz.	COST.
Brevier	$1	00	60 of a and 30 of A	3	10	$3 62
Long-Primer	0	82	40 .. a .... 20 .. A	3	8	2 87
Pica	0	74	30 .. a .... 15 .. A	4	—	2 96
Great-Primer	0	66	25 .. a .... 12 .. A	6	8	4 29
Double Small-Pica	0	64	25 .. a .... 12 .. A	8	12	5 60

Title Expanded.						
Nonpareil	1	28	60 of a and 30 of A	4	2	5 28
Brevier	1	00	60 .. a .... 30 .. A	6	8	6 50
Long-Primer	0	82	40 .. a .... 20 .. A	6	12	5 53
Pica	0	74	30 .. a .... 15 .. A	8	—	5 92
Great-Primer	0	66	25 .. a .... 12 .. A	11	—	7 26

Title Extended.						
Double Pica	0	64	10 of a and 5 of A	15	—	9 60

Title Script.						
Pica	1	16		28	—	32 48
Great-Primer	1	00		28	—	28 00
Double Small-Pica	0	90		28	—	25 20

Tuscan Antique.						
Two-line Nonpareil	1	16	15 of A	2	12	3 19
Two-line Bourgeois	1	00	12 .. A	4	—	4 00
Two-line Small-Pica	0	90	12 .. A	6	6	5 74
Two-line English	0	86	10 .. A	9	—	7 74
Two-line Great-Primer	0	82	8 .. A	10	12	8 82
Four-line Pica	0	72	5 .. A	12	8	9 00
Five-line Pica	0	64	5 .. A	16	8	10 56
Six-line Pica	0	64	5 .. A	22	4	14 24

Tuscan Gothic.						
Two-line Nonpareil	1	16	15 of A	2	5	2 68
" " Open	1	16	15 .. A	2	5	2 68
Two-line Bourgeois	1	00	12 .. A	4	2	4 12
" " Open	1	00	12 .. A	4	2	4 12
Two-line Pica	0	90	10 .. A	6	8	5 85
" " Open	0	90	10 .. A	6	8	5 85
Two-line Great-Primer	0	82	8 .. A	10	2	8 30
" " Open	0	82	8 .. A	10	2	8 30
Four-line Pica	0	72	5 .. A	11	8	8 28
" " Open	0	72	5 .. A	11	8	8 28
Six-line Pica	0	64	5 .. A	18	12	12 00
" " Open	0	64	5 .. A	18	12	12 00
Eight-line Pica	0	60	4 .. A	28	4	16 95
" " Open	0	60	4 .. A	28	4	16 95
Ten-line Pica	0	58	3 .. A	28	12	16 68
" " Open	0	58	3 .. A	28	—	16 24

Tuscan Shaded.						
Two-line Nonpareil	1	16	15 of A	3	—	3 48
Two-line Bourgeois	1	00	12 .. A	4	6	4 38
Two-line Small-Pica	0	90	12 .. A	6	6	5 73
Two-line English	0	86	10 .. A	9	—	7 74
Two-line Great-Primer	0	82	8 .. A	11	6	9 33
Four-line Pica	0	72	5 .. A	12	8	9 00
Five-line Pica	0	64	5 .. A	15	12	10 08
Six-line Pica	0	64	5 .. A	22	4	14 24

Two-line.						
Two-line Diamond No. 1	0	90	20 of A	2	10	2 36
" " No. 2	0	90	20 .. A	1	14	1 69
" " No 3	0	90	20 .. A	1	14	1 69
Two-line Pearl No. 1	0	82	20 .. A	3	5	2 72
" " No. 2	0	82	20 .. A	2	8	2 05
" " No. 3	0	82	20 .. A	2	6	1 95
" " No. 4	0	82	20 .. A	2	5	1 89
" " No. 6	0	82	20 .. A	2	9	2 10
Two-line Agate No. 1	0	78	20 .. A	4	5	3 37
" " No. 2	0	78	20 .. A	3	2	2 84
" " No. 3	0	78	20 .. A	2	12	2 14
" " No. 5	0	78	20 .. A	3	—	2 34
" " No. 7	0	78	20 .. A	3	4	2 40
Two-line Nonpareil No. 1	0	74	15 .. A	3	9	2 64
" " No. 2	0	74	15 .. A	2	15	2 17
" " No. 3	0	74	15 .. A	2	14	2 13
" " No. 4	0	74	15 .. A	2	8	1 85
" " No. 5	0	74	15 .. A	3	2	2 31
" " No. 6	0	74	15 .. A	3	4	2 40
" " No. 7	0	74	15 .. A	3	—	2 22
Two-line Minion No. 1	0	70	15 .. A	4	12	3 33
" " No. 2	0	70	15 .. A	4	2	2 89
" " No. 3	0	70	15 .. A	3	11	2 58
" " No. 4	0	70	15 .. A	3	12	2 62
" " No. 5	0	70	15 .. A	3	12	2 62
" " No. 6	0	70	15 .. A	4	4	2 98
" " No. 7	0	70	15 .. A	3	13	2 67
Two-line Brevier No. 1	0	66	15 .. A	6	—	3 96
" " No. 2	0	66	15 .. A	5	—	3 30
" " No. 3	0	66	15 .. A	4	12	3 14
" " No. 4	0	66	15 .. A	4	8	2 97
" " No. 5	0	66	15 .. A	4	8	2 97
" " No. 6	0	66	15 .. A	5	4	3 46
" " No. 7	0	66	15 .. A	4	12	3 14
Two-line Bourgeois No. 1	0	66	12 .. A	5	13	3 84
" " No. 2	0	66	12 .. A	4	12	3 14
" " No. 3	0	66	12 .. A	3	8	2 31
" " No. 5	0	66	12 .. A	4	12	3 14
" " No. 6	0	66	12 .. A	4	14	3 22
Two-line Long-Primer No. 1	0	66	12 .. A	7	6	4 87
" " No. 2	0	66	12 .. A	6	—	3 96
" " No. 3	0	66	12 .. A	4	12	3 14
" " No. 5	0	66	12 .. A	5	10	3 71
" " No. 6	0	66	12 .. A	5	12	3 80
Two-line Small-Pica No. 1	0	64	12 .. A	10	2	6 48
" " No. 2	0	64	12 .. A	7	3	4 60
" " No. 3	0	64	12 .. A	7	6	4 72
" " No. 5	0	64	12 .. A	7	8	4 80
" " No. 6	0	64	12 .. A	7	10	4 88
Two-line Pica No. 1	0	64	10 .. A	10	7	6 68
" " No. 2	0	64	10 .. A	8	4	5 28
" " No. 3	0	64	10 .. A	7	—	4 48
" " No. 5	0	64	10 .. A	8	2	5 20
" " No. 6	0	64	12 .. A	7	12	4 96
Two-line English No. 1	0	64	10 .. A	12	4	7 84
" " No. 2	0	64	10 .. A	10	8	6 72
" " No. 3	0	64	10 .. A	10	6	6 64
" " No. 5	0	64	10 .. A	10	6	6 64
Two-line Columbian No. 1	0	62	8 .. A	13	8	8 37

Venetian.						
Pica	1	16	30 of a and 15 of A	4	10	5 37

Victoria.						
Brevier	1	60	60 .. a .... 20 .. A	3	2	5 00
Long-Primer	1	30	40 .. a .... 14 .. A	2	12	3 58
Pica	1	16	30 .. a .... 10 .. A	3	14	4 50
Great-Primer	1	00	25 .. a .... 8 .. A	5	6	5 38
Double Small-Pica	0	90	25 .. a .... 8 .. A	9	8	8 55
Double English	0	86	20 .. a .... 7 .. A	11	8	9 89

at BRUCE'S NEW-YORK TYPE-FOUNDRY, No. 13 *Chambers-street, NEW-YORK.*

Printing Materials sold by GEORGE BRUCE'S SON & CO.,

MISCELLANEOUS.

Borders. *Six feet will weigh as follows:*	℔	Wgt lb.	oz.	Ct.
Pearl	$2 00	1	5	$2 62
Agate	1 60	1	8	2 40
Nonpareil	1 28	1	10	2 08
Minion	1 12	1	14	2 10
Brevier	1 00	2	1	2 06
Bourgeois	0 90	2	5	2 14
Long-Primer	0 82	2	10	2 15
Small-Pica	0 78	2	15	2 29
Pica	0 74	3	5	2 45
English	0 70	3	11	2 59
Columbian	0 66	4	3	2 77
Great-Primer	0 66	4	11	3 09
Paragon	0 66	5	4	3 46
Double Small-Pica	0 64	5	14	3 76
Double Pica	0 64	6	10	4 04
Double English	0 64	7	7	4 76
Double Columbian	0 62	8	6	5 19
Three-line Small-Pica	0 62	8	14	5 50
Double Great-Primer	0 62	9	6	5 81
Double Paragon	0 60	10	8	6 30
Meridian	0 60	11	12	7 05
Four-line Pica	0 60	13	4	7 95
Five-line Pica	0 58	18	—	10 44
Six-line Pica	0 58	18	—	10 44
Eight-line Pica	0 54	21	—	11 34
Nine-line Pica	0 52	25	8	13 26
Eleven-line Pica	0 50	24	12	12 38
Braces—one of each	1 00	2	—	2 00
Check	1 00			
Checkers.				
Paragon				3 40
Double Pica				3 40

Chess Men.	℔	Wgt lb.	oz.	Ct.
Paragon				$4 80
Double Pica				4 80
Circular Quads.				
Per font of 168 pieces				15 00
Corner Quads.				
Nonpareil, Long-Primer, or Pica, per set of 4 pieces				0 20
Flourishes	$1 28	5	—	6 40
Labor-Saving Rule.				
Single, eight to Pica	2 50	4	6	10 94
Parallel	1 75	9	4	16 19
Double	1 60	11	8	18 40
Fourth Series	2 50	2	4	5 62
Fifth Series	2 50	2	4	5 62
Sixth Series	1 60	9	—	14 40
Seventh Series	1 50	18	—	27 30
Eighth Series	1 60	9	—	14 40
Ninth Series	1 50	18	—	27 00
Tenth Series	1 60	9	8	15 20
Eleventh Series	1 50	19	—	28 50
Labor-Saving Leads.				
Six to Pica	0 40	25	—	10 00
Four to Pica	0 40	25	—	10 00
Nonpareil	0 35	25	—	8 75
Pica	0 35	25	—	8 75

Labor-Saving Quotations.	℔	Wgt lb.	oz.	Ct.
Assorted	$0 25	40	—	10 00
Leads. *A column of Leads 24 inches long and 2¼ wide, will weigh 12½ lbs.* Per lb.				
Six to Pica and larger	0 25			
Seven to Pica	0 30			
Eight to Pica	0 38			
Nine to Pica	0 50			
Ten to Pica	0 70			
Metal Furniture.				
Two to Eight-line Pica	0 25			
Music (Section).				
Nonpareil	1 40			
Numbered Slugs.				
Each				0 20
Ornam'l Corners.				
Double Pica, per set of 4				0 30
Three-line Pica, per set of 4				0 50
Four-line Pica, per set of 4				0 75
Ornam'l Dashes.				
Pica	1 16			
Long-Primer	1 30			
Brevier	1 60			
Nonpareil	2 00			

Ornaments.	℔	Wgt lb.	oz.	Ct.
6000, at printed prices.				
Piece Accents.				
Diamond	$2 80	0	7	$1 22
Nonpariel	1 28	0	9	0 72
Brevier	1 00	0	12	0 75
Long-Primer	0 82	0	14	0 72
Pica	0 74	1	2	0 83
Piece-Fractions.				
Brevier, (Half-Brevier body)	5 60	2	4	11 25
Bourgeois (Diamond body)	3 20	2	9	8 20
Long-Primer (Pearl body)	2 80	2	14	8 05
Small-Pica (Agate body)	2 40	3	4	7 80
Pica (Nonpareil body)	2 00	3	10	7 25
Quotations.				
Common, 3 × 4 Pica ems	0 25			
3 × 5 Brevier ems	0 35			
4 × 6 "	0 35			
3 × 5 Nonpareil ems	0 40			
4 × 6 "	0 40			
Signs (Astronom'l).				
Minion	1 12	4	9	5 13
Brevier	1 00	5	2	5 12
Bourgeois	0 90	5	12	5 18
Long-Primer	0 82	6	8	5 33
Small-Pica	0 78	7	4	5 66

Signs (Mathemat.)	℔	Wgt lb.	oz.	Ct.
Minion	$1 12	1	12	$1 96
Brevier	1 00	1	15	1 94
Bourgeois	0 90	2	3	1 97
Long-Primer	0 82	2	7	2 00
Small-Pica	0 78	2	12	2 15
Signs (Apothecary)				
Minion	1 12	0	14	0 98
Brevier	1 00	1	—	1 00
Bourgeois	0 90	1	3	1 07
Long-Primer	0 82	1	6	1 13
Small-Pica	0 78	1	8	1 17
Space-Rule.				
Minion	1 50			
Brevier	1 50			
Bourgeois	1 50			
Long-Primer	1 50			
Small-Pica	1 50			
Pica	1 50			
Superiors.				
Pearl	2 80	1	6	3 85
Agate	2 40	1	9	3 75
Nonpareil	2 00	1	12	3 50
Minion	1 80	2	—	3 60
Brevier	1 60	2	4	3 60
Bourgeois	1 44	2	8	3 60
Long-Primer	1 30	2	13	3 65
Small-Pica	1 22	3	3	3 87
Pica	1 16	3	9	4 13

REDUCED PRICES OF PRINTING PRESSES AND MATERIALS

in which we deal. For engravings and particular descriptions of some of them, see the end of the book. All other Presses and Materials not here enumerated for want of space, can be furnished at makers' prices.

Cylinder Printing Machines.

Hoe's Single Large	Bed, 17	× 21		$ 800 00
" " "	" 20	× 25		1400 00
" " "	" 24	× 29		1800 00
" " "	" 26	× 34		2200 00
" " "	" 29	× 42		2500 00
" " "	" 32	× 47		3000 00
" " "	" 35	× 51		3400 00
" " "	" 38	× 55		3650 00
" " "	" 41	× 58		3900 00
" " Small	" 26	× 34		2150 00
" " "	" 29	× 42		2500 00
" " "	" 32	× 47		2850 00
" " "	" 35	× 51		3300 00
" " "	" 38	× 55		3750 00
" " "	" 41	× 58		4200 00
" Double-Cylinder,	" 29	× 42		4600 00
" " "	" 32	× 47		5000 00
" " "	" 35	× 51		5800 00
" " "	" 38	× 55		6500 00
" " "	" 40	× 58		7000 00
" Single L'ge (Hand)	" 29	× 42		1600 00
" " "	" 32	× 47		1800 00
" " "	" 35	× 51		2000 00

Apparatus for Steam-Power 100 00

The above prices include sheet-flyers, counter-shaft, hangers, driving pulley, two sets roller stocks, two cone pulleys, two roller moulds, blankets, boxing and shipping, or carting and putting up.

2 Rollers with S'gle Sm., D'ble & S'gle L'ge (Hand

Adams' Presses.

No. 1	Platen, 14	× 18	2 Rollers		$1200 00
" 2	" 19	× 23	2	"	2600 00
" 4	" 19	× 25	2	"	2600 00
" 6	" 20	× 25	2	"	2800 00
" 8	" 22	× 29	2	"	3100 00
" 11	" 24	× 29½	2	"	3100 00
" 14	" 23	× 34	2	"	3500 00
" 16	" 25	× 37	2	"	3500 00
" 18	" 25	× 39	2	"	3650 00
" 21	" 26	× 40	2	"	3750 00
" 24	" 27	× 40	2	"	3950 00
" 26	" 30	× 40	2	"	4450 00
" 29	" 27	× 41	2	"	3950 00
" 32	" 26	× 43	2	"	4150 00
" 35	" 27	× 43	2	"	4150 00
" 38	" 29	× 43	2	"	4200 00
" 41	" 31	× 43	2	"	4600 00
" 44	" 34	× 44	2	"	5200 00
" 47	" 31	× 45	2	"	4900 00
" 50	" 32	× 46	2	"	5400 00
" 52	" 35	× 49	2	"	5800 00

The above price includes cone fly-wheel, counter cone, tight and loose pulleys, counter-shaft, hangers, driving-pulley for main shaft, two friskets, six roller cores, four sets of nippers of three each, boxing and shipping, or carting and putting-up.

An extra price for Four and Six Roller Presses.

Hand Printing Presses, &c.

(The Washington or Smith Press.)

	Platen.		Bed.	
Foolscap	19½ × 14½		24 × 18	$210 00
Medium	25 × 19		29½ × 22½	250 00
Super-Royal	28 × 22½		32½ × 26	275 00
Imperial, No. 1	30 × 21		34½ × 24½	290 00
" " 2	32½ × 22		37 × 25½	305 00
" " 3	35 × 23		39½ × 26½	320 00
" " 4	37 × 24		41½ × 27½	335 00
" " 5	39 × 25		43½ × 28½	350 00
" " 6	41½ × 26		46 × 29½	365 00
Mammoth	43½ × 34½		48 × 38½	500 00

Above price includes two pairs of points, 1 screw-wrench, 1 brayer, 1 slice and 1 extra frisket. Boxing and carting or carting and putting-up, $7.50.

If the frame is made to be taken to pieces, $20 ex.

Ready Proof Press	85 00
Above includes proof-roller, boxing and carting.	
Hand Lever Press, Platen 7 × 10	65 00
" " " 10 × 14	80 00
Bank and Horse, from	$8 25
Wetting Boards, Medium, 24 × 19 in.	0 90
" " Royal, 27 × 23 "	1 20
" " Super-royal, 30 × 24 "	1 50
" " Imperial, 36 × 27 "	1 80
" " Double Medium 40 × 28 "	2 00
Wetting Trough, Medium	16 25
" " Super-royal	16 50
" Imperial	19 50
" Double Medium	22 50

Chases.

WROUGHT IRON—WITH SHIFTING BARS.

	Size over all.	Per pair.
Foolscap	17¼ × 20	$20 00
Demy	20 × 25	22 00
Medium	22¾ × 28½	24 00
Super-royal	25¾ × 31¾	26 00
Imperial	24½ × 33¾	26 00
Double Medium	27½ × 40¼	28 00
Double Super-royal	32½ × 44½	31 00

NEWSPAPER CHASES.

	Size over all.	Per pair.
Imperial, No. 1	24½ × 33¾	$20 00
" " 2	25½ × 35¾	22 00
" " 3	26½ × 38½	22 00
" " 4	27¼ × 40¾	22 00
" " 5	28¼ × 42¾	22 00
" " 6	29¼ × 44¾	24 00

HALF CHASES—WROUGHT IRON.

	Size inside.	Per pair.
Imperial, No. 1	15 × 21½	$16 50
" " 2	16 × 23¾	16 50
" " 3	17½ × 24	18 00
" " 4	18⅝ × 25	18 00
" " 5	19⅝ × 26	18 00
" " 6	20¾ × 27	20 00

CAST-IRON CHASES.

	Size inside.	each
Card	4 × 5	$0 31
"	4 × 7	0 45
"	5 × 7	0 45
Bill-head	6 × 8	0 55
"	8 × 10	0 65
Job	9 × 12	0 73
"	10 × 14	0 93
"	14 × 17	1 10
"	18 × 24	1 40
Programme	5 × 16½	0 90
"	8 × 23½	1 18

Other sizes made to order.

Electrotype Chases made to order.

Inking Rollers, &c.

Rollers for Compo. Medium,	complete set	$ 20 00
" " Super-royal,	"	22 50
" " Imp. 1 & 2,	"	25 00
" " " 3 & 4,	"	27 50
" " " 5 & 6,	"	30 00
Boxing and Carting		$3 00
Foolscap Ink-Table		8 50
Stock and Frame for Compo. Rollers, 6 inch		1 50
" " " " 18 "		3 00
" " " " 28 "		5 50
Buckskin Rollers, Medium, complete set		31 50
" " Super-royal "		34 00
" " Imperial "		40 00
" Balls, large, made up, per pair		8 50
" " middle size "		6 75
" " small "		5 63
" Ball Skin and Lining		2 60
" Roller " sewed		5 63
Roller Moulds, Foolscap Hand-Press	30 in.	18 00
" " Medium "	34 "	20 40
" " Super-Royal "	36 "	21 60
" " Imperial, No. 1 "	38 "	22 80
" " " No. 2 "	40 "	24 00
" " " No. 3 "	42 "	25 20
" " " No. 4. "	44 "	26 40
" " " No. 5. "	46 "	27 60
" " " No. 6. "	48 "	28 80
" " Mammoth "	50 "	30 00
Copper Kettles for boiling composition, per set	from	16 00
Glue, for composition rollers, per pound, from		0 42

Imposing Stones and Frames.

	Single.		Double	
Foolscap	23 × 18	$ 28 00	46 × 18	$43 00
Medium	28 × 22	32 00	56 × 22	52 00
Super-Royal	31 × 26	39 00	62 × 26	64 00
Imperial, No. 1	33 × 24	39 00	66 × 24	64 00
" No. 2	36 × 25	43 00	72 × 25	71 00
" No. 3	38 × 26	48 00	76 × 26	78 00
" No. 4	40 × 27	53 00	80 × 27	84 00
" No. 5	42 × 28	58 00	84 × 28	93 00
" No. 6	45 × 29	62 00	90 × 29	100 00
Mammoth	47 × 38	86 00		

Self-Inking Machines.

(To ink the form by the action of the press.)

Foolscap	$100 00
Medium	110 00
Super-Royal	120 00
Imperial, No. 1 and 2	130 00
" No. 3 and 4	140 00
Boxing and Carting	$5 00

Steam Inking Machines.

(For the Hand-Press.)

Folio Post	$ 210 00
Medium	230 00
Super-Royal	250 00
Imperial, No. 1	275 00
" No. 2	300 00
" No. 3	325 00
Counter Shaft, Hangers and Pulleys, extra	30 00
Extra Fountain, Folio Post	32 50
" " Medium	35 00
" " Super-Royal	40 00
" " Imperial	from $45 to 75 00
Boxing and Carting	from $6 00

Screw Standing Press.

With White Oak Bed and Head, and Brass Box

No. 1. Screw, 2½ in.	Platen,	17 × 21 in.	$120 00
" 2. " 3 "	"	19 × 24 "	155 00
" 3. " 3½ "	"	24 × 29 "	180 00
" 4. " 4 "	"	26 × 34 "	220 00

With Ratchet Wheel, from $5 to $10 extra.

Iron Standing Press.

With Brass Box.

No. 1. Screw, 2½ in.	Platen,	17 × 21 in.	$120 00
" 2. " 3 "	"	19 × 24 "	145 00
" 3. " 3½ "	"	24 × 29 "	180 00
" 4. " 4 "	"	26 × 34 "	220 00

With Ratchet Wheel, from $5 to $10 extra.

Hydraulic Press, Pumps &c.

Diam. Ram	Platen.	Power.	Price.
6 inches	25 × 37 inches	140 tons	$ 750 00
8 "	26 × 40 "	250 "	1125 00
10 "	28 × 44 "	390 "	1500 00
12 "	32 × 47 "	560 "	2000 00
14 "	35 × 51 "	765 "	2600 00
16 "	38 × 55 "	1005 "	3500 00

Single Pump for base of press	$150 00
" on separate cistern	200 00
Double " " "	360 00
Double Vertical Steam Pump	1200 00
" Horizontal "	750 00
Pressure Gauge	55 00

Pressing Boards, Demy	22 × 17	1 20	
" " Medium	24 × 19	1 30	
" " Royal	27 × 23	2 00	
" " Super-royal	30 × 24	2 10	
" " Imperial	36 × 27	3 00	
" " Double Medium	40 × 28	3 50	
" " Sheet Iron	from	6 00	

Composing Sticks.

Composing Sticks, 6 and 8 inches, each	$ 1 00
" " every additional inch	0 15
Job Stick, Mahogany, with iron knee, 20 inches	1 75
Steel Composing Rules	0 25

Small Fast Printing Presses.

Hoe's Machine Card, Chase inside 6¼ × 5	$200 00
Gordon's Franklin Presses (plain), as follows:	
Half-medium, 13 × 19 in. inside of chase	$450 00
Quarto-medium, 10 × 15 " "	350 00
Eighth-medium (enlarged), 8 × 12 "	250 00
Boxing above	$10, 7 and 6.
Steam Fixtures	$15.
Degener's Liberty Presses, as follows:	
No. 2. Eighth Medium Press	$235 00
" 3. Quarto " "	350 00
" 4. Half " "	450 00
Boxing above	$6, 7 and 10.
Fountain and Fountain Fixtures for either size,	$25
Steam Fixtures for either size	20
Card Drop for No. 2 Press	15

Three chases, one roller-mould and two sets of stocks are included with each Press.

Type Cases, &c.

Best quality, seasoned, per pair		$ 2 50
" ⅔ size, "		2 25
Music Case	each	2 00
Job Case	"	1 75
Triple	"	1 75
Half	"	1 00
Rule	"	1 75
Cabinet of 10	⅔ cases	20 00
" 16	" "	30 00
" 20	" "	40 00
Single Stand, with racks		5 50
Double Stand, "		6 50
Letter Boards, Demy	22 × 17	0 60
" " Medium	24 × 19	0 90
" " Royal	27 × 23	1 20
" " Super-royal	30 × 24	1 50
" " Imperial	36 × 27	1 80
" " Double Medium,	40 × 28	2 00

Galleys.

Common wooden, from				$ 0 37
Octavo	Slice	10 × 6	inside	2 00
Quarto	"	13 × 8¾	"	2 50
Medium	"	16 × 10	"	2 75
Royal	"	18 × 12	"	3 00
Super-royal	"	21 × 14	"	3 50
Imperial	"	22 × 15	"	4 00
Republican	"	25 × 18	"	5 00
Proof, single column, brass bottom				1 60
" double	"	"	"	2 25
" single	"	"	" and lined	2 25
" double	"	"	" " "	3 00
" single	"	all brass		3 25
" double	"	" "		3 75

Stereotype Blocks.

Stereotype Blocks, 4to.	4	blocks	$ 10 00
" " 8vo.	8	"	15 00
" " 12mo.	12	"	15 75
" " 18mo	18	"	19 75
" " 24mo.	24	"	23 75
" " 32mo.	32	"	27 00
" " 48mo.	48	"	32 50
" " In sections to work with cuts.			
Stereotype Shaving Machine, with 1 head			160 00

Wood Type.

SIZE.	PRICE PER CHARACTER. ROMAN, ANTIQUE, GOTHIC & GRECIAN. Common Plain & Cond'nsd	Extended	Extra-Condensed, &c.	FANCY. Shaded, Ornamented &c.
2-line Pica	cts. —	cts. 6	cts. —	cts. — to —
3-line Pica	—	6	—	— " —
4-line Pica	6	6	6	7 " —
5-line Pica	6	7	6	8 " —
6-line Pica	6	8	6	9 " 16
7-line Pica	7	9	7	10 " 17
8-line Pica	8	10	7	11 " 18
9-line Pica	9	11	8	12 " 19
10-line Pica	10	12	9	13 " 20
12-line Pica	12	15	10	15 " 22
14-line Pica	14	18	11	17 " 24
16-line Pica	16	22	13	19 " 28
18-line Pica	18	24	14	20 " 30
20-line Pica	20	26	15	22 " 32
22-line Pica	22	28	16	24 " 36
24-line Pica	24	30	17	26 " 40
26-line Pica	26	34	19	28 " 43
28-line Pica	28	37	20	30 " 45
30-line Pica	30	40	21	32 " 48
35-line Pica	35	45	24	38 " 55
40-line Pica	40	50	26	42 " 60
45-line Pica	45	55	30	46 " 65
50-line Pica	50	60	35	52 " 70

Printing Inks, &c.

To the following add 20 per cent.

	Per Pound.	
News Ink, Power Press	$0 16	$0 20
" Hand Press		0 25
Book Ink, No. 3		0 30
" No. 2		0 40
" No. 1		0 50
" fine		0 75
" extra fine		1 00
Job Ink, for dry and calendered papers, will not set off	0 50	0 75 1 00
Extra Fine Ink, for enameled cards		1 00
Superfine Ink, for enameled cards		1 50
Extra Superfine Ink, for enameled cards		2 00
Wood Cut Ink	1 00	1 50 2 00
Varnish	0 30	0 40 0 50
Extra Fine Red	3 00	5 00 10 00
Lake Ink	3 00	5 00 10 00
Ultramarine Ink, 50c., 75c.	1 00	1 50 2 00
Light Blue, 50c.	0 75	1 00 1 50
Dark Blue, 75c	1 00	1 50 2 00
Light Green, 50c	0 75	1 00 1 50
Dark Green, 75c	1 00	1 50 2 00
Light & Dark Brown, $1.	1 50	2 00 3 00
Lemon and Orange Yellow	0 75	1 00 1 50
Deep Orange Yellow, 75c	1 00	1 50 2 00
Sienna Ink		1 50
White Ink	0 50	0 75 1 00
Brown Gold Size	1 00	1 50 2 00
Yellow Gold Size	1 00	1 50 2 00
White Size, for dry colors		1 50
Flock Size		1 50
Flock Varnish		0 75
Tints, Buff, Sienna, Drab, Slate		1 00
Tints, Blue and Green		1 00
" Pink and Purple		2 00 4 00
Carmine, per oz. $1, $2		
Bronze Powder, per oz. —		
Silvering Solution, per bottle, 75c., $1 50		
Red Ink, for paper, 50	0 75	1 00 1 50
Fine Red, "		2 00 2 50
" for enameled cards		2 50 3 00

Miscellaneous.

India Rubber Tympan Cloth, per yard, from	$ 1 75
Points, with springs, per pair	0 50
" without " " "	0 36
Furniture, all smaller than 2-line, per yard	0 03
" 2 to 5 line	0 05
" 5 to 8 line	0 06
" 9 to 11-line	0 06
" 12 to 16 line	0 12
" Side Stick	0 06
Mourning Reglet	0 12
Wood Rule	0 15
Shooting Stick, hickory	0 63
" " iron	1 00
" " brass	1 25
Iron Side and Foot Sticks, per inch	0 06
Mallet, lignum vitæ	0 75
Planer	0 30
Quoins, hickory per 100	0 50
" box-wood " "	0 75
Lye Brush	0 75
Pick Brush	0 40
Proof Brush	1 50
Saw	1 50
Wood Mitre-Box for furniture	0 50
Shears	2 00
Card Cutter, 6 inch shears	13 50
Lead Cutter	3 50
Iron Mitre and Saw-Box	6 00
Machine for mitering all angles, Hoe & Co.	15 00
Candlesticks, per dozen	2 00
Bodkins	0 12
Page Cord, per ball	0 50
Paper-cutting Machine	60 00
Rotary Card Cutter	40 00
Typographia	1 25
Bidwell's Imposition of Forms	0 75

at BRUCE'S NEW-YORK TYPE-FOUNDRY, No. 13 Chambers-street, NEW-YORK.

NONPAREIL, No. 20. (2-NICK.)

(Of Modern Old-style Series.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consules 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 statem rei-

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PARADISE LOST.—BOOK V.

Now Morn, her rosy steps in th' eastern clime
Advancing, sowed the earth with orient pearl,
When Adam waked, so customed, for his sleep
Was airy-light, from pure digestion bred,
And temp'rate vapors bland, which th' only sound
Of leaves and fuming rills, Aurora's fan,
Lightly dispersed, and the shrill matin song
Of birds on every bough; so much the more
His wonder was to find unwakened Eve
With tresses discomposed, and glowing cheek,
As through unquiet rest: he, on his side
Leaning half raised, with looks of cordial love,
Hung over her enamored, and beheld
Beauty which, whether waking or asleep,
Shot forth peculiar graces; then, with voice
Mild as when Zephyrus on Flora breathes,
Her hand soft touching, whispered thus: "Awake,
My fairest, my espoused, my latest found,

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MINION, No. 20. (3-NICK.)

(Of Modern Old-style Series.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem

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THE DESERTED VILLAGE.

Sweet smiling village, loveliest of the lawn,
Thy sports are fled, and all thy charms withdrawn;
Amidst thy bow'rs the tyrant's hand is seen,
And desolation saddens all thy green:
One only master grasps the whole domain,
And half a tillage stints thy smiling plain:
No more thy glassy brook reflects the day,
But chok'd with sedges works its weary way;
Along thy glades, a solitary guest,
The hollow-sounding bittern guards its nest;
Amidst thy desert walks the lapwing flies,
And tires their echoes with unvaried cries.
Sunk are thy bow'rs in shapeless ruin all,
And the long grass o'ertops the mould'ring wall;
And, trembling, shrinking from the spoiler's hand,
Far, far away thy children leave the land.

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☞ WHEN SPECIALLY ORDERED, the characters ct, ſ, ſh, ſi, ſk, ſl, ſſ, ſſi, ſſl, ſt (Roman and Italic), can be furnished to ALL fonts of this series.

BREVIER, No. 20. (2-NICK.)

(Of Modern Old-style Series.)

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 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 cepris, 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 et designat oculis ad cædem unumquemque

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ESSAY ON CRITICISM.—PART I.

'Tis hard to say, if greater want of skill
Appear in writing, or in judging ill;
But of the two, less dangerous is the offence
To tire our patience, than mislead our sense.
Some few in that, but numbers err in this;
Ten censure wrong for one who writes amiss.
A fool might once himself alone expose;
Now one in verse makes many more in prose.
'Tis with our judgments as our watches—none
Go just alike, yet each believes his own.
In poets as true genius is but rare,
True taste as seldom is the critic's share:
Both must alike from Heaven derive their light,
These born to judge, as well as those to write.

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BOURGEOIS, No. 20. (3-NICK.)

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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

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HAMLET, ACT III.—SCENE I.

To be, or not to be,—that is the question:—
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them?—To die,—to sleep,—
No more; and, by a sleep, to say we end
The heartache, and the thousand natural shocks
That flesh is heir to,—'tis a consummation
Devoutly to be wish'd. To die,—to sleep;—
To sleep! perchance to dream:—ay there's the rub;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,

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LONG-PRIMER, No. 20. **(2-NICK.)**

(Of Modern Old-style Series.)

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 movèrunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia ten-

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ELEGY,

WRITTEN IN A COUNTRY CHURCH-YARD.

THE curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds;

Save that, from yonder ivy-mantled tower,
The moping owl does to the Moon complain
Of such as, wandering near her secret bower,
Molest her ancient solitary reign.

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PICA, No. 20. **(2-NICK.)**

(Of Modern Old-style Series.)

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

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PLEASURES OF HOPE.

Eternal Hope! when yonder spheres sublime
Peal'd their first notes to sound the march of Time,
Thy joyous youth began—but not to fade.—
When all the sister planets have decay'd;
When rapt in fire the realms of ether glow,
And Heaven's last thunder shakes the world below,
Thou, undismay'd, shalt o'er the ruins smile,
And light thy torch at Nature's funeral pile.

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SMALL-PICA, No. 20. **(3-NICK.)**

(Of Modern Old-Style Series.)

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 vul-

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APOSTROPHE TO THE AMERICAN FLAG.

When Freedom, from her mountain height,
Unfurled her Standard to the air,
She tore the azure robe of night,
And set the stars of glory there;
She mingled with its gorgeous dyes
The milky baldric of the skies,
And striped its pure, celestial white,
With streakings of the morning light;
Then, from his mansion in the sun,
She called her eagle Bearer down,
And gave into his mighty hand
The symbol of her chosen land!

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ENGLISH, No. 20. **(1-NICK.)**

(Of Modern Old-style Series.)

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 ti-

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THE HERMIT.

No flocks that range the valley free
To slaughter I condemn:
Taught by that Pow'r that pities me,
I learn to pity them:
But from the mountain's grassy side,
A guiltless feast I bring;
A scrip with herbs and fruits supplied,
And water from the spring.

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GREAT-PRIMER, No. 20.

(Of Modern Old-style Series.)

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

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne

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DOUBLE SMALL-PICA, No. 20.

(Of Modern Old-style Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præ

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem

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DOUBLE GREAT-PRIMER No. 20, ITALIC.

(Of Modern Old-style Series.)

Quousque tanbem abutere, Catilina, patientia nostra? quamdiu nos etiam furor is

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Printing Types cast by GEORGE BRUCE'S SON & CO.,

TWO-LINE PEARL OLD-STYLE. 20 A 2 lb. 4 oz.

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TYPE-FOUNDERS AND DEALERS IN PRINTING MATERIALS OF ALL KINDS.

TWO-LINE NONPAREIL OLD-STYLE. 15 A 2 lb. 10 oz.

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TWO-LINE BREVIER OLD-STYLE. 15 A 4 lb. 2 oz.

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RULES, CIRCLES, ELLIPSES, DASHES, GALLEYS.

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COLORED INKS
OF ALL MANUFACTURERS.

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LARGE-FACE SERIES.

Cast by GEORGE BRUCE'S SON & CO., New-York, expressly for Newspaper Machine Printing.

Composed with six to Pica leads and solid.

BREVIER, NO. 12. (3-NICK.)

THE ART OF PRINTING.

PRINTING is the art of mechanically multiplying permanent facsimilies (inverted or direct) of an original. The facsimilies are usually termed "impressions." The originals, according to the character of which the art is divided into various branches, are principally metal types, stereotype, wood carvings in relief, metal and other plates perforated or engraved, paper writings, dies, and stone. The materials on which the impressions are taken are various. For literary purposes, that usually employed is paper. The condition of this art at the period of its introduction to literature appears to be but slightly in advance of that in which it had existed from almost unknown antiquity. Seals and stamps, as a means of multiplying impressions, were in use in the earliest stages of civilization. Clay bricks, imprinted with a stamp bearing hieroglyphics in relief, have been found on the supposed site of ancient Babylon, of Gour, the ancient capital of Bengal, and other cities of the East. The names stamped by the Romans on their earthen vessels and coins were, in fact, printed; and the letters on the matrices for marking them necessarily inverted.

In vol. i. of a "Collection of several Pieces of John Toland," 8vo., London, 1726, is a small tract entitled "Conjectura vero similis de primæ Typographiæ Inventione," which is founded upon the passage in Cicero (De Natura Deorum, cap. xx. lib. 2), where Balbus, a stoic, uses the following words in an argument against Velleius, an epicurean: "Hic ego non miror esse aliquem qui sibi persuadeat corpora quædam solida atque individua vi et gravitate ferri mundumque effici ornatissimum et pulcherrimum ex eorum concursione fortuita? Hoc qui existimet fieri potuisse non intelligo cur non idem putet si innumerabiles unius et viginti formæ literarum (vel aureæ vel quales libet) aliquo conjiciantur: posse ex his in terram excussis annales Ennii, ut deinceps legi possint effici, quod nescio anne in uno quidem versu possit tantum valere fortuna." *Formæ literarum*, it should be observed, is the very term used for types by the early printers. Again, in the book "De Divinatione," cap. x. lib. 3, Cicero uses the phrase "imprimere literas."

MINION, NO. 12. (2-NICK.)

BRANDS for marking cattle were in use in Virgil's time (Georg., lib. iii. v. 158): "Continuoque notæ nomina gentis inurunt." Procopius, in his "Historia Arcana," says that the Emperor Justinian, not being able to write his name, had a thin, smooth piece of board, through which were cut holes in the form of the four letters J U S T, which, being laid on the paper, served to direct the point of his pen, which was dipped in red ink. By some the origin of printing is ascribed to the East, where it is said to have been practised from a very early period. Marco Polo, who returned from China about the end of the thirteenth century, describes the fabrication of paper money by means of a stamp and vermilion pigment. A Persian work, published in 1317, speaks of printing as an art in common use. The first application of this art in the West was to the manufacture of PLAYING CARDS and devotional pictures, which were printed from originals carved in relief on wood. There is an account of the execution of woodcuts in Italy as early as 1285.

Cards were certainly known in Germany in 1376, in Castile and France in 1387, and in England in 1464. A Venetian decree, dated 11 Oct., 1441, recites that the art and mystery of making "playing cards and colored figures printed" *(carte e figure stampide)* had fallen into decay in that city. The earliest print of ascertained date is one in the Spencer Gallery, representing St. Christopher carrying the infant Jesus across the sea. This piece is of the folio size and colored in the manner of our playing cards. It is accompanied by an inscription, and bears the date 1423. "The gradual progress from these images with inscriptions to copies of the historical drawings annexed to the Biblical histories was natural and easy. A series of these would of course follow, with explanations annexed, engraved on the same block." The text gradually assumed more important proportions, and thus ushered in the era of "block books." The mode of preparing the wooden blocks from which they were printed, and the mode of printing them (by passing a cloth rubber over the paper, the latter being laid upon the block), has a very considerable similarity to that adopted in China at the present day. The paper was printed on one side only, the blank sides being pasted together so as to form one leaf. "The books of this period are divided into two classes, viz.—Books of images without text, and books of images with text. Of the former class, the most celebrated specimen is the *Biblia Pauperum*, and of the latter, the *Speculum Humanæ Salvationis*. Both are without date, and their production has been attributed to different periods, varying from 1420 to 1450. In the latter work the text accompanying the figures is printed for the most part with moveable characters in one edition, and in the other entirely so."

NONPAREIL, NO. 12. (3-NICK.)

"THE change and improvement from the manner in which these books of images were executed to moveable wooden characters seems obvious and not very hard, but there is no evidence that they were ever used except in the capital letters of some early printed books. The religious treatises were followed by donatuses, or brief manuals of grammar for the instruction of youth, 'which are recorded not only to have led the way to the invention of typography, but to have been among the first books attempted to be executed with moveable types.'" The further progress of the art, by the employment of moveable types, was rendered feasible by the existence in the West of an alphabetic system of writing. Where, when, and by whom printing with moveable types was first practised, it seems impossible to determine with any certainty. The claims to this honor are now limited to those of Laurenz Coster, of Haarlem, Faust, of Mentz, and Guttenberg and Mentilius, of Strasburg.

The earliest complete printed book known, commonly called the Mazarine Bible, or the Mentz Bible without date, is supposed to have been issued from the press of Guttenberg and Faust, at Mentz, about 1455. The initial letters in this are illuminated by hand. In 1455, Guttenberg seceded from the business, which was continued by Faust and Schöffer, his son-in-law, at Mentz. The next book was the celebrated Psalter, printed by them in August, 1457. The small letters of this edition were of metal, the capitals of wood; but Meerman asserts that the former were cut not cast, and that the earliest instance of printing with cast types is Durand's "*Rationale Divinorum* printed with an entirely new font of type by Faust and Schöffer, in October, 1459. In 1459, they reprinted the Psalter; in 1460, the Constitutiones Clementiæ, and in 1462, the celebrated Latin Bible, with well proportioned evenly standing type. Faust was carried off at Paris, about 1466, by the plague. Schöffer survived him many years, and in conjunction with Conrad Henliff, produced a great number of works. His name is found in the Colophon of the fourth edition of the Bible in 1502, about which time he is supposed to have died. By the adoption of the three improvements above indicated, namely, the employment of moveable types, the casting of those types in metal, and the formation of matrices for this purpose by punches of hardened steel, the art of printing was brought essentially to the state to which we now possess it.

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AGATE, NO. 12. (2-NICK.)

THE subsequent improvements, so far as letter-press printing is concerned, until a very recent period, are rather in the mechanism for obtaining the copies from the printing surface than any variation in the printing surface itself. On the dispersion of the printers at Mentz, by the sacking of that town in 1462, the art was carried into various countries, and so rapid was its progress that before the close of the century it had become established in every city and town in Europe. In Italy and France the Gothic character was succeeded by the Roman and Italic. The first book printed with Greek type was the production of an Italian press in 1476. The first to practise printing in England was William Caxton who, in the year 1474, printed in a chapel near the Abbey at Westminster "The Game and Playe of the Chesse." He had learnt the art abroad, and tells us himself that he began to print his translation of the "*Recueil des Histories de Troye*," at Bruges, in 1468, that he continued the work at Ghent, and finished it at Cologne in 1471. In 1475 he printed "The Book of Jason," and in 1477, "The Dictes and Sayings of the Philosophers." Caxton died in 1491. His immediate successors were Wynkyn de Worde, Richard Pynson, and Julian Notary, the latter of whom printed as late as 1520.

THE PRESS used by the early printers was very rude. It was compose dentirely of wood, and consisted of a table, along which the coffin containing the form, and furnished with a tympan and frisket, was pushed by hand. The platen worked vertically between standards, and was brought down for the impression and raised after it by a common screw, worked by bar handle. The platen was only half the size of the form, which had therefore to be shifted to complete the impression. The inking was performed by hand with skin pelts. Little or no improvement was made in respect of the press until the year 1601, when Blaew, of Amsterdam, contrived a press, the platen of which recovered itself by a spring. This became universally adopted, and remained in use with little variation until the end of the last century. At this period a great change took place by the introduction of presses known as the "Apollo," Roworth's, and the "Stanhope." In all these the platen was made of a size sufficient to cover the entire form.

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BREVIER, NO. 13. (3-NICK.)

PAPER.

THE importance of this article, as contributing to the success of modern printing, appears to have been very generally overlooked (Landseer's Lectures on Engraving, 1807; see Pliny's Observations. lib. 13, § 21). It will, however, be apparent, on a comparison of it with the various substances which have from time to time supplied its place. In the infancy of society the materials employed to receive writings and other representative signs were stone, wood, the bark and leaves of trees, the shoulder bones of animals, and other similar substances in their natural form. The Decalogue (Exod. xxxi. 18) was on stone, as were also the earliest records of the Greeks, Romans, and most nations in the East (Astle, The Origin and Progress of Writing, 2d ed., 1803, Lond., p. 198). The oldest literal inscription known (that of the Sygeian marble in the British Museum) is on stone. Herodotus (lib. 7, cap. 22) mentions a letter engraven on plates of stone being sent by Themistocles, B. C. 500, to the Ionians. Wood in the form of tablets was in use for the purpose before the days of Homer (Iliad vi. ver. 168). It is mentioned in that capacity in Holy Writ (Isa. xxx. 8, Habak. ii. 2). The laws of Solon were promulgated on wood (Diog. Laert. lib. 2, cap. 12).

Wooden tablets, at first plain and afterwards coated with wax of various colors or chalk (Nouveau Traité de Diplomatique, tom. i. p. 535), were in ordinary use among the Romans (Plaut. Bac. act iii. sc. 3; Propert. iii. 258; Ov. Trist. lib. 1, eleg. 2). "Wooden tablets," says Sir J. G. Wilkinson (Manners and Customs of the Ancient Egyptians, vol. iii. p. 153), "covered with wax, were long in use among the Romans, as well as the papyrus (whence the word paper, as in byblos or biblus, originated the name bible or book), and the inner bark of trees (called liber, whence the Latin name *liber*, a book), and pieces of linen (Liv. iv. 7., xiii. 20) had been previously adopted by them. Wooden tablets covered with a glazed composition, capable of receiving ink, were used by the Egyptians long after they had papyrus, and are still in common use in schools at Cairo in lieu of slates." Specimens of Kufic writing on wood are in the Sloanian Library (No. 4,852). According to some, the Hebrew copy of St. Matthew found in the tomb of the Apostle Barnabas was on wood. The Chinese, before the invention of paper, wrote with an iron tool upon thin boards or bamboo (Astle, 199).

MINION, NO. 13. (2-NICK.)

TABLES of wood were used for the laws of the Empire in the 4th century. The Greeks and Romans continued the use of waxed table books long after the use of papyrus, leaves, and skins became common, transcribing their performances, when corrected, into parchment books (Astle, 200), nor were they entirely discontinued until the 14th century (Dictionnaire Diplomatique, vol. i. p. 424). The bark of trees was also very early in use, and is still adopted in the East. The Cottonian Library contains a specimen of Latin writing on bark. In the Sloanian Library (No. 4,726) is a specimen written in perpendicular columns in the Batta character, used in the island of Sumatra, on a long piece of bark folded up so as to represent a book. Another specimen of writing on bark in India occurs in the same library (No. 3178), being a nabob's letter on a piece of bark about two yards long, richly ornamented with gold. The people also on the Malabar coast frequently write on bark, with a style, several specimens of which are in the British Museum and other public and private collections. In the Bodleian Library (No. 3,207) is a book of Mexican hyeroglyphics painted on bark.

Leaves have also been used for writing upon in most nations. Pliny, speaking particularly of the Egyptians, says, that men at first wrote upon the leaves of palm trees. The Sibyl's prophecies were on leaves (Virg. Æn. lib. iii. p. 443), a substance which afterwards became proverbial among the Romans (Astle, 202). Thus Juvenal, "Credite me vobis folium recitare Sibyllæ." Diodorus Siculus relates that the judges of Syracuse were anciently accustomed to write the names of those whom they sent into banishment upon the leaves of olive trees, and the sentence was termed *petalism*, from *petalon*, a leaf. The practice of writing upon palm leaves is still very prevalent in the East. In the Sloanian Library are upwards of 20 MSS. written in different parts of Asia in the Sanskrit, Burman, Peguan, Ceylonese, and other characters used in those parts (Astle, 203). *Waraka* in Arabic signifies both a leaf and paper (Wilkinson, Manners and Customs, vol. iii. p. 153). Various metals were also employed. "Next" (to writing on leaves), says Fuller, "they wrote on labels or sheets of lead, wherein the letters were deeply engraven, being a kind of printing before printing, and to this I refer the words of Job (an author allowed contemporary with if not superior to Moses himself), 'Oh! that my words were now written; oh! that they were printed in a book!' (Job xix. 23 and 24). Pausanias states that the 'Works and Days' of Hesiod was written on leaden tables, and Pliny informs us that lead when thus used was rolled up like a cylinder. Two documents of lead are still preserved, which passed between Pope Leo III. and Luitbrand, King of the Longobards; and according to Kircher's Museum many more of such writings are to be found. Montfaucon notices a very ancient book composed of eight leaves of lead, the first and last being used as covers, and the whole held together by a leaden rod passed through rings at the back of the plates.'

NONPAREIL, NO. 13. (3-NICK.)

"THE precepts and laws of the ancients," says Landseer, J. (Lectures on Engraving, p. 6) were engraved on stone or on metal. The poems of Orpheus and Hesiod are said to have been cut in lead, and the shields of Hercules and the heroes who distinguished themselves in the early Theban wars, as well as the more celebrated shield of Achilles, are described as having been ornamented with heraldic and historical engravings." See also the Essay prefixed to Strutt's Biographical Dictionary of Engravers. Two tables of brass were discovered in 1732 at Heraclea, one of which in the Greek language contained a decree concerning the boundaries of lands belonging to a temple of Bacchus written about 300 B. C., and the other a law about 41 B. C. Eight tables of bronze discovered in 1444, seven of them bearing inscriptions in Latin and the eighth in Etruscan, will be found described in Merula, Gruter, and others. Not long since a copper plate was discovered at Mongheer in Bengal, containing in Sanskrit a gift of land dated 100 B. C. The pacts between the Romans, Spartans, and Jews were written on brass.

In many cabinets may be seen discharges of soldiers written on copper plates. The speech of Claudius engraved on a plate of bronze is still preserved at Lyons. It is said that upwards of 3,000 tables of brass kept in the Capitol at Rome, and containing laws, treaties of alliance, &c., perished by fire in the reign of Vespasian (Astle, 199; Nouveau Traité, vol. i. p. 422). The laws of the Twelve Tables when ratified were engraved on brass, previously to which they were written on ivory and hung up for inspection. Tablets of ivory were in use in Chaucer's time (see the Sompner's Tale, "a pair of tables all of iverie"). The use of skins is very ancient, Isa. viii. 1; Jer. xxxvi. 2; Ezek. iii. 9. Herodotus says they were in use from the earliest times among the Ionians; and Diodorus Siculus that they were used by the ancient Persians. Josephus tells us that the Jews sent their laws written on skins in letters of gold to Ptolemy (Philos. Trans., No. 420). Specimens of ancient Mexican paintings on skin are in the Bodleian. (See as to the invention of parchment, Astle, 203.) In China, letters appear to have been painted on linen and silk before the discovery of paper. Specimens of hieroglyphical writing on linen have been found in Egyptian mummy cases. "The early Arabs committed their poetry and compositions to the shoulder bones of sheep. They afterwards obtained the papyrus paper from Egypt, on which the poems called Moallaqât were written in gold letters, and after their conquests in Asia and Africa these people so speedily profited by and improved the inventions of the nations they had subdued that parchment was manufactured in Syria, Arabia, and Egypt, which in color and delicacy might vie with our modern paper. It speedily superseded the use of the papyrus, and continued to be employed until the discovery of the method of making paper from cotton and silk, called carta bombycina, which is proved by Montfaucon to have been known at least as early as A. D. 1100, and is supposed to have been invented about the beginning of the ninth century. Being introduced into Spain from Syria, it was denominated carta Damascena, and some MSS. are said to exist in the Escurial written in the eleventh century." (Wilkinson's Manners and Customs, &c., vol. iii. p. 153.)

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AGATE, NO. 13. (2-NICK.)

THE Egyptian papyrus (*Cyperus papyrus*, Linn.) or paper rush was manufactured by the ancients for writing upon. It mostly grew in Lower Egypt (a similar plant, native of Sicily, is described in Lobel's Adversaria) in marshy lands, shallow brooks (Isaiah xix. 7), or ponds formed by the inundations of the Nile (Pliny, lib. xiii. c. 11, and Theophr. Hist. Plant. lib. iv. c. 9). A learned dissertation on it by Montfaucon may be found in the 6th vol. of the Mem. de l'Acad. des Inscriptions, and a drawing of it in Bruce's Travels, vol. vii. p. 117. "The paper made from it differed in quality, being dependent upon the growth of the plant and the part of the stalk whence it was taken, and we find many of the papyri which have been preserved vary greatly in their texture and appearance. They are generally fragile and difficult to unrol until rendered pliant by gradual exposure to steam or the damp of our climates, and some are so brittle that they appear to have been dried by artificial means."—(Wilkinson's Manners and Customs, vol. iii. p. 142.) . . . . "The monopoly of the papyrus in Egypt so increased the price of the commodity that persons in humble life could not afford to purchase it for ordinary purposes; few documents, therefore, are found written on papyrus, except funeral rituals, the sales of estates, and official papers, which were absolutely required, and so valuable was it that they frequently obliterated the old writing and inscribed another document on the same sheet."—(Ib. p. 150.)

"For common purposes pieces of broken pottery, stone, board, and leather were used; a soldier's leave of absence, accounts, and various memoranda were often written on the fragments of an earthenware vase, an artist sketched a picture which he was about to introduce in a temple or a sepulchre on a large flat slab of limestone, or on a wooden panel prepared with a thin coating of stucco, and even parts of funeral ritual were inscribed on square pieces of stone or stuccoed cloth, or on leather. Sometimes leather rolls were substituted for papyri, and buried in the same manner with the deceased; they are of an early period, and probably adopted in consequence of the high price of the papyrus, but few have hitherto been found at Thebes."—(Wilkinson's Manners and Customs, vol. iii. p. 151.) Varro says that the practice of writing on this plant was first introduced into Egypt in the time of Alexander the Great (330 B. C.), and that Ptolemy Philadelphus (283 B. C.) caused his books to be transcribed on papyrus. Sir J. G. Wilkinson (Manners and Customs, &c. vol. iii. p. 150) considers Pliny to be in error as to the date, and states that the style of hieroglyphic found on some corresponds with the age of Cheops (B. C. 2000). See N. T. de D., vol. ii. p. 166. [*Continued on page* 13.]

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BREVIER, NO. 14. (3-NICK.)

PAPER. [Continued from page 12.]

THE place most famous for the manufacture of papyrus was Alexandria. Several charters written on papyrus are extant in Italy and France; a magnificent specimen of the kind may be seen in the British Museum. The famous Gospel of St. Mark at Venice is on papyrus (in the British Museum). Pliny (A. D. 77), (xiii. 11), after describing the plant, says, "When they manufacture paper from it they divide the stem by means of a kind of needle into thin plates or laminæ, each of which is as large as the plant will admit. . . . All the paper is woven upon a table, and is continually moistened with Nile water, which being thick and slimy, furnishes an effectual species of glue. In the first place, they form upon a table perfectly horizontal a layer, the whole length of the papyrus, which is crossed by another placed transversely, and afterwards enclosed within a press. The different sheets are then hung in a situation exposed to the sun in order to dry, and the process is finally completed by joining them together, beginning with the best. There are seldom more than twenty slips or stripes produced from one stem of the plant. Different kinds of broad paper vary in breadth. The best is 13 digits broad, the hieratic only 11; the Fannian (from the factory of Fannius at Rome), 9; the Saitic is still narrower, being only the breadth of the mallet, and the paper used for business is only 6 digits broad; besides the breadth, the fineness, thickness, whiteness, and smoothness are particularly regarded. . . . . When it is coarse, it is polished with a (boar's) tooth or a shell, but then the writing is more easily effaced, and it does not take the ink so well."—(Ib. xiii. 12.) This account is confirmed by Cassiodorus, who says that in his time (A. D. 550) the paper used was white as snow.

It is uncertain until what year paper made of the papyrus continued in general use, but there is evidence of its having been occasionally employed to the end of the seventh century, when it was superseded by parchment. All public documents under Charlemagne and his dynasty were written on parchment, and the papyrus was then entirely given up, except (Astle, 206) for epistolary correspondence. The use of it was continued by the Popes until the 12th century. Parchment, indeed, had been invented long before, and was used for writing as early as the year 250 B. C. by Eumenes, King of Pergamus.

MINION, NO. 14. (2-NICK.)

PARCHMENT was made of the skins of sheep and calves, but to the former the name of parchment is more correctly applied, as to the latter that of vellum. Cotton paper (*carta bombycina*) was an eastern invention, and Montfaucon says (Palæograph. Græc. lib. i. c. 2), was used in the ninth century. It was more common in the beginning of the eleventh century, and was in general use about the beginning of the thirteenth. This cotton paper was little made use of in Italy, except in that part of the country which had intercourse with the Greeks, as Naples, Sicily, and Venice; but even they did not write their charters or records upon it till the eleventh century, so that a Latin charter on cotton paper of the tenth century would be suspected, though a Greek charter of that age may be genuine. The paper made of cotton in the East is so fine that many have mistaken it for silk; but Du Halde (Description of China, p. 360) says, that silk cannot be beat into such a pulse or paste as to make paper, though he afterwards mentions a strong and coarse paper which is made of the balls of silk-worms. Other authors also mention silk paper (Astle, 206). It may, however, be questioned whether it was made from linen at that early period, and we have no positive proof of linen paper being known even by the Saracens prior to the eleventh century. The Moors, as might be expected, soon introduced it into Spain, and the Escurial library is said to contain MSS. written on this kind of paper as old as the twelfth century. An Arabic version of the Aphorisms of Hippocrates in the Escurial dates from the beginning of the thirteenth century (Montfaucon, Paleograph. Græc., lib. 1. c. 2., and Horne's Introd., p. 63.) The earliest of this sort with a date is 1050.

Petrus Mauritius, a contemporary of St. Bernard, who died in 1153, says, in his treatise against the Jews: "The books we read every day are made of sheep, goat, or of calf skin, or of Oriental plants, that is, of the papyrus of Egypt, or of rags," (*ex rasuris veterum pannorum*). See "An Account of the Styles of the Ancients and their different Sorts of Paper," by Sir J. Clerk, Philos. Trans., No. 420, A. D. 731. Some of the earliest books, as may be seen by the specimens in the King's and Spencer Libraries in the British Museum, were printed on vellum. But paper of mixed cotton and linen, which was made at the same time, appears to have been in more general use, and linen paper continued to be rare in most European countries till the fifteenth century. That it was known in Germany as early as the year 1312 has been satisfactorily ascertained by existing documents, and a letter written on linen paper from Germany to Hugh Despencer about the year 1315 is preserved in the Chapter House at Westminster, which, even to the watermark, resembles that made in the present day. As regards linen rag paper, the merit of invention is assigned by Chambers to the Chinese, who for several centuries have made paper in the same manner that we do.

NONPAREIL, NO. 14. (3-NICK.)

"IT is a matter of doubt," says Wilkinson (Manners and Customs, &c., vol. iii. p. 153), "to which nation and period the invention of paper manufactured from linen ought to be ascribed. The Chinese were acquainted with the secret of making it from various vegetable substances long before it was known in Europe; the perfection to which they have carried this branch of art continues to excite our admiration, and the librarian at Cassiri relates, according to Gibbon (vol. ix. c. 51, p. 379), that paper was first imported from China to Samarcand A. H. 30 (A. D. 652), and invented, or rather introduced, at Mecca, A. H. 88 (A. D. 710)."—Du Halde (who in his History of China describes the manufacture), Kircher, Marsini, and Lecompte place the invention about 50 B. C., but others contend that it is of much earlier antiquity (Astle, 199).

There are many opinions concerning the use of this kind of paper in Europe. The editors of the "Nouveau Traité de Diplomatique" mention a charter made by Adolphus, Count of Schomberg, written on paper made of the like materials, dated in the year 1239, and they are of opinion that it was first introduced into Europe in the thirteenth century. Father Mabillon (De re Diplomatica) thinks it was invented in the twelfth century. The learned antiquary, Montfaucon, however, in a diligent search in Italy and France, was unable to find a book or leaf of such paper with a date anterior to 1270. See Meerman and others in a work, "De Chartæ vulgaris seu lineæ origine" (8vo. 1767, The Hague), written at the instance of the Royal Academy of Göttingen, who proposed a premium of twenty-five ducats for a solution of the question. Dr. Prideaux (Prid. Connexion, p. 1, l. vii. p. 710, &c.) delivers it as his opinion that it was brought from the East, because most of the old MSS. in the Oriental languages are written on this kind of paper. He thinks it most probable that the Saracens of Spain first brought it out of the East into that country, from whence it was dispersed over the rest of Europe. The same learned author assures us he had seen a register of some acts of John Cranden, Prior of Ely, made on paper which bears date in the fourteenth year of King Edward II. (A. D. 1320). In the Cottonian Library are said to be several writings on this kind of paper as early as the year 1335. Mention is made of an inventory in the Library of the Dean and Chapter of Canterbury of the goods of Henry, Prior of Christ Church, who died in 1340, written on paper made with linen rags (Phil. Trans., No. 288). In the Bishop's Registry at Norwich there is a registry book of wills all made of paper wherein registrations are made bearing date as far back as 1370. Some of Caxton's books are printed on paper, "very fine and good," as Lewis (Life of Caxton, 125) observes, "almost like the thin vellum on which they used to write their books at that time," with the same watermark as that used by Faust, and probably of German manufacture. See Dibdin, Typ. Ant., p. 26.

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AGATE, NO. 14. 2-NICK.

THE first paper mill in England was erected in the reign of Henry VII. by John Tate the younger at Hertford. The fact is noticed in the subjoined lines from the prologue to the English edition of *Bartholomæus de Glanville, De Proprietatibus rerum* (in the Grenville Library, British Museum, Case viii. No. 10), printed by Wynkyn de Worde in 1495:—

"And to John Tate the younger joi mote he broke
Which since hath in England doo make this paper thinne,
That now in our English tongue this boke is printed inne."

In one of the notes to Vallan's "Tale of Two Swannes," 1590, it is stated that in 1507 there was a paper mill at Hertford, which belonged to John Tate, whose father was mayor of London.—(Herbert's Preface, p. 56, Dibd. Typ. Ant.) In 1558, Thomas Churchyard published a poem entitled "A Description and playne Discourse of Paper, and the whole Benefits that Paper brings, setting forth in verse a paper myll built near Dartfoord by an High Germaine, called Master Spilman, jeweller to the Queen's Majestie." This Poem (which is given entire in Nichols' Progresses, vol. ii. p. 592) contains some interesting notices of the art at an earlier period. A previous attempt to introduce the manufacture had it appears been made:

"One *Thirlby* went embassador farre from hence
To Charles the Fift, an emperor of great fame.
And at return did bring with him from thence
A learned man, *Remegius* by name;
Who *Thirlby* loved, and made by his devise
A paper-mill, but not so much in price
As this that now neare Darthford standeth well,
Where *Spill-man* may himself and household dwell."

Sir Thomas Gresham appears, previously to his being engaged (June 7, 1566) in rebuilding the Exchange, to have entered on a similar project:—

"Glasse was at first as strange to make or vewe
As paper nowe that is devised of newe.
Of newe I mean in England, save one man,
That had great wealth, and might much treasure spare;
Who with some charge a paper-mill began,
And after built a stately work most rare,
The Royall Exchaunge; but got by that more gayne
Than he indeede did lose by former payne.
But neither he nor none before his dayes
Made paper-mill that merits so much prayse.

In 1589, a special licence was granted to this John Spilman (Harleian MSS., 2296), "for the gatherings of all manner of linen ragges, scrolles, or scrappes of parchment, peace of lyme leather, shredds and clippings of cordes and oulde fishing nettes, fitte and necessary for the makinge of all or anie sortes of white wrightinge paper for the space of tenne yeares next ensuing." [Concluded on page 14.]

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BREVIER, NO. 15. (3-NICK.)

PAPER.

[Continued from page 13.]

FULLER, writing in 1662, characterizes the paper of his day thus: "Paper participates in some degree of the character of the country which makes it, the Venetian being light, subtle, and courtlike; the French, light, slight, and slender; and the Dutch, thick, corpulent, and gross, sucking up the ink with the sponginess thereof," and complains of the "vast sums of money expended in our land for paper out of Italy, France, and Germany, which might be lessened were it made in our nation." In a curious German work on the subject of paper, by Dr. Shaeffer of Regensburg, 1765–71, various processes are described of making paper without rags, and specimens given of vegetable papers. Among these are samples from the cotton flowers of the poplar tree, wasps' nests, wood shavings, moss, beech, willow, aspen tree, mulberry tree, clematis, and pine tree, from hemp and hop-stalks, the barks of the vine, the leaves of aloes, and the lilly of the valley, from orack, mugwort, the sypha or reedmace, barley straw, cabbage stalks, the stems of thistles, burdoch, confervas, maize, broom and Bavarian turf.

A paper insensible to the action of fire has by modern ingenuity been manufactured from the flexible fibre of the mineral called asbestos, which the ancients were in the habit of converting into cloth. Dr. Burman, Professor, at Brunswick, published a treatise on this fossil, of which four copies were taken off on asbestos paper (Peignot, "Essai sur l'Histoire du Parchemin," p. 2). The process of fabricating this paper is described in the Philos. Trans. vol. xiv. p. 823. In 1763 some low grounds near Cortona, which had been flooded, were on the subsidence of the water found covered with a substance very much like a finer sort of common brown paper. It was found to owe its formation to a casual aggregate of the fibres of the common species of conferva, without the intervention of any other plant whatever. (Philos. Trans., A. D. 1769. The mode adopted in Hindostan of manufacturing paper from old ropes, clothes, and nets made from the fibre of the sun plant is described by Lieut.-Col. Ironside, in the Philos. Trans. of 1774. (See 1 Rep. Arts, A. D. 1794, p. 41.) The instruments used for marking with by the ancients varied, of course, with the materials inscribed on. For wooden wax-covered tablets (*pugillares*) at Rome, a stylus (hence the metaphorical word *style*) was used of iron, silver, brass, or bone, one end of which was pointed, and served to make the inscription; and the other flat, so as to smooth over the written places; they were of considerable size. Specimens may be seen in the British Museum and other collections.

MINION, NO. 15. (2-NICK.)

DRAWINGS of several kinds of these styles may be seen in the Nouveau Traité, tom. i. p. 534. Suetonius tells us that Cæsar in full senate seized and pierced the arm of Cassius with his stylus. See also Seneca de Clementia, lib. i. c. 4, where a Roman knight narrowly escapes being killed by the mob, who attack him with the styles attached to their *pugillares;* and Prudentius (Martyrs' Hymn), who describes the death, by similar means, of Cassianus at the hands of his scholars. When writing on softer materials than wood, other instruments and a pigment were used, of which reeds and cane appear to be the first. Specimens taken from Egyptian tombs may be seen in the British Museum. Pliny, Hist., lib. xvi. c. 36; Martial, xiv. epigr. 34; and see Astle, 207. They are still in use among Tartars, Persians, Indians, and Turks. The Chinese use hair pencils dipped in ink. Quills of geese, peacocks, crows, and other birds were also in early use in the West, but when it is not easy to ascertain (Astle, 208). St. Isidore of Seville (Hisp. Orig., lib. vi. c. 14), in the middle of the seventh century, describes a pen made of a quill as used in his time. Dr. Holland, who translated Pliny's Natural History in the sixteenth century, says:—

"With one sole pen I wrote this book,
Made of a gray goose-quill;
A pen it was when it I took,
A pen I leave it still."

Mr. Knight, in his Pictorial Gallery of Arts (1846), says:—"The use of the steel pen has not sprung immediately from that of the quill pen. There were several intermediate stages adopted before the fitness of steel for this purpose was sufficiently known. From about the commencement of the present century down to ten or a dozen years ago, the number of proposed substitutes for the quill pen was very considerable. Horn pens, tortoiseshell pens, nibs of diamond or ruby embedded in tortoiseshell, nibs of ruby set in fine gold, nibs of rhodium and iridium embedded in gold; all have been adopted at different times; but most of them have been found too costly for general adoption." Mr. Bohn, in his edition (1846) of Beckmann's History of Inventions (where, Art. "Writing-pens," this subject is exhaustively treated), states, p. 413 n., that he "has in his possession an extremely well-made metallic pen (brass) at least fifty years old, and with it a style for writing by means of smoked paper, both in a Morocco pocket-book, which formerly belonged to Horace Walpole, and was sold at the Strawberry Hill Sale." In 1803 Mr. Wire constructed barrel pens of steel mounted in a bone case for carrying in the pocket; they were costly and not very successful.—(Tomlinson's Cycl. of Useful Arts, 1854, Art. "Pens.") In 1830, Perry introduced the use of apertures between the shoulder and the point as a means of affording elasticity. "The total quantity of steel annually employed in the manufacture of pens has been estimated at 120 tons, from which upwards of 200,000,000 pens are produced. When first introduced steel pens were 8*s.* a gross, they afterwards fell to 4*s.* a gross, and now they are procured at Birmingham for 4*d.* a gross."—Waterston's Cyclopædia of Commerce, 1846.

NONPAREIL, NO. 15. (3-NICK.)

THE manufacture of *Inks* appears to have been carried to considerable perfection among the ancients. In some of the oldest specimens of the papyri the colors of the ink and other pigments are beautifully preserved. See also Ov. de Arte Amandi, lib. iii. v. 629. Pliny, lib. xxxv. c. 6, enumerates all the materials used in his time for black ink. Gold and silver inks, and inks of vermilion, cinnabar, and purple were also used. (Beckmann, vol. ii. p. 265, Art. "Indigo.") Astle (p. 211) mentions a collection of certificates dating about 1200, in some of which the characters were fresh and black as if written yesterday; others had changed into brown and yellow hues. See Weever's Funeral Monuments, 4to, London, 1767, p. 379, where there is a specimen. It is interesting to note, that in these certificates four-fifths are in Norman letters, some in modern Gothic, and a very few in Lombardic small letters. Curious particulars connected with this subject will be found in Caneparius de Atramentis, 4to, Venice, 1619, and Weckerus de Secretis, 8vo, Basle, 1612; the latter work being compiled from Porta, Cardan, and several older writers. (Beckmann, Art. "Sympathetic Ink.")

See also, as to the various matters above mentioned, "Historical Account of the Substances which have been used to describe events and convey ideas from the earliest date to the invention of paper, printed on the first useful paper manufactured solely from straw," by Matthias Koops, 8vo, London, 1800. Koops' Patents for the manufacture of paper from straw, hay, thistles, nettles, refuse hemp, and flax, many kinds of wood-bark and other fibrous materials, are dated 2 Aug. 1800 (No. 2433) and 17 Feb. 1801 (No. 2481); and Dis. Cur. Lit. Art. "Origin of the Materials of Writing."

THE INVENTION OF LETTERS.

The introduction and invention of letters has from a very early period formed a subject of inquiry. Herodotus, Pliny, Plutarch, and others ascribe its introduction to the West to Cadmus—a Phœnician who founded Thebes, B. C. 1500. There seem grounds for supposing it to have been imported from the East. The oldest Greek letters (Astle, p. 66, Nouveau Traité, de Diplomatique, vol. i. p. 616) are written from right to left, the mode to this day prevalent to the East, and curious specimens, termed Boustrophedon (Nouveau Traité, de Diplomatique, vol. i. Ency. Brit., art. "Boustrophedon") writings, in which the writings read from left to right, and right to left alternately, mark the transition to the system now obtaining. (See for a specimen of a very ancient inscription, (the Sigeian) 500 B. C., of this kind Astle, 66, and Hansard, 43, where there are drawings.)

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AGATE, NO. 15. (2-NICK.)

THE inscriptions on the pedestal of the Colossus of Delos and the Tripods of Thebes, supposed to be almost contemporary with it, read from right to left only. (See as to Eastern character, the works of the Abbés Fourmont and Barthélémy, Wilkinson's Materia Hieroglyphica, 4to, Malta, 1828.) For speculations on the origin of this art, and specimens of its several stages, from the merely imitative representations of natural objects to the adoption of arbitrary characters, the reader should consult the Nouveau Traité de Diplomatique (où l'on examine les fondemens de cet art ou etablit des règles sur le discernement des titres et l'on expose historiquement les caractères des bulles pontificales et des diplomes donnés en chaque siècle avec des éclaircissemens sur un nombre considerable de points d'histoire, de chronologie, de critique, et de discipline et la réfutation, de diverses accusations intentées contre beaucoup d'Archives célèbres, et sourtout contre celles des Anciennes Eglises); par deux Benedictins de la Congrégation de St. Maur, 6 vols. 4to, Paris, 1750; Reflexions sur l'Alphabet et sur la Langue dont on se servait autrefois à Palmyre, par M. l'Abbé Barthélémy, 4to, Paris, 1774; De Wailly, Elémens de Palæographie, 2 vols., 4to, Paris; the Origin and Progress of Writing, as well hieroglyphic as elementary, illustrated by engravings taken from marbles, MSS., and charters, ancient and modern; also some Account of the Origin and Progress of Printing, 2d ed. with additions, by Thomas Astle, Keeper of the Records of the Tower of London, folio, Lond., 1803. Timperley, Dictionary of Printers and Printing, 8vo, Lond., 1839, Introduction. Du Halde professes to have discovered that the Chinese characters are entirely of hieroglyphic character.

Various efforts have been made to establish characters that should be universal, or expressive of things, instead of merely representatives of different sounds. The earliest attempts were made by Dalgarno and Bishop Wilkins, ("Essay towards a Real Character and a Philosophical Language," folio, London, 1668.) Leibnitz has also propounded a scheme. Lodwick (Philos. Trans., 1686) gives a plan of an universal alphabet to "contain an enumeration of all such single sounds or letters as are used in any language." The Journal Littéraire of 1730 contains a project for a universal character by means of the Arabic numerals. See also 11 Rep. Arts. See post, sub A. D. 1655; Marquis of Worcester's Century of Inventions. Literal characters are divided partly according to the people by whom they are in use and partly according to various styles adopted by the same people. Thus the type foundries of the present day, in addition to the varieties of English type, contain Arabic, Armenian, Coptic, Domesday, Engrossing, Ethiopic, Etruscan, German, Greek, Alexandrian Greek, Gothic, Hebrew, Irish, Malabaric, Malayan, Nazari or Bramin, Persian, Philosophical, Runic, Russian, Samaritan, Sanskrit, Saxon, Sclavonian (or ancient Russian), Script (imitation of writing), Swedish, Syriac, Tamoul, Telegu, and Turkish, besides "black letter," music, and a great variety of fancy types. The Imperial press at Paris is said to possess the type of fifty-six eastern languages, being all that are known of the characters of Asia, ancient and modern, also the type of sixteen European tongues which do not use the ordinary Roman characters.

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BREVIER, NO. 16. (2-NICK.)

MOVEABLE TYPES.

Where, when, and by whom printing with moveable types was first practised, it seems impossible to determine with any certainty. The claims to this honor are now limited to those of Laurenz Coster, of Haarlem, Faust, of Mentz, and Guttenberg and Mentilius, of Strasburg. Pretensions were also advanced in favor of Nicholas Jansen of Venice, until it became clear that books were printed before the date attributed to the earliest of his works. The claim on behalf of Coster was first brought forward by Hadrianus Junius many years after Coster's death, in his work entitled Batavia, published at Leyden, January, 1575. The account (p. 253) is given by the historian on the authority of his tutor, Nicholas Gelius, who had heard it from a bookbinder who had worked for Coster. The passage is given in Johnson's Typographia, vol. i. p. 7. On the singular controversy to which this point has given rise, the very learned bibliographer, Dr. Dibdin, who himself inclines to Gutenberg and Faust, has the following remarks (Typ. Ant., "Preliminary Disquisition on early Engraving and ornamental Printing," p. xxi. n.):

"The great error, as I humbly submit, in almost all preceding treatises upon the origin and progress of printing, has been the determination of each writer to support through the most formidable objections the claims of that country and of that typographical artist in whose cause he sat out as the avowed champion. The strong attachment of Junius to *Holland* and *Coster*, in aid of which he exercised a poetical fancy, has been even exceeded by the enthusiasm [or, as some call it, obstinacy] of Meerman towards the same objects. When the latter commenced his inquiries, it is certain that he had no very extensive information upon the subject. Dr. Ducarel threw out some hints relating to the claims of Holland, which, as Meerman was a native of that country, he seized with avidity, and resolved to expand and consolidate them into a systematic history. Accordingly, after publishing a small octavo volume as a specimen of his large work, he appeared before the public with his portrait in his *Origines Typographica* in two quarto volumes, along with a fictitious head of his beloved Coster, beautifully engraved by Houbraken. Meerman's is a learned and valuable work, and is in the hands of every bibliographer. The author had himself a fine library, and was exceedingly kind and liberal in giving the curious permission to see it. But though it be absolutely necessary to possess his performance, yet it is not free from gross errors, which have been attacked perhaps with too much severity by the acute and experienced Heineken.

MINION, NO. 16. (3-NICK.)

"Heineken was a *German*, and a like patriotic ardor induced *him* to give the palm of having discovered the art of printing to Mentz and Strasburg. Heineken, as now seems to be allowed, has paid too little attention to the claims of Haarlem, and Meerman infinitely too much: thus, although both set out with professing to adhere to truth, both have described her not as she really was, but as they had *conceived or wished her to be*. The Parisian bibliographers, as their own metropolis had never been considered the cradle of the typographic art, and as they had in consequence no national prejudices on this score to espouse, have been more just and satisfactory. The recent treatises of Lambinet, Oberlin, Fischer, Daunou, and Santander are highly creditable to their respective authors."

A mere list of the works published on this subject would far exceed our limits. Mallinkrot, who collected with great industry the testimony on both sides of the question, classifies the authors who had written on the subject at the date of his treatise "De ortu et progressu Artis Typographicæ, 4to. Col., 1640, as follows:—For Mentz, before the dispute was started by Dr. Junius, 62; those who have written on the same side since Junius, 47. Those who have written in favor of Haarlem, 13; those who are neutral, 11. Since that period numerous and valuable treatises have appeared on the same subject. A list of authors consulted and referred to by Dibdin in the compilation of his Typographical Antiquities, is given at the end of the first volume of that work. A list of works on the history and art of printing, including a brief analysis of the author's hypothesis relative to the origin and invention of typography, will be found in Horne's Introduction to Bibliography, pp. 469–507.

An article prefixed to Dibdin's Typographical Antiquities, entitled "Some Account of Caxton," the following passage occurs (lxxxvii. n.):—"The reader will be pleased to accept of the following sketch relating to this important, but most intricate and involved subject, so true being the remark of Oxonides, that 'the Art of Printing, which has given light to most other things, hides its own head in darkness;' or, according to Daunou, 'We live too near the epoch of the discovery of printing, to judge accurately of its influence, and too far from it to know exactly the circumstances which gave birth to it.'" The following remarks are by the latest writer on the subject, Mr. Sotheby (Principia Typographica, 1858, Introd. ii.):—"It will, however, be seen that while endeavoring to keep free from any direct controversy, I have been led to believe that the statement of Junius, ascribing to Lawrence Coster the discovery of the art in question, may be substantially correct, supported as it is by the disinterested evidence of Ulric Zell, who has recorded that the art of printing in Germany was derived from the donatuses which had been printed in Holland."

NONPAREIL, NO. 16. (2-NICK.)

To account for the obscurity of this question, it should be observed that the earliest productions of the press are without name or date. The first book issued with a date was *Literæ Indulgentiarum Nicholai V.*, printed on a single piece of parchment, by Faust and Schöffer, in 1455: after which date the practice of prefixing or subjoining the printer's name became common. The invention is even said to have been purposely concealed, and an oath of secrecy to have been imposed upon all who were employed in it. The form of the types (that used in the MS. writings of the date) is supposed to have been adopted with that view. Timperley, 102; Essai sur la Calligraphie des Manuscrits du Moyen Age, et sur les Ornements des premiers Libres d'heures imprimes, par E. H. Langlois, 8vo. Rouen, 1841. It is stated that Faust, having printed off a a considerable number of copies of the Bible, carried them to Paris, where he endeavored to dispose of them as MSS. "Enabled to sell his copies at 60 crowns, while the other scribes demanded 500, this raised universal astonishment, and still more when he produced copies as fast as they were wanted, and even lowered his price. The uniformity of the copies increased the wonder. Informations were given in to the magistrates against him as a magician, and in searching his lodgings a great number of copies were found. The red ink (and Faust's red ink is peculiarly brilliant) which embellished his copies was said to be his blood, and it was solemnly adjudged that he was in league with the devil."

"Faust at length was obliged, to save himself from a bonfire, to reveal his art to the Parliament of Paris, who discharged him from all prosecution in consideration of his useful invention."—Disraeli's Curiosities of Literature, art. "Early Printing;" Meerman, vol. i. p. 6. See Quart. Rev. (A. D. 1840), vol. 65, p. 19, Timperley's Dictionary, p. 108. Hence the story of the Devil and Dr. Faustus.

The following dates are given in Hansard's Typography:—Printing from blocks, about 1422; from letters cut separately in wood, 1438; from letters cut separately in metal, 1450; and from letters cast in moulds, 1456. For a list of works published by Gutenberg, see *Peignot*, Dict. de Bibliol., 3 vols., pp. 129, 130. Fischer, Essai sur les Monumens Typographiques de Jean Gutenberg, 4to. Meyence, 1802. By the adoption of the three improvements above indicated, namely, the employment of moveable types, the casting of those types in metal, and the formation of matrices for this purpose by punches of hardened steel, the art of printing was brought essentially to the state in which we now possess it.

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AGATE, NO. 3. (3-NICK.)

STAMPS AND COINS.

Several stamps (some few in intaglio) in one solid piece of metal may be seen in the British Museum (Bronze Room). Many hundred pieces of pottery impressed with these stamps have been found in the sands near Reculver in Kent and on the east side of the Isle of Sheppey (Astle, ed. 1803, p. 213). "*stampillæ* or metal stamps, consisting of monograms, names, marks of goods, &c., in use among the Romans, afford examples of such a near approach to the art of printing as first practised that it is truly extraordinary that there has been no remaining evidence of its having been practised by them, unless we suppose that they were acquainted with it, and did not choose to adopt for some reason of state policy."—Samuel Weller Singer. "Researches into the History of Playing Cards, with Illustrations of the Origin of Printing and of Engraving on Wood," 4to., Lond., 1816, pp. 89 and 90, where there are impressions from the original stamps. See also Nouveau Traite, p. iii. sec. 5, chap. 2, act 1, where there are drawings. Macpherson (Annals of Commerce, vol. i. p. 119) supposes the types alluded to in the above quotation to have been used without coloring matter.

Among the Greeks there existed a tradition that Phidon the Argive was the inventor of weights and measures, and the first who stamped coins; but it is well known that certain ancient writers are not of this opinion. Herodotus (lib. i. c. 94) says that the Lydians first coined money of gold and silver, and some of our modern numismatists are inclined to believe that the money with the type of the tortoise is not the earliest. "The coins," says Akerman, ("Numismatic Manual," 8vo, Lond., 1840, Art. "Origin of Coinage,") "which by universal consent are allowed to be most ancient have on one side a cavity or indentation, and those assigned to the island of Ægina are thus distinguished and placed among the earliest examples. The type of these coins is a turtle or tortoise, the reverse being merely an indented square divided into segments. Others of a later period have letters and symbols within the square." "Manuel de Numismatique," tom. i. p. 16. But see "Memoirs of the French Academy," vol. xxvi. p. 543. As regards the antiquity of Grecian coinage we have most certain evidence that it had attained some degree of excellence in the reign of Alexander I., King of Macedon, 497 to 454 B. C., of whom we have authentic coins exhibiting the indented square (Mionnet, Descrip., tom. i. p. 505), a mark which does not disappear until the reign of Augustus II., who reigned from 397 to 371 B. C. Of this monarch we have coins both with and without the indented square (Ib. p. 508.) Plutarch (in Lycurg.) informs us that Lycurgus substituted copper money for that of gold and silver current in Lacedæmonia, from which we learn that gold and silver coins were current nine centuries before the Christian era. "This statement," observes M. Hennin ("Manuel de Numismatique," tom. i. p. 18), "requires authentication, for in a passage in the Eryxias, a dialogue attributed to Plato, the Lacedæmonians are said to have used iron weights as money."

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DIAMOND, PEARL and AGATE.

DIAMOND, No. 2. (2-NICK.)

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 videt : hic tamen vivit. Vivit ? imo vero etiam in senatum venit : fit publici consilii particeps : notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consules 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 privatis interfecit. Catilinam vero orbem terræ cæde atque incendiis vastare cupientem nos consules

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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

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PEARL, No. 1. (3-NICK.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consules jam pridem oportebat: in te conferri pestem istam

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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,

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PEARL, No. 3. (3-NICK.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consules jam pridem oportebat: in te conferri pestem istam, quam tu in nos omnes jamdiu machinaris. An vero vir

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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,

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PEARL, No. 16. (2-NICK.)

(Of Medium-face Series.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consules jam pridem oportebat: in te conferri pestem istam, quam tu in nos omnes jamdiu

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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,

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AGATE, No. 12. (2-NICK.)

(Of Large-face Series.)

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 consilii 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

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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 consilii 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

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AGATE, No. 13. (2-NICK.)

(Of Heavy-face Series.)

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 consilii 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

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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,

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AGATE, No. 14. (2-NICK.)

(Of Joined-serriff Series.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii

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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,

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AGATE, No. 15. (2-NICK.)

(Of Compressed-face Series.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unum-

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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,

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AGATE, No. 3. (3-NICK.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et

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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

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NONPAREIL.

NONPAREIL, No. 12. (3-NICK.)

Of Lowercase Series.

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satis-

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Quousque tandem abutere, Catilina, *patientia nostra? quamdiu nos etiam furore iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi,*

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NONPAREIL, No. 13. (3-NICK.)

Of Heavy-face Series.

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si

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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*

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NONPAREIL, No. 15. (3-NICK.)

Of Compressed-face Series.

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consules jam pridem

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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*

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NONPAREIL, No. 14. (3-NICK.)

Of Condensed Series.

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consules 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 privatis interfecit. Catilinam vero orbem terræ cæde atque incendiis vastare cupientem nos consules perferemus? nam illa nimis antiqua præterea, quod Q. Servilius Ahala Sp. Melium, novis rebus studentum manu sua occidit. Fuit, fuit iste quondam in hac reipublica virtus, ut viri fortes suppliciis civem perniciosum, quam acerbissimum hostem coercerent. Habemus enim senatus consultum in te, Catilina vehemens et grave: non deest reipublicæ consilium, neque auctoritas, hujus ordinis:

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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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisface-*

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NONPAREIL, No. 16. (2-NICK.)

Of Medium-face Series.

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consules 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 privatis interfecit. Catilinam vero orbem terræ cæde atque incendiis vastare cupientem nos consules perferemus? nam illa nimis antiqua præterea, quod Q. Servilius Ahala Sp. Melium, novis rebus studentum manu sua occidit. Fuit, fuit iste quondam in hac reipublica virtus, ut viri fortes suppliciis civem perniciosum, quam acerbissimum hostem coercerent. Habemus enim senatus consultum in te, Catilina vehemens et grave: non deest reipublicæ consilium, neque auctoritas, hujus ordinis: nos, nos, dico aperte, consules desumus. Decrevit quondam

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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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus.*

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MINION.

MINION, No. 12. (2-NICK.)

(Of Large-face Series.)

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 videt: hic tamen vivit. Vivit! imo vero

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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,*

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MINION, No. 13. (2-NICK.)

(Of Heavy-face Series.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii

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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*

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MINION, No. 15. (2-NICK.)

(Of Compressed-face Series.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum.

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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*

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MINION, No. 14. (2-NICK.)

(Of Joined-serif Series.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consules 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 privatis interfecit. Catilinam vero orbem terræ cæde atque incendiis vastare cupientem nos consules perferemus? nam illa nimis antiqua præterea, quod Q. Servilius Ahala Sp. Melium, novis rebus studentum manu

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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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici*

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MINION, No. 16. (3-NICK.)

(Of Medium-face Series.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consules jam pridem oportebat: in te conferri pestem istam, quam tu in nos jamdiu machinaris. An vero vir amplissimus P. Scipio pontifex maximus, Tiberium Gracchum mediocriter labefactantem statum reipublicæ privatis interfecit. Catilinam vero orbem terræ cæde atque incendiis vastare cupientem nos consules perferemus? nam illa nimis antiqua præterea, quod Q. Servilius Ahala Sp. Melium, novis rebus studentum manu sua occidit. Fuit, fuit iste

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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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici*

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BREVIER.

Brevier, No. 12. (3-nick.)

Of Large-face Series.

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

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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*

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Brevier, No. 13. (3-nick.)

(Of Heavy-face Series.)

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 arbi-

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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*

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Brevier, No. 14. (3-nick.)

(Of Joined-serif Series.)

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 vigilæ. nihil timor populi, nihil consensus bonorum omnium, nihil hic munisenatus locus, nihil horum ora vultusque moverunt? patere tua consilia tissimus 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 et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consules 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

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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*

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Brevier, No. 15. (3-nick.)

(Of Compressed-face Series.)

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 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:

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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*

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Brevier, No. 16. (2-nick.)

(Of Medium-face Series.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædum unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consules 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 privatis

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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*

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BOURGEOIS.

BOURGEOIS, No. 13. (2-NICK.)

(Of Heavy-face Series.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius

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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*

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BOURGEOIS, No. 14. (2-NICK.)

(Of Jobbed Serif Series.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius

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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 conju-*

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BOURGEOIS, No. 15. (2-NICK.)

(Of Compressed-face Series.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem

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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*

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BOURGEOIS, No. 16. (3-NICK.)

(Of Medium-face Series.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina

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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*

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LONG-PRIMER.

LONG-PRIMER, NO. 13. (3-NICK.)

Of Heavy-face Series.

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 videt: hic tamen vivit. Vivit!

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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 con-

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LONG-PRIMER, NO. 14. (3-NICK.)

(Of Joined-serriff Series.)

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 videt: hic tamen vivit. Vivit! imo vero etiam in

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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?

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LONG-PRIMER, NO. 15. (3-NICK.)

(Of Compressed-face Series.)

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

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese

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LONG-PRIMER, NO. 16. (2-NICK.)

(Of Medium-face Series.)

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

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata

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LONG-PRIMER, NO. 19. (3-NICK.)

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

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata

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SMALL-PICA.

SMALL-PICA, No. 13. (2-NICK.)

(Of Heavy-face Series.)

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

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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

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SMALL-PICA, No. 18. (2-NICK.)

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

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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

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SMALL-PICA, No. 15. (2-NICK.)

Of Compressed-face Series.

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

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SMALL-PICA, No. 16. (3-NICK.)

(Of Medium-face Series.)

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?

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SMALL-PICA, No. 17. (2-NICK)

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!

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PICA and ENGLISH.

PICA, No. 13. (3-NICK.)

(Of Heavy-face Series.)

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

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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 con-

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PICA, No. 16. (2-NICK.)

(Of Medium-face Series.)

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

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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

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PICA, No. 18. (3-NICK.)

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

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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

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ENGLISH, No. 16.

(Of Medium-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata

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ENGLISH, No. 19.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit

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Quousque tandem abutere, Catilina, patientia

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GREAT-PRIMER, No. 3.

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, ni-

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Quousque tandem abutere, CATIL

DOUBLE SMALL-PICA, No. 3.

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

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DOUBLE ENGLISH, No. 3.

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 con-

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DOUBLE GREAT-PRIMER, No. 3.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos

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Quousque tandem abutere, Catili-

PARAGON, No. 1.

Quousque tandem abutere, Catilina, patientia nostra?

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Quousque tandem abutere,

DOUBLE SMALL-PICA, No. 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad

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Quousque tandem abutere, Catilina, patientia nostra?

DOUBLE PICA, No. 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste

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DOUBLE ENGLISH, No. 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam

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Quousque tandem abutere, Catilina,

DOUBLE COLUMBIAN, No. 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos

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Quousque tandem abutere, Catili

DOUBLE GREAT-PRIMER, NO. 1.

Quousque tandem abutere, Cat ilina, patientia nostra? quamdi

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DOUBLE PARAGON, NO. 1.

Quousque tandem abutere Catilina, patientia nostra

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Quousque tandem ABUT

CANON, NO. 1.

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GREAT-PRIMER, 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 præsidi-

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Quousque tandem abutere, CATIL

DOUBLE SMALL-PICA, No. 2.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad

ABCDEFGH $12345 £

Quousque tandem ABUTE,

DOUBLE ENGLISH, No. 2.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste

ABCDEFGHIJKLMNOP 1234567890

Quousque tandem abutere, CATILINA,

DOUBLE GREAT-PRIMER, No. 2.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos

ABCDEFGHIJKLMN 12345

Quousque tandem abutere, CATIL

CANON, No. 2.

Quousque tandem abutere Catilina, patientia nostra?

ABCEFGHIJ 1865

FIVE-LINE PICA, NO. 2. [5 a and 5 A, 25 lb.]

A new series of type suitable for posters cast by BRUCE, September, 1868.

SEVEN-LINE PICA, NO. 2. [4 a and 4 A, 38 lb. 12 oz.]

cast metal type made by BRUCE, 1868

This is
METAL
cheap type
BRUCE'S
1868.

Cast on a slanting body so that no letter overhangs: they are, therefore, as strong as Roman type.

Cast metal type manufactured by BRUCE, on a slanting body NEW-YORK. 1868.

TWO-LINE DIAMOND, NO. 1. 20 A 2 lb. 10 ems.

MATT. MORAVUS, FIRST PRINTER IN GENOA, 1474.

TWO-LINE AGATE, NO. 1. 20 A 4 lb. 8 ems

SWEYNHEIM & PANNARTZ, IN ROME, 1467.

TWO-LINE MINION, NO. 1. 15 A 4 lb. 12 ems.

BALTHAZ. AZZOGUIDI BOLOGNA, 1471.

TWO-LINE BOURGEOIS, NO. 1. 12 A 5 lb. 12 ems

NUREMBERG, 1470

TWO-LINE SMALL-PICA, NO. 1. 12 A 10 lb. 2 ems

WINTERBERG, VIENNA, 1482.

TWO-LINE PICA, NO. 1. 10 A 10 lb. 7 ems.

A PRESS, IN MEXICO, 1569.

TWO-LINE ENGLISH, NO. 1. 10 A 12 lb. 4 ems.

A PRESS, IN LIMA, 1590.

TWO-LINE COLUMBIAN, NO. 1. 8 A 13 lb. 6 ems

CAMBRIDGE, MS. 1639

TWO-LINE PEARL, NO. 1. 20 A 3 lb. 5 ems.

J. VASQUEZ, FIRST PRINTER IN TOLEDO, 1486.

TWO-LINE NONPAREIL, NO. 1. 15 A 3 lb. 9 ems

JOHN & THOS. BORCHARD, IN HAMBURG, 1491.

TWO-LINE BREVIER, NO. 1. 15 A 6 lb.

PHILIP DE LAVAGNA IN MILAN, 1469.

TWO-LINE LONG-PRIMER, NO. 1. 12 A 7 lb. 6 ems

GRENADA, 1497.

TWO-LINE DIAMOND, NO. 2. 20 A 1 lb. 13 oz.

ALDUS MANUTIUS, PRINTER, OF VENICE.
BORN, 1449. DIED, 1515.

TWO-LINE PEARL, NO. 2. 20 A 1 lb. 6 oz.

PAUL MANUTIUS, 3RD SON OF ALDUS.
BORN, 1512. DIED, 1574.

TWO-LINE AGATE, NO. 2. 20 A 3 lb. 2 oz.

ALDUS, JUNIOR, SON OF PAUL.
BORN, 1547. DIED, 1597.

TWO-LINE NONPAREIL, NO. 2. 15 A 2 lb. 15 oz.

JOHN BAPTIST BODONI, ITALY.
BORN, 1740. DIED, 1813.

TWO-LINE MINION, NO. 2. 15 A 4 lb. 2 oz.

B. FRANKLIN, BORN 1706.

TWO-LINE BREVIER, NO. 2. 15 A 5 lb.

FRANKLIN, DIED 1790.

TWO-LINE BOURGEOIS, NO. 2. 13 A 4 lb. 12 oz.

CHRISTIAN WECHEL, OF PARIS, DIED 1581.

TWO-LINE LONG-PRIMER, NO. 2. 13 A 6 lb.

JOHN FROBEN, OF BASLE.....DIED 1527.

TWO-LINE SMALL-PICA, NO. 2. 13 A 7 lb. 2 oz.

C. STANHOPE BORN 1753, DIED 1816.

TWO-LINE PICA, NO. 2. 10 A 8 lb. 4 oz.

THOS. C. HANSARD, DIED 1833.

TWO-LINE ENGLISH, NO. 2. 10 A 10 lb. 8 oz.

LUKE HANSARD, DIED 1828.

TWO-LINE DIAMOND, NO. 3. 20 A. 1 lb. 14 oz.

JOANNES SENSENSCHMIDT, FIRST PRINTER IN NUREMBERG, 1470.

TWO-LINE PEARL, NO. 4. 20 A. 2 lb. 5 oz.

SAMUEL ZORBA AND RUBAN ELIEZER, IN LISBON, 1489.

TWO-LINE NONPAREIL, NO. 3. 15 A. 2 lb. 14 oz.

JOHN FABRI & JOHN DE PETRO, IN TURIN, 1474.

TWO-LINE MINION, NO. 4. 15 A. 3 lb. 12 oz.

A. PORTIGLIA, PARMA, 1472.

TWO-LINE BREVIER, NO. 4. 15 A. 4 lb. 8 oz.

U. ZELL, COLOGNE, 1467.

TWO-LINE PEARL, NO. 3. 20 A. 2 lb. 6 oz.

JOHANNES SNELL, FIRST PRINTER IN STOCKHOLM. 1483.

TWO-LINE AGATE, NO. 3. 20 A. 2 lb. 12 oz.

M. DE LA TALLE AND B SEGURA, IN SEVILLE, 1477

TWO-LINE MINION, NO. 3. 15 A. 3 lb. 11 oz.

GOTHOFRID. DE GHEMEN IN COPENHAGEN, 1493.

TWO-LINE BREVIER, NO. 3. 15 A. 4 lb. 12 oz.

SCHOBSER, MUNICH, 1500

TWO-LINE BOURGEOIS, NO. 3. 12 A. 2 lb. 8 oz.

M. BRAND, LEIPSIC, 1481.

TWO-LINE SMALL-PICA, NO. 3. 12 A. 7 lb. 6 oz.

ALBERT PFISTER, BAMBERG, 1461.

TWO-LINE AGATE, NO. 7. 20 A. 2 lb. 4 oz.

BERNARD CENNINI AND SONS, FIRST PRINTERS IN FLORENCE, 1471.

TWO-LINE NONPAREIL, NO. 7. 15 A. 2 lb. 0 oz.

BERNARDUS RICHEL & BERTHOLDUS RODT, PRINTERS, BASLE, 1474

TWO-LINE MINION, NO. 7. 15 A. 3 lb. 13 oz.

FRATRES VITÆ COMMUNIS, PRINTERS, BRUSSELS, 1476.

TWO-LINE BREVIER, NO. 7. 15 A. 4 lb. 12 oz.

NICOLAUS SPINDELAER, PRINTER, BARCELONA, 1475.

TWO-LINE AGATE, No. 5. 20 A. 2 lb.

CHRISTOPHER PLANTIN, ANTWERP, "KING OF PRINTERS." 1514...1589.

TWO LINE NONPAREIL, No. 5. 15 A. 2 lb. 2 oz.

PLANTIN HAD 3 OFFICES...AT ANTWERP, LEYDEN, PARIS.

TWO-LINE MINION, No. 5. 15 A. 3 lb. 12 oz.

ALBT. DURER, ENGRAVER, NUREMBERG. 1471...1528.

TWO-LINE BREVIER, No. 5. 15 A. 4 lb. 8 oz.

WM. BULMER, PRINTER. LONDON. 1757...1830.

TWO-LINE BOURGEOIS, No. 5. 12 A. 4 lb. 12 oz.

JNO. BASKERVILLE, OF ENGLAND, PRINTER AND TYPE-FOUNDER. BORN 1706. DIED 1775.

TWO-LINE LONG-PRIMER, No. 5. 12 A. 5 lb. 10 oz.

WILLIAM CASLON, A TYPE-FOUNDER, OF LONDON. BORN 1692. DIED 1766.

TWO-LINE SMALL-PICA, No. 5. 12 A. 7 lb. 8 oz.

ALEXANDER WILSON, TYPE-FOUNDER, GLASGOW, BORN 1714.

TWO-LINE PICA, No. 5. 10 A. 8 lb. 2 oz.

THOS. RUDDIMAN, EDINBURGH. BORN 1674. DIED 1754.

TWO-LINE ENGLISH, No. 5. 10 A. 10 lb. 6 oz.

WM. BOWYER, JR. PRINTER, LONDON, 1699...1777.

TWO-LINE PEARL, No. 6. 20 A. 2 lb. 9 oz.

HANS HOLBEIN, OF HOLLAND, ARTIST, AND WOOD ENGRAVER, DIED 1552.

TWO-LINE NONPAREIL, No. 6. 15 A. 2 lb. 1 oz.

ANTHONY KOBURGER, NUREMBERG, CELEBRATED PRINTER, DIED 1513.

TWO-LINE MINION, No. 6. 15 A. 4 lb. 4 oz.

ANDREW FOULIS, OF GLASGOW, PRINTER. BORN 1712, DIED 1774.

TWO-LINE BREVIER, No. 6. 15 A. 5 lb. 4 oz.

ROBERT FOULIS, HIS BROTHER, BORN 1707, DIED 1776.

TWO-LINE BOURGEOIS, No. 6. 13 A. 4 lb. 14 oz.

CLAUDE GARAMOND, OF PARIS, CELEBRATED AS THE FATHER OF LETTER-FOUNDERS, DIED 1561.

TWO-LINE LONG-PRIMER, No. 6. 13 A. 5 lb. 12 oz.

THOS. BEWICK, OF ENGLAND, REVIVER OF ENGRAVING ON WOOD. 1753...1828.

TWO-LINE SMALL-PICA, No. 6. 12 A. 7 lb. 10 oz.

J. RIVINGTON, OF NEW-YORK, KING'S PRINTER, DIED 1802.

TWO-LINE PICA, No. 6. 10 A. 7 lb. 12 oz.

WM. BRADFORD, FIRST PRINTER IN NEW-YORK CITY, 1693.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE DIAMOND CONDENSED, NO. 3. 20 A 1 lb. 6 oz.

FRANÇOIS DIDOT, SYNDIC OF BOOKSELLERS, BORN, 1713, WAS THE FIRST OF A FAMOUS LINE OF TYPE-FOUNDERS, PRINTERS, PUBLISHERS AND PAPER-MAKERS.

TWO-LINE PEARL CONDENSED, NO. 3. 20 A 1 lb. 14 oz.

FRANÇOIS AMBROISE DIDOT, CELEBRATED TYPE-FOUNDER, AND ACCURATE PRINTER OF THE CLASSICS, 1730...1804.

TWO-LINE NONPAREIL CONDENSED, NO. 3. 15 A 2 lb. 2 oz.

PIERRE FRANÇOIS DIDOT WAS FAMOUS BOTH AS A PRINTER AND A PAPER-MAKER. 1732.....1795.

TWO-LINE BREVIER CONDENSED, NO. 3. 15 A 3 lb. 2 oz.

HENRI DIDOT, TYPE-FOUNDER, ABOUT 1800, CAST A FONT OF SEMI-NONPAREIL BODY.

TWO-LINE LONG-PRIMER CONDENSED, NO. 3. 12 A 3 lb. 14 oz.

S. L. DIDOT, SON OF PIERRE, A NOTABLE PAPER-MAKER IN 1790

TWO-LINE PICA CONDENSED, NO. 3. 10 A 5 lb. 2 oz.

PIERRE DIDOT, SON OF FRANÇOIS, PRINTER, 1760..1853

TWO-LINE ENGLISH CONDENSED, NO. 3. 10 A 8 lb. 8 oz.

FIRMIN DIDOT, PRINTER, SCHOLAR, PUBLICIST, 1764. 1836

TWO-LINE GREAT-PRIMER CONDENSED, NO. 3. 8 A 7 lb. 2 oz.

A. FIRMIN DIDOT, BORN 1790. HYACINTHE, 1794

TWO-LINE BREVIER EXTRA-CONDENSED. 15 A 2 lb.

FIRMIN DIDOT FRÈRES, IN 1859, CONSUMED DAILY, IN THEIR PRINTING OFFICE 140 REAMS OF PAPER.

TWO-LINE PICA EXTRA-CONDENSED. 10 A 4 lb.

LOUIS ROBERT, OF FRANCE, IN 1798, MADE PAPER BY MACHINERY.

TWO-LINE PARAGON EXTRA-CONDENSED. 8 A 6 lb. 8 oz.

M. FOURDRINIER SPENT £60,000 ON PAPER MACHINES.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 13 CHAMBERS-ST., NEW-YORK.

TWO-LINE PEARL CONDENSED, NO. 4. 20 A 2 lb.

LOUIS ELZEVIR, OF LEYDEN, THE FOUNDER OF AN ILLUSTRIOUS FAMILY OF SCHOLARS AND PRINTERS, BORN 1540, DIED 1617.

TWO-LINE NONPAREIL CONDENSED, NO. 4. 15 A 2 lb 8 oz

MATTHEUS ELZEVIR, SON OF, AND SUCCESSOR TO LOUIS OF LEYDEN, DIED IN 1640.

TWO-LINE BREVIER CONDENSED, NO. 4. 15 A 3 lb. 8 oz

LOUIS ELZEVIR II. IN 1590, PRINTED AT THE HAGUE. HE DIED THERE IN 1621.

TWO-LINE BOURGEOIS CONDENSED, NO. 4. 12 A 3 lb. 14 oz.

G. ELZEVIR OF LEYDEN, AND JOOST OF UTRECHT, WERE SONS OF 1ST LOUIS.

TWO-LINE LONG-PRIMER CONDENSED, NO. 4. 12 A 4 lb 8 oz

BONAVENTURE ELZEVIR AND ABRAHAM ELZEVIR WERE CO-PARTNERS IN 1626. BOTH DIED IN 1652.

TWO-LINE SMALL-PICA CONDENSED, NO. 4. 12 A 5 lb. 8 oz

JAN AND DANIEL ELZEVIR SUCCEEDED TO THE BUSINESS IN 1642.

TWO-LINE PICA CONDENSED, NO. 4. 10 A 6 lb. 2 oz.

LOUIS III. AND DANIEL, HIS COUSIN, WERE CO-PARTNERS, 1654-1670.

TWO-LINE ENGLISH CONDENSED, NO. 2. 10 A 8 lb 0 oz.

DANIEL ELZEVIR DIED IN 1680.

TWO-LINE GREAT-PRIMER CONDENSED, NO. 2. A 11 lb 4 oz

THE ELZEVIRS...1213 BOOKS.

TWO-LINE DIAMOND CONDENSED, NO. 2. 20 A 1 lb. 4 oz.

HENRY STEPHENS, OF PARIS,
FIRST OF A FAMILY OF SCHOLARLY PRINTERS, WAS BORN 1460,
DIED 1520. COMMENCED TO PRINT IN 1502.

TWO-LINE PEARL CONDENSED, NO. 2. 20 A 1 lb. 12 oz.

CHARLES STEPHENS, SON OF HENRY,
PHYSICIAN AND SAVAN, BORN IN PARIS 1505, DIED 1564.

TWO-LINE BREVIER CONDENSED, NO. 2. 15 A 3 lb. 10 oz.

HENRY STEPHENS, II. DIED 1598.

TWO-LINE LONG-PRIMER CONDENSED, NO. 2. 12 A 4 lb. 2 oz.

ANTHONY STEPHENS, 1674.

TWO-LINE PEARL CONDENSED, NO. 1. 20 A 1 lb. 12 oz.

ROBERT STEPHENS, SON OF HENRY,
A GREAT SCHOLAR AND AUTHOR, WAS BORN IN PARIS
1503. DIED AT GENEVA, 1559.

TWO-LINE NONPAREIL CONDENSED, NO. 2. 15 A 2 lb. 4 oz.

ROBERT STEPHENS
PRINTED 11 EDITIONS OF THE BIBLE.

TWO-LINE BREVIER CONDENSED, NO. 1. 15 A 3 lb. 12 oz.

PAUL STEPHENS, DIED IN 1627.

TWO-LINE PICA CONDENSED, NO. 2. 10 A 5 lb. 12 oz

A PRINTER 50 YEARS.

TWO-LINE COLUMBIAN CONDENSED. 8 A 8 lb. 6 oz.

R. STEPHENS PRINTED 393 BOOKS.

FOUR-LINE PICA CONDENSED, NO. 2. 5 A 11 lb. 4 oz.

DISPATCH

FIVE-LINE PICA CONDENSED, NO. 2. 5 A 12 lb. 8 oz

HERALD

SIX-LINE PICA CONDENSED, NO. 2. 5 A 15 lb. 8 oz

REPUBLICAN.

EIGHT-LINE PICA CONDENSED, NO. 2. 4 A 22 lb

DEMOCRAT.

PATENTED Nov. 9, 1842

DOUBLE SMALL-PICA SCRIPT.

In fonts of 14, 28, 42 lb. &c.

This Double Small-Pica Script, which has long been celebrated, was cut by George Bruce, and the first Patent under the Act of Congress, entitled "An Act in addition to an Act to promote the progress of the Useful Arts, and to repeal all acts and parts of acts heretofore made for that purpose," approved August 29, 1842, was granted to him for it, as a new design. A E F H I J L M N O W Y 1858

GREAT-PRIMER SCRIPT.

In fonts of 14, 28, 42 lb. &c.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator *with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent of the governed. That whenever any form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles.*

A B C D E F I J K N O 2 5 W Y & $ 1234567890

ENGLISH SCRIPT.

In fonts of 14, 28, 42 lb. &c.

We hold these truths to be self-evident; that all Men are created equal; that they are endowed by their Creator *with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving*

A B C D E F G H I J K $ 1853

PICA SCRIPT.

In fonts of 14, 28, 42 lb. &c.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness; that to secure these Rights, Governments are instituted among Men, deriving their just Powers from the consent of the governed: that whenever any form of Government becomes destructive

A B C D E F G H I J K $ 1234567890 £

DOUBLE SMALL-PICA RUNNINGHAND.

In fonts of 14, 28, 42 lb. &c.

In this impression we present a Specimen of our Double Small-Pica Running-Hand, an imitation of Writing, intended to enable the Letter-Press Printer to execute Cards, Circulars, and many other Jobs, which for the want of Type of this character have heretofore been sent to the Lithographic and Copperplate Printers. Although the face of this type is at a very great angle, it is cast on a square Body, the long letters being supported by a kern exte

A B C D E F G H I J K L M N O ½⅓ Oct. 1849.

PATENTED Jan. 6, 1857

DOUBLE GREAT-PRIMER COPPERPLATE SCRIPT, No. 1.

15 a. and 6 A. 20 lb.

Wishing to supply a Letter suitable for
Bill-heads, Notes, Drafts and Circulars, in which
A E F G H S J K M S 1861

PATENTED Jan. 6, 1857. June 15, 1858.

DOUBLE GREAT-PRIMER COPPERPLATE SCRIPT, No. 2.

30 a. and 10 A. 20 lb.

Perceiving that my Double Great-Primer
Copperplate Script is so great a favorite as to be
A B E F G H S J K L M N O

PATENTED Sep. 8, 1857

CANON COPPERPLATE SCRIPT, No. 1.

12 a. and 5 A. 20 lb.

This Copperplate Script
challenges admiration for its beauty.
A B D E F G H 1861

PATENTED Sep. 8, 1857. May 25, 1858.

CANON COPPERPLATE SCRIPT, No. 2.

15 a. and 6 A. 20 lb.

These plain capitals are uni-
formed, and with the same lower case
A B C D E F G H S J K

Printing Types cast by George Bruce's Son & Co.

GREAT-PRIMER COPPERPLATE SCRIPT.

In fonts of 14, 28, 42 lb. &c

PATENTED Aug. 10, 1858.

The great success achieved by my Copperplate Script of Double Small-Pica size, patented Dec. 2, 1856, has induced me to cut this Great-Primer letter in a somewhat similar style, but I have deemed it advisable in this smaller size to omit ornamental flourishes. It will be found a very desirable letter for Circulars, Invitations, Cards, and

a b B E F H I K L M N C Q R U V W X Y Z & $ 1234567890 £

DOUBLE SMALL-PICA COPPERPLATE SCRIPT.

In fonts of 28, 40, 42 lb. &c.

PATENTED Dec. 2, 1856.

Its lively character, versatility of ornament, and perfect adaptation to every kind of Printing, will, it is hoped, make it a favorite in every Job Office. It may be used ornamentally with the

A E B C I L E G F Y H M 1856

DOUBLE ENGLISH ITALIAN SCRIPT.

In fonts of 14, 20 lb. &c.

PATENTED Jan. 14, 1858.

Universal satisfaction having been expressed by the Letterpress Printers with my three sizes of Copperplate Script already presented to their attention, & have now

A G R E F E E M $ 1234 £

DOUBLE ENGLISH NOTARIAL.

In fonts of 14, 28, 42 lb. &c

This new face smiles most benignly upon its brother types in the printing office, and is welcomed with "a happy new year!" as the first addition to their coterie for 1861.

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 & $ £

DOUBLE SMALL-PICA ITALIAN SECRETARY.

In fonts of 14, 28, 42 lb. &c.

Another novelty presents itself to be noticed by the Typographic Fraternity, and, like the Caligraphs and Rondes which I cast, has no kerned letters. Geo. Bruce.

A K C D E F Q H I J K L M N O P Q R S T U V Y $ 1861.

DOUBLE PICA GRAPHOTYPE. In fonts of 14, 28, 42 lb. &c.

The lower case of this font is cut in a more round style than any other Script font in this book, and besides the flourished capitals 14 other capitals are furnished of a plainer description, rendering the letter a very desirable addition to Printing Offices.

A B B C D E E F F G G H H I I J J K K L M N N O P — — —

DOUBLE GREAT-PRIMER GRAPHOTYPE. In fonts of 14, 28, 42 lb. &c.

New-York, Nov. 15, 1865.

$12,345,678.90

At sight I will deliver to the order of the Printers of the United States, as much Type, Ink, Presses, Cases and other Printing Materials as they wish to pay for.

George Bruce.

PICA TITLE SCRIPT. In fonts of 14, 28, 42 lb. &c.

On the 5th day of March 1860, this specimen of Pica Title Script was issued for the first time, and makes the third size of this series of letter; the other sizes being Double Small-Pica and Great-Primer.

GREAT-PRIMER TITLE SCRIPT. In fonts of 14, 28, 42 lb. &c.

John Hancock's request to reproduce his hand-writing in printing types on Double Small-Pica and Great-Primer bodies, has faithfully been complied with, and it is now incumbent on patriotic Job Printers to supply themselves with fonts, that the

DOUBLE SMALL-PICA TITLE SCRIPT. In fonts of 14, 28, 42 lb. &c.

I have witnessed with much gratification the appreciation of Mrs. Madison's handwriting which you presented in type to the American people, and at the suggestion of the Signers of the Declaration

GREAT-PRIMER SCRIPT, No. 2. In Fonts of 14, 28 lb &c

It is expressly stipulated that the articles named in this Bill of Lading shall be at the risk of the owner, shipper, or consignee thereof, as soon as delivered from the tackles of the steamer in the aforesaid Port of New Orleans, and they shall be received by the Consignee thereof, package by package as so delivered; and if not taken away without

A B C D E F G H I J K L M N O P Q R S T U V W X 1865

DOUBLE SMALL-PICA SCRIPT, No. 2. In Fonts of 14, 28 lb &c

Lawful money of the United States, to them in hand paid, by the said party of the second part, at or before the ensealing and delivery of these presents, the receipt whereof is hereby acknowledged, and the said party of the second part, his heirs, executors and

A B C D E F G H I J K L M N O P Q R S T 1865

DOUBLE ENGLISH SCRIPT, No. 2. In Fonts of 14, 28 lb. &c

Sixty days after Sight, please Pay to the Order of Mr. George Bruce, Three hundred and two thousand eight hundred Dollars and sixty-five cents.

A B C D E F G H I J K L M N O P 1865

DOUBLE GREAT-PRIMER SCRIPT, No. 2. In Fonts of 28 lb &c.

This is to Certify, that George Bruce is entitled to Forty-seven Shares in the Capital Stock of the New York and Liverpool

A B C D E F G H I J K L M N O P 1865

MERIDIAN SCRIPT, No. 2. In Fonts of 28 lb &c

Printing-presses, Ink, Sticks, Cases, Stones, &c. can be Bought of George Bruce, Type-founder, New York.

DOUBLE SMALL-PICA ITALIAN SCRIPT. In Fonts of 14, 28 lb &c.

New-York, October, 1, 1868.

Messrs. Printers,

We again have the pleasure of calling to your notice the great number of new Fancy Fonts, and also some Ornaments contained in this Abridged Specimen Book, and flatter ourselves that the beauty and novelty of the articles will draw forth your liberal orders.

Your obt. serts.,

Geo. Bruce's Son & Co.

DOUBLE GREAT-PRIMER ITALIAN SCRIPT. In fonts of 12, 28, 42 lb &c

The most complete assortment of Script in the World always on hand at

Bruce's New-York Type-Foundry, October, 1868.

MERIDIAN ITALIAN SCRIPT. In fonts of 12, 28, 42 lb &c.

Printers supplied with large or small Fonts for Cash only,

13 Chambers-Street, New-York, October, 1868.

MERIDIAN ORNAMENTED SCRIPT. 12 s and 5 A 16 lb 8 oz

United States of America.

In Account. Dr. Cr. Per to the Order of

Printed at the Certify, 1868.

DOUBLE SMALL-PICA CALIGRAPH. In Fonts of 15, 20 lb. &c

We hold these truths to be self=evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to

A B C D E p th @ r rs Dr Cr and & Co $ 12 £

DOUBLE PICA CALIGRAPH. In Fonts of 15, 20 lb &c.

We hold these truths to be self=evident: that all Men are created equal; that they are en=dowed with certain unalienable Rights; that among these are Life, Liberty, and the pursuit

A B C D Dr r rs and & Co ing $ 5678 £

DOUBLE ENGLISH CALIGRAPH. In Fonts of 15, 20 lb &c

We hold these truths to be self=evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Govern=ments are instituted among Men deriving their just powers from the consent of the

A B C D E F G H I J K L M N O r rs Dr Cr & Co @ p $ 5678 £

CANON CALIGRAPH. In Fonts of 30 lb &c

We hold these truths to be self=evident: That all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of

A B C D E F and Dr Cr & Co r rs $ 1853 £

DOUBLE SMALL-PICA RONDE. In Fonts of 15, 30 lb. &c

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; That among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent of the governed.

A B C D E F G H I K L M M N N O P P Q R S T U V W X Y Z $ 1234 £

DOUBLE PICA RONDE. In Fonts of 14, 28 lb &c.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among

A B C D E F G H I K L M N O P Q R S T U V W X Y Z & $ 1868 £

PICA SECRETARY. 20 a and 10 A 3 lb. 3 oz

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving

A B C D E F G H I J K L M $ 1234 £

ENGLISH SECRETARY. 20 a and 10 A 3 lb. 12 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights: that among these are Life, Liberty, and the pursuit of Happiness. That

A B C D E F G H I J K L M $ 5678 £

GREAT-PRIMER SECRETARY. 25 a and 8 A 4 lb. 11 oz

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent of the governed. That whenever any form of Government becomes

A B C D E F G H I J K L M N O P Q R S $ 1234 £

DOUBLE SMALL-PICA SECRETARY. 25 a and 8 A 7 lb. 6 oz

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent

A B C D E F G H I J K L M N O P Q R $ 1234 £

at Bruce's New-York Type-Foundry, No. 13 Chambers-street, New-York.

GREAT-PRIMER CIRCULAR. In fonts of 14, 28, 42 lb. &c.

NEW-YORK, April 30, 1867.

Messrs. PRINTERS,

We have the honor to present to the Trade this new style of letter, whose title indicates the use to which it will probably be put, and we believe will prove a valuable addition to Offices using fonts of the writing character. As it is much easier read than Script, it will be found useful for Deeds, or other jobs in which considerable masses of type in the engrossing style are needed. It is offered for sale in fonts of 14, 28, 56 lb., &c., at $1.00 per lb. Hoping to be favored with your orders for the many new and useful Ornamental articles shown herein, we remain:

Your obedient Servants,

GEO. BRUCE'S SON & CO.

DOUBLE SMALL-PICA CIRCULAR. In fonts of 14, 28, 42 lb. &c.

We desire to call the attention of Newspaper Publishers to our new series of Large-faced Roman and Italic Type, from Agate to Brevier, shown on page 11. The first glance will show their general effect, and a critical examination will reveal their artistic merit. Indulging the hope that their clearness and beauty will induce many orders from the Newspaper Press of America, we have cast a large stock to respond promptly to their commands.

GEO. BRUCE'S SON & CO.,

No. 13 Chambers-st.

PEARL ENGRAVERS' HAIR-LINE. 60 a and 30 A — 2 lb. 4 oz.

Slow sinks, more lovely ere his race be run,
Along Morea's hills the setting sun;
Not as in Northern climes, obscurely bright,
But one unclouded blaze of living light!
O'er the hushed deep the yellow beam he throws,
Gilds the pale wave, that trembles as it flows,
On old Ægina's rock and Hydra's isle
The sage of gladness sheds his parting smile;
O'er his own regions lingering loves to shine,
Though there his altars are no more divine
Descending fast the mountain shadows kiss
Thy glorious sulph, unconquered Salamis! — The Corsair Canto III

ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ $ £1234567890 £

ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ

NONPAREIL ENGRAVERS' HAIR-LINE. 60 a and 30 A — 3 lb. 8 oz.

Ay, this is FREEDOM!—these pure skies
Were never stained with village smoke:
The fragrant wind, that through them flies,
Is breathed from wastes by plough unbroke
Here, with my rifle and my steed,
And her who left the world for me,
I plant me, where the red deer feed,
In the green desert—AND AM FREE! Bryant

ABCDEFGHIJKLMNOPQRSTUVWXYZ& $ 1234567890 £

ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ

LONG-PRIMER ENGRAVERS' HAIR-LINE. 40 a and 20 A — 4 lb. 8 oz.

Fusil Types first alluded to in a record kept by
JEAN LE ROBERT,
Abbé of St. Aubert of Cambray, under date of 1445. "Item: for a Printed Doctrinal 'jetté en moule,' which I have looked up in Bruges, of Marquart, who is a writer of Valenciennes, in the month of January, 1445, twenty sous."

PICA HAIR-LINE SHADED. 30 a and 15 A — 3 lb. 4 oz.

A Printing Press and Forms first mentioned specifically and unequivocally in a suit at law, December 12, 1439, before Cune Nope, master and counsellor at law of Strasbourg, between GEORGE & CLAUS DRITZCHEN & J. GUTENBERG, concerning a Partnership in Printing.

PICA CONDENSED HAIR-LINE. 30 a and 15 A — 2 lb. 4 oz.

THE SPECULUM SALUTIS,
The Mirror of Mans Redemption,
A thin quarto of 63 leaves of wood-cuts and text, printed on one side only, 20 pages of which are engraved on wood, and 43 of which are in moveable type, is accepted as the first production of typography. Without date or name of author, but believed to have been printed by COSTER IN 1423.

NONPAREIL OUTLINE. 30 A — 1 lb. 9 oz.

BENJAMIN FRANKLIN IN 1803 TWELFTH YEAR WAS BOUND APPRENTICE TO LEARN PRINTING.

BREVIER OUTLINE. 30 A — 2 lb. 10 oz.

BENJAMIN FRANKLIN
BORN IN BOSTON, JANUARY 17, 1706,
DIED IN PHILADELPHIA, APRIL 17, 1790.

LONG-PRIMER OUTLINE. 40 a and 20 A — 5 lb. 6 oz.

The Type of
GUTTENBERG'S BIBLE
is a very bold Gothic on Paragon body.
1450.

ENGLISH OUTLINE. 30 a and 15 A — 7 lb. 14 oz.

The first type made by
LAURENS JANSZOON
COSTER
was on English body.
1423.

NONPAREIL SKELETON. 30 A — 1 lb. 5 oz.

JOHN FAUST, THE GENEROUS PATRON OF THE ART OF PRINTING.

BREVIER SKELETON. 30 A — 2 lb.

JOHN GUTTENBURG, THE FATHER OF PRINTING.

TWO-LINE PEARL SKELETON. 30 A — 2 lb. 1 oz.

PETER SCHOEFFER, THE FATHER OF LETTER-FOUNDING.

TWO-LINE BOURGEOIS SKELETON. 12 A — 2 lb. 6 oz.

D. & G. BRUCE. TYPE-FOUNDERS, 1813.

TWO-LINE PICA SKELETON. 10 A — 3 lb. 12 oz.

D. & G. BRUCE, PRINTERS, 1806.

PICA VENETIAN. 22 a. and 12 A. 4 lb. 10 oz.

NEW YORK, April 30, 1867.

Messrs. PRINTERS,

No commendation is required on the part of the Type-founders, when they present new and really desirable articles to discerning and enterprising Printers; but it is sometimes necessary to inform their customers, which are the novelties among the great mass of fanciful articles that have been produced by the founder during the past twenty-five years. This face will claim the notice of Job Printers as a novelty which will commend itself in accordance with the present taste for semi-antiquated styles of letter.

GEO. BRUCE'S SON & CO.

LONG-PRIMER ITALIC HAIR-LINE. 30 a. 20 A. 3 lb. 12 oz.

NEW-YORK, April, 1859.

An Italic Hair line letter being one of the many fanciful styles that the PRINTERS have called for; this is produced, to work with the Long-Primer Engravers' Hair-line Roman shown on the preceeding page. In connection with that font, which contains SMALL CAPITALS, *it might be used for illustrated poetical works.*

BRUCE'S NEW-YORK TYPE FOUNDRY,
No. 13 Chambers-Street.

PICA ITALIC HAIR-LINE. 30 a. 15 A. 6 lb.

NEW-YORK. Sept. 7, 1859.

Another article suitable for Merchants', Tradesmen's and Bankers' Circulars in which but few lines are required.

BRUCE'S
NEW-YORK TYPE-FOUNDRY,
No. 13 Chambers St.

GREAT-PRIMER OLD STYLE ITALIC HAIR-LINE. 25 a. and 12 A. 6 lb.

NEW-YORK, January 1, 1868.

To TYPOGRAPHERS,

Improving on the ancient styles of Italic letters, we submit this modernised face for the approval of the Trade, in the belief that it will be suitable for Circulars, Cards and similar light Job work.

Our usual quality of metal will insure to the careful customer a fair amount of wear. We will be happy to receive orders for card fonts, or for circular fonts of 14 lb. and upwards.

Your Obt. Serts.,

GEO. BRUCE'S SON & CO.

LONG-PRIMER MADISONIAN. 40 a 20 A 4 lb. 2 oz

These types are all cast by steam-power from the Hard Metal peculiar to this Foundry. The unequaled rapidity in the process of casting enables these more durable types to be sold at the lowest prices of ordinary types for cash only.—

A B C D E F G H I J K L M 1859

PICA MADISONIAN. In Fonts of 14, 28, 56 lb. &c

The Circular Quadrats which are cast in this Foundry will be found very useful in composing circular, curved and serpentine lines: they can be justified with Pica quads and quotations.— *BRUCE. 1859*

GREAT-PRIMER MADISONIAN. In Fonts of 14, 28, 56 lb. &c.

Many new varieties of Brass Rules with Ornamental Corners to fit every kind without justification on the outside; also 11 kinds of Brass Labor-saving Rule. 59

DOUBLE SMALL-PICA MADISONIAN. In fonts of 14, 28, 42 lb. &c

Every Office should have Labor-saving Quotations, Labor-saving Leads, and also Metal Furniture.—

DOUBLE GREAT-PRIMER MADISONIAN. 15 a 6 A 21 lb. 8 oz.

Superior Articles lately produced.

CANON MADISONIAN. 12 a 5 A 30 lb.

New-York Type-foundry

PICA PAINT-BRUSH. In fonts of 14, 28, 42 lb. &c

The list in the beginning of this book gives the exact cost of the smallest fonts sold, informing Printers how much money should be remitted with their orders, as all sales are made for

ACTUAL CASH ONLY. 1861

GREAT-PRIMER PAINT-BRUSH. 25 a and 12 A 8 lb. 2 oz

All packages of old type directed to this foundry should also have the name of the sender marked on them.

NEW-YORK, 1861.

DOUBLE SMALL-PICA PAINT-BRUSH. 25 a and 12 A 12 lb. 0 oz.

BRUCE'S different Labor-Saving Rules justify with Pica, and have the sizes stamped on them.

ALL JOB OFFICES USE THEM.

at Bruce's, New-York Type-foundry, No. 13 Chambers-st. New-York.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

BREVIER CONDENSED. 60 a and 30 A 3 lb. 2 oz.

JOHN GUTENBERG, one of the inventors of Printing, and most successful demonstrator of its utility, was born at Mentz, about 1400; experimented fruitlessly with types at Strasburg from 1424 to 1439; formed a partnership with John Fust of Mentz, 1440, for the printing of the Bible in 2 volumes, which was completed by Schöffer, Gutenberg's successor in the firm, 1455.

PICA CONDENSED, NO. 1. 30 a and 15 A 4 lb.

PETER SCHÖFFER, copyist and illuminator, Letter-designer and Punch-cutter to John Gutenberg, and subsequently partner with, and successor to, J. Fust, was born 1430, and died 1502.

LONG-PRIMER CONDENSED, NO. 2. 40 a and 20 A 3 lb. 2 oz.

COLOPHON to FIRST VOLUME OF GUTENBERG'S BIBLE. Here ends the first part of the Bible or Old Testament, Illuminated, or Rubricated, and Bound by Henry Albech or Cremer, On St. Bartholomew's day, A.D. 1456. Thanks be to God. Hallelujah!

PARAGON CONDENSED, NO. 2. 25 a and 12 A 6 lb. 2 oz.

GUTENBERG'S BIBLE was sold at various prices, ranging from 12 guilders to 60 crowns unbound.

LONG-PRIMER CONDENSED, NO. 1. 40 a and 20 A 2 lb. 15 oz.

JOHN FUST, goldsmith and money-lender, of Mentz, Lent John Gutenberg 1,550 florins, for 5 years, securing it by mortgage on printing materials, and half profits of the Bible. Mortgage foreclosed, November 16, 1455.

ENGLISH CONDENSED. 30 a and 15 A 4 lb. 8 oz

AN UNKNOWN PRINTER of merit, never connected with Fust or Gutenberg, practised his art at Mentz, as early as 1454.

PICA CONDENSED, NO. 2. 30 a and 15 A 3 lb. 6 oz.

COLOPHON to 2d VOLUME of GUTENBERG'S BIBLE. This Book, Illuminated and Bound by Henry Cremer, Vicar of the Collegiate Church of St. Stephen at Mentz, was completed on the Feast of the Assumption of the blessed Virgin Mary. Thanks be to God. Hallelujah!

DOUBLE PICA CONDENSED, NO. 2. 20 a and 10 A 7 lb. 13 oz.

Archbishop Adolphus pensioned J. GUTENBERG in 1465. He died Feb. 24, 1468.

DOUBLE ENGLISH CONDENSED, NO. 2. 20 a and 10 A 10 lb. 4 oz.

John Fust died in Paris, 1466. CHURCH of SAINT VICTOR.

DOUBLE GREAT-PRIMER CONDENSED, NO. 2. 15 a and 8 A 12 lb. 8 oz.

Letters of Indulgence, 1454, JOHN GUTENBERG.

FIVE-LINE PICA EXTRA-CONDENSED. 5 a and 5 A 17 lb. 4 oz.

THE Mentz

SEVEN-LINE PICA EXTRA-CONDENSED. 4 a and 4 A 28 lb. 8 oz

PSALter.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO..

BREVIER EXTRA-CONDENSED. 60 a and 30 A 2 lb. 5 oz.

The Wood-cuts of the BIBLIA PAUPERUM, and of some editions of the SPECULUM SALUTIS or Speculum Humanæ Salvationis, as it is sometimes called, were printed on one side only of the paper, and now appear of a dull brown color. Vide Hadrian Junius, Batavia p. 253, ed. Lugd. Bat. 1588.

LONG-PRIMER EXTRA-CONDENSED. 60 a and 30 A 3 lb. 2 oz.

THE TYPE WORK OF THE LATER EDITIONS OF THE SPECULUM SALUTIS still retains its black color, in marked contrast with the brown tint of the lines and letters engraved on wood. The mixing of oil with color was first used in painting by John Van Eyck of Bruges, 1415.

PICA EXTRA-CONDENSED. 60 a and 30 A 4 lb. 6 oz.

TWO KINDS OF INK AND TWO IMPRESSIONS WERE USED in printing the earlier books of Coster: A thin fluid watery ink for the wood cuts, and a thick oily ink for the metal types. The accidental overlapping of the colors in printing proves both the double impression and the use of two kinds of ink.

NONPARIEL CONDENSED, NO. 3. 60 a and 30 A 2 lb. 4 oz.

PLAYING CARDS were the first merchantable fruits of Printing. Previously made by Stencil plates, they were cheapened by being engraved on wood, and printed under press. The manufacture of these cards is believed to have been a distinct trade in Holland and Germany before 1400.

BREVIER CONDENSED, NO. 3. 60 a and 30 A 3 lb. 6 oz.

PICTURES OF SAINTS AND RELIGIOUS SUBJECTS, with and without explanatory words, were engraved on wood and printed by monks, to counteract the evil tendencies of Playing Cards. A print of St. Christopher, dated 1423, is in existence.

LONG-PRIMER CONDENSED, NO. 3. 40 a and 20 A 3 lb. 6 oz.

CHILDREN'S ALPHABETS AND SCHOOL GRAMMARS Engraved and printed from solid wood plates or blocks, were the next product of the art. Leaves of Grammars printed before 1435, are in many European Libraries.

PICA CONDENSED, NO. 3. 30 a and 15 A 4 lb. 6 oz.

THE PRINTING OF THE SPECULUM SALUTIS From moulded moveable type, (see page 50 of this book) was the next step in the art of Printing.

GREAT-PRIMER CONDENSED, NO. 3. 25 a and 12 A 6 lb. 3 oz.

LAURENS JANSZOON COSTER, HAARLEM, Printed the Speculum Salutus, &c., between 1428 and 1439.

DOUBLE SMALL-PICA CONDENSED, NO. 3. 25 a and 12 A 9 lb. 6 oz.

COSTER was born in Haarlem about 1370, and died there in 1440.

DOUBLE ENGLISH CONDENSED, NO. 3. 20 a and 10 A 12 lb.

THE HORARIUM, Coster's first work, contains but 8 pages, and 9 lines to the page.

DOUBLE GREAT-PRIMER CONDENSED. NO. 3. 15 a and 8 A 13 lb. 10 oz.

The LATIN DONATUS. Haarlem, 1450.

CANON CONDENSED, NO. 2. 12 a and 7 A 28 lb.

TRACTATUS, Mentz, 1442.

BREVIER TITLE CONDENSED. 60 a and 30 A 3 lb. 10 oz

COMPOSITION INKING ROLLERS FIRST MENTIONED in the patent for printing machine, granted to Bacon and Donkin, Nov. 23, 1813, in which the mixture of glue and treacle is specially described. They claim the method of making rollers, but not of mixing composition, which appears to have been used for a long time before in the Staffordshire Potteries.

PICA TITLE CONDENSED. 30 a and 15 A 4 lb

THREE HUNDRED SHEETS PER DAY was the performance of a German pressman in 1475. 300 or 600 impressions? White paper or Perfect?

LONG-PRIMER TITLE CONDENSED. 40 a and 20 A 3 lb. 8 oz.

MELCHIOR of STANHEIM FOUNDED A PRINTING OFFICE in 1472, at a cost of 702 florins, of which 73 florins were paid for five printing presses.

GREAT-PRIMER TITLE CONDENSED. 25 a and 12 A 7 lb 0 oz

EARL STANHOPE, IN 1798, made a new Hand Press, all iron, with platen as large as the bed.

DOUBLE SMALL-PICA TITLE CONDENSED. 25 a and 12 A 8 lb 12 oz

TWO THOUSAND IMPRESSIONS, the day's work of a French Printer in the 16th century.

DOUBLE ENGLISH CONDENSED, NO. 1. 20 a and 10 A 13 lb 8 oz

Inking Rollers, passing between bed and platen. JONAS BOOTH & SONS, 1829.

DOUBLE PARAGON CONDENSED. 15 a and 8 A 17 lb. 8 oz

12 TOKENS, task of 1820 in New-York

CANON CONDENSED. 12 a and 7 A 30 lb 8 oz.

CYLINDER Press. A.D. 1813

FOUR-LINE PICA CONDENSED, NO. 1. 5 a and 5 A 24 lb. 8 oz.

Cylinder PRESS. 1813

TEN-LINEPICA CONDENSED. 3 a and 3 A 58 lb 8 oz.

SEVEN-LINE PICA CONDENSED. 4 a and 4 A 51 lb. 8 oz.

Press Pres

Printing Types cast by GEORGE BRUCE'S SON & CO.,

PEARL ALDINE. 60 a and 30 A 1 lb. 10 oz.

WILLIAM CAXTON, FIRST ENGLISH PRINTER,
was born about 1412. Undertook to learn the art at Cologne, when he was nearly 57 years of age. Introduced printing in England, at Westminster, in 1471, and before his death, in 1491, had translated and printed not less than 5000 quarto pages.

BREVIER ALDINE. 60 a and 30 A 3 lb 14 oz.

THE GAME AND PLAYE OF THE CHESSE,
Translated out of the Frenche, and emprynted by me, William Caxton. Fynysshid the last day of Marche, the yer of our Lord God, a thousand foure hundred and lxxiiij. 1474.

PICA ALDINE. 30 a and 15 A 4 lb. 14 oz.

The RECUYELL of the HISTORIES of TROYE, the first book printed in English by Caxton. Printed at Cologne, 1470.

NONPAREIL ALDINE. 60 a and 30 A 2 lb. 7 oz.

AT 15 YEARS OF AGE WILLIAM CAXTON WAS APPRENTICED to Robert Large, mercer, of London; at 30 he left England for the Netherlands; at 52 he was appointed one of a special commission to make a treaty with the Netherlands, and for many years acted as English Consul.

LONG-PRIMER ALDINE. 40 a and 20 A 4 lb.

CAXTON'S ENGLISH PRINTING OFFICE was in the precincts of Westminster Abbey, but not in the Chapel. He sold books in 1482, at the gate of the almonry.

GREAT-PRIMER ALDINE. 25 a and 12 A 6 lb. 14 oz.

THE GOLDEN LEGENDE, A book of 464 folios, is the best specimen of Caxton's Printing.

DOUBLE SMALL-PICA ALDINE. 25 a and 12 A 10 lb 12 oz

THE DICTES AND SAYINGES of the Philosophers. Printed by Caxton, with date, 1477.

DOUBLE ENGLISH ALDINE. 20 a and 10 A 14 lb.

Liber Festivalis. Folio. By WM. CAXTON, A. D. 1483.

DOUBLE GREAT-PRIMER ALDINE. 15 a and 8 A 18 lb

WYNKYN DE WORDE, the successor of Caxton, died 1534.

CANON ALDINE. 12 a and 7 A 35 lb. 8 oz.

PYNSON, in 1498 first used Roman types in England.

SIX-LINE PICA ALDINE. [5 a and 5 A, 31 lb. 8 oz.]

Bruce's New-York TYPE-FOUNDRY, Established in 1813

EIGHT-LINE PICA ALDINE. [4 a and 4 A, 48 lb. 8 oz.]

Cast in metal BRUCE, N.Y. April, 1867

Printing Types cast by GEORGE BRUCE'S SON & CO.,

PEARL TITLE. 60 a and 30 A 1 lb. 14 oz.

STEREOTYPE PLATES FIRST MADE IN 1725,
by WILLIAM GED, a goldsmith, of Edinburgh. The process was kept secret
His plates appear to have been well made, but they encountered
great opposition from
pressmen, and were rejected by the trade.

NONPAREIL TITLE, NO. 2. 60 a and 30 A 3 lb.

STEREOTYPING, IN MOULDS OF CALCINED GYPSUM,
by immersing the mould in fluid type-metal, is the popular modern
process. It was perfected in 1802, by
Earl Stanhope, to whom typography is indebted for
many improvements.

NONPAREIL TITLE ROMAN, NO. 1. 60 a and 30 A 2 lb. 6 oz.

STEREOTYPING IN CLAY
was suggested and imperfectly developed in 1820, by Brunel, of
England. He stereotyped a daily newspaper
column in 20 minutes.

BREVIER TITLE ROMAN, NO. 1. 60 a and 30 A 5 lb. 1 oz.
ALSO ON BOURGEOIS BODY. 40 a and 20 A 3 lb. 14 oz.

STEREOTYPING BY THE PAPIER MACHÉ
process, by Genoux, Paris, 1829, and first used on
Nonpareil quarto dictionary of the French
Academy printed at Brussells.

LONG-PRIMER TITLE ROMAN, NO. 1. 40 a and 20 A 5 lb. 4 oz.
ALSO ON SMALL-PICA BODY. 40 a and 20 A 5 lb. 9 oz.

STEREOTYPING PRACTICALLY
Introduced into America, by D. & G.
Bruce, New-York, 1813.

PICA TITLE ROMAN, NO. 1. 30 a and 15 A 6 lb. 8 oz.

THE LARGER CATECHISM,
the first book ever stereotyped in
America. John Watts & Co.,
New-York, June, 1813.

AGATE TITLE. 60 a and 30 A 2 lb. 10 oz.

STEREOTYPE PLATES WERE MADE BY M. CAREZ, OF
France, in the year 1786.
His process was to make a mould by pressure in semi-fluid type metal,
and then to fill this mould or matrix with melted metal.
It found no favor from other printers.

MINION TITLE. 60 a and 30 A 4 lb. 8 oz.

ELECTROTYPE PLATES FOR PRINTING
were made at the same time, without
mutual knowledge or concert, by Professor Jacobi,
of St. Petersburgh, and J. C. Jordan, of
England, in 1839.

NONPAREIL TITLE ITALIC, NO. 1. 60 a and 30 A 3 lb. 9 oz.

ALEXANDER M. TILLOCH, Editor of
Philosophical Magazine, assisted by M. FOULIS, printer to
the University of Glasgow, after many trials, made plates
in 1780, that gave impressions as good as types.

BREVIER TITLE ITALIC, NO. 1. 60 a and 30 A 5 lb. 6 oz.
ALSO ON BOURGEOIS BODY. 40 a and 20 A 3 lb. 12 oz.

FRANÇOIS IGNACE JOSEPH HOFFMAN,
of Alsace, in the latter part of the last
century, made Stereotype plates with a mould of
plaster, gum and starch. Feb. 16, 1792.

LONG-PRIMER TITLE ITALIC, NO. 1. 40 a and 20 A 5 lb. 7 oz.
ALSO ON SMALL-PICA BODY. 40 a and 20 A 5 lb. 12 oz.

M. GATTEAUX and M. AUFRY,
of France, made plates by pressing hard
metal types in a plate of lead, in 1795,
and casting therefrom.

PICA TITLE ITALIC, NO. 1. 30 a and 15 A 6 lb. 5 oz.

THE NEW TESTAMENT
was first stereotyped in America by
D. & G. Bruce, of New York,
on Bourgeois, in 1814.

GREAT-PRIMER TITLE ROMAN, NO. 1. 25 a and 12 A 10 lb.

THE FIRST AMERICAN STEREOTYPE BIBLE
was on Nonpareil type, and stereotyped by D. & G.
Bruce, New York. Dated, June, 1815.

GREAT-PRIMER TITLE ITALIC, NO. 1. 25 a and 12 A 10 lb. 4 oz.

THE STEREOTYPE SHAVING MACHINE
was invented by David Bruce, New York, in 1814,
and first used on above mentioned Bible.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

NONPAREIL TITLE ROMAN, NO. 3. 60 a and 30 A 3 lb. 9 oz

JOB PRINTING is as old as, if not older than, Book Printing. Forms of Letters of Indulgence, a half-sheet demy blank, bearing date 1454 and 1455, were printed in Mentz, but not by Gutenberg, Faust or Schöffer. Other works have been attributed to this unknown printer.

NONPAREIL TITLE ITALIC, NO. 3. 60 a and 30 A 3 lb. 2 oz.

A PRINTED ALMANAC, or more properly a calendar, for 1457, was discovered by M. Fischer among a bundle of old accounts in the archives of Mentz. From the peculiarities of the type, it is supposed to have been done by Gutenberg.

BREVIER TITLE ROMAN, NO. 3. 60a and 30 A 5 lb. 0 oz

PRINTING in COLORED INKS was first shown in the Mentz Psalter of 1457 by Peter Schöffer. The initial Letter B (*Beatus ille vir*) was cut in two pieces, mortised to fit each other; each piece was inked separately; then the two were fitted together, and printed by one impression. Good register was unavoidable.

BREVIER TITLE ITALIC, NO. 3. 60 a and 30 A 5 lb. 0 oz.

LEADS for the WIDENING of LINES of TYPE, were first used by Peter Schöffer in an edition of Cicero, printed at Mentz in 1465. The invention of moveable matrices (and probably of iron or steel moulds), with many other improvements in typography, are also attributed to this skillful printer.

LONG-PRIMER TITLE ROMAN, NO. 3. 40 a and 20 A 5 lb. 0 oz

VERY LARGE TYPES, size not given, were made and used in 1540 by the famous Robert Stephens, of Paris, for printing the Decalogue, in the shape of a poster.

LONG-PRIMER TITLE ITALIC, NO. 3. 40 a and 20 A 5 lb. 0 oz.

CHARLOTTE GUILLARD was the first notable female printer. She was in business for 50 years in Paris—from 1506 to 1556—and was celebrated for the correctness of her books.

PICA TITLE ITALIC, NO. 3. 20 a and 15 A 6 lb. 0 oz.

CAPITAL LETTERS, LITERÆ CAPITALES, or LITERÆ MAJUSCULÆ were first used together, or in a body, as a text type, by the printers of Strasburg, Germany, about 1480.

NONPAREIL ENGRAVERS' ITALIC. 60 a and 30 A 2 lb

ORNAMENTAL CAPITAL TYPES, LITERÆ FLORENTES, were first used together in display lines by Erhardus Raldolt of Venice, 1477. He enjoys the honor of being the first to print in letters of gold, as may be seen in his edition of EUCLID, and SIMPLICIUS 1499, and AMMONIUS 1500.

BREVIER ENGRAVERS' ITALIC. 60 a and 30 A 4 lb. 12 oz.

GREEK TYPES OF CORRECT PROPORTION, were first made and used by some unknown German printers, at a monastery near Naples, in 1465. The First Greek Testament was printed by Froben at Basle, 1516. The works of Homer were printed in Italy in 1485.

LONG-PRIMER ENGRAVERS' ITALIC. 40 a and 20 A 5 lb

PUBLISHING COSTLY BOOKS, in separate parts, was in vogue in 1539, in which year R. Stephens of Paris, printed and published the Hebrew Scriptures in 24 parts

PICA ENGRAVERS' ITALIC. 30 a and 15 A 5 lb 8 oz.

FEMALE COMPOSITORS. Women were employed, and commended, as compositors, in Italy as early as 1481.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

PEARL EXPANDED. 60 a and 30 A 2 lb. 14 oz

WILLEM JANSEN BLAEW, OF AMSTERDAM,
mathematical instrument maker,
and assistant to the astronomer Tycho Brahe, in 1601, made
the first great improvement in the mechanism of
hand presses, by using springs to give a quick return
movement to the platen after impression.
He built nine presses for his own use, and named them after
THE NINE MUSES.
He was born in 1571, and died in 1638.

AGATE EXPANDED. 30 A 1 lb. 10 oz.

ALL HAND PRESSES MADE BEFORE 1790 WERE
OF WOODEN FRAMES, IRON BEING USED ONLY
WHERE ITS USE WAS UNAVOIDABLE.
THE BED WAS OF SLATE OR MARBLE; THE
PLATEN OF HARD WOOD, AND BUT HALF THE
SIZE OF THE BED. TWO IMPRESSIONS
WERE NECESSARY TO PRINT A FULL SHEET.
IRON PLATENS FIRST USED IN THE APOLLO
AND ROWORTH PRESSES.

NONPAREIL EXPANDED. 60 a and 30 A 4 lb. 0 oz.

IN 1798 EARL STANHOPE ENTIRELY RECONSTRUCTED THE HAND PRESS, but would take out no patent for this or any other of his many inventions. His press was the first that was built entirely of iron; the bar was attached to the near side of the frame; the power was applied by a connected series of compound levers that gave an increasing impression with a decreasing exertion of the pressman.

BREVIER EXPANDED. 60 a and 30 A 6 lb. 4 oz.

THE RUTHVEN PRESS was patented by John Ruthven, Nov. 1, 1813. It was the first press in which the bed was stationary. The platen moved to and from the bed on friction rollers. The power was applied through compound levers working under the bed. It appears to have been the model for many features of the present valuable Adams Power Press.

LONG-PRIMER EXPANDED. 40 a and 20 A 6 lb. 14 oz.

THE CLYMER PRESS was patented in England Nov. 1, 1817, by George Clymer, of Philadelphia. The bar was fastened to the off-side of the frame, and the power applied through a combination of 3 levers and a heavy counterpoise. They were much approved for heavy work.

PICA EXPANDED. 20 a and 15 A 8 lb. 6 oz.

THE TREADWELL PRESS was patented in England January 25, 1820, by Daniel Treadwell, of the United States. The power was applied by a treadle working a weight and counterpoise.
A quick Press, but too bulky.

GREAT-PRIMER EXPANDED. 25 a and 12 A 14 lb. 6 oz.

THE TUFT PRESS was once a favorite in the New-England States. Its peculiarity, the toggle-joint. Otis Tufts, Boston, patented 1831.

TWO-LINE PICA EXPANDED. 10 A 12 lb. 2 oz.

JNO. J. WELLS' PRESS, PATENT FEB. 8, 1819.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

NONPAREIL ANTIQUE EXTENDED, NO. 1. 20 A 5 lb. 4 oz.

Circular Quads, Composing and Shooting Sticks.
BRUCE, NEW-YORK, 1869.

LONG-PRIMER ANTIQUE EXTENDED, NO. 1. 20 A 5 lb. 6 oz.

Brass Circles, Brass Dashes, &c.
NEW-YORK, 1869.

BREVIER ANTIQUE EXTENDED, NO. 1. 20 A 5 lb. 2 oz.

Printing Ink and Bronze of all Manufacturers.
BRUCE, 1869.

PICA ANTIQUE EXTENDED, NO. 1. 20 A 5 lb. 14 oz.

Furniture of all Sizes.
BRUCE, 1869.

PEARL ANTIQUE EXTENDED, NO. 3. 20 A 1 lb. 6 oz.

EVERY DESCRIPTION OF PRINTING MATERIAL
SOLD AT 13 CHAMBERS-STREET, 1869.

NONPAREIL ANTIQUE EXTENDED, NO. 2. 20 A 2 lb. 6 oz.

BRASS & COMMON GALLEYS SOLD
AT 13 CHAMBERS-ST. 1869.

TWO-LINE PEARL ANTIQUE EXTENDED, NO. 2. 20 A 2 lb. 12 oz.

TYPE FURNISHED FROM ALL FOUNDERS. 1869

PEARL ANTIQUE EXTENDED, NO. 2. 20 A 1 lb. 10 oz.

THE LARGEST STOCK OF PRINTING TYPES
IN AMERICA, BRUCE, 1869.

BREVIER ANTIQUE EXTENDED, NO. 2. 20 A 3 lb. 9 oz.

ELECTROTYPED ORNAMENTS,
BRUCE, NEW-YORK, 1869.

TWO-LINE NONPAREIL ANTIQUE EXTENDED, NO. 2. 15 A 5 lb. 6 oz.

PRINTING TYPES.
BRUCE, 1869.

TWO-LINE BREVIER ANTIQUE EXTENDED, NO. 2. 15 A 7 lb. 12 oz.

GEORGE BRUCE'S SON & CO.,
NO. 13 CHAMBERS-ST.

TWO-LINE LONG-PRIMER ANTIQUE EXTENDED, NO. 2. 12 A 10 lb.

GEO. BRUCE'S SON & CO.
13 CHAMBERS-ST.

TWO-LINE PICA ANTIQUE EXTENDED, NO. 2. 8 A 11 lb.

TYPE-FOUNDERS. 13

TWO-LINE ENGLISH ANTIQUE EXTENDED, NO. 2. 8 A 14 lb.

13 CHAMBERS-ST.

NONPAREIL ANTIQUE, NO. 1. 60 s and 30 A 3 lb. 1 oz.

WILLIAM NICHOLSON, OF LONDON, in 1790, was granted the first patent for a cylinder printing machine. The press was never used, perhaps never perfected; but the claims of the patent covered the most indispensable features of printing by cylinder pressure.

LONG-PRIMER ANTIQUE, NO. 1. 40 s and 20 A 5 lb. 2 oz.

ALSO ON SMALL-PICA BODY. 40 s and 20 A 6 lb

NAPIER'S IMPROVEMENTS were: greater simplicity in construction; the rising and falling of the cylinder; improved grippers; the double cylinder; accurate register; the printing of both sides. His patents are dated 1825 and 1830.

BREVIER ANTIQUE, NO. 1 60 s and 30 A 5 lb.

ALSO ON BOURGEOIS BODY. 40 s and 20 A 3 lb. 14 oz.

D. NAPIER, OF LONDON, IN 1823, so improved the cylinder machines previously in use, that for many years after, both in Europe and America, newspaper machines were known as Nay-Peer presses.

PICA ANTIQUE, NO. 1. 30 s and 15 A 6 lb. 6 oz.

MOSES S. BEACH, New York, received an English patent in 1842 for a Rotary Press in which dampened paper was fed from a roll.

NONPAREIL ANTIQUE, NO. 3. 60 s and 30 A 3 lb

WILLIAM NICHOLSON CLAIMED THE USE OF ROLLERS for distributing ink, of bevelled type and grooved type, with methods of fastening them on a curved surface. He also claimed the entire principle of printing by cylindrical pressure, in his patent of 1790.

NONPAREIL ANTIQUE, NO. 2. 60 s and 30 A 2 lb. 10 oz.

FREDERIC KÖNIG, A PRINTER OF SAXONY, after repeated failures in attempts to accelerate the hand press, with the aid of Messrs. BENSLEY and TAYLOR of London, and ANDREW BAUER of Germany, produced the first practicable cylinder press in 1811.

BREVIER ANTIQUE, NO. 2. 60 s and 30 A 4 lb

KÖNIG'S PRESS WAS SET TO WORK in April 1811, and then printed 3000 copies of one of the signatures of a book. On the 28th of November, 1814, the London Times was printed by this machine, which was employed in that office for many years.

LONG-PRIMER ANTIQUE, NO. 2. 40 s and 20 A 4 lb. 6 oz.

FREDERIC KÖNIG AND ANDREW BAUER returned to Germany in 1817, and established a manufactory of Printing Presses at OBERZELL. They made drum cylinders for job work, double cylinders and perfecting presses for newspapers. König died in 1833.

PICA ANTIQUE, NO. 2. 30 s and 15 A 5 lb. 8 oz.

BRIGHTLY AND DONKIN, of Norwich, England, received a patent Nov. 23, 1813, for a rotary machine, said to be free from all reciprocating movements. The press was never used.

GREAT-PRIMER ANTIQUE, NO. 2. 25 s and 12 A 9 lb. 3 oz

AUGUSTUS APPLEGATH, of London, in 1853, took out a patent for a Newspaper Printing Machine of four impression cylinders.

PARAGON ANTIQUE. 25 s and 12 A 11 lb 7 oz.

ALSO ON GREAT-PRIMER BODY. 25 s and 12 A 10 lb

APPLEGATH claimed that this press would print at the rate of 12,000 perfect sheets per hour.

DOUBLE PICA ANTIQUE. (ALSO ON DOUBLE SMALL-PICA BODY.) 20 a and 10 A 15 lb.

Buy Bruce's Brass Rule, which has Corners to match every kind without justification 105 ORNAMENTAL CORNERS!

DOUBLE PARAGON ANTIQUE. (ALSO ON DOUBLE GREAT-PRIMER BODY.) 15 a and 8 A 35 lb

Fonts of Labor-saving QUOTATIONS 65

FOUR-LINE PICA ANTIQUE. 5 a and 5 A 25 lb 8 oz.

Brass Circles & ELLIPSES 32

SIX-LINE PICA ANTIQUE. 4 a and 4 A 53 lb. 8 oz

35 circular QUADS

TEN-LINE PICA ANTIQUE. 3 a and 3 A 84 lb.

Metal

PEARL ANTIQUE, No. 4. 60 a and 30 A 2 lb. 0 oz.

ITALIC TYPE WAS FIRST MADE BY ALDUS MANUTIUS
of Venice, about the year 1500, for the exclusive use of which in Italy, he obtained a brief from Alexander VI. This neat letter was modeled after the hand-writing of Petrarch.

BREVIER ANTIQUE, No. 4. 60 a and 30 A 4 lb. 4 oz.

THE FIRST POLYGLOTT BIBLE
was printed at Genoa in 1516, under the supervision of Peter Paul Porrus. It contained Hebrew, Arabic, Chaldaic, Greek and Latin.

PICA ANTIQUE, No. 4. 30 a and 15 A 5 lb. 10 oz

THE COMPLUTENSIAN
Polyglott of Cardinal Ximenes, was printed by Arnao Guillen de Brocar at Alcala, Spain.
1502-1514.

DOUBLE SMALL-PICA ANTIQUE, No. 2. 25 a and 12 A 13 lb. 13 oz

ULRIC GERING,
first printer in France
40 years in Paris.
1470-1510.

NONPAREIL ANTIQUE, No. 4. 60 a and 30 A 3 lb. 1 oz.

ROMAN TYPE WITH LOWER-CASE,
modelled after the cursive writing of the 12th century, was first reduced to symmetry, and made a text type in 1471, by Nicholas Jenson, a famous printer of Venice.

LONG-PRIMER ANTIQUE, No. 4. 40 a and 20 A 4 lb. 10 oz

HEBREW TYPE WITH VOWEL POINTS,
first used in an edition of the Hebrew Scriptures printed at Soncino, 1488.

GREAT-PRIMER ANTIQUE, No. 4. 25 a and 12 A 8 lb. 12 oz

3 HUNDRED COPIES,
a large edition of any book in the Fifteenth Century.

DOUBLE ENGLISH ANTIQUE, No. 2. 20 a and 10 A 17 lb. 0 oz.

Music Printed by Letter-Press at MENTZ, 1490.

DOUBLE GREAT-PRIMER ANTIQUE, No. 2. 15 a and 8 A 20 lb. 8 oz.

Yearly Almanacs first appeared in the 16th CENTURY.

FOUR-LINE PICA ANTIQUE, No. 2. 5 a and 5 A 22 lb. 12 oz

Zarot, Milan, 1470

SEVEN-LINE PICA ANTIQUE, No. 2. 4 A 36 lb. 8 oz.

IEP7

NINE-LINE PICA ANTIQUE, No. 2. 3 A 45 lb. 4 oz.

IN2

Printing Types cast by GEORGE BRUCE'S SON & CO.,

LONG-PRIMER CLARENDON CONDENSED. 40 a and 20 A 2 lb 10 oz

ENGRAVING ON COPPER,
Invented by Tomasso Finiguerra, a goldsmith of Florence, about 1440.
Known in Germany, 1450. First dated Print 1461.

COLUMBIAN CLARENDON CONDENSED. 30 a and 15 A 5 lb 12 oz

MEZZOTINTO ENGRAVING,
said to be invented by Col. de Siegen, 1643; improved by Prince Rupert in 1648.

PICA CLARENDON CONDENSED. 30 a and 15 A 4 lb. 8 oz.

ENGRAVING ON WOOD,
Supposed to have been introduced in Italy by Marco Polo, the Chinese traveler, in 1300.

GREAT-PRIMER CLARENDON CONDENSED. 25 a and 12 A 6 lb. 2 oz.

AQUA-TINTA ENGRAVING,
Introduced by St. Non of France, in the year 1662.

DOUBLE SMALL-PICA CLARENDON CONDENSED. 25 a and 12 A 9 b. 10 oz.

ENGRAVING ON SOFT STEEL, Perkins and Heath, Phila., 1819

DOUBLE ENGLISH CLARENDON CONDENSED. 20 a and 10 A 12 lb. 0 oz.

CHIARO OSCURO PRINTS,
Invented by Ugo de Carpa, Italy, in the 16th Century.

DOUBLE GREAT-PRIMER CLARENDON CONDENSED. 15 a and 8 A 14 lb 8 oz

LITHOGRAPHY, Senefelder, of Munich, 1796.

MERIDIAN CLARENDON CONDENSED. 12 a and 7 A 19 lb.

PHOTOGRAPHY,
Niépce, 1814, and Daguerre, 1824.

CANON CLARENDON CONDENSED. 12 a and 7 A 26 lb. 0 oz.

PHOTO-LITHOGRAPHY,
M. Lemercier, of France, 1852.

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

BREVIER CLARENDON. 60 a and 30 A 3 lb. 6 oz.

S. P. Ruggles, Boston, received a patent, Nov. 10, 1840, for a small job printing press of novel design, known as THE RUGGLES PRINTING ENGINE. In this press the position of Bed and Platen were reversed; the platen below and the bed above, with the face of the type pointing downward. Was a quick press, but objectionable for its reversion of the form.

PICA CLARENDON. 30 a and 15 A 4 lb 6 oz.

A. Ramage, of Philadelphia, May, 1818, received a patent for an IMPROVED HAND PRESS. Popular for many years in the Middle States.

LONG-PRIMER CLARENDON. 40 a and 20 A 3 lb 8 oz

THE TYPE-REVOLVING PRINTING MACHINE, or Rotary Press, of R. Hoe & Co., patented in 1847, was first used on the Philadelphia Ledger in 1847, and on the London Times in 1858. As a fast Newspaper Press it has had no rival.

GREAT-PRIMER CLARENDON. 26 a and 12 A 6 lb. 2 oz

S. NEWTON, of New-York, Feb. 28, 1833, patented a Double-Cylinder REGISTERING PRINTING PRESS.

DOUBLE SMALL-PICA CLARENDON. 25 a and 12 A 10 lb. 6 oz.

Isaac Adams, Boston, Patents POWER PRINTING PRESS. October 4, 1830, and March 2, 1836.

DOUBLE ENGLISH CLARENDON. 20 a and 10 A 13 lb. 8 oz

Seth Adams, Boston, Patents PRINTING PRESS September 27th, A. D. 1844.

BREVIER ANTIQUE CONDENSED. 60 a and 30 A 3 lb. 4 oz

JONAS BOOTH Sen., and his sons James, Thomas, Jeremiah and Jonas, Jun., of New-York, were granted a patent, Sept. 1, 1829, for a POWER PRINTING MACHINE, WITH PLATEN IMPRESSION. It was the first power platen press made in this country. The rollers passed between the bed and platen.

PICA ANTIQUE CONDENSED. 30 a and 15 A 4 lb. 4 oz

DEGENER & WEILER'S LIBERTY PRESS. Prize Medals awarded by the London Exhibition, 1862, and Paris Exposition, 1867.

LONG-PRIMER ANTIQUE CONDENSED. 40 a and 20 A 3 lb. 10 oz

RICHARD M. HOE, of New-York, has received many patents; one is dated May, 1842, for an improved DOUBLE CYLINDER PRINTING MACHINE.

GREAT-PRIMER ANTIQUE CONDENSED. 25 a and 12 A 6 lb. 2 oz.

George P. Gordon, received his first patent August 5, 1851, for THE POPULAR FRANKLIN PRESS.

FOUR-LINE PICA ANTIQUE EXTRA-CONDENSED. 5 a and 5 A 14 lb. 4 oz

Patent MUSIC TYPE. 1830.

SEVEN-LINE PICA ANTIQUE EXTRA-CONDENSED. 4 a and 4 A 31 lb 4 oz

FIVE-LINE PICA ANTIQUE EXTRA-CONDENSED. 5 a and 5 A 21 lb 4oz.

BLAnket. 8 SCrew. 3

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

NONPAREIL ANTIQUE CONDENSED, No. 2. 60 a 30 A 2 lb. 7 oz

H. Marinoni, of Paris, has invented a Printing Machine, NOUVELLE PRESSE A GRANDE VITESSE, which, he claims, prints perfect on both sides, 18,000 copies per hour. It is now, September, 1868, used in printing Le Petit Journal of Paris.

BREVIER ANTIQUE CONDENSED, No. 2. 60 a and 30 A 3 lb. 10 oz.

William Bullock, of Philadelphia, inventor of the machine known as THE BULLOCK PRESS, died 1868. This is the first press that successfully prints perfect on both sides from an endless roll of dampened paper.

LONG-PRIMER ANTIQUE CONDENSED, No. 2. 40 a and 20 A 3 lb. 12 oz.

William H. Mitchell, of New-York, patented in 1853, 1854 and 1857, MITCHELL'S TYPE-SETTING MACHINE. It has been in use 14 years in a New-York printing office.

PICA ANTIQUE CONDENSED, No. 2. 30 a and 15 A 4 lb. 12 oz.

David Bruce, Jr. patented March 17th, 1838, the model of all American and most European TYPE-CASTING MACHINES.

GREAT-PRIMER ANTIQUE CONDENSED, No. 2. 25 a and 12 A 6 lb. 12 oz

J. Bramah, in 1785, patented THE HYDROSTATIC PRESS used by printers in 1829.

DOUBLE SMALL-PICA ANTIQUE CONDENSED, No. 2. 25 a and 12 A 10 lb.

D. Brewer, of Penn., patented April 22, 1796, a PAPER-RULING MACHINE.

DOUBLE ENGLISH ANTIQUE CONDENSED, No. 2. 20 a and 10 12 lb. 8 oz.

Lewis Francis, N. Y., June, 1864 and 1865, patent COMPOSITION ROLLERS.

DOUBLE GREAT-PRIMER ANTIQUE CONDENSED, No. 2. 15 a and 8 A 14 lb.

WASHINGTON PRESS, by S. Rust, May, 1821.

CANON ANTIQUE CONDENSED, No. 2. 12 a and 7 A 23 lb. 8 oz

NEW MUSIC TYPE, Geo. Bruce, 1830.

FOUR-LINE PICA ANTIQUE CONDENSED, No. 2. 5 a and 5 16 lb 8

AIR-BLAST, George Bruce, 1854.

EIGHT-LINE PICA ANTIQUE CONDENSED, No. 2. 4 a and 4 A 27 lb 4 oz

FIVE-LINE PICA ANTIQUE CONDENSED, No. 2. 5 a and 5 A 17 lb 8 oz.

PAT. Script, G. BRuce '42

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

Nonpareil Gothic, No. 4.

60 a and 30 A
2 lb. 5 oz

THE FOLLOWING STANDARD FOR BODIES OF TYPE,
adopted by GEORGE BRUCE, in the year 1822, has been found very satisfactory, disturbing but little the sizes most used, and proportioning them all exactly. These are the number of ems and decimal parts in a running foot:

Half Minion,	253.98	English,	63.49
Half Brevier,	226.27	Columbian,	56.56
Diamond,	201.58	Great-Primer,	50.39
Pearl,	179.59	Paragon,	44.89
Agate,	160.	Double Small-Pica,	40.
Nonpareil,	142.54	Double Pica,	35.63
Minion,	126.99	Double English,	31.74
Brevier,	113.13	Double Columbian,	28.28
Bourgeois,	100.79	Double Great-Primer,	25.19
Long-Primer,	89.79	Double Paragon,	22.44
Small-Pica,	80.	Meridian,	20.
Pica,	71.27	Canon,	17.81

Brevier Gothic, No. 4.

60 a and 30 A
3 lb. 8 oz

THE NUMBER OF EMS IN A SQUARE FOOT,
cast according to the foregoing standard, is as follows:

Half Minion,	64,507.95	English,	4,031.74
Half Brevier,	52,000.	Columbian,	3,200.
Diamond,	40,637.46	Great-Primer,	2,539.84
Pearl,	32,253.97	Paragon,	2,015.87
Agate,	25,600.	Dbl Small-Pica,	1,600.
Nonpareil,	20,318.73	Double Pica,	1,269.92
Minion,	16,126.98	Double English,	1,007.93
Brevier,	12,800.	Dbl Columbian,	800.
Bourgeois,	10,159.36	Dbl Grt-Primer,	634.96
Long-Primer,	8,063.49	Double Paragon,	503.96
Small-Pica,	6,400.	Meridian,	400.
Pica,	5,079.68	Canon,	317.48

Long-primer Gothic, No. 4.

40 a and 20 A
3 lb. 8 oz.

BRUCE'S STANDARD FOR BODIES OF TYPE
is a Geometrical Progression, doubling every seventh size in any part of the series. Each size is therefore 12.2462 per cent. smaller than the size following it.

Pica Gothic, No. 4.

30 a and 16 A
4 lb. 2 oz.

THE FRENCH STANDARD.
Body one is the 72nd part of the old French inch. The French foot was equal to 12.7862 American inches.

Great-Primer Gothic, No. 4.

25 a and 12 A
7 lb. 2 oz.

BOOK & NEWSPAPER TYPE
weigh about 40 pounds to the square foot, and require 60 pounds to set that up.

Double Pica Gothic, No. 4.

20 a and 10 A
12 lb. 8 oz.

AMERICAN TYPE
are cast 92 hundredths of an inch in height.

Nonpareil Gothic, No. 1.

30 A
1 lb. 4 oz.

OUR MUSIC TYPE IS CHEAP AND IS VERY EASILY COMPOSED

Brevier Gothic.

30 A
2 lb. 6 oz

BRASS RULE BORDERS WITH CORNERS.

Two-line Nonpareil Gothic.

15 A
2 lb. 12 oz

MANY NEW FANCY FONTS.

Two-line Pica Gothic.

10 A
6 lb. 10 oz.

COLORED INK.

Nonpareil Gothic, No. 2.

30 A
1 lb. 8 oz.

PRESS MATERIALS OF ALL MANUFACTURERS.

Two-line Pearl Gothic.

20 A
2 lb. 4 oz.

CASES, CHASES & STANDS, ON HAND

Two-line Brevier Gothic.

15 A
4 lb. 6 oz

CIRCULAR QUADRATS

Two-line Great-primer Gothic.

8 A
12 lb.

GOOD INK

Four-line Pica Gothic.

5 A
17 lb.

CORNER QUADS

NONPAREIL CELTIC. 60 s. and 30 A 3 lb. 6 oz.

LABOR-SAVING SLUGS,
Nonpareil and Pica thickness, and cast in lengths of 4 to 22 Pica ems, with their lengths stamped on them, sold in fonts of not less than 25 lb. each at 40 cents a pound.
GEO. BRUCE'S SON & CO., NEW-YORK, 1868.

BREVIER CELTIC. 60 s. and 30 A 5 lb.

LABOR-SAVING LEADS,
6 to Pica and 4 to Pica, varying in length from 4 to 22 Pica ems, with their length stamped on them, sold in fonts of not less than 25 lb. each at 45 cents a pound.
BRUCE, 13 CHAMBERS-STREET, 1868.

LONG-PRIMER CELTIC. 40 s. and 20 A 5 lb. 6 oz.

ELECTROTYPING
of Heads for Newspapers, Cuts and small jobs, done on metal bodies in a superior manner.
13 CHAMBERS-ST., NEW-YORK.

PICA CELTIC. 30 s. and 15 A 6 lb. 2 oz.

BORDERS,
Combination or single piece and corner, furnished though not shown in this specimen.
BRUCE, NEW-YORK, 1868.

GREAT-PRIMER CELTIC. 25 s. and 12 A 9 lb. 8 oz.

ORNAMENTAL DASHES,
Braces, Chess type, Checker type, Astronomical, Mathematical and Medical Signs.
BRUCE, 13 CHAMBERS-STREET, 1868.

DOUBLE PICA CELTIC. 20 s. and 10 A 15 lb.

ELECTROTYPED ORNAMENTS
In great variety furnished from all the different founders.
BRUCE, NEW-YORK, 1868.

BREVIER EXTENDED RUNIC. 60 s. and 30 A 4 lb. 10 oz.

BRASS PRINTING MATERIALS:
Such as Rule, Labor-Saving Rule, Dashes, Circles, Ellipses, Common Galleys, Proof Galleys, and Shooting-Sticks, constantly on hand, and for sale by
GEORGE BRUCE'S SON & CO.,
Type-founders, No. 13 Chambers-street, New-York.

LONG-PRIMER EXTENDED RUNIC. 40 s. and 20 A 4 lb. 6 oz.

NEWSPAPER AND BOOK PRINTING INK
of all qualities, also Colored Printing Inks of all the various shades and tints, kept on hand by
GEORGE BRUCE'S SON & CO.,
No. 13 Chambers-st., N-Y.

PICA EXTENDED RUNIC. 30 s. and 15 A 6 lb. 2 oz.

PRINTING PRESSES,
Hand, Cylinder, or for Jobbing, furnished at manufacturers' CASH PRICES,
at No. 13 Chambers-st., N-Y.

GREAT-PRIMER EXTENDED RUNIC. 25 s. and 12 A 8 lb. 2 oz.

WOOD TYPE,
Cases, Stands, Galleys and Cabinets, furnished at
BRUCE'S FOUNDRY.

BREVIER GOTHIC CONDENSED. 30 A 1 lb. 5 oz

ALL STYLES OF CYLINDER AND PLATEN PRESSES FURNISHED TO ORDER, AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

TWO-LINE NONPAREIL GOTHIC CONDENSED. 15 A 1 lb. 9 oz

A LARGE ASSORTMENT OF NEW FANCY FONTS ON HAND, AT BRUCE'S TYPE-FOUNDRY.

PARAGON GOTHIC CONDENSED. 25 a and 12 A 7 lb. 4 oz

Try our labor-saving Brass Rule, BRUCE, NEW-YORK, 1868.

DOUBLE GREAT-PRIMER GOTHIC CONDENSED. 15 a and 8 A 16 lb. 4 oz

Circular Quadrats BRUCE, 1868.

SIX-LINE PICA GOTHIC CONDENSED. 5 a and 5 A 36 lb. 8 oz

Leads 13

TWO-LINE PEARL GOTHIC CONDENSED. 20 A 1 lb. 4 oz.

ALL THE LATEST NOVELTIES IN PRINTING MATERIALS SOLD AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

TWO-LINE BREVIER GOTHIC CONDENSED. 15 A 2 lb. 10 oz.

WE MANUFACTURE ALL OUR TYPE FROM SUPERIOR HARD METAL.

DOUBLE PICA GOTHIC CONDENSED. 20 a and 10 A 11 lb. 6 oz.

New Modern Old Styles FOR SALE, 1869.

FOUR-LINE PICA GOTHIC CONDENSED. 5 a and 5 A 14 lb.

Journal Metal SOLD 1869

EIGHT-LINE PICA GOTHIC CONDENSED. 4 a and 4 A 44 lb. 8 oz.

Type 6

TWELVE-LINE PICA GOTHIC CONDENSED. 3 a and 3 A 66 lb. 12 oz

Gothic 13

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, CHAMBERS-STREET, NEW-YORK.

NONPAREIL GOTHIC CONDENSED, No. 2. 60 a. and 30 A 2 lb. 4 oz.

BRUCE'S NEW-YORK TYPE-FOUNDRY
furnishes every description of article and material used in a printing office at the
LOWEST RATES FOR CASH.
Office, No. 13 Chambers-street, New-York.

LONG-PRIMER GOTHIC CONDENSED, No. 2. 40 a. and 20 A 3 lb. 12 oz.

BRASS RULE WITH CORNERS TO MATCH,
Brass Common and Proof Galleys, Brass Labor-saving Rule, Brass Circles, Brass Dashes, &c.,
FOR SALE AT GEORGE BRUCE'S SON & CO'S.

GREAT-PRIMER GOTHIC CONDENSED, No. 2. 26 a. and 12 A 6 lb. 4 oz.

TYPE FROM ALL FOUNDRIES
furnished to order by
GEORGE BRUCE'S SON & CO.

DOUBLE ENGLISH GOTHIC CONDENSED, No. 2. 20 a. and 10 A 11 lb. 4 oz.

ELECTROTYPING
light type-metal bodies.

BREVIER GOTHIC CONDENSED, No. 2. 60 a. and 30 A 3 lb. 10 oz.

GEORGE BRUCE'S SON & CO.,
at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York,
offer for sale the
LARGEST STOCK OF PRINTING TYPES IN AMERICA.

PICA GOTHIC CONDENSED, No. 2. 30 a. and 15 A 4 lb. 4 oz.

PRINTING PRESSES,
Chases, Rollers, Imposing Stones, Cases, and Composing Sticks, on hand at
No. 13 CHAMBERS-STREET, NEW-YORK.

DOUBLE SMALL-PICA GOTHIC CONDENSED, No. 2. 26 a. and 12 A 9 lb. 5 oz.

PRINTING INK:
News, Book, Job and Colored,
FROM ALL MAKERS.

DOUBLE GREAT-PRIMER GOTHIC CONDENSED, No. 2. 15 a. and 8 A 13 lb. 4 oz.

WOOD TYPE
of all manufacturers

CANON GOTHIC CONDENSED, No. 2. 12 a. and 7 A 24 lb. 12 oz.

BRUCE'S NEW-YORK TYPE-FOUNDRY,
13 Chambers-street.

FOUR-LINE PICA GOTHIC CONDENSED, No. 2. 5 a. and 5 A 27 lb. 8 oz.

GEORGE BRUCE'S SON & CO.,
Type-founders, 13 Chambers-st.

BREVIER ANTIQUE EXTRA CONDENSED. 60 a and 30 A 2 lb. 10 oz.

We manufacture Electrotypes of eighteen different sizes of Paris Exposition Medals for 1867, specimens of which may be seen in the 2d Supplement to the Abridged Specimen, issued January, 1868, from
BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-ST., NEW-YORK.

LONG-PRIMER ANTIQUE EXTRA CONDENSED. 40 a and 20 A 2 lb. 12 oz.

The attention of Printers is solicited to the specimens of Initial Letters shown in this book, in the belief that the wants of the trade will be supplied.
GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, NEW-YORK, 1869.

PICA ANTIQUE EXTRA CONDENSED. 30 a and 15 A 3 lb. 4 oz.

The beauty and design of our Dollar, Share and Number Marks, require no recommendation.
BRUCE'S NEW-YORK TYPE-FOUNDRY, 1869.

GREAT-PRIMER ANTIQUE EXTRA CONDENSED. 25 a and 12 A 4 lb 4 oz.

A large assortment of United States, State and Foreign Coats-of-Arms for sale at
BRUCE'S NEW-YORK TYPE-FOUNDRY, 1869

DOUBLE SMALL-PICA ANTIQUE EXTRA CONDENSED. 25 a and12 A 6 lb. 6 oz.

We have on hand a large stock of all our well known Script fonts.
BRUCE, 13 CHAMBERS-ST., 1869.

DOUBLE ENGLISH ANTIQUE EXTRA CONDENSED. 20 a and 10 A 7 lb. 14 oz.

We make Circles and Ellipses
BRUCE, NEW-YORK, 1869.

DOUBLE PARAGON ANTIQUE EXTRA CONDENSED. 15 a and 8 A 11 lb. 8 oz.

Every article necessary to
BRUCE, NEW-YORK, 186

CANON ANTIQUE EXTRA CONDENSED. 12 a and 7 A 15 lb. 14 oz.

An entirely new design of type, see our Ray Shaded.
GEORGE BRUCE'S SON & CO., 1869.

TWO-LINE NONPAREIL ANTIQUE CONDENSED, NO. 3. 15 A 2 lb 2 oz

ALL KINDS OF PRESS ROOM MATERIALS. 1869

TWO-LINE LONG-PRIMER ANTIQUE CONDENSED, NO. 3. 12 A 3 lb. 6 oz

LABOR-SAVING QUOTATIONS 1869

TWO-LINE PICA ANTIQUE CONDENSED, NO. 3. 10 A 4 lb. 8 oz.

DICTIONARY ACCENTS, 1869

TWO-LINE GREAT-PRIMER ANTIQUE CONDENSED, NO. 3. 8 A 6 lb. 8 oz

INK FOR SALE, 1869.

FOUR-LINE PICA ANTIQUE CONDENSED, NO. 3. 5 A 10 lb. 0 oz.

COMBINATION BORDERS. 1869.

TWO-LINE BOURGEOIS GRECIAN. 12 A 1 lb. 12 oz.

ALL KINDS OF ELECTROTYPED ORNAMENTS ON HAND, 65

TWO-LINE PICA GRECIAN. 10 A 3 lb. 7 oz.

LABOR-SAVING QUOTATIONS & LEADS

TWO-LINE PEARL ITALIAN. 20 A 2 lb. 10 oz.

AN APPOINTMENT BY THE PRESIDENT

TWO-LINE MINION ITALIAN. 15 A 4 lb. 1 oz.

GENERAL MONTGOMERY

TWO-LINE BREVIER ITALIAN. 15 A 5 lb. 9 oz.

ADMITTANCE FREE

TWO-LINE SMALL-PICA ITALIAN. 12 A 8 lb.

SOUTH AMERICA

TWO-LINE GREAT-PRIMER ITALIAN. 8 A 17 lb. 8 oz.

DOMICILE

FIVE-LINE PICA ITALIAN. 5 A 33 lb. 8 oz.

BOAT

SEVEN LINE PICA ITALIAN. 4 A 42 lb.

THE

TWO-LINE GREAT-PRIMER GRECIAN. 8 A 6 lb. 2 oz.

WASHINGTON PRESS, '53

FOUR-LINE PICA GRECIAN. 6 A 10 lb. 4 oz.

AMERICAN TYPES

FIVE-LINE PICA GRECIAN. 5 A 10 lb. 12 oz.

ORNAMENTED

SEVEN-LINE PICA GRECIAN. 4 A 15 lb. 12 oz.

PRESIDENT

TEN-LINE PICA GRECIAN. 4 A 24 lb. 10 oz.

MARCH

TWELVE-LINE PICA GRECIAN. 3 A 34 lb. 2 oz.

CHAIR

Printing Types cast by GEORGE BRUCE'S SON & CO.,

NONPAREIL RUNIC. 60 s. and 30 A. 2 lb. 4 oz.

WOOD in the form of tablets was in use for the purpose of writing before the days of HOMER: see Iliad vi. ver. 168. Wooden tablets, at first plain and afterwards coated with wax of various colors or chalk, were in ordinary use among the ROMANS. Tables of wood were used for the laws of the EMPIRE in the 4th century.

BREVIER RUNIC. 60 s. and 30 A. 4 lb. 2 oz.

In CHINA, letters appear to have been painted on linen and silk before the discovery of paper. Specimens of hieroglyphical writing on linen have been found within EGYPTIAN mummy cases, B. C. 2000.

LONG-PRIMER RUNIC. 40 s. and 20 A. 4 lb. 4 oz.

VARRO says that the practice of writing on papyrus was first introduced into EGYPT in the reign of Alexander the Great, but, Sir J. G. WILKINSON states that the style of hieroglyphic found on some papyrus, corresponds with the age of CHEOPS, say B. C. 1082.

PICA RUNIC. 30 s. and 15 A. 4 lb. 14 oz.

Parchment is said to have been invented by EUMENES of Pergamus, the founder of the celebrated library at that place about 190 B.C. Cotton paper, an eastern invention, was used in the 9th century.

GREAT-PRIMER RUNIC. 25 s. and 12 A. 7 lb. 6 oz.

MONTFAUCON was unable, in a diligent search through Italy and France, to find a leaf of linen paper dated anterior to 1270.

PARAGON RUNIC. 25 s. and 12 A. 9 lb.

The first paper mill in ENGLAND was erected at Hertford, in the reign of Henry VII. by JOHN TATE the younger.

DOUBLE PICA RUNIC. 30 s. and 15 A. 12 lb. 12 oz.

Parchment paper was invented in Paris by FIGUIER AND POUMARÈDE, 1846

CANON RUNIC. 12 s. and 7 A. 26 lb. 8 oz.

Paper Hangings were made in HOLLAND & SPAIN about 1555

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

BREVIER RUNIC, NO. 2. 20 A 1 lb. 14 oz.

THE ORIGINAL AND GROWTH OF PRINTING, WHEREIN IS ALSO DEMONSTRATED THAT PRINTING APPERTAINETH TO THE PREROGATIVE ROYAL; AND IS A FLOWER OF THE CROWN OF ENGLAND, COLLECTED OUT OF HISTORY AND THE RECORDS OF THIS KINGDOME.
RICHARD ATKYNS, 1664.

TWO-LINE PEARL RUNIC, NO. 2. 20 A 2 lb. 1 oz.

AN HISTORICAL ACCOUNT OF THE SUBSTANCES WHICH HAVE BEEN USED TO DESCRIBE EVENTS AND TO CONVEY IDEAS FROM THE EARLIEST DATE TO THE INVENTION OF PAPER.
MATTHIAS KOOPS, 1800.

TWO-LINE NONPAREIL RUNIC, NO. 2. 15 A 2 lb. 6 oz.

ESSAI SUR L'ORIGINE DE LA GRAVURE EN TAILLE-DOUCE ET SUR LA CONNOISANCE DES ESTAMPES DE 15 ET 16 SIÉCLES.
JANSEN, 1808.

TWO-LINE BREVIER RUNIC, NO. 2. 15 A 4 lb.

UEBER DIE GESCHICHTE DER ERFINDUNG DER BUCHDRUCKERKUNST.
J. G. J. BREITKOPF, 1779.

TWO-LINE LONG-PRIMER RUNIC, NO. 2. 12 A 3 lb. 2 oz.

A DISSERTATION CONCERNING THE ORIGIN OF PRINTING IN ENGLAND.
CONYERS MIDDLETON, 1740.

TWO-LINE PICA RUNIC, NO. 2. 10 A 6 lb. 6 oz.

L'ORIGINE DE L'IMPRIMERIE DE PARIS.
ANDRÉ CHEVILLIER, 1694.

TWO-LINE GREAT-PRIMER RUNIC, NO. 2. 8 A 9 lb.

VINDICIÆ TYPOGRAPHICÆ.
J. D. SCHŒPFLIN, 1760.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 13 CHAMBERS-ST., NEW-YORK.

NONPAREIL EXTENDED. 15 A 2 lb. 2 pt.

THE FIRST PRINTED BIBLE WAS BY GUTTENBERG, BEFORE 1456.

BREVIER EXTENDED. 12 A 2 lb. 13 pt.

IT WAS A DEMY FOLIO OF 2 VOLUMES OF 1282 PAGES.

TWO-LINE PEARL EXTENDED. 12 A 4 lb. 6 pt.

EACH PAGE HAS 2 COLUMNS OF 42 LINES.

NONPAREIL TITLE EXPANDED. 9 & 12 A 1 lb. 2 pt.

COVERDALE'S BIBLE.
The First Bible in English, supposed to have been printed in Zurich by
CHRISTOPHER FROSCHOVER,
and published October 4, 1535.

BREVIER TITLE EXPANDED. 9 & 12 A 1 lb. 2 pt.

THE BREECHES BIBLE,
So called from its rendering of aprons as breeches, Gen. iii. 7, printed in London by
CHRISTOPHER BARKER, 1578.

LONG-PRIMER TITLE EXPANDED. 10 & 12 A 1 lb. 12 pt.

THE BISHOPS' BIBLE,
so called because eight of the fourteen translators were bishops, was printed by
RICHARD JUGGE,
London, 1568.

PICA TITLE EXPANDED. 10 & 12 A 1 lb. 6 pt.

ROMAN CATHOLIC
authorized version of Testaments, first printed:
New, at RHEIMS, 1582;
Old, at DOUAY, 1609-10.

GREAT-PRIMER TITLE EXPANDED. 10 & 12 A 1 lb.

KING JAMES'S BIBLE,
The present accepted Protestant version,
was printed by
ROBERT BARKER, LONDON, 1611.

DOUBLE PICA TITLE EXTENDED. 10 & 12 A 1 lb.

THE BIBLE
first stereotyped in
HOLLAND, 1711.

FOUR-LINE PICA ELONGATED ITALIC. 10 a and 5 A

These Fonts are suitable for Show Bills and Posters, and are cast on a SLANTING BODY at No. 13 Chambers-st.

SEVEN-LINE PICA ELONGATED ITALIC. 4 a and 4 A 31 lb.

BRUCE'S SON & CO. Type-founders, December,—1868.

FOUR-LINE PICA GOTHIC CONDENSED ITALIC. 5 A

A NEW STYLE OF TYPE CAST ON SLANTING BODY AT 13 CHAMBERS-ST.

SIX-LINE PICA GOTHIC CONDENSED ITALIC. 5 A 20 lb. 8 oz.

TO WORK WITH TYPE ON PAGE 77.

GEO. BRUCE'S SON & CO.

NEW-YORK, DEC. 1868.

NONPAREIL SHADED, No. 1. 20 A 1 lb. 10 oz.

THE GREAT CATTLE SHOW HAS JUST OPENED

BREVIER ORNAMENTED, No. 1. 20 A 2 lb. 2 oz.

1234 VARIETIES OF PRINTING-TYPES

BREVIER SHADED, No. 1. 20 A 2 lb. 6 oz.

THE FAIR OF THE AMERICAN INSTITUTE

BREVIER SHADED, No. 2. 20 A 2 lb. 10 oz.

NEW-YORK CHARTERED APRIL 22, 1686.

TWO-LINE PEARL ORNAMENTED, No. 1. 20 A 2 lb. 2 oz.

THE ODD FELLOWS AND FREE MASONS

TWO-LINE PEARL ORNAMENTED, No. 2. 20 A 2 lb. 6 oz.

CAST BY STEAM POWER

TWO-LINE PEARL ORNAMENTED, No. 4. 20 A 2 lb. 6 oz.

CAST BY GEORGE BRUCE

TWO-LINE PEARL ORNAMENTED, No. 5. 20 A 2 lb. 6 oz.

AT 13 CHAMBERS-STREET, NEW-YORK

TWO-LINE PEARL SHADED, No. 2 20 A 2 lb. 13 oz.

VIRGINIA WAS SETTLED IN 1607

TWO-LINE PEARL SHADED, No. 5. 20 A 2 lb. 8 oz.

NEW-YORK & ERIE RAIL-ROAD.

TWO-LINE PEARL SHADED, No. 6. 20 A 2 lb. 14 oz.

JAY, MARSHALL, STORY, KENT.

TWO-LINE PEARL SHADED, No. 7. 20 A 2 lb.

GRECIAN STYLE OF ARCHITECTURE.

TWO-LINE NONPAREIL ORNAMENTED, No. 1. 15 A 2 lb. 7 oz.

MUTUAL INSURANCE COMPANY!

TWO-LINE NONPAREIL ORNAMENTED, No. 2. 15 A 2 lb. 8 oz.

BRUCE'S CIRCULAR QUADS

TWO-LINE NONPAREIL ORNAMENTED, No. 3. 15 A 1 lb. 13 oz.

ERIE, HUDSON, & HARLEM RAIL-ROADS

TWO-LINE NONPAREIL ORNAMENTED, No. 4. 15 A 1 lb. 12 oz.

THE FIRE DEPARTMENT OF NEW-YORK

TWO-LINE NONPAREIL ORNAMENTED, No. 5. 15 A 2 lb. 12 oz.

FIRE INSURANCE COMPANY

TWO-LINE NONPAREIL ORNAMENTED, No. 6. 15 A 2 lb. 8 oz.

CHOICE SELECTION OF TYPES

TWO-LINE NONPAREIL ORNAMENTED, No. 9. 15 A 2 lb. 9 oz.

NORTH-AMERICAN

TWO-LINE NONPAREIL ORNAMENTED, No. 10. 15 A 2 lb. 10 oz.

THE UNITED STATES.

TWO-LINE NONPAREIL SHADED, No. 1. 15 A 2 lb. 12 oz.

NEW-YORK & BALTIMORE

TWO-LINE NONPAREIL SHADED, No. 2. 15 A 2 lb. 8 oz.

LATER FROM ENGLAND!

TWO-LINE NONPAREIL SHADED, No. 5. 15 A 2 lb. 15 oz.

THE HUDSON RIVER RAIL-ROAD

TWO-LINE NONPAREIL SHADED, No. 6. 15 A 2 lb. 10 oz.

UNITED STATES OF AMERICA

TWO-LINE NONPAREIL SHADED, No. 7. 15 A 2 lb. 8 oz.

OUTLINES OF MODERN GEOGRAPHY.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE MINION ORNAMENTED, No. 1. 15 A 3 lb. 12 ots.

THE BANNER OF LIBERTY.

TWO-LINE MINION ORNAMENTED, No. 2. 15 A 3 lb. 12 ots.

GEORGE WASHINGTON.

TWO-LINE BREVIER ORNAMENTED, No. 1. 15 A 4 lb. 6 ots.

A COMEDY OF ERRORS

TWO-LINE BREVIER ORNAMENTED, No. 2. 15 A 4 lb. 8 ots.

STARRY FIRMAMENT

TWO-LINE BREVIER ORNAMENTED, No. 3. 15 A 4 lb. 12 ots.

G. BRUCE, NEW-YORK

TWO-LINE BREVIER SHADED, No. 1. 15 A 4 lb. 14 ots.

ALPHABETICALLY.

TWO-LINE BREVIER SHADED, No. 2. 15 A 3 lb. 4 ots.

THE PLEASURES OF MEMORY

TWO-LINE BREVIER SHADED, No. 3. 15 A 2 lb. 8 ots.

WASHINGTON MONUMENT NEW-YORK.

TWO-LINE BREVIER SHADED, No. 4. 15 A 3 lb. 8 ots.

GENERAL ZACHARY TAYLOR, 1853

TWO-LINE BOURGEOIS ORNAMENTED, No. 1. 12 A 4 lb. 12 ots

WHO AS THE ROSE

TWO-LINE BOURGEOIS ORNAMENTED, No. 2. 12 A 3 lb. 4 ots

SAND STONE SLABS.

TWO-LINE BOURGEOIS ORNAMENTED, No. 3. 12 A 2 lb. 12 ots

CORNERS TO FIT BRASS RULE

TWO-LINE BOURGEOIS ORNAMENTED, No. 4. 12 A 3 lb. 6 ots

BRASS CIRCLES & OVALS

TWO-LINE LONG-PRIMER ORNAMENTED, No. 1. 12 A 5 lb. 8 ots.

WASHINGTONIAN

TWO-LINE LONG-PRIMER ORNAMENTED, No. 2. 12 A 3 lb.

INSTRUMENTAL MUSIC!

TWO-LINE LONG-PRIMER ORNAMENTED, No. 3. 12 A 5 lb. 4 ots.

EVENING CONCERT

TWO-LINE LONG-PRIMER ORNAMENTED, No. 4. 12 A 3 lb. 14 ots.

THE HAMILTON SQUARE 1853

TWO-LINE LONG-PRIMER ORNAMENTED, No. 5. 12 A 6 lb. 8 ots.

SHADY GROVE.

TWO-LINE LONG-PRIMER ORNAMENTED, No. 6. 12 A 6 lb.

NEW-YORK CITY

TWO-LINE LONG-PRIMER ORNAMENTED, No. 7 12 A 4 lb. 12 ots.

AMERICAN PRODUCE

TWO-LINE LONG-PRIMER ORNAMENTED, No. 8. 12 A 4 lb. 8 ots.

THE CLOUDY HORIZON!

TWO-LINE LONG-PRIMER SHADED, No. 1. 12 A 4 lb. 12 ots

INTELLIGENCER

TWO-LINE SMALL-PICA ORNAMENTED, No. 1. 12 A 6 lb. 4 ots

FOR CALIFORNIA

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-ST.

TWO-LINE SMALL-PICA ORNAMENTED, NO. 2. 12 A 7 lb. 4 oz.

INK FOR SALE

TWO-LINE SMALL-PICA ORNAMENTED, NO. 3. 12 A 3 lb. 11 oz.

THE TREES HUNG FULL OF ICICLES

TWO-LINE SMALL-PICA ORNAMENTED, NO. 4. 12 A 7 lb. 2 oz.

METROPOLITAN

TWO-LINE SMALL-PICA ORNAMENTED, NO. 5. 12 A 3 lb. 6 oz.

HANDSOMELY SHADED

TWO-LINE SMALL-PICA ORNAMENTED, NO. 6. 12 A 5 lb. 6 oz.

STATES OF AMERICA

TWO-LINE SMALL-PICA ORNAMENTED, NO. 7. 12 A 5 lb.

MANY ORNAMENTS

TWO-LINE SMALL-PICA, ORNAMENTED, NO. 8. 12 A 6 lb. 2 oz.

LABOR-SAVING SLUGS

TWO-LINE SMALL-PICA ORNAMENTED, NO. 10. 12 A 7 lb.

ART OF PRINTING.

TWO-LINE SMALL-PICA ORNAMENTED, NO. 13. 12 A 7 lb.

A REPUBLICAN

TWO-LINE SMALL-PICA ORNAMENTED, NO. 14. 12 A 5 lb.

FREEDOM OF THE PRESS!

TWO-LINE SMALL-PICA ORNAMENTED, NO. 15. 12 A 5 lb.

BE DILIGENT. 12

TWO-LINE SMALL-PICA SHADED, NO. 2. 6 A 6 lb. 14 oz.

HAMLET 5

TWO-LINE PICA ORNAMENTED, NO. 1. 10 A 5 lb. 6 oz.

OUR WOODEN ALPHABET!

TWO-LINE PICA ORNAMENTED, NO. 2. 10 A 7 lb. 2 oz.

ASTOR PLACE

TWO-LINE PICA ORNAMENTED, NO. 3. 10 A 6 lb. 12 oz.

TYPE-FOUNDER

TWO-LINE PICA ORNAMENTED, NO. 4. 10 A 7 lb.

STEAM-CAST!

TWO-LINE PICA ORNAMENTED, NO. 5. 10 A 5 lb. 4 oz.

1 A BLOCK GAME 1

TWO-LINE PICA ORNAMENTED, NO. 6. 10 A 5 lb. 0 oz.

MACHINERY

TWO-LINE PICA ORNAMENTED, NO. 7. 10 A 6 lb. 14 oz.

HOMESTEAD

TWO-LINE PICA ORNAMENTED, NO. 8. 10 A 7 lb. 6 oz.

HONORABLE

TWO-LINE PICA ORNAMENTED, NO. 9. 10 A 3 lb. 8 oz.

LABOR-SAVING QUOTATIONS & LEADS

TWO-LINE PICA ORNAMENTED, NO. 10. 10 A 6 lb. 2 oz.

BRASS GALLEYS

TWO-LINE PICA ORNAMENTED, NO. 11. 10 A 8 lb. 4 oz.

BRASS DASHES

TWO-LINE PICA ORNAMENTED, NO. 12. 10 A 10 lb. 8 oz.

CABINETS

TWO-LINE PICA ORNAMENTED, NO. 15. 10 A 8 lb. 2 oz.

INK & BRONZE

TWO-LINE PICA ORNAMENTED, NO. 18. 10 A 7 lb. 6 oz.

CORNER QUADS!

TWO-LINE PICA ORNAMENTED, NO. 20. 10 A 3 lb. 10 oz.

LEADS AND QUOTATIONS

TWO-LINE PICA ORNAMENTED, NO. 22. 10 A 5 lb. 14 oz.

LABOR-SAVING RULE

TWO-LINE PICA ORNAMENTED, NO. 24. 10 A 5 lb. 8 oz.

CIRCULAR QUADRATS

TWO-LINE PICA ORNAMENTED, NO. 25. 10 A 5 lb. 8 oz.

DOUBLE STANDS

TWO-LINE PICA SHADED, NO. 2. 10 A 4 lb. 14 oz.

AMERICAN CITIZENS!

TWO-LINE ENGLISH ORNAMENTED, NO. 1. 10 A 9 lb.

COMPANIONS

TWO-LINE ENGLISH ORNAMENTED, NO. 2. 10 A 7 lb.

EXTRAORDINARY 18

TWO-LINE ENGLISH ORNAMENTED, NO. 3. 10 A 5 lb.

PRESIDENT JACKSON.

TWO-LINE ENGLISH ORNAMENTED, NO. 4. 10 A 9 lb.

ORNAMENTS

TWO-LINE ENGLISH ORNAMENTED, NO. 5. 10 A 8 lb. 12 oz.

FANCIFULLY

TWO-LINE ENGLISH ORNAMENTED, NO. 6. 10 A 8 lb. 8 oz.

THE SCROLL

TWO-LINE ENGLISH ORNAMENTED, NO. 7. 10 A 5 lb.

AMERICAN MERCHANT

TWO-LINE ENGLISH ORNAMENTED, NO. 8. 10 A 7 lb. 8 oz.

FOREIGN MAIL.

TWO-LINE ENGLISH ORNAMENTED, NO. 9. 10 A 8 lb. 13 oz.

BEAUTIFUL.

TWO-LINE ENGLISH ORNAMENTED, NO. 10. 10 A 6 lb. 14 oz.

GOTHIC STYLES

TWO-LINE ENGLISH ORNAMENTED, NO. 11. 10 A 8 lb. 4 oz.

INFATUATION

TWO-LINE ENGLISH ORNAMENTED, NO. 12. 10 A 7 lb. 10 oz.

FANTASTICAL

TWO-LINE ENGLISH ORNAMENTED, NO 13. 10 A 5 lb. 12 oz.

CALIFORNIA GOLD

TWO-LINE ENGLISH SHADED. 10 A 6 lb. 4 oz

THE PARK FOUNTAIN 18

TWO-LINE COLUMBIAN ORNAMENTED, NO. 1. 8 A 7 lb. 2 oz.

ALPHABETICAL

TWO-LINE COLUMBIAN ORNAMENTED, NO. 2. 8 A 12 lb.

MERCURY

TWO-LINE COLUMBIAN ORNAMENTED, NO. 3. 8 A 7 lb.

RUSTIC CHAIR.

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 1. 8 A 10 lb. 8 oz.

BROADWAY.

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 2. 8 A 8 lb. 4 oz.

ASTOR HOUSE.

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 3. 8 A 9 lb. 12 oz.

FANCY STORE.

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 4. 8 A 6 lb. 12 oz.

OUR SPECIMENS!

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 5. 8 A 10 lb. 10 oz

CALEDONIA

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 6. 8 A 10 lb. 4 oz

INTERLINE.

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 8. 8 A 12 lb

REMORSE

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 9. 8 A 9 lb. 8 oz

MEMORANDA

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 11. 8 A 8 lb. 2 oz.

TRIPLE CASES

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 12. 8 A 12 lb.

JOB CASES

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 14. 8 A 8 lb. 2 oz.

BRASS WORK

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 15. 8 A 14 lb. 8 oz.

FOUNDERS

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 23. 8 A 13 lb 4 oz

REGLET. 13

TWO-LINE GREAT-PRIMER SHADED. 8 A 6 lb.

DANIEL WEBSTER

TWO-LINE PARAGON ORNAMENTED, NO. 1. 6 A 8 lb. 14 oz.

HIRELING 123

TWO-LINE PARAGON ORNAMENTED, NO. 2. 6 A 6 lb. 4 oz.

REVOLUTIONS!

TWO-LINE PARAGON ORNAMENTED, NO. 3. 6 A 11 lb.

SHAKES

FOUR-LINE PICA ORNAMENTED, NO. 1. 5 A 16 lb. 8 oz.

POUND

FOUR-LINE PICA ORNAMENTED, NO. 2. 5 A 17 lb

HOST

FOUR-LINE PICA ORNAMENTED, NO. 3. 5 A 12 lb.

CALHOUN

FOUR-LINE PICA ORNAMENTED, NO. 4. 5 A 14 lb. 8 oz.

MUSLIN

FOUR-LINE PICA ORNAMENTED, NO. 5. 5 A 11 lb. 14 oz

ADMONISH

FOUR-LINE PICA ORNAMENTED, NO. 6. 5 A 14 lb. 8 oz.

BOLIVAR

FOUR-LINE PICA ORNAMENTED, NO. 7. 5 A 13 lb 8 oz.

BRUCE 3

FOUR-LINE PICA ORNAMENTED, NO. 8. 5 A 11 lb. 8 oz.

IMPROVED!

FOUR-LINE PICA ORNAMENTED, NO. 11. 5 A 12 lb. 8 oz.

BRUCE

FOUR-LINE PICA ORNAMENTED, NO. 12. 5 A 13 lb.

FOUND

FOUR-LINE PICA ORNAMENTED, NO. 16. 5 A 12 lb. 4 oz.

TAILORS

FOUR-LINE PICA ORNAMENTED, NO. 17. 5 A 10 lb.

TUSCAN 72

FOUR-LINE PICA SHADED, NO. 2. 5 A 13 lb.

ENGRAVING!

FOUR-LINE PICA SHADED, NO. 3. 5 A 13 lb.

MERIDIAN

FOUR-LINE PICA SHADED, NO. 4. 5 A 13 lb.

COMPANY

FOUR-LINE PICA SHADED, NO. 5. 5 A 14 lb. 8 oz.

POINTER

FIVE-LINE PICA ORNAMENTED, NO. 1. 5 A 31 lb. 8 oz.

NEW

FIVE-LINE PICA ORNAMENTED, NO. 3. 5 A 12 lb. 12 oz.

AMERICA

FIVE-LINE PICA ORNAMENTED, NO. 4. 5 A 15 lb. 8 oz.

NOVEL

FIVE-LINE PICA ORNAMENTED, NO. 5. 5 A 21 lb.

TENOR

FIVE-LINE PICA ORNAMENTED, NO. 6. 5 A 15 lb. 8 oz.

STEAM

FIVE-LINE PICA ORNAMENTED, NO. 7. 5 a and 5 A 17 lb

COLUMBIANS!
Americans 32

SIX-LINE PICA SHADED, NO. 1. 5 A 29 lb. 8 oz.

CONE

SIX-LINE PICA SHADED, NO. 2. 5 A 18 lb.

BASTILE

SIX-LINE PICA SHADED, NO. 3. 5 a and 5 A 23 lb. 8 oz.

Fine Costume

SIX-LINE PICA ORNAMENTED, NO. 1. 5 A 25 lb. 12 oz.

BIRDS

SIX-LINE PICA ORNAMENTED, NO. 5. 4 A lb oz

TIME

SIX-LINE PICA PERSPECTIVE. 4 A 21 lb 8 oz.

MOAN

SEVEN-LINE PICA SHADED, NO. 2. 4 A 26 lb

TIMES

SEVEN-LINE PICA ORNAMENTED. 4 A 40 lb.

HIS

EIGHT-LINE PICA ORNAMENTED, NO. 2. 4 A 40 lb. 8 oz.

BIDE

EIGHT-LINE PICA ORNAMENTED, NO. 3. 4 A 44 lb.

LID

EIGHT-LINE PICA ORNAMENTED, NO. 4. 4 A 30 lb. 4 oz.

RISE

EIGHT-LINE PICA ORNAMENTED, NO. 5. 4 A 23 lb. 4 oz.

RHINE

EIGHT-LINE PICA SHADED, NO. 1. 4 A 25 lb.

HONE

EIGHT-LINE PICA SHADED, NO. 2. 4 A 26 lb.

MASH

EIGHT-LINE PICA SHADED, NO. 3. 4 A 28 lb 8 oz.

MAIL

NINE-LINE PICA ORNAMENTED. 3 A 41 lb. 4 oz.

RS

TEN-LINE PICA ORNAMENTED, NO. 1. 3 A 29 lb

PIES

TEN-LINE PICA ORNAMENTED, NO. 2. 3 A 27 lb. 8 oz.

MAN

TEN-LINE PICA SHADED, NO. 2. 3 A 17 lb. 12 oz.

MERITS

TWO-LINE NONPAREIL ORNAMENTED, No. 7. 15 A 2 lb. 12 oz.

CIRCULAR & CORNER QUADS

TWO-LINE BOURGEOIS ORNAMENTED, No. 17. 10 A lb. oz.

BRASS CIRCLES 1868

TWO-LINE PICA ORNAMENTED, No. 16. 10 A 8 lb.

METAL RULES

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 13. 8 A 13 lb. 8 oz

CABINETS

FOUR-LINE PICA ORNAMENTED, No. 18. 5 A 15 lb. 10 oz.

13 CHAMBERS

TWO-LINE PEARL ANTIQUE OPEN. 20 A 2 lb. 3 oz.

JAMES K. POLK, THOMAS H. BENTON

TWO-LINE NONPAREIL GOTHIC CONDENSED OPEN. 15 A 2 lb. 6 oz.

OUR MOTTO—FREEDOM TO THE WORLD

TWO-LINE BREVIER ANTIQUE OPEN. 15 A 3 lb. 14 oz.

DAVID RITTENHOUSE.

TWO-LINE ENGLISH ANTIQUE OPEN. 10 A 6 lb. 12 oz.

GENERAL SCOTT.

FOUR-LINE PICA GOTHIC CONDENSED OPEN. 5 A 9 lb. 12 oz.

SOMETHING

SIX-LINE PICA GOTHIC OPEN. 5 A 32 lb. 4 oz

RUDE

SIX-LINE PICA GOTHIC CONDENSED OPEN. 5 A 23 lb. 12 oz

MARION

TWELVE-LINE PICA GOTHIC CONDENSED OPEN. 3 A 46 lb. 12 oz.

SON

EIGHT-LINE PICA GOTHIC CONDENSED OPEN. 4 A 31 lb.

PLEAS

TWO-LINE NONPAREIL TUSCAN GOTHIC. 15 A 2 lb. 5 oz.

PRINTING OFFICES ARE FURNISHED WITH

TWO-LINE BOURGEOIS TUSCAN GOTHIC. 12 A 4 lb. 2 oz

BLACK AND COLORED INK

TWO-LINE PICA TUSCAN GOTHIC. 10 A 6 lb. 8 oz

PRINTING PRESSES

TWO-LINE GREAT-PRIMER TUSCAN GOTHIC. 8 A 10 lb. 2 oz

METAL TYPES

FOUR-LINE PICA TUSCAN GOTHIC. A 11 lb. 8 oz

JOB FONT

SIX-LINE PICA TUSCAN GOTHIC. 5 A 18 lb. 12 oz

TYPES

EIGHT-LINE PICA TUSCAN GOTHIC. 4 A 28 lb. 4 oz.

TYPE

TEN-LINE PICA TUSCAN GOTHIC. 3 A 28 lb. 12 oz

RAS

TWO-LINE NONPAREIL TUSCAN GOTHIC OPEN. 15 A 2 lb. 5 oz

PRINTING OFFICES ARE FURNISHED WITH

TWO-LINE BOURGEOIS TUSCAN GOTHIC OPEN. 12 A lb. 2 oz

BLACK AND COLORED INK

TWO-LINE PICA TUSCAN GOTHIC OPEN. 10 A 6 lb. 8 oz.

PRINTING PRESSES

TWO-LINE GREAT-PRIMER TUSCAN GOTHIC OPEN. 8 A 10 lb. 2 oz.

METAL TYPES

FOUR-LINE PICA TUSCAN GOTHIC OPEN. 11 lb. 8 oz.

JOB FONT

SIX-LINE PICA TUSCAN GOTHIC OPEN. A 11 lb. 12 oz

TYPES

EIGHT-LINE PICA TUSCAN GOTHIC OPEN. 4 A 28 lb. 4 oz.

TYPE

TEN-LINE PICA TUSCAN GOTHIC OPEN. 3 A 28 lb

RAS

TWO-LINE NONPAREIL ORNAMENTED, NO. 12. 15 A 2 lb. 6 oz

ELEGANT NEW ROMAN AND ITALIC TYPE
$ 1234567890 £

TWO-LINE BOURGEOIS ORNAMENTED, NO. 5. 12 A 3 lb. 8 oz

A GREAT VARIETY OF SCRIPT
$ 1234567890 £

TWO-LINE PICA ORNAMENTED, NO. 26. 10 A 4 lb. 2 oz

NEW STYLES OF SCRIPT

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 16. 8 A 7 lb. 8 oz

PATENT MUSIC

FOUR-LINE PICA ORNAMENTED, NO. 9. 5 A 8 lb. 12 oz

ORNAMENT

SIX-LINE PICA ORNAMENTED, NO. 3. 5 A 15 lb. 4 oz

METALS

TWO-LINE NONPAREIL ORNAMENTED, NO. 13. 15 A 2 lb. 4 oz

ALL FAST PRINTING PRESSES SUPPLIED

TWO-LINE BOURGEOIS ORNAMENTED, NO. 6. 12 A 3 lb.

PRINTERS' WOODEN MATERIALS 13

TWO-LINE PICA ORNAMENTED, NO. 27. 10 A 5 lb. 6 oz.

CHERRY FURNITURE!

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 17. 8 A 10 lb.

SCRIPT LETTER

FOUR-LINE PICA ORNAMENTED, NO. 10. 5 A 9 lb. 14 oz

NEW YORK

SIX-LINE PICA ORNAMENTED, NO. 4. 5 A 18 lb. 8 oz.

METAL

EIGHT-LINE PICA ORNAMENTED, NO. 6. 4 A 25 lb. 4 oz

TIPOS

TEN-LINE PICA ORNAMENTED, NO. 3. 3 A 26 lb. 12 oz.

MEN

TWO-LINE NONPAREIL ANTIQUE SHADED. 15 A 31b. 12 oz.

TRAITÉ HISTORIQUE ET PRATIQUE DE LA GRAVURE EN BOIS.

JEAN PAPILLON, 1766.

TWO-LINE BREVIER ANTIQUE SHADED. 15 A 6 lb. 10 oz.

INTRODUCTION TO THE STUDY OF BIBLIOGRAPHY.

T. H. HORNE, 1814.

TWO-LINE SMALL-PICA ANTIQUE SHADED. 12 A 10 lb 4 oz.

L'ART DU TYPOGRAPHE.

B. VINÇARD, 1806.

TWO-LINE ENGLISH ANTIQUE SHADED. 10 A 13 lb.

PRINTERS' GUIDE;

C. S. VAN WINKLE, 1818

TWO-LINE GREAT-PRIMER ANTIQUE SHADED. 8 A 16 lb. 8 oz

PANTOGRAPHIA.

E. FRY, 1799.

TWO-LINE NONPAREIL TUSCAN ANTIQUE. 15 A 2 lb. 12 oz

GEORGE BRUCE, TYPE-FOUNDER!

TWO-LINE BOURGEOIS TUSCAN ANTIQUE. 12 A 4 lb

PRINTERS' MATERIALS &

TWO-LINE SMALL-PICA TUSCAN ANTIQUE. 12 A 6 lb. 6 oz.

NO. 13 CHAMBERS-ST

TWO-LINE ENGLISH TUSCAN ANTIQUE. 10 A 9 lb.

ELECTROTYPE

TWO-LINE GREAT-PRIMER TUSCAN ANTIQUE. 8 A 10 lb. 12 oz.

STEREOTYPE

FOUR-LINE PICA TUSCAN ANTIQUE. 5 A 12 lb. 8 oz

PRINTER

FIVE-LINE PICA TUSCAN ANTIQUE. 5 A 16 lb 8 oz

TUSCAN

SIX-LINE PICA TUSCAN ANTIQUE. 5 A 22 lb. 4 oz

MUSIC

TWO-LINE NONPAREIL TUSCAN SHADED. 15 A 3 lb.

GEORGE BRUCE, TYPE-FOUNDER

TWO-LINE BOURGEOIS TUSCAN SHADED. 12 A 4 lb. 6 oz

PRINTERS' MATERIALS

TWO-LINE SMALL-PICA TUSCAN SHADED. 12 A 6 lb. 6 oz.

NO. 13 CHAMBERS-ST

TWO-LINE ENGLISH TUSCAN SHADED. 10 A 9 lb.

ELECTROTYPE

TWO-LINE GREAT-PRIMER TUSCAN SHADED. 8 A 11 lb 6 oz.

STEREOTYPE

FOUR-LINE PICA TUSCAN SHADED. A 12 lb. 8 oz.

PRINTER

FIVE-LINE PICA TUSCAN SHADED. 5 A 15 lb. 12 oz

TUSCAN

SIX-LINE PICA TUSCAN SHADED. A 22 lb. 4 oz

MUSIC

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

NONPAREIL SHADED, NO. 3. 3P A 2 LB. 8 OZ.

A CHRONOLOGY OF PAPER AND PAPER-MAKING.

JOEL MUNSELL, ALBANY.

BREVIER SHADED, NO. 3. 3P A 2 LB.

A HISTORY OF THE ART OF PRINTING, &C.

H. N. HUMPHREYS, LONDON.

TWO-LINE PEARL SHADED, NO. 3. 2P A 2 LB. 8 OZ.

PALÆOGRAPHIA SACRA PICTORIA.

TWO-LINE NONPAREIL SHADED, NO. 3. 15 A 2 LB. 8 OZ.

LA BIBLIOGRAPHIE GANTOISE.

TWO-LINE PICA SHADED, NO. 3. 10 A 6 LB. 8 OZ.

GRAMMATOGRAPHY.

TWO-LINE PEARL ORNAMENTED, NO. 6. 2P A 2 LB.

THE PRINTER'S MANUAL.

A. N. SHERMAN, NEW-YORK, 1834

TWO-LINE NONPAREIL ORNAMENTED, NO. 15. 15 A 2 LB. 4 OZ.

TYPOGRAPHIA ESPAÑOLA.

F. F. MENDEZ, MADRID, 1796.

TWO-LINE BOURGEOIS ORNAMENTED, NO, 10. 12 A 5 LB. 2 OZ.

THE BIBLIOMANIA.

THOS. F. DIBDIN, 1809.

TWO-LINE SMALL-PICA ORNAMENTED, NO. 9. 12 A 8 LB. 10 OZ.

THE PRINTER.

NEW-YORK.

TWO-LINE ENGLISH ORNAMENTED, NO. 15. 10 A 8 LB. 4 OZ.

THE BOOK HUNTER, 1863.

TWO-LINE PEARL ORNAMENTED, NO. 8. 2P A 2 LB. 8 OZ.

STORIA DELLA LETTERATURA ITALIANA.

TIRABOSCHI, MODENA, 1788.

TWO-LINE NONPAREIL ORNAMENTED. NO. 22. 15 A 3 LB. 4 OZ.

THE PRINTER'S MANUAL.

T. LYNCH, CINCINNATI, 1859.

TWO-LINE LONG-PRIMER ORNAMENTED, NO. 9. 12 A 6 LB.

DE L'INVENTION DE L'IMPRIMERIE, 1809.

TWO-LINE PICA ORNAMENTED, NO. 14. 10 A 8 LB. 4 OZ.

LEZIONE SOPRA LA STAMPA, 1778

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO 13 CHAMBERS-ST.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE PEARL ORNAMENTED, NO. 9. 20 A 2 lb. 4 oz.

ARCHIV FÜR BUCHDRUCKERKUNST.

TWO-LINE NONPAREIL ORNAMENTED, NO. 23. 15 A 2 lb. 12 oz

THE PRINTER'S CIRCULAR.

TWO-LINE BOURGEOIS ORNAMENTED, NO. 18. 12 A 4 lb. 10 oz

JOURNAL FÜR BUCHDRUCKERKUNST, 1834-

TWO-LINE PICA ORNAMENTED, NO. 23. 10 A 7 lb. 8 oz

THE PRINTER'S REGISTER, 1863-1869.

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 25. 8 A 10 lb

L'IMPRIMERIE, PARIS.

TWO-LINE NONPAREIL ORNAMENTED, NO. 24. 15 A 2 lb. 6 oz

SCRIBBLEOMANIA;
A SUBLIME POEM, LONDON, 1815.

TWO-LINE BOURGEOIS ORNAMENTED, NO. 21. 12 A 4 lb. 6 oz.

ALPHABET ALBUM.
J. B. SYLVESTRE, 1843.

TWO-LINE PICA ORNAMENTED, NO. 21. 10 A 7 lb. 6 oz.

BIBLIOMANIA '09

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 26. 8 A 12 lb

LOGOTYPY.

FOUR-LINE PICA ORNAMENTED, NO. 19. 5 A 12 lb

BIBLIOSOPHIA.

BREVIER SHADED, NO. 4. 30 A 3 lb.

PRINTING, ITS ANTECEDENTS, &c.
A. STARK, LONDON, 1855.

TWO-LINE NONPAREIL SHADED, NO. 4. 15 A 3 lb. 9 oz

PRINTER'S PRICE BOOK.
C. STOWER, 1814.

TWO-LINE PEARL SHADED, NO. 4. 20 A 2 lb. 14 oz

THE PRESS, A POEM.
J. MCGREERY, LIVERPOOL, 1803.

TWO-LINE SMALL-PICA SHADED, NO. 4. 12 A 8 lb. 14 oz.

LA GRAVURE

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 13 CHAMBERS-ST.

TWO-LINE BOURGEOIS ORNAMENTED, No. 15. 12 A 4 lb

LAURE-GRANS DOOR LAURENS COSTER VAN HÆRLEM.
P. SCRIVERIUS, 1628.

TWO-LINE LONG-PRIMER ORNAMENTED, No. 17. 12 A 5 lb 12 oz.

THE OLD PRINTER AND MODERN PRESS.
C. KNIGHT, 1844.

TWO-LINE PICA ORNAMENTED, No. 36. 12 A 6 lb 14 oz

ORIGIN OF PRINTING; IN TWO ESSAYS
BOWYER & NICHOLS, 1776.

TWO-LINE ENGLISH ORNAMENTED, No. 18. 10 A 9 lb 6 oz

INTRODUCTION TO LOGOGRAPHY
HENRY JOHNSON, 1783.

TWO-LINE BOURGEOIS ORNAMENTED, No. 24. 12 A 2 lb 8 oz.

SOME ACCOUNT OF THE BOOK PRINTED AT OXFORD IN 1468.
SAMUEL WELLER SINGER, LONDON, 1812.

TWO-LINE PICA ORNAMENTED, No. 41. 10 A 4 lb. 4 oz.

CORRECTORUM IN TYPOGRAPHIIS ERUDITORUM CENTURIA.
J. C. ZELTNER, 1716.

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 28. 8 A 7 lb

A MEMOIRE ON THE ORIGIN OF PRINTING.
RALPH WILLET, 1817.

TWO-LINE BREVIER ORNAMENTED, NO. 5. 12 A 3 lb. 4 oz.

ESSAI BIBLIOGRAPHIQUE SUR LES ÉDITIONS DES ELZEVIRS, &C.
AUGUSTE S. L. BÉRARD, PARIS, 1822.

TWO-LINE LONG-PRIMER ORNAMENTED, NO. 12. 12 A 5 lb. 4 oz.

NOUVEAU TRAITÉ DE DIPLOMATIQUE.
LES PÈRES TASSIN ET TOUSTAIN, PARIS, 1750-65.

TWO-LINE PICA ORNAMENTED, NO. 31. 10 A 6 lb. 3 oz.

ANNUS TERTIUS ARTIS TYPOGRAPHICÆ.
J. CH. SEIZIUS, HARLEM, 1742.

TWO-LINE BREVIER ORNAMENTED, NO. 7. 15 A 4 lb. 12 oz.

JOURNAL TYPOGRAPHIQUE ET BIBLIOGRAPHIQUE,
PARIS, 1797-8.

TWO-LINE LONG-PRIMER ORNAMENTED, NO. 19. 12 A 6 lb. 4 oz.

PROPOSALS FOR A HISTORY OF PRINTING.
JOHN BAGFORD, 1709.

TWO-LINE PICA ORNAMENTED, NO. 40. 10 A 7 lb. 14 oz.

DICTIONAIRE BIBLIOGRAPHIQUE.
DE LA SERNA SANTANDER, 1805.

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 27. 8 A 12 lb. 0 oz.

DE GERMANIÆ MIRACULO
PAUL PATER, 1709.

TWO-LINE PEARL ORNAMENTED, NO. 10. 10 A 2 lb. 5 oz.

TREATISE ON ENGLISH PUNCTUATION:
JOHN WILSON, 1850.

TWO-LINE NONPAREIL ORNAMENTED, NO. 8. 15 A 2 lb. 10 oz.

THE AMERICAN PRINTER:
TH. MACKELLAR, PHILAD., 1866.

TWO-LINE BOURGEOIS ORNAMENTED, NO. 19. 12 A 3 lb. 12 oz.

TYPOGRAPHIA. THOS. F. ADAMS, PHILADELPHIA, 1837.

TWO-LINE BOURGEOIS ORNAMENTED, NO. 13. 12 A 4 lb. 2 oz.

BIBLIOGRAPHICAL GUIDE TO AMERICAN LITERATURE.
N. TRÜBNER, 1859.

TWO-LINE LONG PRIMER ORNAMENTED, NO. 18. 1 A 5 lb. 14 oz.

BIOGRAPHICAL DICTIONARY OF ENGRAVERS
JOSEPH STRUTT, 1785.

TWO-LINE PICA ORNAMENTED, NO. 38. 10 A 7 lb. 8 oz. 7

THE TYPOGRAPHICAL MISCELLANY.
JOEL MUNSELL, 1850.

TWO-LINE ENGLISH ORNAMENTED, NO. 16. 10 A 10 lb.

BIBLIOTHECA MOGUNTINA.
WURDTWEIN, 1787.

TWO-LINE BREVIER ORNAMENTED, NO. 6. 15 A 3 lb. 10 oz.

BIOGRAPHICAL MEMOIRS OF WILLIAM GED: INCLUDING AN ACCOUNT OF HIS PROGRESS IN BLOCK PRINTING. JOHN NICHOLS, 1781.

TWO-LINE LONG-PRIMER ORNAMENTED, NO. 15. 12 A 4 lb. 4 oz.

HISTOIRE ET PROCÉDÉS DU POLYTYPAGE ET DE LA STEREOTYPIE. A. C. CAMUS, 1802.

TWO-LINE NONPAREIL ORNAMENTED, NO. 11. 15 A 2 lb. 10 oz

TYPOGRAPHIA ESPAÑOLA.
FRANC. MENDEZ, MADRID, 1796.

TWO-LINE LONG-PRIMER ORNAMENTED, NO. 21. 15 A lb. oz.

PRINTER'S MANUAL.
SHERMAN, 1834.

TWO-LINE PICA ORNAMENTED, NO. 13. 10 A 6 lb. 4 oz.

HANDBUCH DER BUCHDRUCKER-KUNST.
C. A. FRANKE, WIEMAR, 1855.

TWO-LINE NONPAREIL ORNAMENTED, NO. 19. 15 A 2 lb. 10 oz.

ENCYCLOPÆDIA OF LITERARY AND TYPOGRAPHICAL ANECDOTE.
C. H. TIMPERLY, 1839.

TWO-LINE BOURGEOIS ORNAMENTED, NO. 11. 12 A 4 lb.

THE GENERAL HISTORY OF PRINTING.
SAMUEL PALMER, 1732.

TWO-LINE PICA ORNAMENTED, NO. 34. 10 A 6 lb. 12 oz.

MONUMENTA TYPOGRAPHICA.
J. C. WOLF, 1740.

TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 20. 8 A 9 lb 12 oz

PRINCIPIA TYPOGRAPHIA.
S. L. SOTHEBY, 1858.

FOUR-LINE PICA ORNAMENTED, NO. 14. 5 A 13 lb. 8 oz.

PRINTERS' GRAMMAR.
C. STOWER, 1808.

Printing Types cast by GEO. BRUCE'S SON & CO.,

PEARL GOTHIC CONDENSED HAIR-LINE. 30 A 12 oz.

BRASS RULE WITH CORNERS TO MATCH, BRASS COMMON AND PROOF GALLEYS, BRASS LABOR-SAVING RULE, BRASS CIRCLES, BRASS DASHES &C., FOR SALE AT GEORGE BRUCE'S SON & CO'S, NO. 13 CHAMBERS-STREET, NEW-YORK, 1868.

NONPAREIL GOTHIC CONDENSED HAIR-LINE. 30 A 1 lb.

PRINTING PRESSES, CHASES, ROLLERS, IMPOSING STONES, CASES AND COMPOSING STICKS, ON HAND AT BRUCE'S NEW-YORK TYPE-FOUNDRY, No. 13 CHAMBERS-STREET, NEW-YORK.

BREVIER GOTHIC CONDENSED HAIR-LINE. 30 A 1 lb. 8 oz.

PRINTING INK, NEWS, BOOK, JOB, AND COLORED OF ALL THE VARIOUS SHADES AND TINTS, ALSO EVERY KIND OF BRONZE, SOLD AT MANUFACTURERS PRICES AT No 13 CHAMBERS-STREET

TWO-LINE PEARL GOTHIC CONDENSED HAIR-LINE. 20 A 1 lb. 11 oz.

TYPE, ORNAMENTS, &c., FURNISHED FROM ALL OTHER TYPE-FOUNDRIES, AT No. 13 CHAMBERS-STREET, NEW-YORK, FOR CASH.

TWO-LINE NONPAREIL GOTHIC CONDENSED HAIR-LINE. 15 A 2 lb.

WOOD TYPE, CASES, STANDS, WOOD RULE, QUOINS, GALLEYS, MALLETS, PLANERS, SHOOTING-STICKS AND FURNITURE OF ALL KINDS, SOLD AT No. 13 CHAMBERS-STREET, NEW-YORK.

TWO-LINE LONG-PRIMER ORNAMENTED, No. 16. 12 A 5 lb. 12 oz.

THE TYPOGRAPHICAL GAZETTEER.
HENRY COTTON, 1825.

TWO-LINE PICA ORNAMENTED, No. 37. 10 A 8 lb.

ERENRETTUNG J. GUTTENBERG.
J. D. KOELER, 1741.

TWO-LINE ENGLISH ORNAMENTED, No. 17. 10 A 10 lb. 4 oz

THE PRINTERS' GRAMMAR;
JOHN SMITH, 1754.

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 22. 8A 13 lb 4 oz.

BATAVIÆ HISTORIA.
HAD. JUNIUS, 1588.

at No. 13 Chambers-street, NEW-YORK.

157042

PICA ENGRAVERS' OPEN. 30 a and 15 A 5 lb

THE BOSTON NEWS-LETTER,
Issued April 24,
1704.
Printed by Bartholomew Green. The first Newspaper Published in the United States.

GREAT-PRIMER ENGRAVERS' OPEN. 25 a and 12 A 6 lb. 12 oz.

THE BOSTON GAZETTE.
Issued Dec. 21, 1719.
Printed by James Franklin. The second Newspaper Published in the United States.

DOUBLE SMALL-PICA ENGRAVERS' OPEN. 25 a and 12 A 10 lb 8 oz

THE AMERICAN WEEKLY MERCURY.
Issued, Philadelphia, Dec. 22, 1719.
Printed by Andrew Bradford. The third Newspaper Published in the United States.

DOUBLE ENGLISH ENGRAVERS' OPEN. 20 a and 10 A 13 lb 12 oz

THE NEW-ENGLAND COURANT.
Issued, Boston, Augt. 7, 1721.
Printed by James Franklin.
The fourth Newspaper Published in the United States.

DOUBLE GREAT-PRIMER ENGRAVERS' OPEN. 15 a and 6 A 18 lb. 4 oz.

THE NEW-YORK GAZETTE.
Issued Oct. 16, 1725.
Printed by William Bradford.
The fifth Newspaper published in the United States.

DOUBLE-PICA ORNAMENTED, No. 39.

20 a and 10 A
8 lb. 12 oz.

Specimen Historicum Typographicæ Romanæ.

F. X. LAIRE, MDCCXCI.

GREAT-PRIMER ORNAMENTED, No. 14.

25 a and 12 A
8 lb. 6 oz.

Histoire de l'Imprimerie et des Arts qui se rattachent à la Typographie.

LA CROIX, FOURNIER ET SERÉ, 1852.

DOUBLE SMALL-PICA ORNAMENTED, No. 12.

12 a and 12 A
10 lb.

An essay on the Origin and Progress of Stereotype Printing.

A. HODGSON, NEWCASTLE, 1820.

DOUBLE-ENGLISH ORNAMENTED, No. 19.

10 a and 10 A
13 lb. 8 oz.

A Help to Printers and Publishers.

S. N. DICKINSON, 1835.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 24.

8 a and 8 A
16 lb. 12 oz.

Handbuch der Schriftgiesserei.

A. HENZE, 1844.

PICA ORNAMENTED, NO. 18. 15 a and 15 A 4 lb. 8 oz.

A Concise History of the
ORIGIN AND PROGRESS OF PRINTING.
Philip Luckombe, 1770.

PARAGON ORNAMENTED, NO. 10. 12 a and 12 A 8 lb. 8 oz.

Idée Générale d'une Collection
D'ESTAMPES.
Charles Henry Heinecken, 1771.

DOUBLE PICA ORNAMENTED, NO. 19. 10 a and 10 A 11 lb. 8 oz.

The History of
PRINTING IN AMERICA.
Isaiah Thomas, 1810.

DOUBLE GREAT-PRIMER ORNAMENTED, NO. 7. 8 a and 8 A 18 lb. 4 oz.

Origines Typographicæ.
GERARDO MEERMAN,
1765.

FOUR-LINE PICA ORNAMENTED, NO. 13. 5 a and 5 A 24 lb. 8 oz.

TYPOGRAPHIA.
T. C. Hansard, 1825.

PICA ORNAMENTED, NO. 20. 15 a and 15 A 5 lb. 14 oz.

MECHANICK EXERCISES;
or the Doctrine of Handy-works, applied to the
ART OF PRINTING.
Joseph Moxon,
1683.

GREAT-PRIMER ORNAMENTED, NO. 12. 12 a and 12 A 8 lb 8 oz.

An Inquiry into the Origin and
EARLY HISTORY OF ENGRAVING.
William Young Ottley,
1816.

DOUBLE PICA ORNAMENTED, NO. 35. 10 a and 10 A 14 lb 4 oz.

The Origin and
PROGRESS OF WRITING.
Thomas Astle, 1803.

DOUBLE GREAT-PRIMER ORNAMENTED, NO. 10. 8 a and 8 A 21 lb. 4 oz

TYPOGRAPHICAL
ANTIQUITIES.
Joseph Ames, 1749.

FOUR-LINE PICA ORNAMENTED, NO. 15. 5 a and 5 A 29 lb. 4 oz.

TYPOGRAPHIA
Johnson, 1824

Printing Types cast by GEORGE BRUCE'S SON & CO.,

BREVIER EXTENDED SHADED. 20 a. and 15 A. 4 lb. 5 oz.

Essais sur les Monuments Typographiques de J. Guttemberg, inventeur de l'imprimerie.
GOTTHELF FISCHER de Waldheim.
MAYENCE, 1802.

LONG-PRIMER EXTENDED SHADED. 20 a. and 10 A. 5 lb.

Allg. theoret. praktisches Worterbuch der Buchdruckerey und Schriftgiesserey.
G. C. TAEUBEL, VIENNA, 1805.

LONG-PRIMER ARABESQUE. 40 a. and 20 A. 3 lb. 5 oz.

Versuch der Ursprung der Spielkarten, die Einführung des Leinenpapiers und den Anfang der Holzschneiderkunst in Europa zu erforschen.
J. G. I. BREITKOPF, LEIPZIG, 1784.

PICA ARABESQUE. 30 a. and 15 A. 3 lb. 14 oz.

Court Hand Restored: or the students assistant in reading old deeds, charters, records, &c.
ANDREW WRIGHT, 1773.

GREAT-PRIMER ARABESQUE. 25 a. and 12 A. 5 lb. 10 oz.

De L'Origine et des Débuts de l'Imprimerie en Europe.
A. BERNARD, PARIS, 1833.

GREAT-PRIMER ORNAMENTED, NO. 7. 25 a. and 12 A. 6 lb. 5 oz.

A Biographical and Critical Dictionary of Painters and Engravers.
MICHAEL BRYAN, 1816.

DOUBLE PICA ORNAMENTED. NO. 30. 20 a. and 10 A. 10 lb. 10 oz.

Index Librorum ab inventa Typographia ad annum 1500
FR. XAV. LAIRE, 1791.

DOUBLE GREAT-PRIMER ORNAMENTED, NO. 18. 15 a. and 8 A. 14 lb. 12 oz.

Essai d'annales de la vie de Guttenberg.
J. OBERLIN, 1800.

at Bruce's New-York Type-Foundry, No. 13 Chambers-street, NEW-YORK.

$3.76. PARAGON ORNAMENTED, No. 20. 36 a and 12 A 4 lb

A short Account of the first rise and progress of Printing, with a compleat list of the first Books that were printed.

T. PARKER, LONDON, 1763.

$5.36. PICA ORNAMENTED, No. 21. 15 a and 15 A 4 lb. 10 oz

The Printers' Manual; containing instructions to learners, with scales of imposition, and numerous calculations, recipes, &c.

C. H. TIMPERLY, LONDON, 1838.

$6.50. GREAT-PRIMER ORNAMENTED, No. 16. 12 a and 12 A 6 lb. 8 oz.

Essay towards a real Character, and Philosophical Language.

JOHN WILKINS, D.D., LONDON, 1668.

NONPAREIL ROUND GOTHIC SHADED. 60 a and 30 A 2 lb. 10 oz

An inquiry into the nature and form of the books of the ancients, with a history of the art of Book bindings, from the times of the Greeks and Romans to the present day; &c.

JOHN ANDREWS ARETT, LONDON, 1837.

BREVIER ROUND GOTHIC SHADED. 60 a and 30 A 4 lb 6 oz.

Jugement de tout ce qui a été imprimé contre le cardinal Mazarin, depuis le 6 janvier jusqu' à la declaration du premier avril 1649.

GABRIEL NAUDÉ, PARIS.

PICA ROUND GOTHIC SHADED. 30 a and 15 A 4 lb. 14 oz

Éloge historique de J. Guttenberg.

J. F. NÉE, de la Rochelle,

PARIS, 1811.

GREAT-PRIMER ROUND GOTHIC SHADED. 25 a and 12 A 7 lb 2 oz.

Dissertatio de Typographia.

D. GUIL. MOLLERI,

Altorfii, 1692.

DOUBLE PICA ROUND GOTHIC SHADED. 20 a and 10 A 12 lb. 12 oz.

Début de l'Imprimerie à Strasbourg &c.

LÉON DE LABORDE, PARIS, 1840.

$3.75. NONPAREIL ORNAMENTED, No. 2. 60 a and 30 A 1 lb. 14 oz.

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, AND DEALERS IN EVERY KIND OF PRINTING MATERIALS, AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-STREET, NEW-YORK.

ESTABLISHED IN 1813

Ye Alsatian arm, awake, arrange,
Boldly by battery besieged Belgrade,
Cossack commanders cannonading come,
Dealing destruction's desolating doom;
Every excavator, encineering enemy,
Fire, fame, for fortune, fighting furious foray;
Generals 'gainst generals grapple, gaily great;
How hold heroic hearts had haggard hate!
Implicate, indiscriminate in ill,
Jellied joins javelin, jacket, jumper,
Kindred kill kinsmen, kinsmen kindred kill!
Lancer, low levels lofticst, longest limbs;
Men march 'mid mounds, 'mid mire, 'mid noisome sights;
Now noisy noxious numbers no ice nought
Or outward obstacles, opposing ought;
Poor patriots, partial purchase, pantly press;
Quite quailing, quaking, quickly quarter 'ask;
Reason returns, religion's right resumes,
Warrow stop, stem sanguinary sounds
Urge them to Turkey, triumph to thy train,
Vaunt, unwise, unexpected Exaile!
Vanish vain victory! vanish victory vain!
Why wish we warfare? wherefore welcome wens
Xerxes, Ximenes, Xanthus, Xavier?
Yield! yield! ye youths! Ye yeomen, yield your eld
Zeno's, Zaccharie's, Zoroaster's zeal,
All, all abjure! all against arms appeal!!

PARAGON ORNAMENTED, No. 11. 25 a and 12 A 6 lb. 6 oz.

A VERY FINE ASSORTMENT OF BRASS MATERIALS, SUCH AS RULES, LABOR-SAVING RULES, CIRCLES, ELLIPSES AND DASHES, WILL BE FOUND ON PAGES 124 TO 134 OF THIS BOOK.

BRUCE'S NEW-YORK TYPE-FOUNDRY.

LONG-PRIMER ORNAMENTED, No. 7. 40 a and 20 A 3 lb. 14 oz

D. & G. BRUCE, PRINTERS, 1806.

D. & G. BRUCE, TYPE-FOUNDERS, 1813 TO 1822.
GEORGE BRUCE, " 1822 TO 1833.
GEORGE BRUCE & CO., " 1833 TO 1850.
GEORGE BRUCE, " 1850 TO 1866.
GEORGE BRUCE'S SON & CO., 1866.
TYPE-FOUNDRY, No. 13 CHAMBERS-STREET, N-Y.

GREAT-PRIMER ORNAMENTED, No. 8. 25 a and 12 A 6 lb. 4 oz

AN IMMENSE ASSORTMENT OF PLAIN AND ORNAMENTAL TYPE FOR SALE AT 13 CHAMBERS-STREET.

PICA ORNAMENTED, No. 14. 31 a and 15 A 4 lb. 10 oz

BRUCE'S NEW-YORK TYPE-FOUNDRY
WAS ESTABLISHED IN 1813,
AND STEREOTYPING WAS THEN DONE THERE.
GEORGE BRUCE'S SON & CO.,
13 CHAMBERS-STREET, NEW-YORK, 1866.

DOUBLE PICA ORNAMENTED, No. 33. 20 a and 10 A 3 lb. 8 oz

ORNAMENTS & INITIAL LETTERS
ELECTROTYPED
AT 13 CHAMBERS-STREET, N-Y.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 19. 15 a and 8 A 12 lb

EVERY DESCRIPTION OF PRINTING MATERIAL
SOLD AT No. 13 CHAMBERS-STREET.
GEORGE BRUCE'S SON & CO.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

DOUBLE SMALL-PICA ORNAMENTED, No. 11. 25 a and 12 A 8 lb

WIEDERHOLTE VERSUCHE AUF ORDENTLIHCEN PAPIER MÜHLEN AUS ALLERHAND PFLANZEN UND HOLZARTEN PAPIER ZU MACHEN, 1771.

JAC. CHR. SCHAEFFER.

DOUBLE ENGLISH ORNAMENTED, No. 14. 20 a and 10 A 9 lb. 4 oz

HISTORY, ORIGIN AND PROGRESS OF THE ART OF PRINTING FROM ITS FIRST INVENTION IN GERMANY, 1797.

HENRY LEMOINE.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 21. 15 a and 8 A 12 lb 4 oz

DISSERTATION SUR L'ORIGINE ET LES PROGRÈS DE L'ART DE GRAVER EN BOIS, 1758

M. FOURNIER, LE JEUNE.

PICA ORNAMENTED, No. 25. 30 a and 15 A 4 lb

Origine e Progressi della Stampa, osia dell' Arte Impressoria all' anno 1500.

PELLEG. ANT. ORLANDI, BONON, 1722.

GREAT-PRIMER ORNAMENTED, No. 22. 25 a and 12 A 5 lb. 10 o

Essai Bibliographique sur les éditions des Elzivirs.,

AUG. S. L. BÉRARD, PARIS, 1822.

DOUBLE PICA ORNAMENTED, No. 28. 20 a and 10 A 8 lb. 12 oz

Histoire de l'Origine et premiere Progrès de l'Imprimerie.

PROSPER MARCHAND, LA HAYE, 1740.

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

PICA ORNAMENTED, NO. 26. 70 A and 15 A 4 lb. 12 oz

Histoire de la gravure en manière noire.

LÉON DE LABORDE, PARIS, 1839.

GREAT-PRIMER ORNAMENTED, NO. 23. 25 A and 12 A 7 lb. 12 oz

Histoire de l'Imprimerie.

P. DUPONT, PARIS, 1854.

DOUBLE PICA ORNAMENTED, NO. 29. 30 A and 10 A 11 lb.

Mémoires Bibliographiques et Littéraires.

A. F. DELANDINE, PARIS, 1817.

NONPAREIL ORNAMENTED, NO. 1. 30 A 1 lb. 4 oz

RESEARCHES INTO THE HISTORY OF PLAYING CARDS,
WITH ILLUSTRATIONS OF THE ORIGIN OF
PRINTING AND ENGRAVING ON WOOD.
S. W. SINGER, MDCCCVI.

LONG-PRIMER ORNAMENTED, NO. 3. 40 A and 20 A 4 lb. 6 oz

Historia Typographorum aliquot Parisiensum
Vitas et libros complectens.
MICHAEL MATTAIRE, 1717.

PICA ORNAMENTED, NO. 17. 30 A and 15 A 5 lb. 6 oz.

Annales Typographici ab artis inventæ origine ad annum 1500.

GEORGII WOLFGANGI PANZER, 1797.

PARAGON ORNAMENTED, NO. 14. 25 A and 12 A 9 lb. 8 oz

De Ortu et Progressu Artis Typographicæ.

BERNARD MALLINCKROT, 1639.

DOUBLE PICA ORNAMENTED, NO. 17. 20 A and 10 A 12 lb. 4 oz

De Vera Typographiæ Origine Paræneſis.

JAC. MENTELIUS, 1650.

PICA ORNAMENTED, NO. 16. 20 s and 15 A 6 lb. 0 oz.

Analyse des Opinions diverses sur l'Origine de l'Imprimerie.

P. C. F. DAUNOU, 1803.

COLUMBIAN ORNAMENTED, NO. 4. 30 s and 15 A 8 lb. 0 oz.

De l'Origine et des Débuts de l'Imprimerie en Europe.

A. BERNARD, PARIS, 1853.

PARAGON ORNAMENTED, NO. 13. 25 s and 12 A 11 lb. 2 oz.

Recherches historique sur les Cartes à Jouer.

J. B. BULLET, LYONS, 1751.

DOUBLE-PICA ORNAMENTED, NO. 32. 20 s and 10 A 13 lb.

History of Printing in Scotland.

JAMES WATSON.

$10.46. DOUBLE SMALL-PICA ORNAMENTED, NO. 16. 25 s and 12 A 11 lb. 10 oz.

On the various applications of Anastatic Printing.

P. H. DE LA MOTTE, LONDON, 1849.

$10.86. DOUBLE GREAT-PRIMER ORNAMENTED, NO. 29. 15 s and 8 A 13 lb. 4 oz.

A Dictionary of the Art of Printing.

WILLIAM SAVAGE, 1841.

$16.60. DOUBLE GREAT-PRIMER RAY SHADED. 15 a and 8 A 20 lb. 4 oz.

Histoire de l'Imprimerie et de la Librairie.

J. DE LA CAILLE, PARIS, 1694.

PICA EXTENDED RIMMED. 15 a and 15 A 5 lb.

DIE BUCHDRUCKERKUNST

erfunden von Johann Guttemberg verbessert durch P. Schoeffer.

J. K. DAHL, MAINZ, 1832.

GREAT-PRIMER EXTENDED RIMMED. 12 a and 12 A 7 lb. 10 oz.

Études Pratiques et Littéraires sur la TYPOGRAPHIE.

G. A. CRAPELET, PARIS, 1837.

DOUBLE-PICA EXTENDED RIMMED. 10 a and 10 A 12 lb. 8 oz.

Manuel Nouveau de Typographie, A. FREY, PARIS, 1835.

DOUBLE GREAT-PRIMER EXTENDED RIMMED. 8 a and 8 A 20 lb. 4 oz

Manuale Tipografico, G. B. BODONI, PARMA, 1818.

$6.62. GREAT-PRIMER TENDRIL. 25 a and 12 A 6 lb 10 oz.

De Typographia Inventione et Præforum Legitima Inspectione Libellus:

MATT. JUDEX.

COPENHAGII, 1566.

$10.24. DOUBLE PICA TENDRIL. 20 a and 10 A 11 lb. 6 oz.

Dissertation upon English Typographical Founders and Founderies:

EDWARD ROWE MORES,

LONDON, 1778.

$13.42. DOUBLE GREAT-PRIMER TENDRIL. 15 a and 8 A 16 lb. 6 oz.

The Illuminated Books of the Middle Ages;

HENRY NOBLE UMPERY

LONDON, 1849.

$5.53. TWO-LINE GREAT-PRIMER ORNAMENTED, No. 30. 8 A 6 lb. 12 oz.

HISTORY OF PRIVATE PRESSES

$8.10. FOUR-LINE PICA ORNAMENTED, No. 20. 5 A 11 lb. 4 oz.

COSMOPHONOGRAPHY.

PATENTED Nov. 17, 1868.

$8.44. DOUBLE SMALL-PICA BLACK RIM SHADED. 25 a and 8 A 9 lb. 6 oz.

Enciclopedia Metodica delle belle Arti.

ZANI, PARMA, 1819-22.

$10.00. DOUBLE ENGLISH BLACK RIM SHADED. 20 a and 7 A 11 lb. 10 oz.

Annales Nirsaugiensium, Joan. Trithemii.

PRINTED IN ST. GALLEN, 1690.

$11.68. DOUBLE GREAT-PRIMER BLACK RIM SHADED. 15 a and 6 A 14 lb. 4 oz

Annals of Parisian Typography.

WM. PARR GRESWELL, 1818.

$13.77. CANON BLACK RIM SHADED. 12 a and 5 A 19 lb. 2 oz.

Traité de la Typographie.

H. FOURNIER, PARIS. 1825.

$19.52. FIVE-LINE PICA BLACK ORNAM'D (WITH NINE-LINE PICA CAPS). 5 a and 3 A 30 lb. 8 oz.

Initia Typographia.

J. F. Lichtenberger, 1811.

DOUBLE GREAT-PRIMER BLACK RIMMED. 15 a. and 6 A 11 lb. 4 oz.

First National Bank.

This is to Certify, This Indenture,

Shipped, Bought of

DOUBLE SMALL-PICA TEUTONIC SHADED. 25 a. and 8 A 8 lb. 12 oz.

The Merchant's Fire & Life Insurance Company Dividend.

NEW-YORK, December, 1868.

DOUBLE ENGLISH TEUTONIC SHADED. 20 a. and 7 A 13 lb 12 oz

All Goods Shipped by Pacific Mail Steamer.

NEW-YORK, December, 1868.

DOUBLE GREAT-PRIMER TEUTONIC SHADED. 15 a. and 6 A 14 lb. 12 oz

Interest on Stock Payable Monthly.

Capital, 137,654 Dollars.

CANON TEUTONIC SHADED. 6 a. and 4 A 28 lb. 8 oz.

Form of Agreement, &c.

Payable, 1875!

LONG-PRIMER BLACK OUTLINE. 40 a and 14 A 2 lb. 10 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness: that to secure these rights, governments

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

GREAT-PRIMER ITALIAN TEXT. 30 a and 10 A 4 lb. 9 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable rights;

ABCDEFGHIKLMNOPQR

DOUBLE SMALL-PICA MEDIEVAL. 20 a and 7 A 6 lb. 4 oz.

We hold these Truths to be self-evident: that all Men are created equal;

ABCDEFGHIJKL, 1868.

DOUBLE ENGLISH ITALIAN TEXT. 20 a and 7 A 6 lb 12oz.

We hold these truths to be self-evident: that all Men are created equal;

ABCDEFGHIKLM

DOUBLE ENGLISH TEUTONIC ORNAMENTED. 20 a and 7 A 13 lb 12 oz.

American Horticultural Society Exhibition!

New-York, 1868.

DOUBLE GREAT-PRIMER TEUTONIC ORNAMENTED. 15 a and 6 A 14 lb. 12 oz.

New Gazetteer of the United States.

New-York, 1868.

CANON TEUTONIC ORNAMENTED. a and 4 A 28 lb. 8 oz.

Conservatory of Music!

New-York, 1868.

Printing Types cast by George Bruce's Son & Co.,

GREAT-PRIMER SAXON ORNATE. 20 a and 8 A 6 lb. 4 oz.

New-York Printers' Society.

GDEFG

GREAT-PRIMER SAXON ORNATE SHADED, NO. 1. 20 a and 8 A 6 lb. 4 oz.

New-York Printers' Society.

GREAT-PRIMER SAXON ORNATE SHADED, NO. 2. 20 a and 8 A 6 lb. 4 oz.

New-York Printers' Society.

DOUBLE PICA SAXON ORNATE. 20 a and 7 A 10 lb. 4 oz.

Bank of South America

GDEFGH

DOUBLE PICA SAXON ORNATE SHADED, NO. 1. 20 a and 7 A 10 lb. 4 oz.

Bank of South America

DOUBLE PICA SAXON ORNATE SHADED, NO. 2. 20 a and 7 A 10 lb. 4 oz.

Bank of South America

DOUBLE GREAT-PRIMER SAXON ORNATE. 15 a and 6 A lb. oz.

New Specimens of Ornamented Letter!

DOUBLE GREAT-PRIMER SAXON ORNATE SHADED, NO. 1. 15 a and 6 A 15 lb. 9 oz.

New Specimens of Ornamented Letter.

DOUBLE GREAT-PRIMER SAXON ORNATE SHADED, NO. 2. 15 a and 6 A 15 lb. 9 oz.

New Specimens of Ornamented Letter!

MERIDIAN BLACK OUTLINE. 13 a and 6 A 17 lb. 8 oz.

Appropriate Type ABCDEFG

at Bruce's New-York Type-Foundry.

Printing Types cast by George Bruce's Son & Co.,

BREVIER VICTORIA. 60 s. and 20 A. 3 lb. 2 oz.

With the work of an engraver in stone, like the engravings of a signet, shalt thou engrave the two stones with the names of the children of Israel: thou shalt make them to be set in ouches of gold.
EXODUS, CHAPTER XXVIII. V. 11.

And further, by these, my son, be admonished: of making many books there is no end; and much study is a weariness of the flesh.
ECCLESIASTES, CHAPTER XII. V. 12.

PICA VICTORIA. 20 s. and 10 A. 3 lb. 14 oz.

THEN Darius the king made a decree, and search was made in the house of the rolls, where the treasures were laid up in Babylon.
And there was found at Achmetha, in the palace that is in the province of the Medes, a roll, and therein was a record thus written:
EZRA, CHAPTER VI, VERSES 1 AND 2.

LONG-PRIMER VICTORIA. 40 s. and 14 A. 2 lb. 14 oz.

Oh that my words were now written! Oh that they were printed in a book! That they were graven with an iron pen and lead in the rock for ever!
JOB, CHAPTER XIX, VERSES 23 AND 24.

Oh that one would hear me! behold, my desire is, that the Almighty would answer me, and that mine adversary had written a book.
JOB, CHAPTER XXXI, VERSE 35.

GREAT-PRIMER VICTORIA. 25 s. and 8 A. 5 lb. 6 oz.

THE sin of Judah is written with a pen of iron, and with the point of a diamond: it is graven upon the table of their heart, and upon the horns of your altars;
JEREMIAH, CHAP. XVII, V. 1.

DOUBLE SMALL-PICA VICTORIA. 25 s. and 8 A. 9 lb. 8 oz.

The paper-reeds by the brooks, by the mouth of the brooks, and every thing sown by the brooks, shall wither, be driven away, and be no more.
ISAIAH, CHAPTER XIX, VERSE. 7.

DOUBLE ENGLISH VICTORIA. 20 s. and 7 A. 11 lb. 8 oz.

Having many things to write unto you, I would not write with paper and ink: but I trust to come unto you, and speak face to face,
SECOND EPISTLE OF JOHN, VERSE 12.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

Printing Types cast by George Bruce's Son & Co.,

NONPAREIL BLACK. 60 a and 20 A 2 lb.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty,

ABCDEFGHIKLMNOPQRSTUVWXYZ&

$ 1234567890

BREVIER BLACK, No. 1. (ALSO ON BOURGEOIS.) 60 a and 20 A 3 lb. 2 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalien-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

LONG-PRIMER BLACK, No. 1. (ALSO ON SMALL-PICA.) 40 a and 14 A 3 lb. 12 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by

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

PICA BLACK, No. 1. (ALSO ON ENGLISH.) 30 a and 10 A 4 lb. 3 oz.

We hold these truths to be self-evident that all Men are created equal; that they

A B C D E F G H I J K L M N O P

GREAT-PRIMER BLACK, No. 1. 25 a and 8 A 8 lb. 2 oz.

We hold these truths to be self-evident: that all

ABCDEFGHIJKL

DOUBLE SMALL-PICA BLACK, No. 1. 25 a and 8 A 13 lb. 6 oz

To be sold without

DOUBLE GREAT-PRIMER BLACK. 15 a and 6 A 20 lb. 12 oz

And it is he

MERIDIAN BLACK. 6 a and 4 A 22 lb.

Carolina

FOUR-LINE PICA BLACK. 5 a and 3 A 24 lb.

Mourn

SIX-LINE PICA BLACK. 5 a and 3 A 19 lb 4 oz.

Republic

SIX-LINE PICA BLACK OPEN, No. 1. 5 a and 3 A 19 lb. 4 oz.

Republic

SIX-LINE PICA BLACK OPEN, No. 2. 5 a and 3 A 19 lb 4 oz.

Republic

EIGHT-LINE PICA BLACK OPEN, No. 2. 5 a and 3 A 33 lb

Nation!

GREAT-PRIMER BLACK OPEN. 25 a and 8 A 8 lb. 2 oz.

To be Sold by Auction

DOUBLE SMALL-PICA BLACK OPEN. 25 a and 8 A 13 lb. 6 oz.

To be sold without

DOUBLE GREAT-PRIMER BLACK OPEN. 15 a and 6 A 20 lb 12 oz.

To be Sold

MERIDIAN BLACK OPEN. 6 a and 4 A 22 lb.

Republic

FOUR-LINE PICA BLACK OPEN. 5 a and 3 A 24 lb.

Gazette

at Bruce's New-York Type-foundry, Chambers-st., New-York.

Printing Types cast by George Bruce's Son & Co.,

BREVIER AUGUSTAN BLACK. 60 a. and 20 A. 2 lb. 11 oz.

We hold these Truths to be self-evident: That all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these

ABCDEFGHIJKLMNOPQRSTUVWXYZ& $ 1234567890

PICA AUGUSTAN BLACK. 30 a. and 10 A. 3 lb. 10 oz.

We hold these Truths to be self-evident: that all Men are created equal; that they are endowed by

DOUBLE PICA AUGUSTAN BLACK. 20 a. and 7 A. 8 lb. 4 oz.

We hold these Truths to be self-evident: that all men are created equal; that they are endowed by their CREATOR with certain unalienable RIGHTS

LONG-PRIMER CONDENSED BLACK, No. 1. 40 a. and 14 A. 2 lb. 14 oz.

We hold these Truths to be self-evident: that all Men are crea-

ABCDEFGHIJKLMNOPQRSTUV

PICA CONDENSED BLACK, No. 1. 30 a. and 10 A. 3 lb.

We hold these Truths to be self-evident: that all

GREAT-PRIMER CONDENSED BLACK, No. 1. 25 a. and 8 A. 4 lb. 8 oz.

We hold these Truths to be self-evident: that

DOUBLE SMALL-PICA CONDENSED BLACK, No. 1. 25 a. and 8 A. 7 lb.

We hold these Truths to be self-evi-

DOUBLE ENGLISH CONDENSED BLACK, No. 1. 20 a. and 7 A. 8 lb. 12 oz.

We hold these Truths to be

DOUBLE GREAT-PRIMER CONDENSED BLACK, No. 1. 15 a. and 6 A. 9 lb. 12 oz.

We hold these Truths to

LONG-PRIMER AUGUSTAN BLACK. 40 a. and 14 A. 2 lb. 14 oz.

We hold these truths to be self-ebident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights

GREAT-PRIMER AUGUSTAN BLACK. 25 a. and 8 A. 5 lb. 9 oz.

We hold these truths to be self-ebident: That all Men are created equal; that

LONG-PRIMER BLACK OPEN, No. 2. 40 a. and 14 A. 2 lb. 14 oz.

We hold these Truths to be self-evident: that all Men are

ABCDEFGHIJKLMNOPQRSTUV

PICA BLACK OPEN, No. 2. 30 a. and 10 A. 3 lb.

We hold these Truths to be self-evident: that all

GREAT-PRIMER BLACK OPEN, No. 2. 25 a. and 8 A. 4 lb. 8 oz.

We hold these Truths to be self-evident:

DOUBLE SMALL-PICA BLACK OPEN, No. 2. 25 a. and 8 A. 7 lb.

We hold these Truths to be self-

DOUBLE ENGLISH BLACK OPEN, No. 2. 20 a. and 7 A. 8 lb. 12 oz.

We hold these Truths to be

DOUBLE GREAT-PRIMER BLACK OPEN, No. 2. 15 a. and 6 A. 9 lb. 12 oz.

We hold these Truths to

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

ENGLISH CONDENSED BLACK. 30 a and 10 A 3 lb 2 oz.

We hold these Trnths to be self-evident: that all Men are created equal; that they are endowed by their Creator with

ABCDEFGHIJKLNOPQRSUVXYZ

GREAT-PRIMER CONDENSED BLACK. 25 a and 8 A 4 lb. 3 oz.

We hold these Truths to be self-evident: that all Men are created equal; that they are endowed by

DOUBLE ENGLISH CONDENSED BLACK. 20 a and 7 A 8 lb 2 oz

We hold these Truths to be self-evident: that all Men are created

DOUBLE GREAT-PRIMER CONDENSED BLACK. 15 a and 6 A 10 lb. 8 oz.

We hold these Truths to be self-evident: that all M

CANON CONDENSED BLACK. 12 a and 5 A 21 lb. 10 oz.

The Daily Eagle

SIX-LINE PICA CONDENSED BLACK. 5 a and 3 A 20 lb. 4 oz.

Republican

EIGHT-LINE PICA CONDENSED BLACK. 5 a and 3 A 29 lb. 3 oz.

Journal

GREAT-PRIMER BLACK SHADED. 25 a and 8 A 5 lb. 10 oz.

We hold these truths to be self-

LONG-PRIMER CHURCH TEXT. 40 a and 14 A 2 lb. 8 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that

ABDEFGBIKLLOPQSCVBWYS& $ 1234567890

ENGLISH CHURCH TEXT. 30 a and 10 A 3 lb 4 oz

We hold these Cruths to be self-evident: that all Men are created equal; that they are endowed by their creator

GREAT-PRIMER CHURCH TEXT. 25 a and 8 A 4 lb. 4 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their creator

DOUBLE SMALL-PICA CHURCH TEXT. 25 a and 8 A 5 lb. 10 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are end-

DOUBLE ENGLISH CHURCH TEXT. 20 a and 7 A 7 lb. 10 oz.

We hold these Truths to be self-evident: that all Men are created equal

SMALL-PICA GERMAN OPEN. 30 a and 10 A 3 lb. 7 oz.

We hold these truths to be self-evident: that

ABCDEFGHIKLMNOPQRS 1852

COLUMBIAN GERMAN OPEN. 30 a and 10 A 6 lb 5 oz

We hold these truths to be self-evi-

DOUBLE PICA GERMAN OPEN. 20 a and 7 A 9 lb. 10 oz

We hold these Truths to

DOUBLE COLUMBIAN GERMAN OPEN. 12 a and 5 A 9 lb. 12 oz.

We hold these truth

BREVIER BLACK, NO. 2. 60 a and 20 A 3 lb.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable rights;

PICA BLACK, NO. 2 30 a and 10 A 3 lb. 8 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Crea-

GREAT-PRIMER BLACK, NO. 2. 25 a and 8 A 5 lb. 9 oz.

We hold these truths to be self-evident: that all Men are created equal; that they

ABCDEFGHIKLMNOPQ 1776

LONG-PRIMER BLACK, NO. 2. 40 a and 14 A 3 lb. 7 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator

ENGLISH BLACK, NO. 2. 30 a and 10 A 3 lb. 13 oz.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Cre-

DOUBLE SMALL-PICA BLACK, NO. 2. 25 a and 8 A 9 lb. 6 oz.

We hold these truths to be self-evident: that all Men are cre-

ABCDEFGHIK 1776

SEVEN-LINE PICA MODERN TEXT. 5 a and 3 A 27 lb. 14 oz.

Democrat

SEVEN-LINE PICA MODERN TEXT OPEN. 5 a and 3 A 27 lb. 14 oz.

Democrat

EIGHT-LINE PICA MODERN TEXT. 5 a and 3 A 30 lb. 10 oz.

Journal

EIGHT-LINE PICA MODERN TEXT OPEN. 5 a and 3 A 30 lb. 10 oz.

Journal

TEN-LINE PICA MODERN TEXT. 5 a and 3 A 46 lb.

Nation

TEN-LINE PICA MODERN TEXT OPEN. 5 a and 3 A 46 lb.

Nation

GREAT-PRIMER GERMAN TEXT. 25 a and 8 A 5 lb. 8 oz

We hold these Truths to be self-evident: that all Men are created equal; that they are endowed by their Great

ABCDEFGHIJKL 1776.

DOUBLE SMALL-PICA GERMAN TEXT. 25 a and 8 A 8 lb 8 oz

We hold these truths to be self-evident: That all men are created equal; that they

ABCDEFGHI 1776.

DOUBLE PARAGON GERMAN TEXT. 12 a and 5 A 13 lb.

We hold these Truths to be self-evident: That all 1776.

FOUR-LINE PICA GERMAN TEXT. 5 a and 3 A 22 lb.

América, Cataluña, Damascus.

SEVEN-LINE PICA GERMAN TEXT. 5 a and 3 A 28 lb 8 oz.

San José, Peiva.

TEN-LINE PICA GERMAN TEXT. 5 a and 3 A 52 lb.

El Telegrafo

ELEVEN-LINE PICA BLACK ORNAMENTED. 5 a and 3 A 53 lb. 8 oz.

United States

Schriften gegossen von George Bruce's Sohn & Co.,

Agate German.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die Ehre die Geburtsstätte derselben zu sein, zum Gegenstand eines lebhaften noch nicht beendigten Streites gemacht, seit Strasburg, besonders aber seit Harlem es sich angelegen sein ließ, die Stadt Mainz aus ihrem früher unbestrittenen ausschließlichen Besitz, der von Harlem sogar als ein unredlicher angefochten wird, ganz oder doch größtentheils zu verdrängen. In den dadurch entstandenen Streitschriften herrscht das Vorurtheil, jene Kunst könne nur in einem einzigen Kopfe entstanden sein, und das Streben vor, diesem zur Gunst, Alles was ihre Erfindung dem Drange eines reif gewordenen Zeitbedürfnisses verdankt, was bis unmittelbar an ihre Schwelle vorbereitend und einleitend schon von Andern und selbst von ganzen Gewerben geschehen war, zu übersehen oder gering zu achten. Statt die sparsamen, oft trüben Quellen der Geschichte dieser Erfindung kritisch zu sichten, statt die darauf Bezug habenden Erscheinungen und Urkunden im Zusammenhang zu betrachten

ABCDEFGHIKLMNOPQRSTUVWXY

Nonpareil German.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die Ehre die Geburtsstätte derselben zu sein, zum Gegenstand eines lebhaften noch nicht beendigten Streites gemacht, seit Strasburg, besonders aber seit Harlem es sich angelegen sein ließ, die Stadt Mainz aus ihrem früher unbestrittenen ausschließlichen Besitz, der von Harlem sogar als ein unredlicher angefochten wird, ganz oder doch größtentheils zu verdrängen. In den dadurch entstandenen Streitschriften herrscht das Vorurtheil, jene Kunst könne nur in einem einzigen Kopfe entstanden sein, und das Streben vor, diesem zur Gunst, Alles was ihre Erfindung dem Drange eines reif gewordenen Zeitbedürfnisses verdankt, was bis unmittelbar an ihre Schwelle vorbereitend und einleitend schon von Andern und selbst von ganzen Gewerben geschehen war, zu übersehen oder gering zu achten. Statt die sparsamen, oft trüben Quellen

ABCDEFGHIKLMNOPQRSTUVWXYZ

Minion German.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die Ehre die Geburtsstätte derselben zu sein, zum Gegenstand eines lebhaften noch nicht beendigten Streites gemacht, seit Strasburg, besonders aber seit Harlem es sich angelegen sein ließ, die Stadt Mainz aus ihrem früher unbestrittenen ausschließlichen Besitz, der von Harlem sogar als ein unredlicher angefochten wird, ganz oder doch größtentheils zu verdrängen. In den dadurch entstandenen Streitschriften herrscht das Vorurtheil, jene Kunst könne nur in einem einzigen Kopfe entstanden sein, und das Streben vor, diesem zur Gunst, Alles was ihre Erfindung dem Drange eines reif gewordenen Zeitbedürfnisses verdankt, was bis unmittelbar an ihre Schwelle vorbereitend

ABCDEFGHIKLMNOPQRSTUVWXYZ

Brevier German.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die Ehre die Geburtsstätte derselben zu sein, zum Gegenstand eines lebhaften noch nicht beendigten Streites gemacht, seit Strasburg, besonders aber seit Harlem es sich angelegen sein ließ, die Stadt Mainz aus ihrem früher unbestrittenen ausschließlichen Besitz, der von Harlem sogar als ein unredlicher angefochten wird, ganz oder doch größtentheils zu verdrängen. In den dadurch entstandenen Streitschriften herrscht das Vorurtheil, jene Kunst könne nur in einem einzigen Kopfe entstanden sein, und das Streben vor, diesem zur Gunst, Alles

ABCDEFGHIKLMNOPQRSTUVWXYZ

Bourgeois German.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die Ehre die Geburtsstätte derselben zu sein, zum Gegenstand eines lebhaften noch nicht beendigten Streites gemacht, seit Strasburg, besonders aber seit Harlem es sich angelegen sein ließ, die Stadt Mainz aus ihrem früher unbestrittenen ausschließlichen Besitz, der von Harlem sogar als ein unredlicher angefochten wird, ganz oder doch größtentheils zu verdrängen. In den dadurch entstan-

ABCDEFGHIKLMNOPQRSTUVWXYZ

Long-primer German.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die Ehre die Geburtsstätte derselben zu sein, zum Gegenstand eines lebhaften noch nicht beendigten Streites gemacht, seit Strasburg, besonders aber seit Harlem es sich angelegen sein ließ, die Stadt Mainz aus ihrem früher unbestrittenen ausschließlichen Besitz, der von Harlem sogar als ein unred-

ABCDEFGHIKLMNOPQRSTUVWX

Small-pica German.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die Ehre die Geburtsstatte derselben zu sein, zum Gegenstand eines lebhaften noch nicht beendigten Streites gemacht, seit Strasburg, besonders aber seit Harlem es sich angelegen sein ließ, die Stadt

ABCDEFGHIKLMNOPQRSTUVW

Pica German.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die Ehre die Geburtsstätte derselben zu sein, zum Gegenstand eines lebhaften noch nicht beendigten Streites gemacht, seit Strasburg, besonders aber seit Harlem es sich ange-

ABCDEFGHIKLMNOPQRSTU

English German.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die Ehre die Geburtsstätte derselben zu sein, zum Gegenstand eines lebhaften noch nicht beendigten

ABCDEFGHIKLMNOPQRST 2c 890

Columbian German.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes ein nimmt, hat die Ehre die Geburtsstätte derselben zu sein, zum Gegenstand eines lebhaften noch nicht

ABCDEFGHIKLMNOP 2c 1234

Great-primer German.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Gei stes einnimmt, hat die Ehre die Geburts= stätte derselben zu sein, zum Gegenstand eines

ABCDEFGHIKLMNOP 78

Paragon German.

Die hohe Stufe, welche die Buchdru ckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die

ABCDEFGHIKLMN 2c 56

In Bruce's New-Yorker Schriftgiesserei, No. 13 Chambers Straße, New-York.

DOUBLE-PICA GERMAN.

Die hohe Stufe, welche die

DOUBLE COLUMBIAN GERMAN.

Die hohe Stufe, welche

CANON GERMAN. 10 a and 5 A 23 lb.

Buchdrucker=

SIX-LINE PICA GERMAN. 5 a and 3 A 29 lb. 12 oz.

Erfindung

EIGHT-LINE PICA GERMAN. 5 a and 3 A 32 lb. 8 oz.

Geistes

TWELVE-LINE PICA GERMAN. 5 a and 3 A 75 lb

Ehre

NONPAREIL GERMAN TITLE. 60 a and 20 A 3 lb.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des mensch=

MINION GERMAN TITLE. 60 a and 20 A 3 lb. 2 oz.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des

BREVIER GERMAN TITLE. 60 a and 20 A 4 lb. 10 oz.

Die hohe Stufe, welche die Buchdruckerkunst unter den Er=

BOURGEOIS GERMAN TITLE. 30 a and 10 A 2 lb. 15 oz.

Die hohe Stufe, welche die Buchdruckerkunst unter den Er

LONG-PRIMER GERMAN TITLE. 30 a and 10 A 4 lb 2 oz.

Die hohe Stufe, welche die Buchdruckerkunst

SMALL-PICA GERMAN TITLE. 30 a and 10 4 lb 6 oz.

Die hohe Stufe, welche die Buchdruckerkunst un=

PICA GERMAN TITLE. 30 a and 10 A 6lb.

Die hohe Stufe, welche die Buchdrucker=

GREAT-PRIMER GERMAN TITLE. 30 a and 10 A 11 lb. 6 oz.

Die hohe Stufe, welche die

DOUBLE GREAT-PRIMER GERMAN TITLE. 10 a and 5 A 13 lb.

Die hohe Stufe,

SMALL-PICA GERMAN OPEN. 30 a and 10 A 4 lb. 4 oz.

Die hohe Stufe, welche die Buchdruckerkunst un

COLUMBIAN GERMAN OPEN. 30 a and 10 A 7 lb. 12 oz.

Die hohe Stufe, welche die Buch=

DOUBLE PICA GERMAN OPEN. 20 a and 7 A 12 lb.

Die hohe Stufe, welche

DOUBLE COLUMBIAN GERMAN OPEN. 15 a and 6 A 14 lb.

Die hohe Stufe, we

LABOR-SAVING RULES,

FOR

Labels, Tables, and General Work.

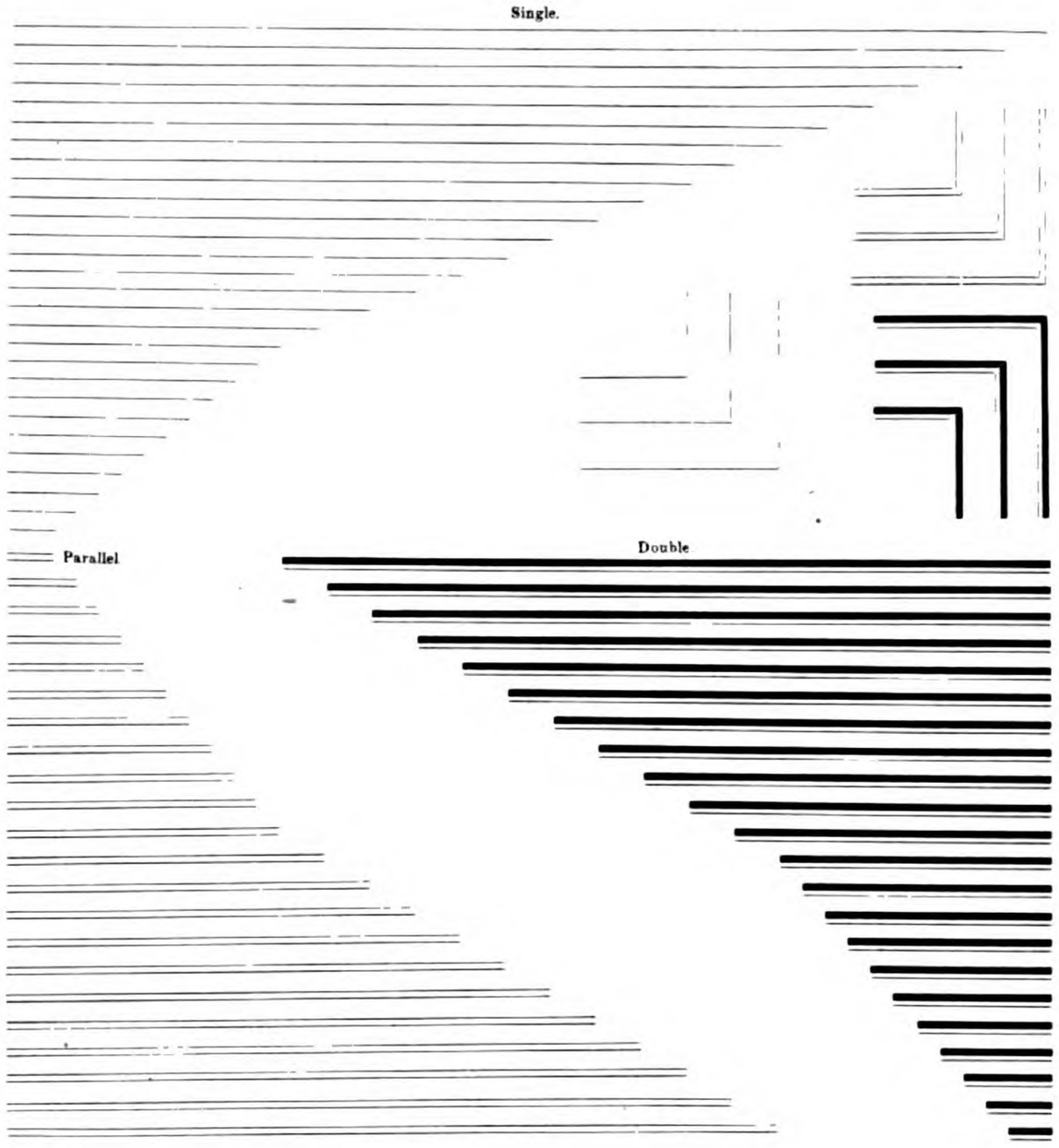
Double Rules.....weigh about 11 lb. 8 oz. at $1.60 per lb.
Parallel " ..... " 9 lb. 4 oz. at 1.75 "
Single " 8 to Pica.. " 4 lb. 6 oz. at 2.50 "

EACH KIND SOLD BY THE FOLLOWING SCHEME:

12 of each of	1	to	6	ems,	rising	by a	Pica	en, being	132 pieces.
10 "	7	to	16	"	"	"	"	em, "	100 "
6 "	17	to	26	"	"	"	"	em, "	60 "
4 "	27	to	36	"	"	"	"	em, "	40 "
16 each of Mitred pieces of 2, 2½, 3, 3½, 4, 4½								ems, "	96 "

Making a Total of 428 pieces.

With such a set of Rules, any Printing Office is adequately supplied with sufficient to set up every description of Tables, Labels, or other Jobs requiring even or uneven lengths of Rule. They are executed with great nicety (so that, if it is required to piece them, the joints cannot be discovered), and being all cut to regular measures, render unnecessary the constant cutting and consequent waste of Brass Rule. [Cases $2.00 each.



8th Series.

Smallest font weighs 9 lb. 0 oz.
Price, $1.60 per lb.

4th Series.

Smallest font weighs 2 lb. 4 oz.
Price, $2.50 per lb.

5th Series.

Smallest font weighs 2 lb. 4 oz.
Price, $2.50 per lb.

10th Series.

Smallest font weighs 9 lb 8 oz.
Price, $1.60 per lb

LABOR-SAVING RULE.

The 4th to the 11th Series are put up in fonts of one-half the quantities mentioned in the above scheme. Series 10 and 11 are cut without a shoulder on the heavy side of the rule, and with inside and outside mitres, so that they may be used double, as in series 10 surrounding this paragraph.

9th Series

Smallest font weighs 18 lb. 0 oz.
Price, $1.50 per lb.

6th Series.

Smallest font weighs 9 lb. 0 oz.
Price, $1.60 per lb.

7th Series.

Smallest font weighs 18 lb 0 oz
Price, $1.50 per lb.

11th Series.

Smallest font weighs 19 lb. 0 oz.
Price, $1.50 per lb.

BRASS RULE.

Sold in strips of two feet each.

See pages 128 and 129 for Ornamental Corners to fit every kind without justification on the outside.

No.		Cts. per foot.
301		6
302		8
303		12
304		14
305		18
306		24
307		30
308		36
309		46
310		60
311		14
312		14
313		18
314		18
315		24
316		28
317		36
318		46
319		60
320		14
321		14
322		18
323		18
324		24
325		24
326		28
327		36
328		46
329		60

No.		Cts. per foot.
330		14
331		18
332		18
333		24
334		28
335		36
336		36
337		46
338		46
339		60
340		18
341		24
342		28
343		36
344		46
345		60
346		18
347		24
348		28
349		36
350		46
351		60
352		18
353		24
354		28
355		36
356		46
357		60

BRASS RULE.

Sold in strips of two feet each.

See pages 128 and 129 for Ornamental Corners to fit every kind without justification on the outside.

No.		Cts. per foot.
358		10
359		10
360		10
361		14
362		26
363		20
364		26
365		14
366		16
367		20
368		26
369		16
370		20
371		26
372		10
373		14
374		14
375		16
376		16
377		14
378		16
379		16
380		16
381		16
382		20
383		14
384		14
385		16
386		16
387		16

No		Cts. per foot.
388		16
389		20
390		32
391		20
392		26
393		32
394		16
395		20
396		26
397		16
398		20
399		32
400		16
401		20
402		26
403		20
404		32
405		40
406		26
407		40
408		50
409		20
410		32
411		40
412		22
413		22
414		34
415		44

GEORGE BRUCE'S SON & CO., Type-founders, No. 13 Chambers-St.

BRASS RULE.

Sold in strips of two feet each.

See pages 128 and 129 for Ornamental Corners to fit every kind without justification on the outside.

No.	Cts. per foot.
416	22
417	18
418	34
419	18
420	28
421	18
422	22
423	34
424	18
425	34
426	44
427	18
428	22
429	34
430	32
431	32
432	26
433	40
434	32
435	50
436	34
437	34
438	18
439	22
440	28
441	28
442	28
443	22
444	34
445	22

No.	Cts. per foot.
446	44
447	54
448	28
449	44
450	54
451	28
452	54
453	44
454	54
455	28
456	44
457	28
458	28
459	34
460	40
461	34
462	44
463	28
464	34
465	44
466	44
467	44
468	34
469	34
470	40
471	34
472	44
473	34
474	44

GEORGE BRUCE'S SON & CO., Type-founders, No. 13 Chambers-Street, NEW-YORK.

CORNERS for BRASS RULE,

To fit every kind of Bruce's Brass Rule shown on pages 125, 126 and 127, without justification, and mortised.

Price for a set of 4, Double Pica, 30 cents ; Three-line Pica, 50 cents ; Four-line Pica, 75 cents.

2302. Fits Rule No. 302.

2303. Fits Rule 303

2304. Fits Rule 302,

2305. Fits Rule 302

2306. Fits Rule 302 to 317, 372 to 376, 388 to 393

2307. Fits Rule 301 to 306. 311 to 315

2308. Fits Rule 301 to 306, 311 to 316, 372 to 376, 388 to 393

2309. Fits Rule 306, 316, 372 to 376, 388, 389, 391, 392

2310. Fits Rule 301 to 306, 311 to 315, 372 to 376, 388 to 393.

2311. Fits Rule 311

2312. Fits Rule 312, 388,

2313. Fits Rule 313.

2314. Fits Rule 314, 389, 391.

2315. Fits Rule 315, 392.

2316. Fits Rule 316, 390, 393

2317. Fits Rule 317.

2318. Fits Rule 318.

2319. Fits Rule 319

2320. Fits Rule 320.

2321. Fits Rule 321.

2322. Fits Rule 322.

2323. Fits Rule 323.

2324. Fits Rule 324.

2325. Fits Rule 325.

2326. Fits Rule 326

2327. Fits Rule 327.

2328. Fits Rule 328.

2329. Fits Rule 329.

2330. Fits Rule 330, 394, 397, 400

2331. Fits Rule 331, 395, 398, 401.

2332. Fits Rule 332, 403.

2333. Fits Rule 333, 396, 402, 406.

2334. Fits Rule 334, 399, 404,

2335. Fits Rule 335, 407

2336. Fits Rule 336, 405

2337. Fits Rule 337, 408.

2338. Fits Rule 338

2339. Fits Rule 339

2340. Fits Rule 340.

2341. Fits Rule 341

2341½. Fits Rule 341, 430, 431.

2342. Fits Rule 342

2343. Fits Rule 343.

2344. Fits Rule 344.

2345. Fits Rule 345.

2346. Fits Rule 346

2347. Fits Rule 347.

2348. Fits Rule 348, 430, 431.

2348½. Fits Rule 348, 430, 431,

2349. Fits Rule 349.

2350. Fits Rule 350.

2351. Fits Rule 351.

Entered according to Act of Congress in the year 1861, by GEORGE BRUCE, in the Clerk's Office of the District Court of the United States, for the Southern District of New-York.

CORNERS for BRASS RULE,

To fit every kind of Bruce's Brass Rule shown on pages 125, 126 and 127, without justification, and mortised.

Price for a set of 4, Double Pica, 30 cents ; Three-line Pica, 50 cents ; Four-line Pica, 75 cents.

2352. Fits Rule No. 352.

2353. Fits Rule 353, 432.

2354. Fits Rule 354, 434.

2355. Fits Rule 355, 433,

2356. Fits Rule 356, 435

2357. Fits Rule 357.

2358. Fits Rule 358, 383, 421 to 429.

2421. Fits Rule 358, 383. 421 to 429

2359. Fits Rule 359, 386, 387

2360. Fits Rule 360

2364. Fits Rule 361 to 364,

2368.. Fits Rule 365 to 368

2371. Fits Rule 369 to 371. bottom of 305.

2377. Fits Rule 377

2378. Fits Rule 378, 379, bottom of 301

2380. Fits Rule 380, bottom of 304

2381. Fits Rule 381

2382. Fits Rule 382.

2385. Fits Rule 384, 385

2396. Fits Rule 394 to 398, 400, 401, 403, 406

2405. Fits Rule 399, 404, 405, 402, 407, 408, bottom of 303,

2410. Fits Rule 409, 410, 412 to 414.

2411. Fits Rule 411, 415

2416. Fits Rule 416 to 420.

2436. Fits Rule 436, 437, 441,

2438. Fits Rule 438.

2439. Fits Rule 439.

2440. Fits Rule 440.

2442. Fits Rule 442

2443. Fits Rule 443.

2444. Fits Rule 444.

2447. Fits Rule 445, 446, 447.

2450. Fits Rule 448, 449, 450

2452. Fits Rule 451, 452.

2454. Fits Rule 453, 454.

2456. Fits Rule 455, 456.

2458. Fits Rule 457, 458,

2460. Fits Rule 459, 460

2462. Fits Rule, 461, 462.

2463. Fits Rule 463.

2464. Fits Rule 464.

2465. Fits Rule 465.

2465½. Fits Rule 465.

2466. Fits Rule 466

2467. Fits Rule 467.

2468. Fits Rule 468.

2470. Fits Rule 469. 470

2471. Fits Rule 471.

2472. Fits Rule 472.

2473. Fits Rule 473.

2473½. Fits Rule 473.

2474. Fits Rule 474.

2474½. Fits Rule 474

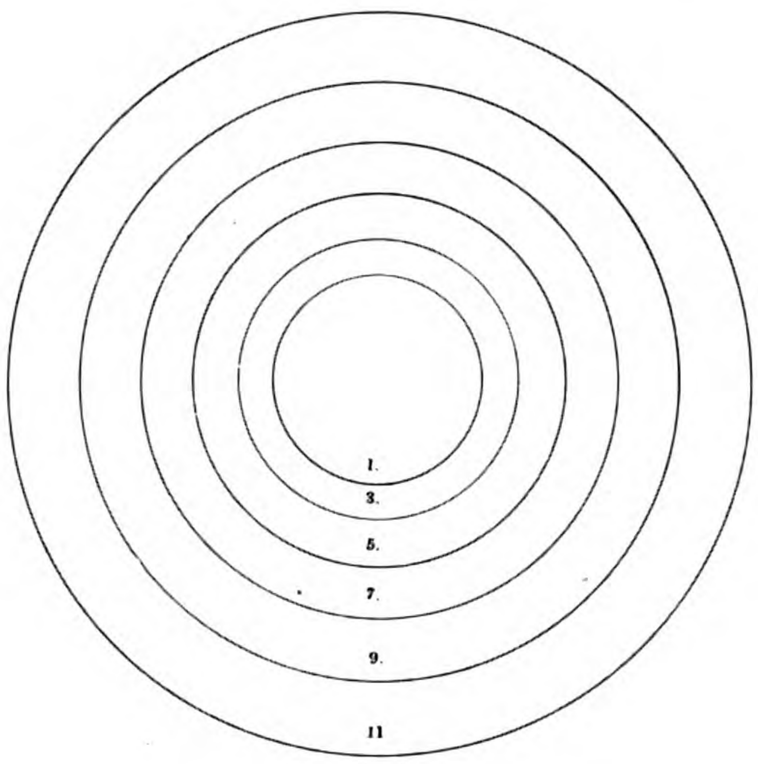
at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

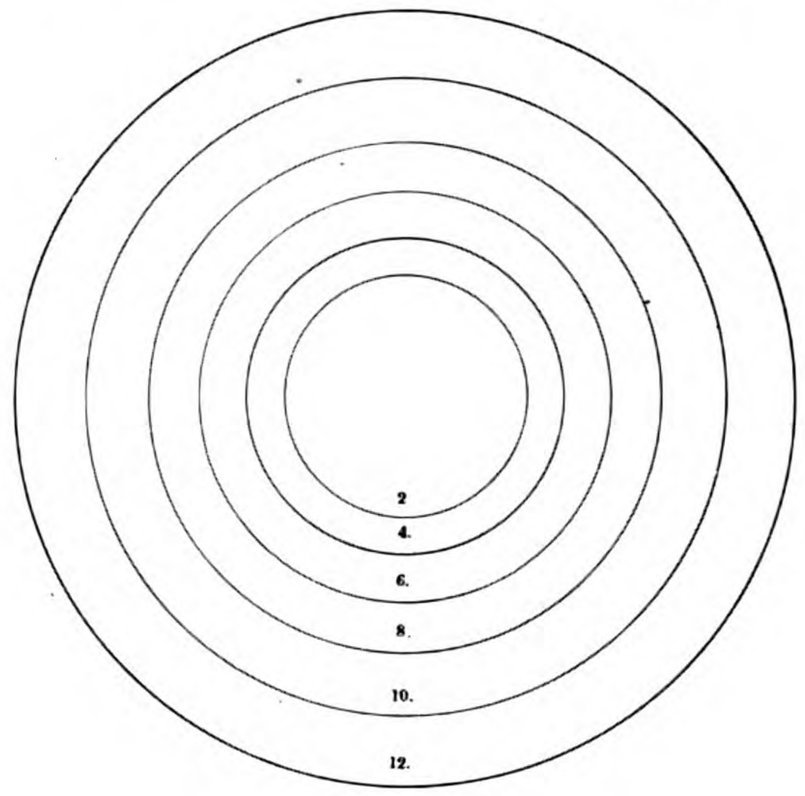
Entered according to Act of Congress in the year 1861, by GEORGE BRUCE, in the Clerk's Office of the District Court of the United States, for the Southern District of New-York.

BRASS CIRCLES.

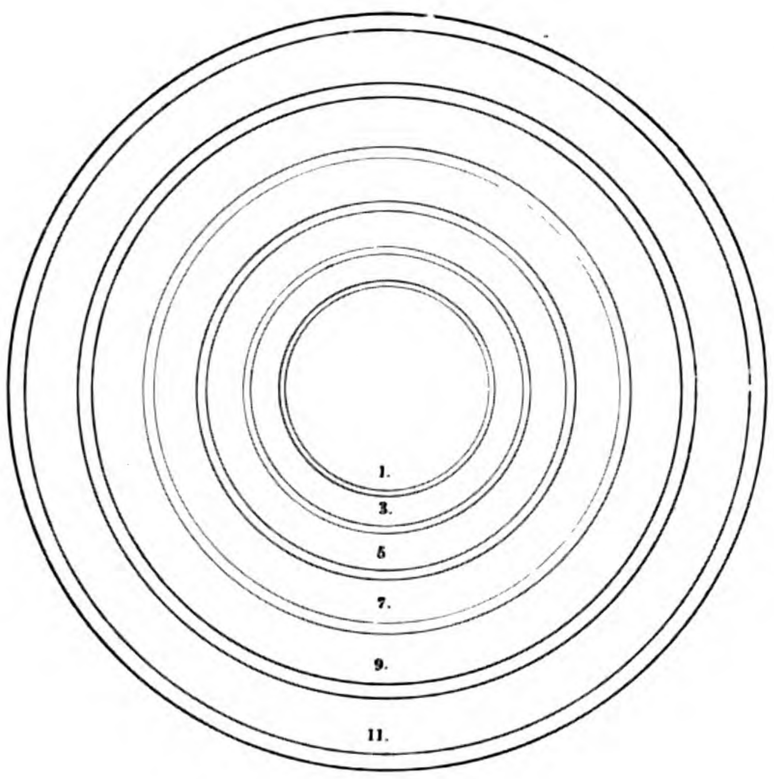
From No. 1 to 5 of either kind, 60 cents each. From No. 6 to 10, 75 cents each. Nos. 11 and 12, $1.00 each. A set of 12 pieces of either kind for $8.25.

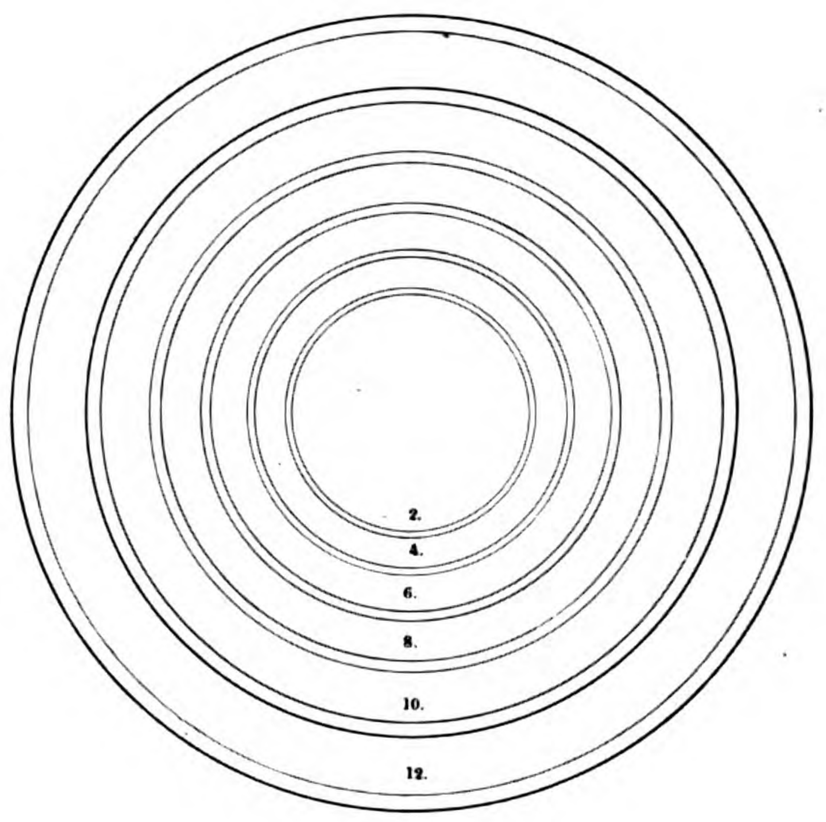
SINGLE.



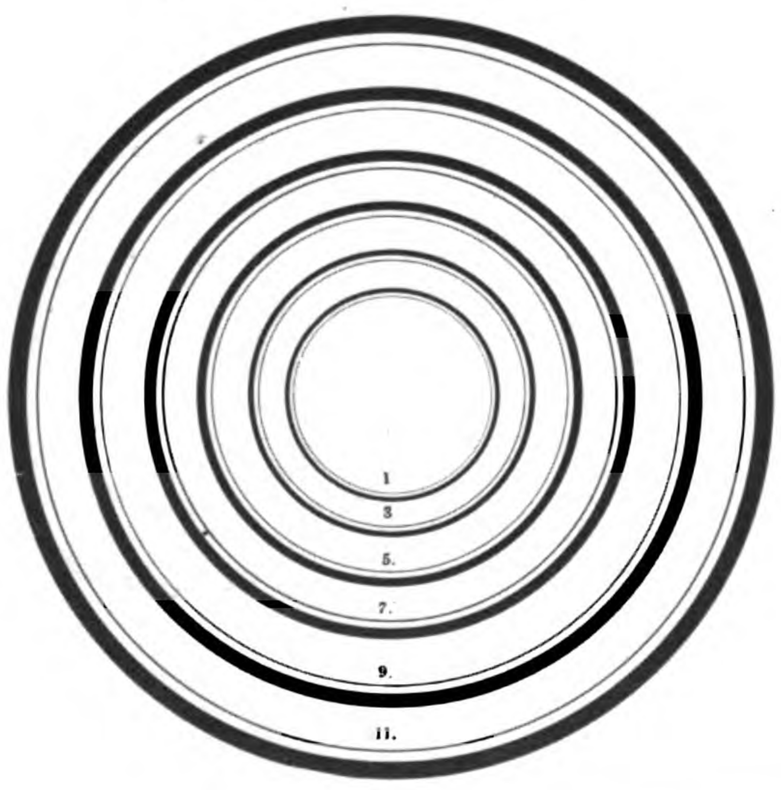


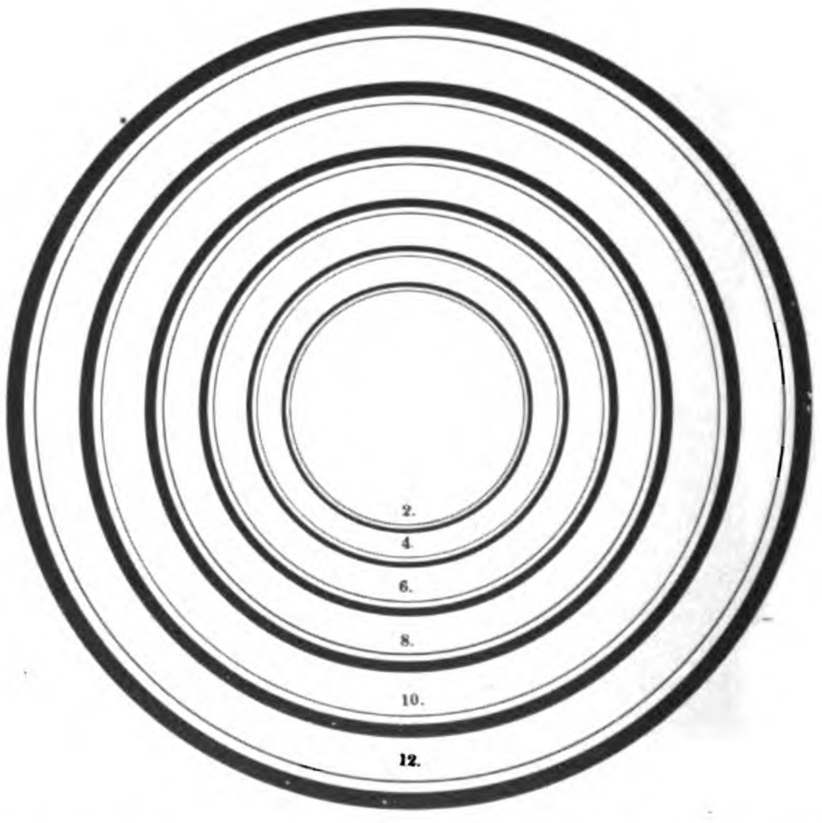
PARALLEL.





DOUBLE.

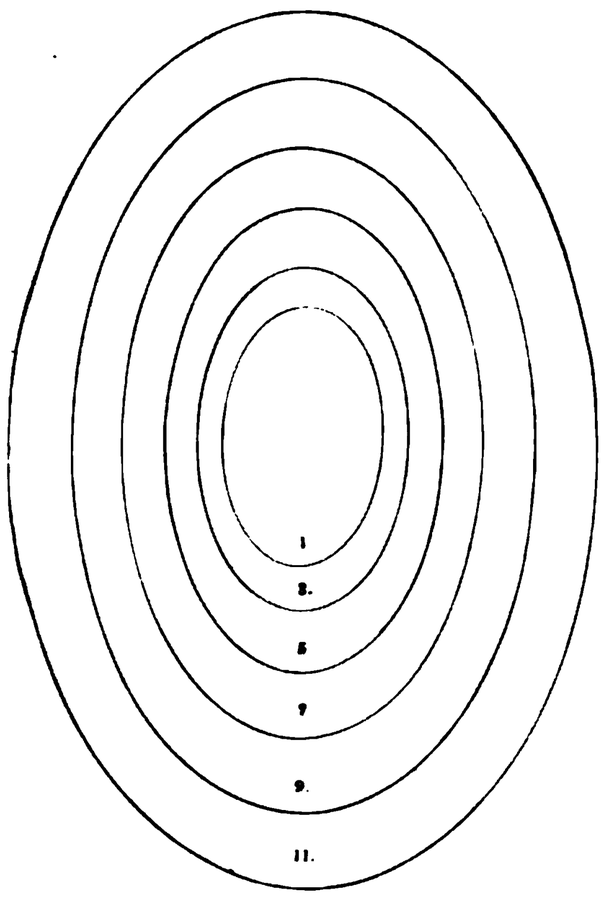




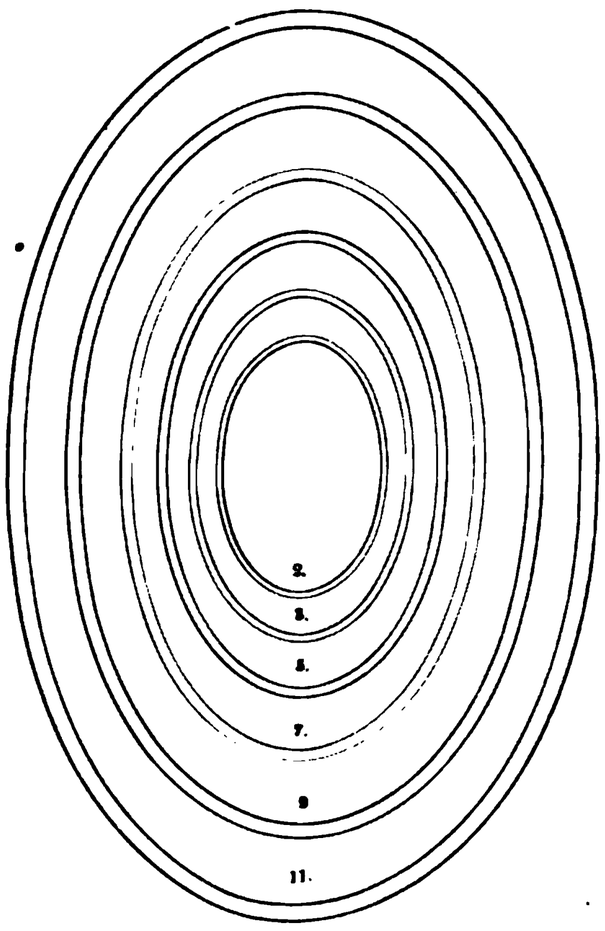
Brass Ellipses.

From No. 1 to 5 of either kind, $1.00 each. From No. 6 to 10, $1.12 cents each. Nos. 11 and 12, $1.35 cents each. A set of 12 pieces of either kind for $12.00.

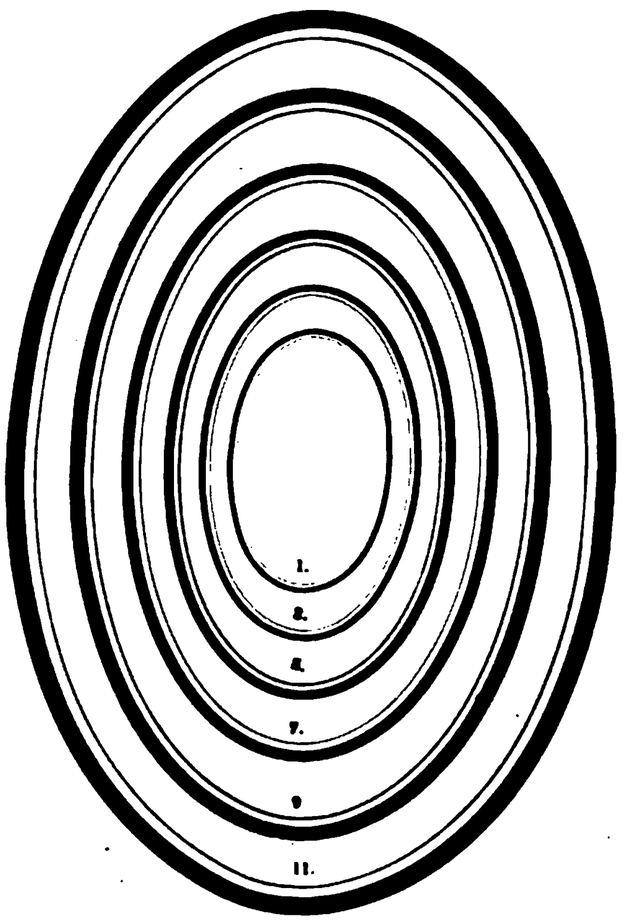
SINGLE.

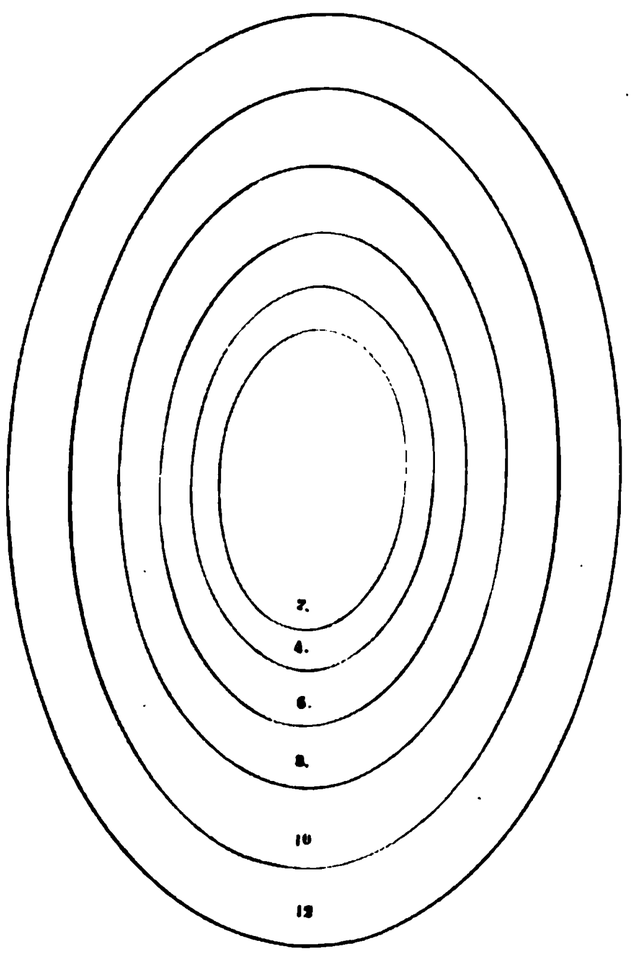


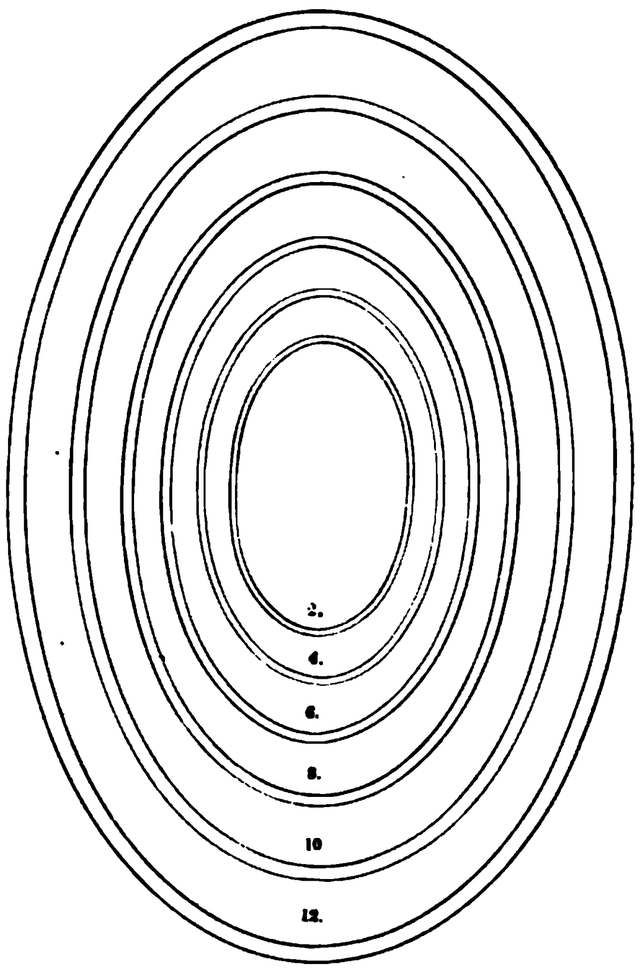
PARALLEL.

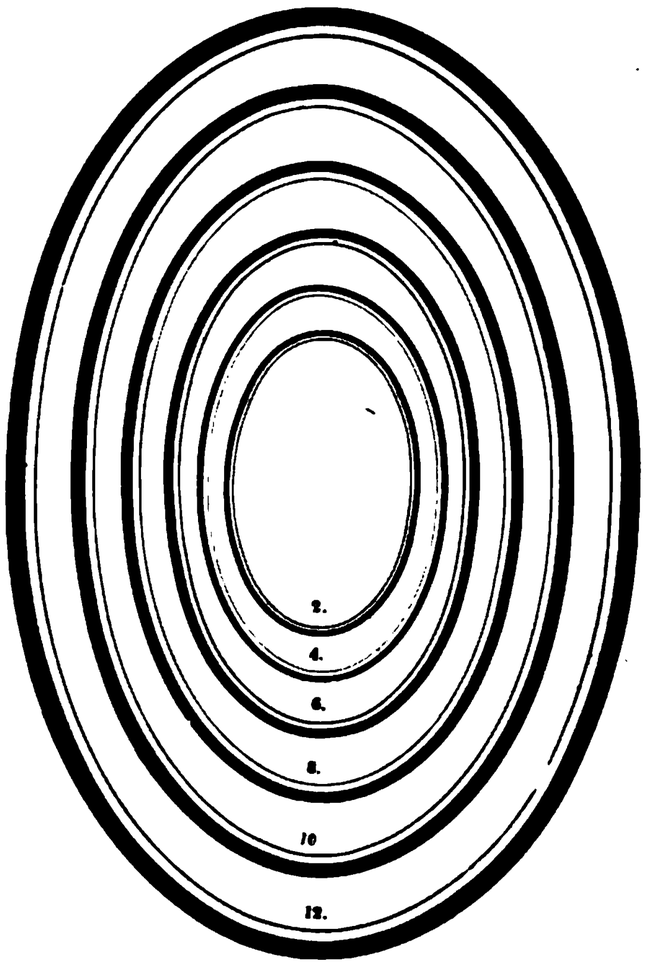


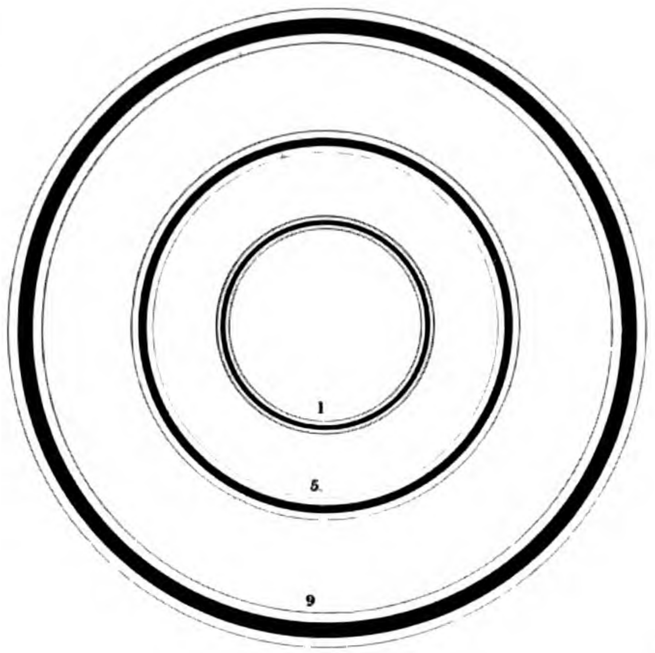
DOUBLE

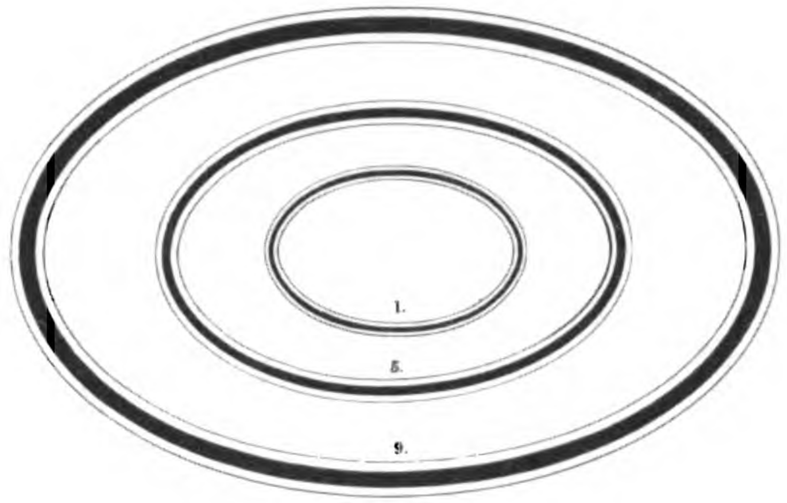


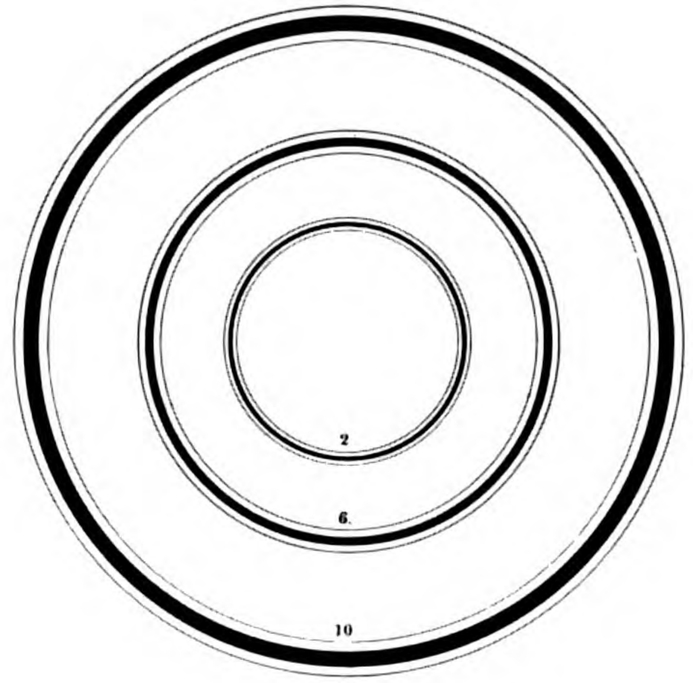


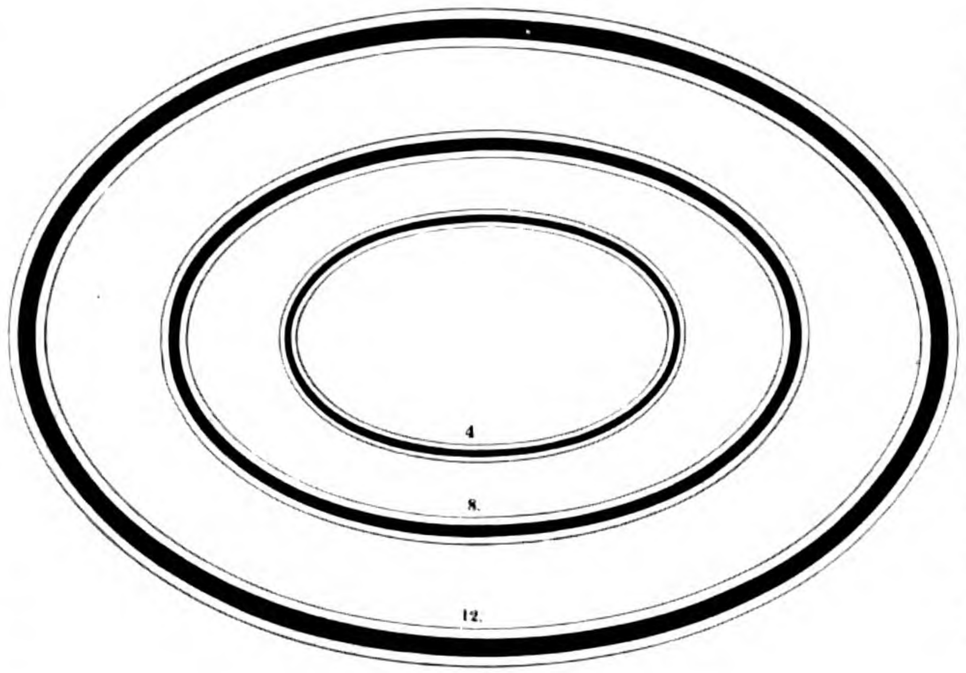












BRASS CIRCLES.

TRIPLE.

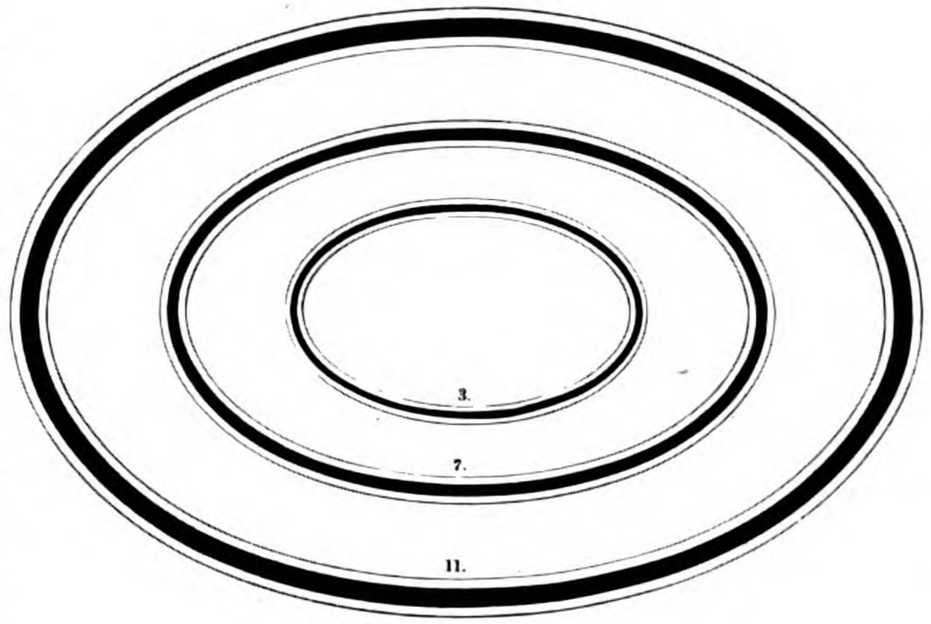
From No. 1 to 5, 60 cents each. From No. 6 to 10, 75 cents each. Nos. 11 and 12, $1.00 each. The Set of 12 pieces for $8.25.

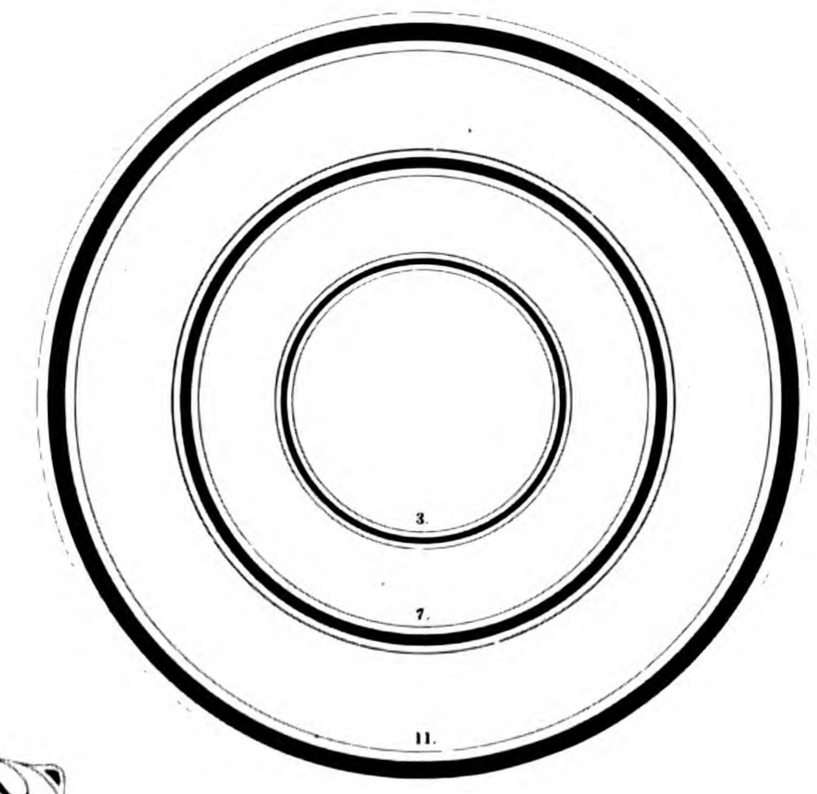
BRASS ELLIPSES.

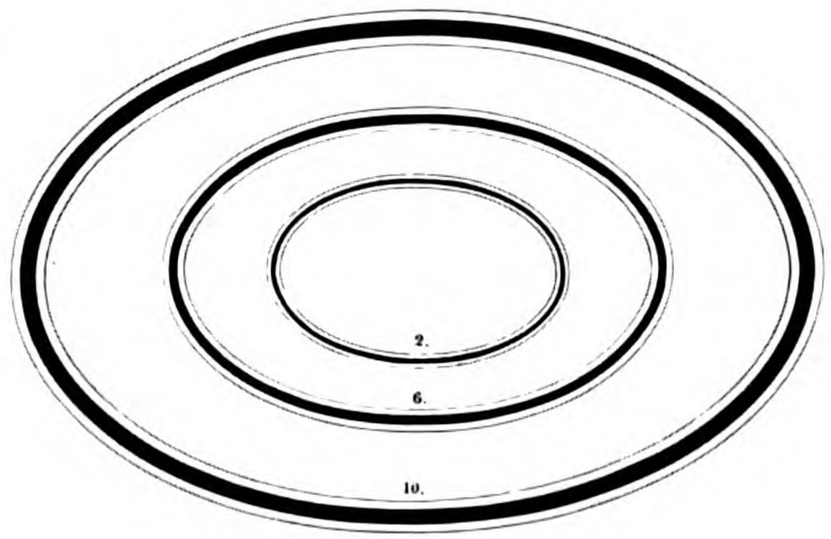
TRIPLE.

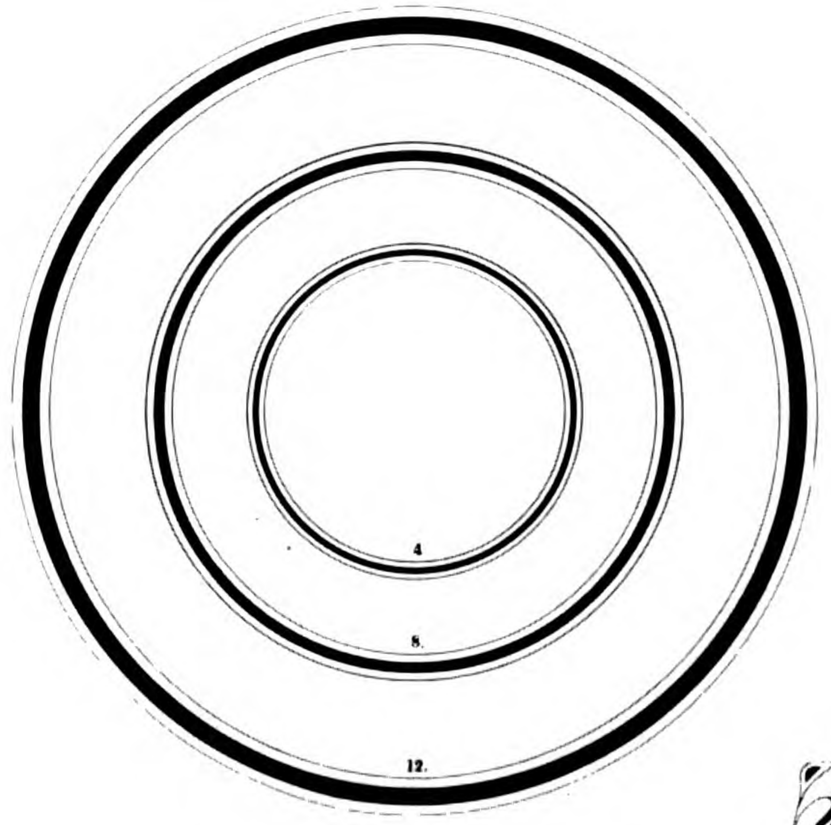
From No. 1 to 5, $1.00 each. From No. 6 to 10, $1.12 cents each. Nos. 11 and 12, $1.35 cents each. The Set of 12 pieces for $12.00.

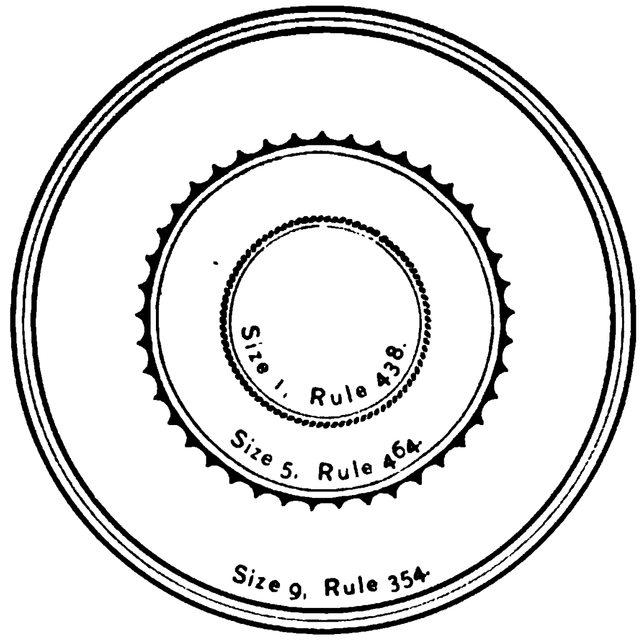
BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-ST.

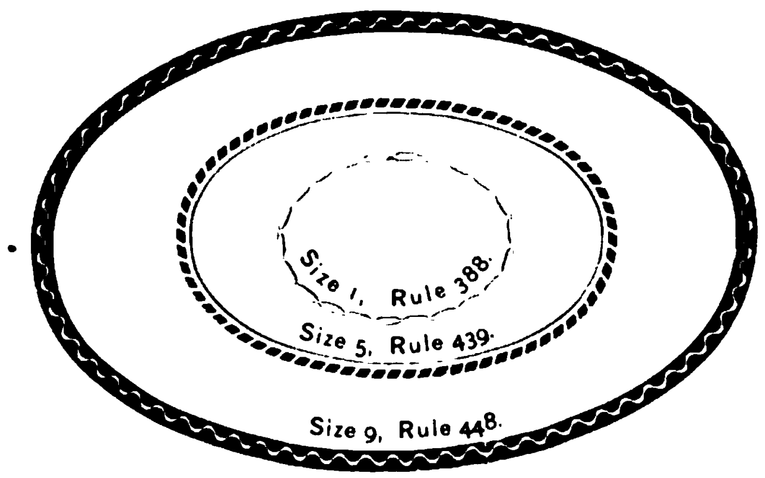


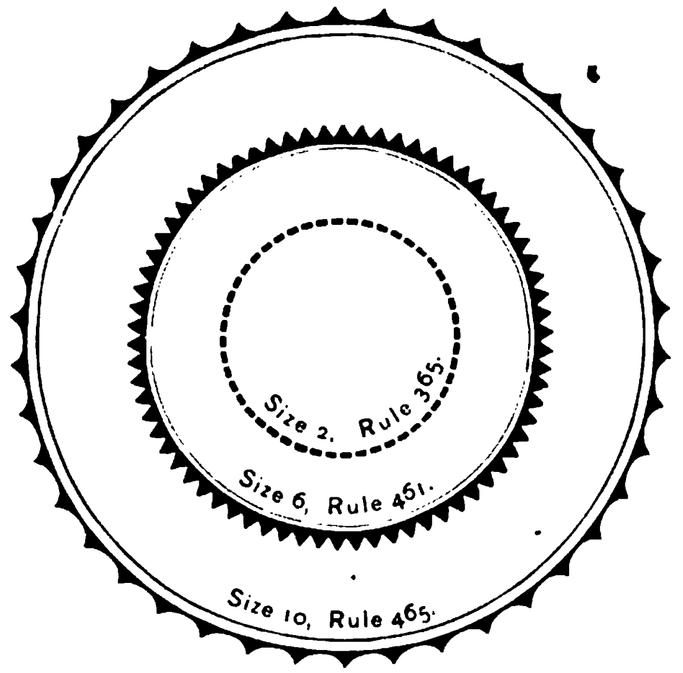


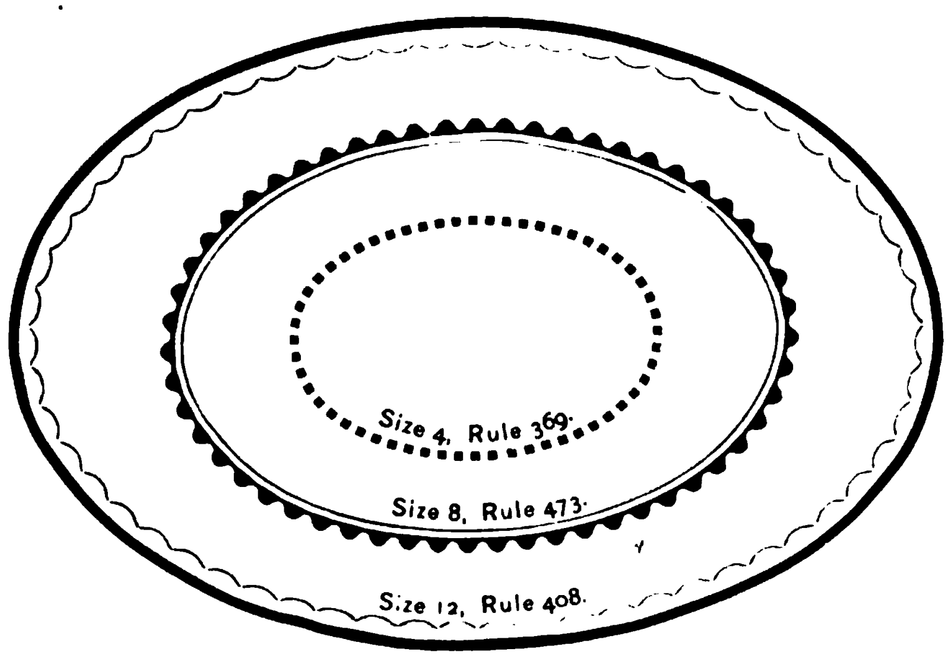












FANCY

BRASS CIRCLES AND ELLIPSES.

Brass Circles and Ellipses from all patterns of Brass Rule exhibited in the specimen book, can be furnished to any of the 12 sizes shown on this page.

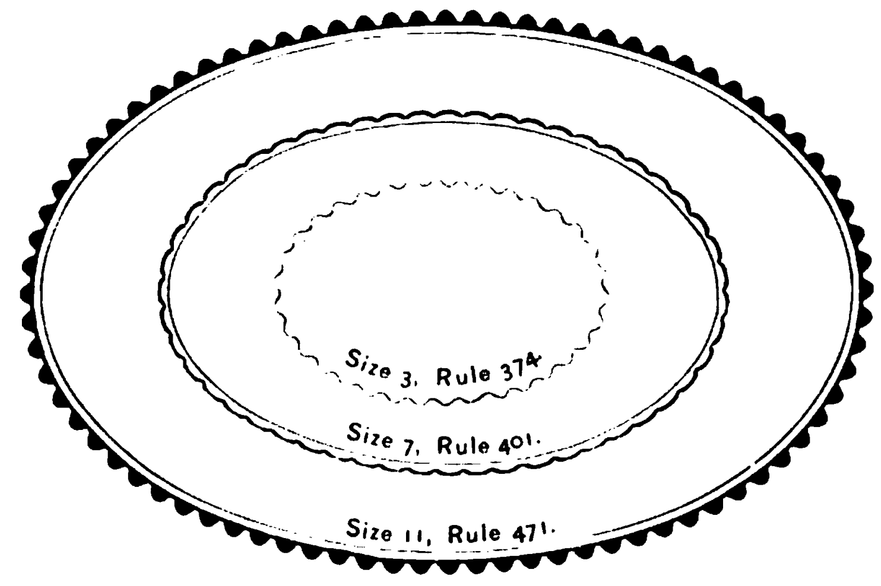
Prices of Fancy Circles.

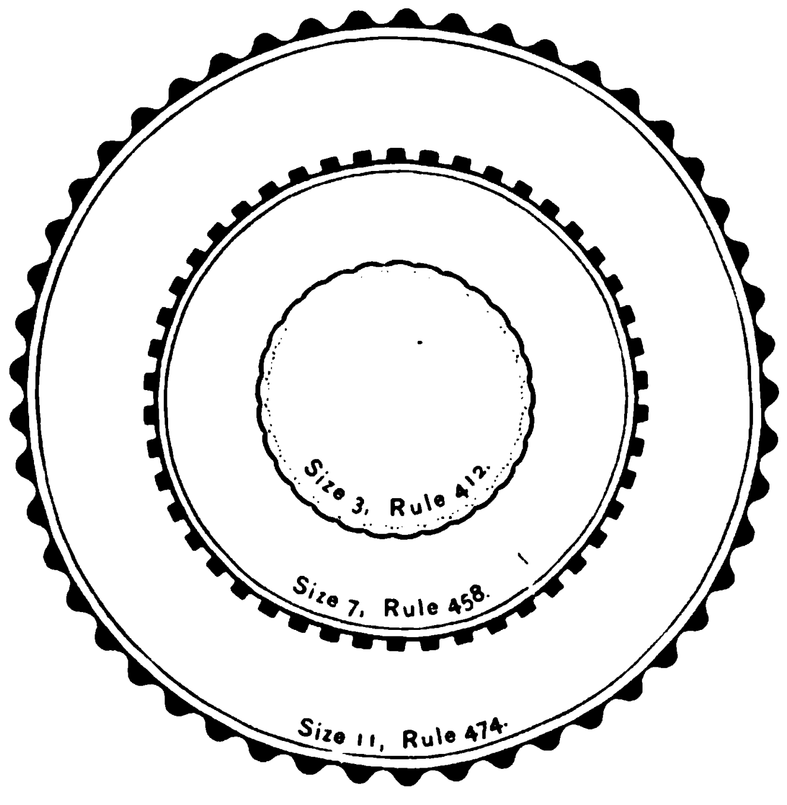
Nos. 1 to 5, 75 cents each; Nos. 6 to 10, 90 cents each; Nos 11 and 12, $1.12 cents each.

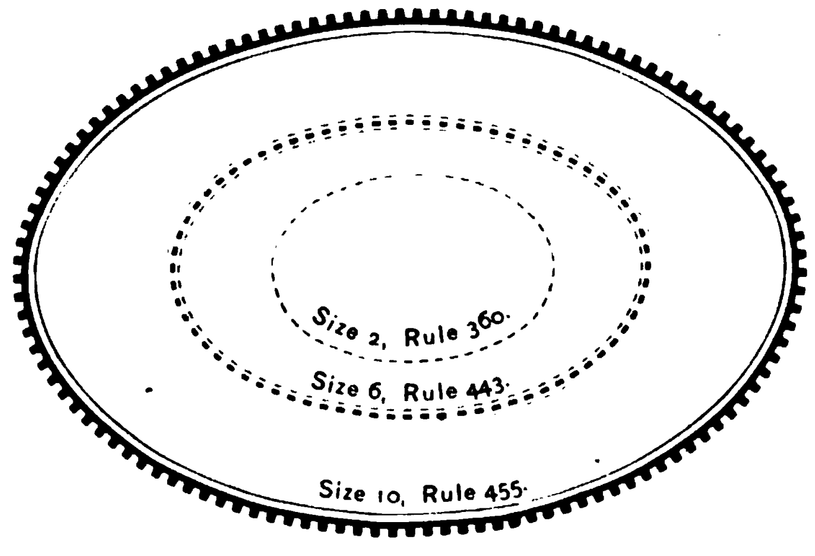
Prices of Fancy Ellipses.

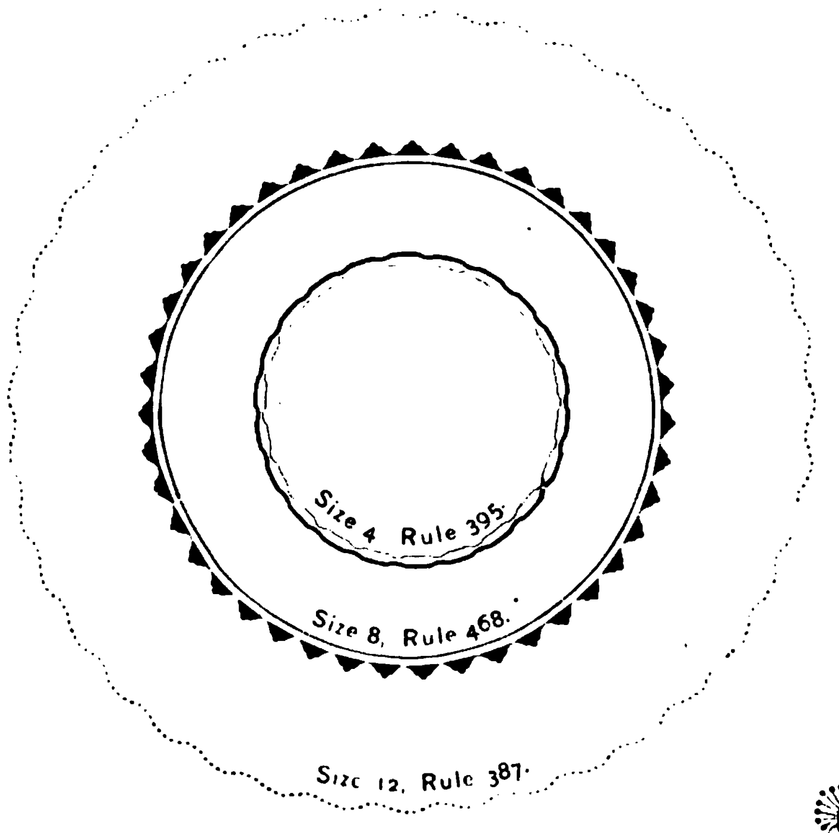
Nos. 1 to 5, $1.12 cents each; Nos. 6 to 10, $1.25 cents each; Nos. 11 and 12, $1.50 cents each.

Bruce's N. Y. Type-foundry, No. 13 Chambers-st.









BRASS DASHES.

10 Cents each.

No.

1
2
5
6
9
10
11
12
13
8
14
3
4
7

10 Cents each.

No

15
16
17
18
19
20
21
22
23
24
25
26
27
28

10 Cents each.

No.

29
30
31
32
33
34
35
36
37
38
39
40
41
42

15 Cents each.

No

43
44
45
46
47
48
49
50
51
52
53
54
55

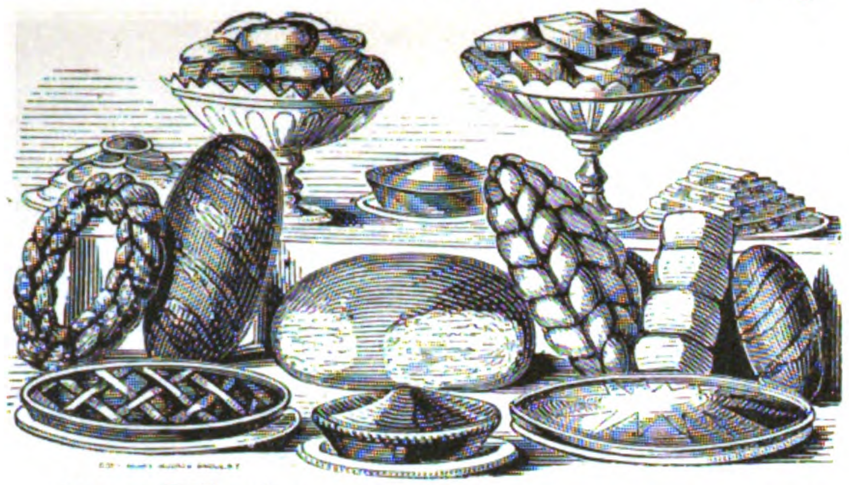
From No. 56 to No. 60. 15 Cents each.
From No. 61 to No. 68, 20 Cents each.

No.

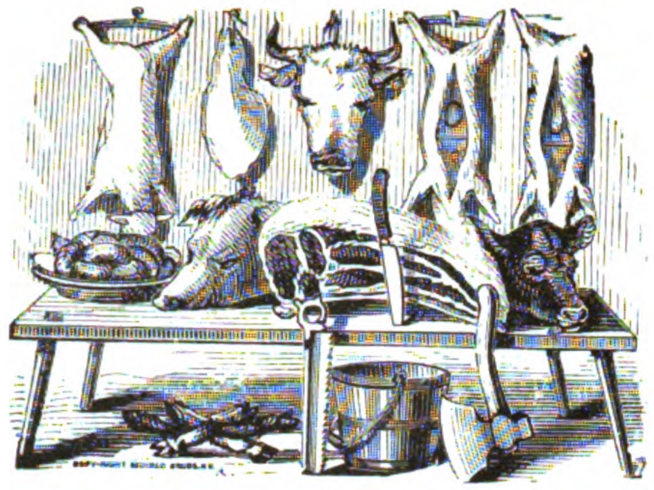
56
57
58
59
60
61
62
63
64
65
66
67
68

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, 13 CHAMBERS-STREET, NEW-YORK.

No. 2101. Bakery. $1.25.

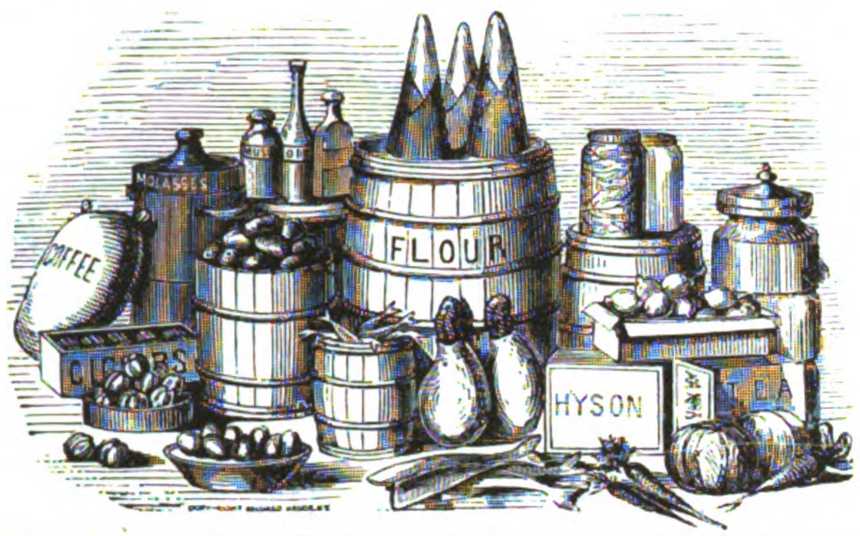


No. 2102. Butcher. $0.90.

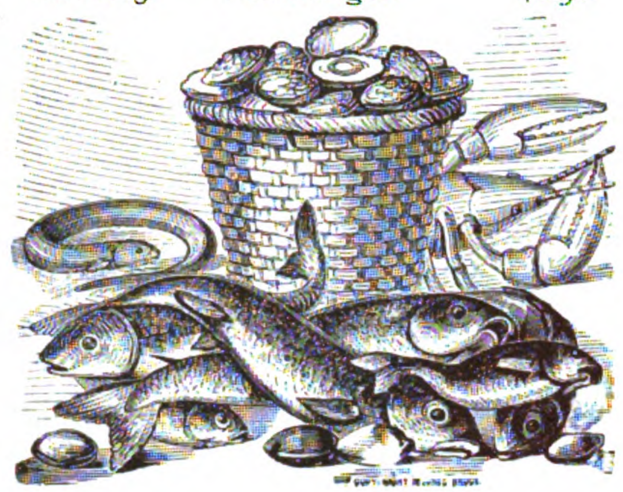


No. 2103. Oil and Lamp Dealer $1.25

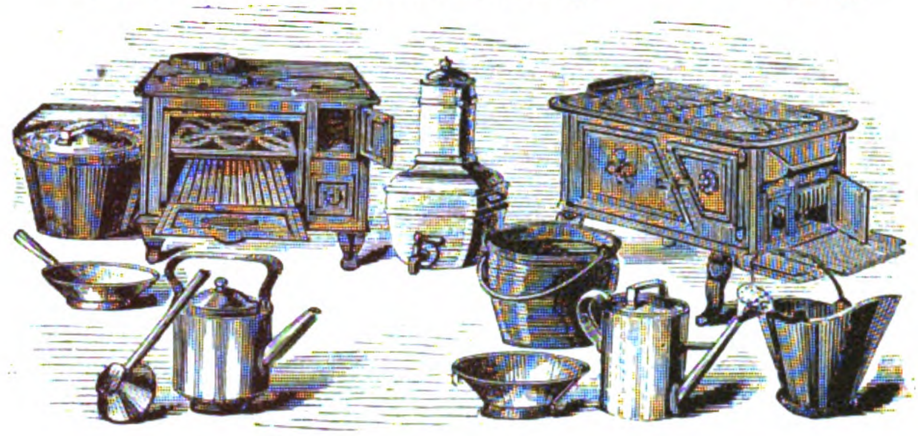
No. 2104. Grocery. $1.25.



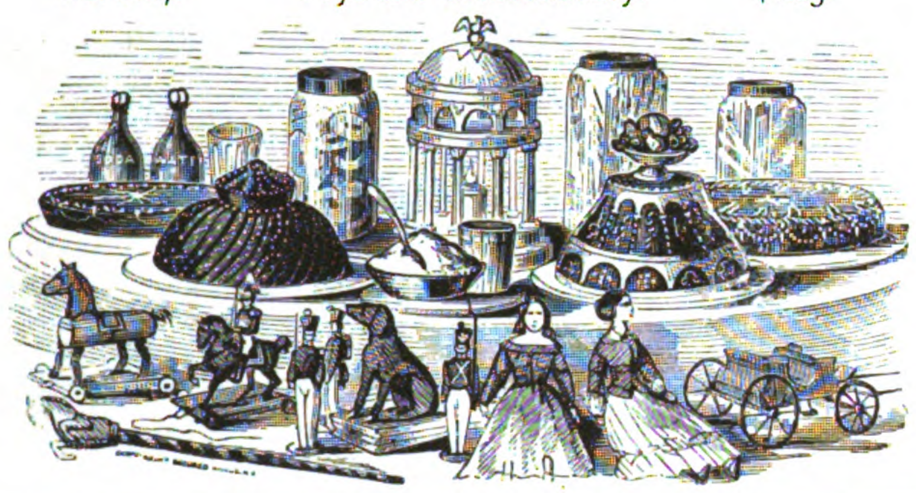
No. 2105. Fishmonger. $0.90.



No. 2106. Kitchen-Furnishing. $1.25.

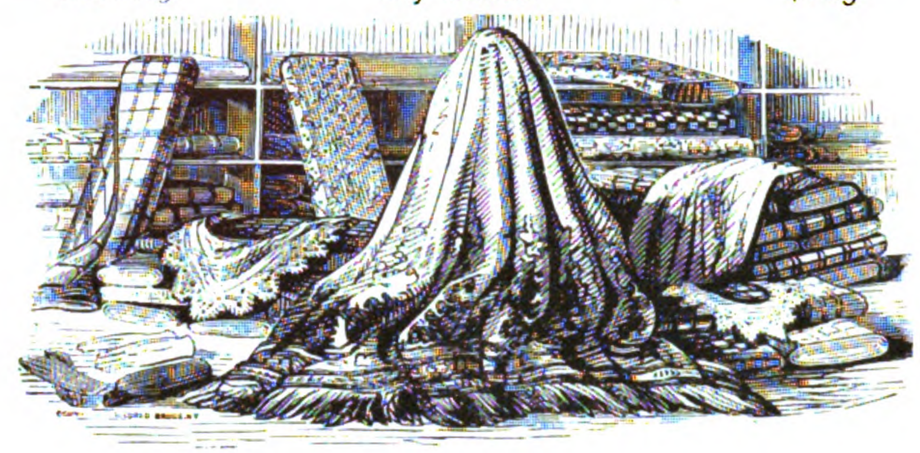


No. 2107. Toys and Confectionery. $1.25.

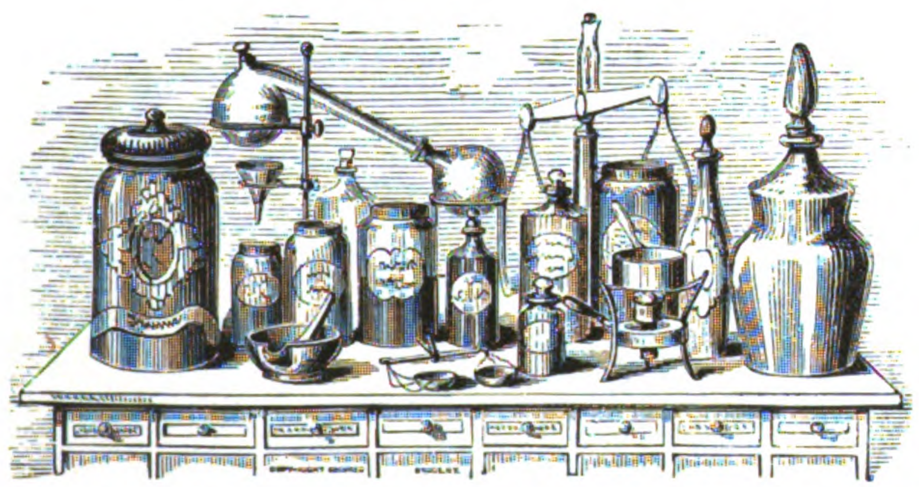


No. 2108. Fruit. $0.90.

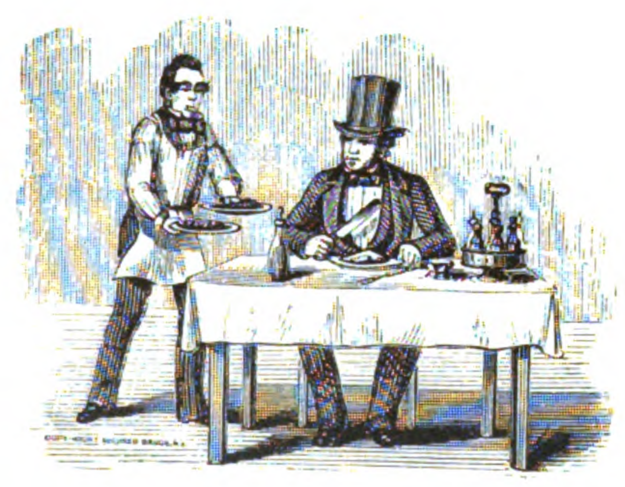
No. 2109 Dry Goods. $1.25



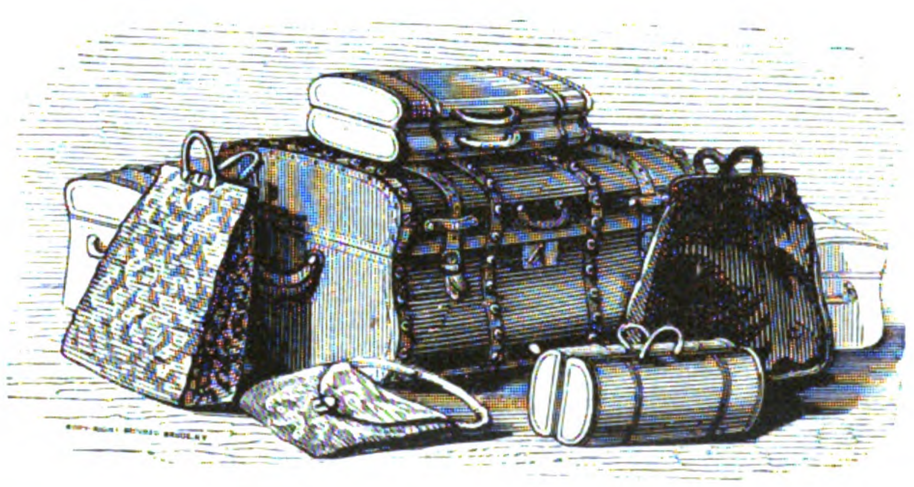
No. 2110. Apothecary. $1.25.



No. 2111. Eating House. $0.90.



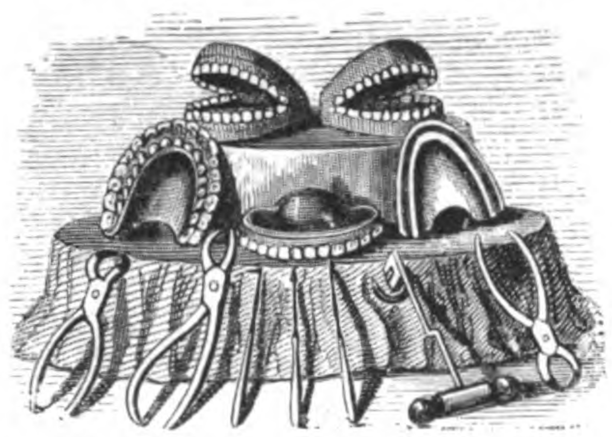
No. 2112. Trunks. $1.25.



Entered according to Act of Congress in the year 1861, by GEORGE BRUCE, in the Clerk's Office of the District Court of the United States, for the Southern District of New-York.

No. 2113. Silver and Glassware. $1.25.

No. 2114. Dentist. $0.90.

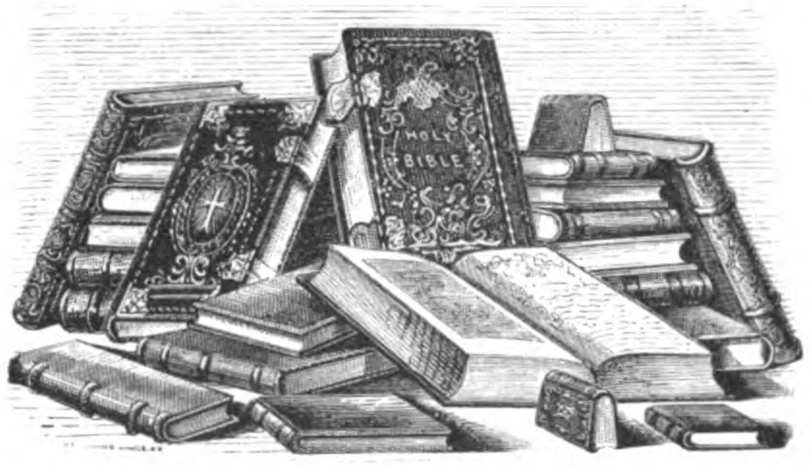


No. 2115. School Books. $1.25.

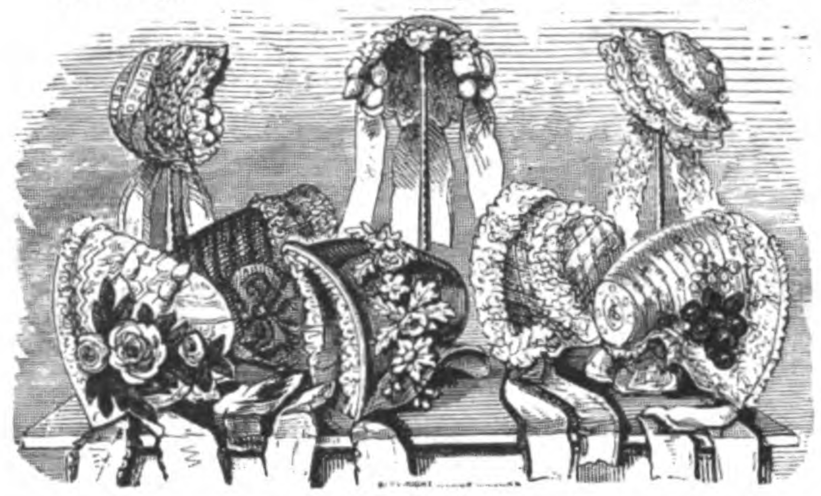
No. 2116. Laces and Embroideries. $1.25

No. 2117. Umbrellas. $0.90.

No. 2118. Book Store $1.25.

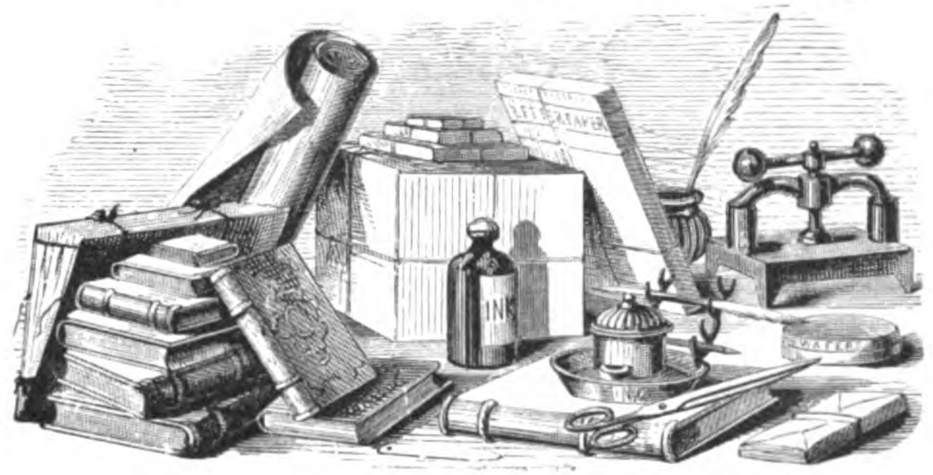


No. 2119. Millinery. $1.25.

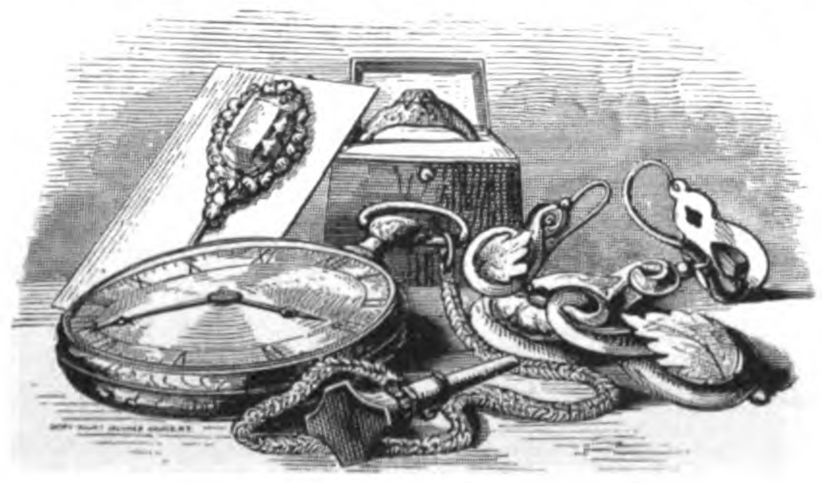


No. 2120. Tailor. $0.90.

No. 2121. Stationery. $1.25.



No. 2122. Jewelry. $1.25.



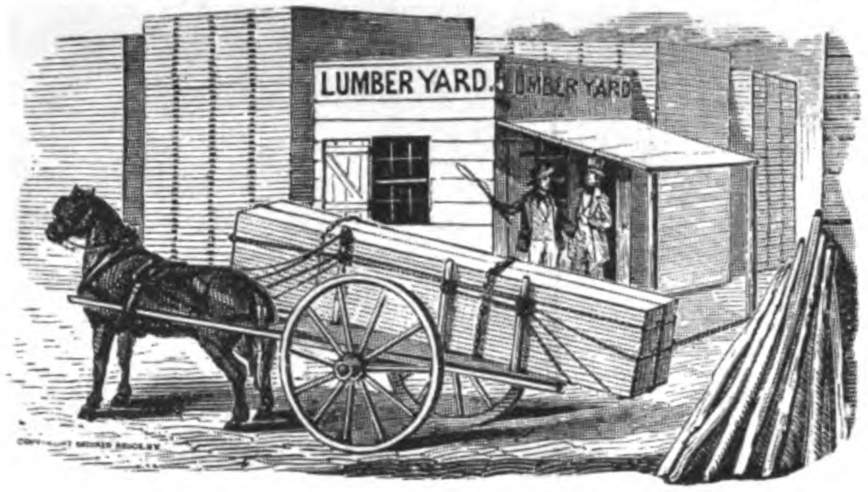
No. 2123. Boots and Shoes. $0.90.

No. 2124. Tailor. $1 25.

Entered according to Act of Congress, in the year 1861, by GEORGE BRUCE, in the Clerk's Office of the District Court of the United States, for the Southern District of New-York

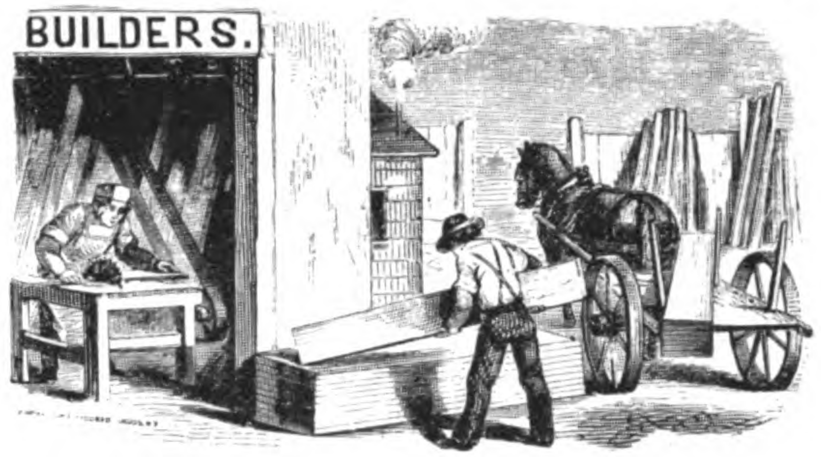
Electrotyped Ornaments from Bruce's New-York Type-foundry, No. 13 Chambers st., New-York.

No. 2125. Lumber Yard. $1.25.

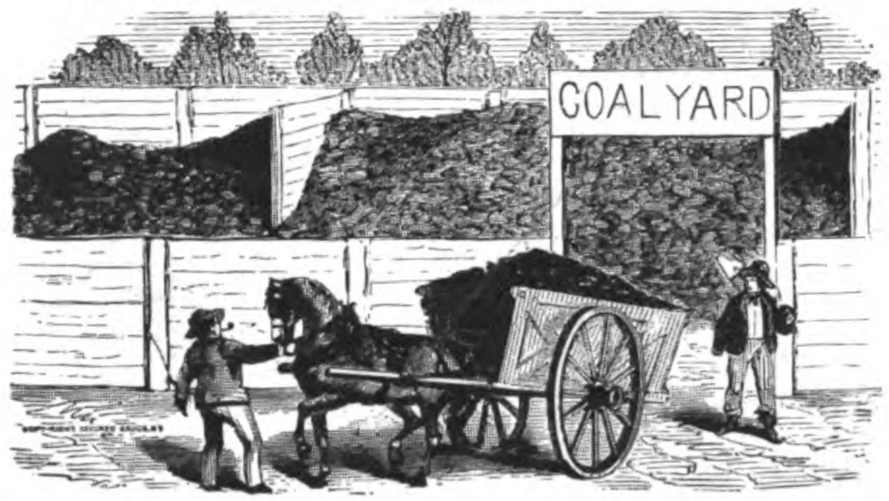


No. 2126. Cabinet Furniture. $1.25.

No. 2127. Carpenter. $1.25.



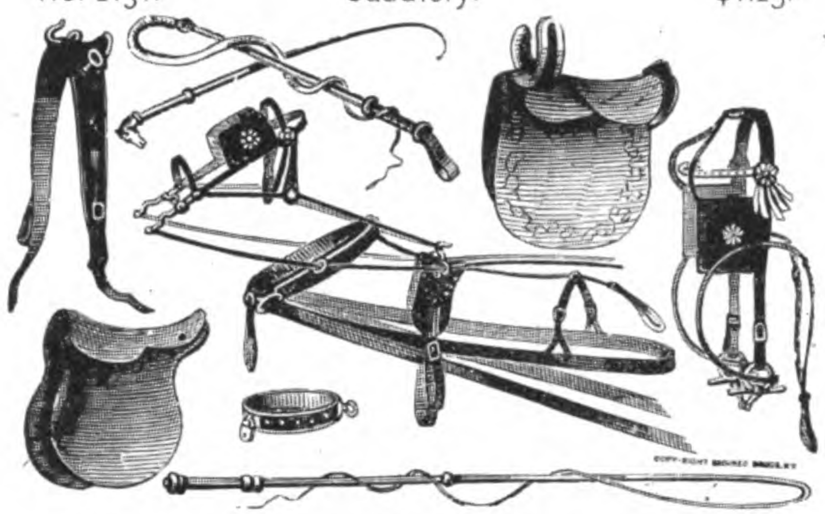
No. 2128. Coal Yard. $1 25.



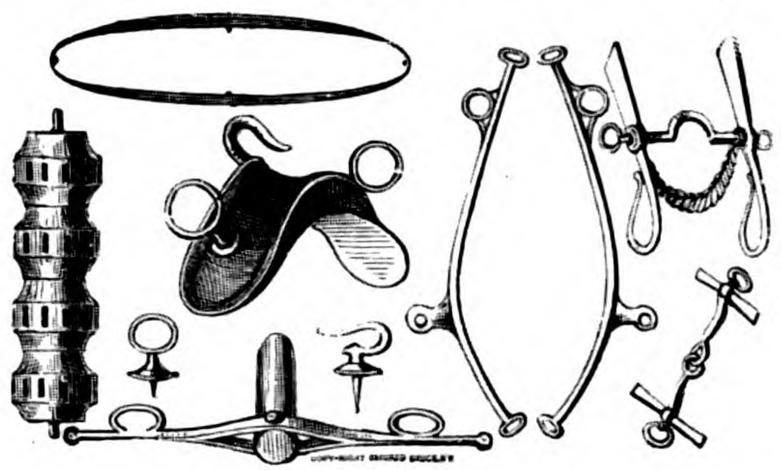
No. 2129. Hardware. $1.25

No. 2130. Omnibus. $1.25.

No. 2131. Saddlery. $1.25.

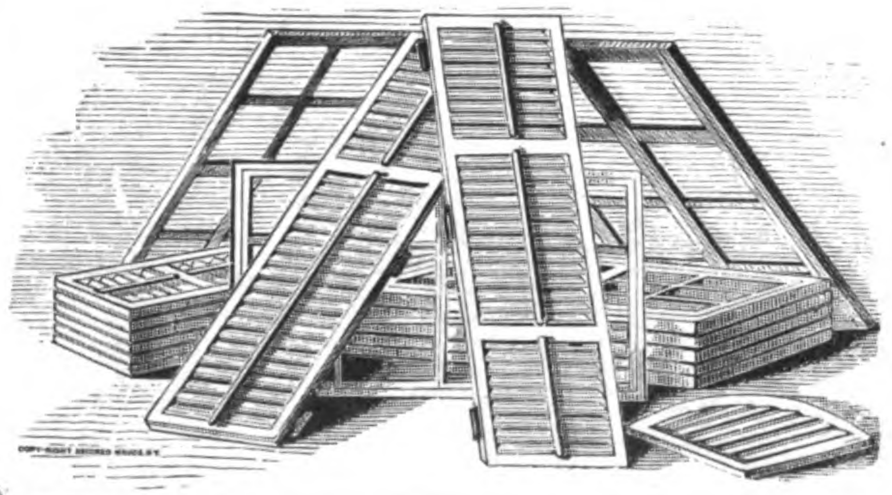


No. 2132. Saddlers' Hardware $1 25.

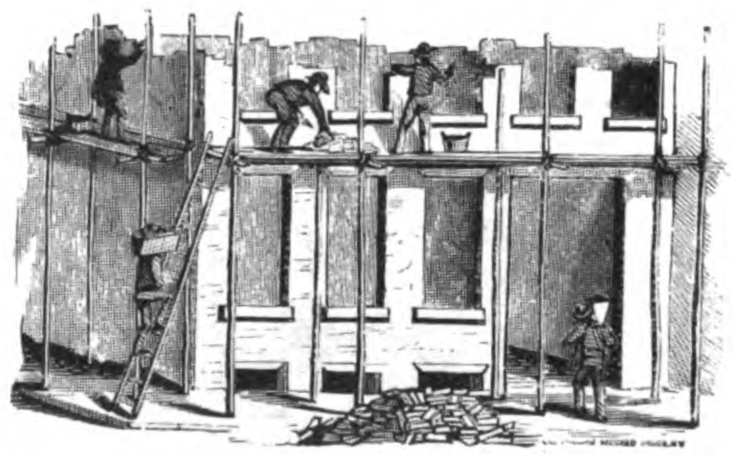


No. 2133. Horse-Shoeing. $1.25.

No. 2134. Sashes and Blinds. $1.25.



No. 2135. Mason. $1.25.



No. 2136. Soap Maker $1.25.

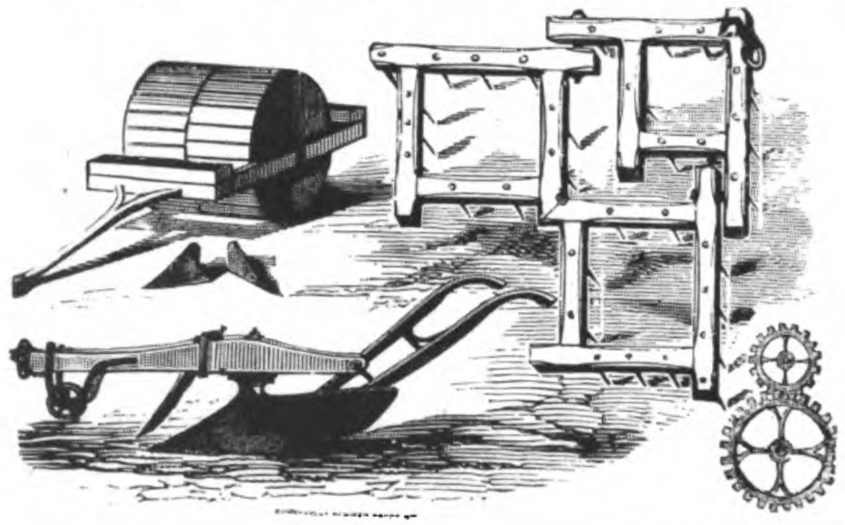
Entered according to Act of Congress, in the year 1861, by GEORGE BRUCE, in the Clerk's Office of the District Court of the United States, for the Southern District of New-York.

No. 2137. Tobacco and Segars. $1.25

No. 2138. Groceries. $0.90.

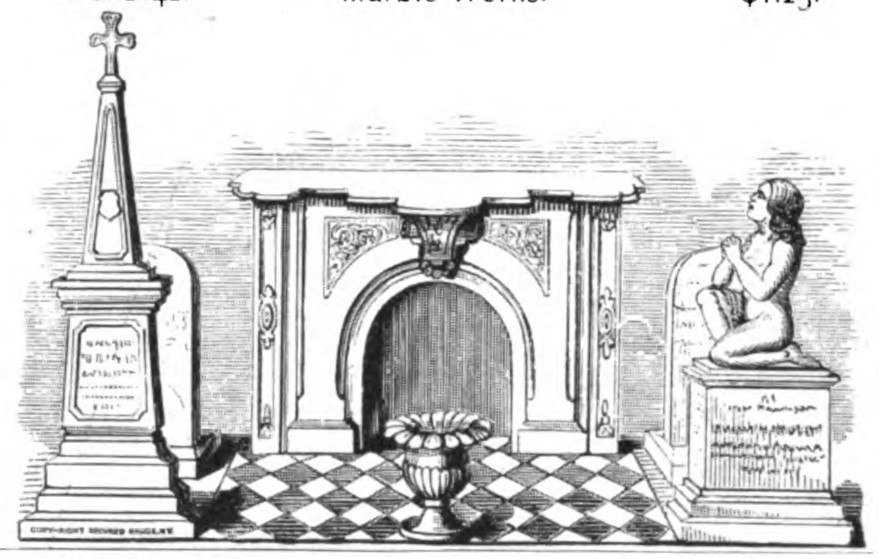
No. 2139. Brushmaker. $1.25.

No. 2140. Agricultural Implements $1.25.



No. 2141. Tools. $0.90.

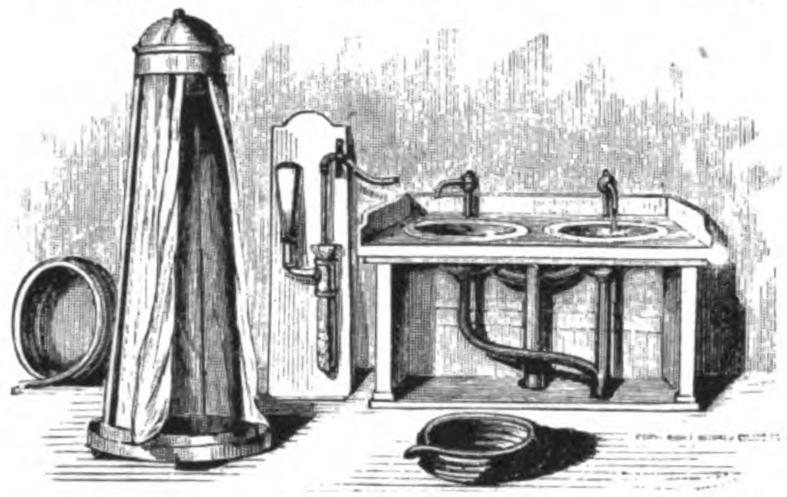
No. 2142. Marble Works. $1.25.



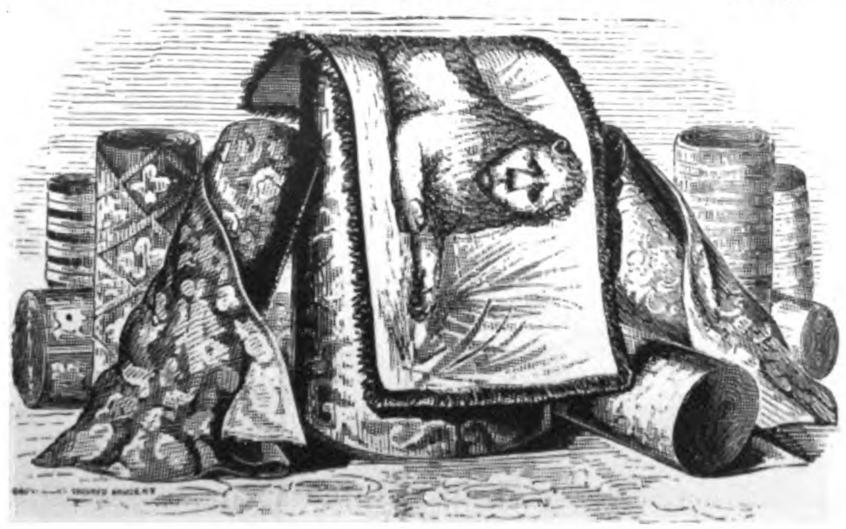
No. 2143. Picture Frames. $1.25.

No. 2144. Daguerreotypes. $0.90.

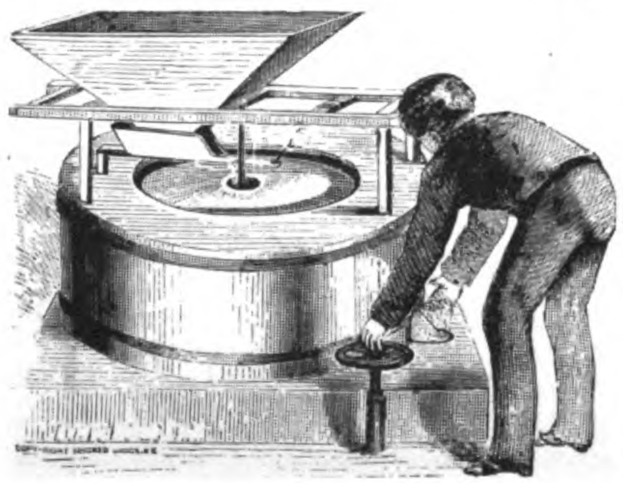
No. 2145. Plumber $1.25.



No. 2146. Carpeting. $1.25.



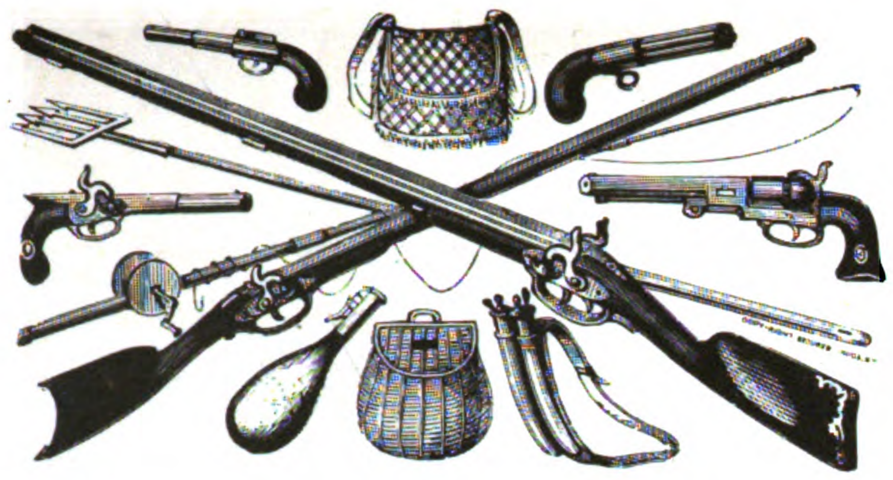
No. 2147. Miller. $0.90.



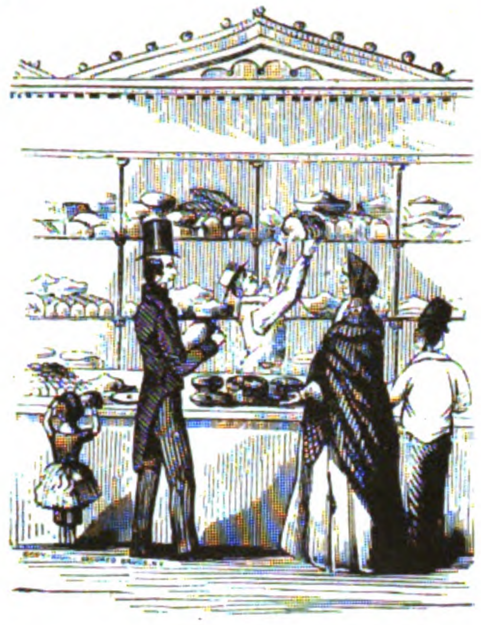
No. 2148. Daguerreotype. $1.25.

Entered according to Act of Congress, in the year 1861, by GEORGE BRUCE, in the Clerk's Office of the District Court of the United States, for the Southern District of New-York

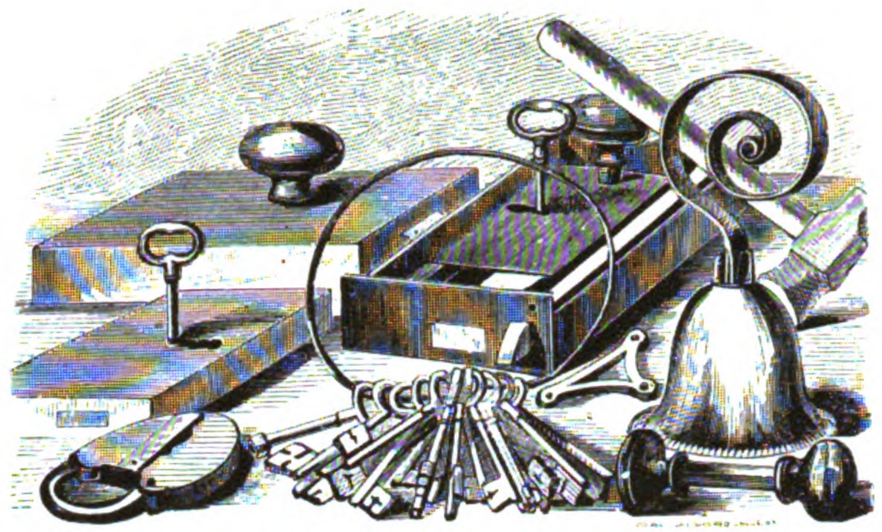
No. 2149. Sporting $1.25.



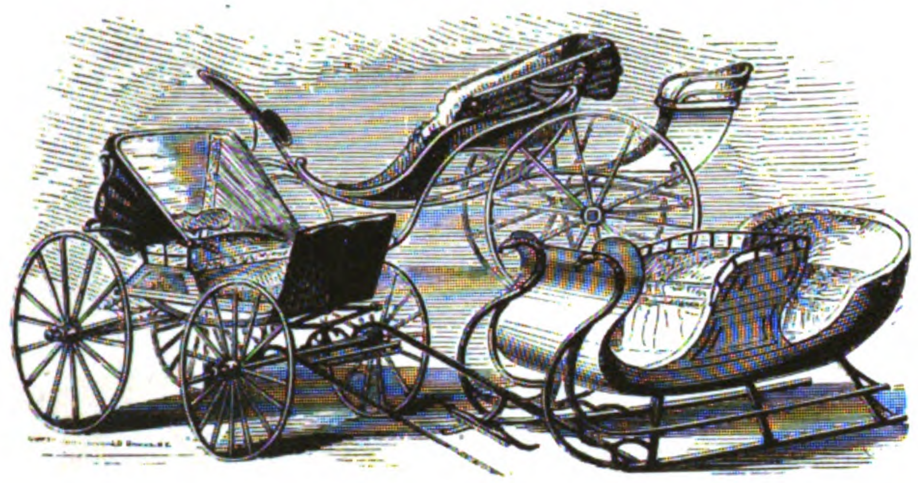
No. 2150. Baker. $0.90.



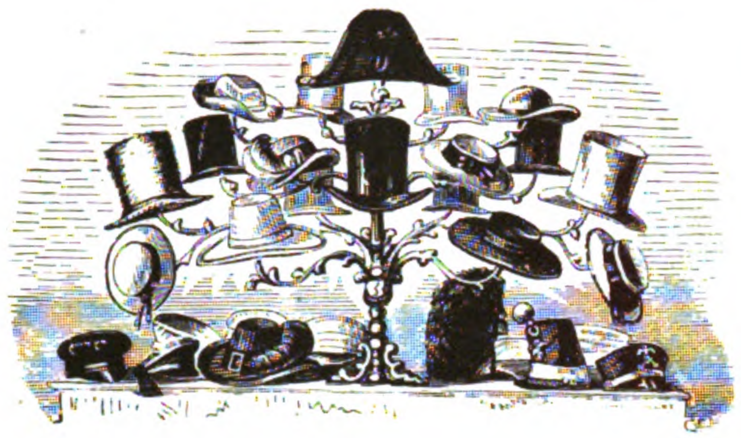
No. 2151. Locksmith. $1.25.



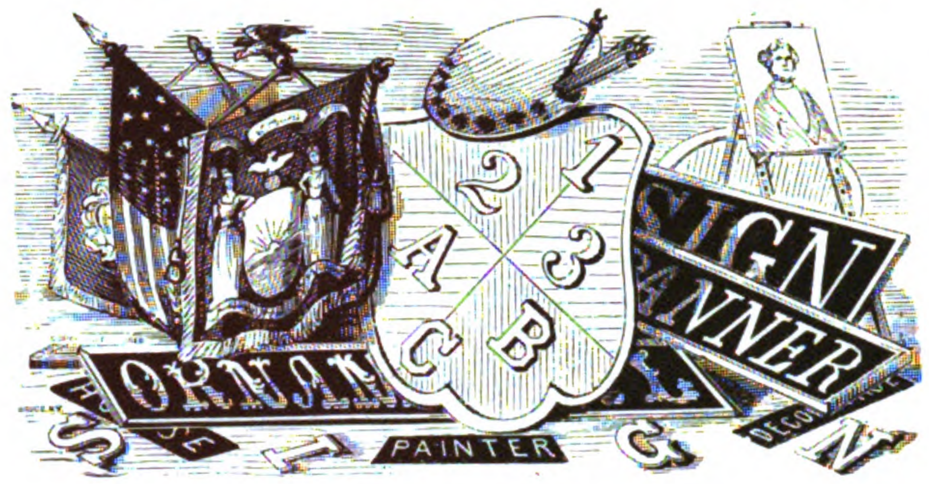
No. 2152. Wagons and Sleighs. $1.25.



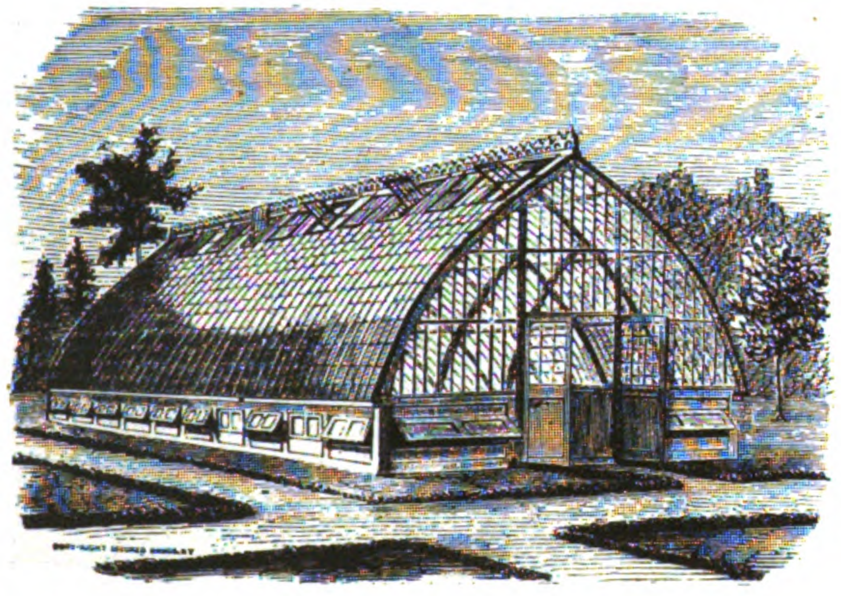
No. 2153. Hatter. $0.90.



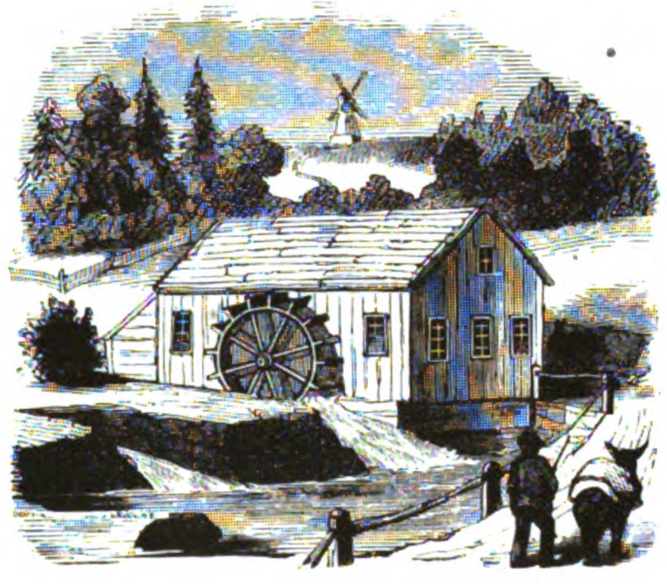
No. 2154. Sign Painting. $1.25.



No. 2155 Greenhouse. $1.60.



No. 2156. Mill. $1.25.



No. 2157. Undertaker. $1.60.

Entered according to Act of Congress, in the year 1861, by GEORGE BRUCE, in the Clerk's Office of the District Court of the United States, for the Southern District of New-York.

2500.

UNITED STATES

2501.

MAINE.

2502.

NEW-HAMPSHIRE

2503.

VERMONT.

2504.

MASSACHUSETTS.

2505.

RHODE-ISLAND

2506.

CONNECTICUT

2507.

NEW-YORK.

2508.

NEW-JERSEY

2509.

PENNSYLVANIA.

2510.

DELAWARE.

2511.

MARYLAND

2512.

VIRGINIA

2513.

WEST-VIRGINIA.

ELECTROTYPED ORNAMENTS

Made by

GEO. BRUCE'S SON & CO.,

No. 13 Chambers-street, New-York.

Price, 50 cents each.

2514.

NORTH-CAROLINA

2515.

SOUTH CAROLINA

2516.

KENTUCKY

2517.

TENNESSEE.

2518.

GEORGIA

2519.

FLORIDA

2520.

ALABAMA.

2521.

MISSISSIPPI.

2522.

LOUISIANA.

2523.

TEXAS

2524.

OHIO

2525.

MICHIGAN.

2526.

INDIANA.

2527.

ILLINOIS

2528.

MISSOURI

2529.

ARKANSAS.

2530.

KANSAS.

2531.

NEBRASKA

2532.

WISCONSIN

2533.

MINNESOTA

2534.

IOWA.

2535.

COLORADO

2536.

CALIFORNIA

2537.

OREGON

Entered according to Act of Congress, in the year 1868, by GEORGE BRUCE'S SON & CO., in the Clerk's Office of the District Court of the United States, for the Southern District of New-York.

ELECTROTYPED ORNAMENTS made at BRUCE'S NEW-YORK TYPE-FOUNDRY.

3344. $0.35.

3345. $0.35.

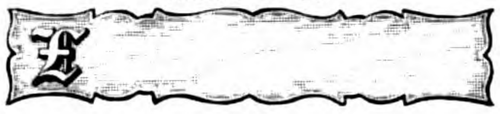
3346. $0.35.

3347. $0.35.

3348. $0.35.

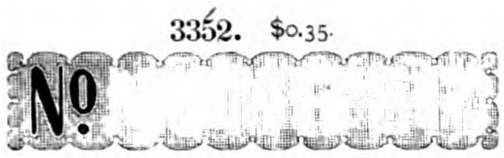
3349. $0.35.

3350. $0.35.

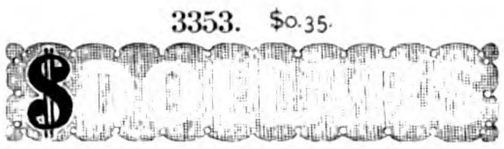


3351. $0.35.

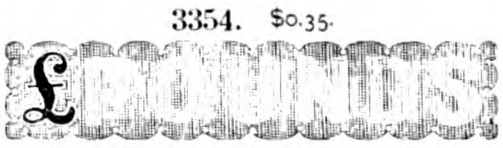
3352. $0.35.



3353. $0.35.



3354. $0.35.



3355. $0.35.

3356. $0.35.

3357. $0.35.

3358. $0.35.

3359. $0.35.

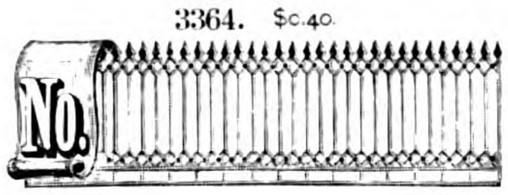
3360. $0.35.

3361. $0.35.

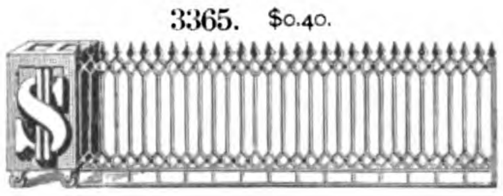
3362. $0.35.

3363. $0.35.

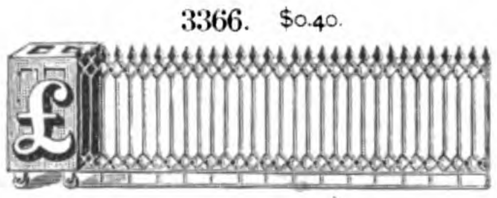
3364. $0.40.



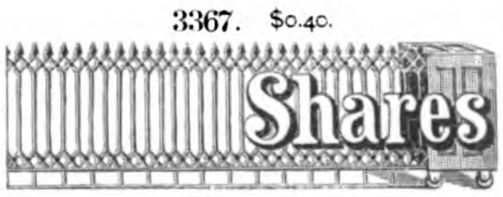
3365. $0.40.



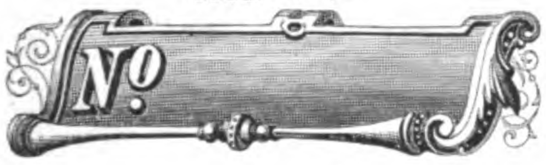
3366. $0.40.



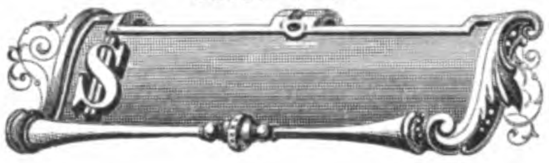
3367. $0.40.



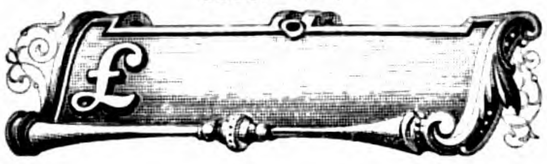
3368. $0.40.



3369. $0.40.



3370. $0.40.



3371. $0.40.

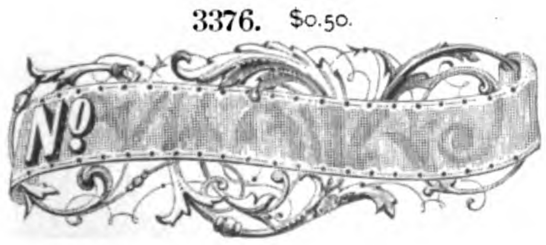
3372. $0.40.

3373. $0.40.

3374. $0.40.

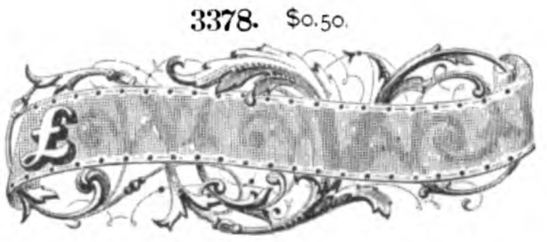
3375. $0.40.

3376. $0.50.



3377. $0.50.

3378. $0.50.



3379. $0.50.

Entered according to Act of Congress, in the year 1868, by GEORGE BRUCE'S SON & CO., in the Clerk's Office of the District Court of the United States, for the Southern District of New-York.

ELECTROTYPED ORNAMENTS made at BRUCE'S NEW-YORK TYPE-FOUNDRY.

(Old Style Head and Tail pieces.)

3000. $1.00.

3001. $1.25.

3002. $1.25.

3003. $1.00.

3004. $1.25.

3005. $1.25.

3006. $1.00.

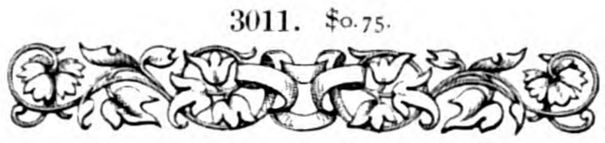
3007. $1.25

3008. $1.25.

3009. $0.75.

3010. $0.75.

3011. $0.75.



3012. $0.75.

3013. $0.75.

3014. $0.75.

3015. $0.75.

3016 $0.75.

3017. $0.75.

3018. $1.00.

3019. $1.25.

3020. $1.25.

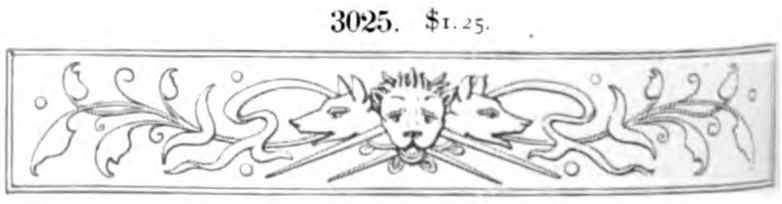
3021. $1.00.

3022. $1.25.

3023. $1.25.

3024. $1.00.

3025. $1.25.



3026. $1.25.

Old-Style Head and Tail pieces.

3027. $1.00.

3039. $0.60.

3028. $1.25.

3029. $1.00.

3030. $1.25.

3040. $0.60.

3031. $1.00.

3032. $1.25.

3033. $1.00.

3034. $1.25.

3041. $0.60.

3035. $1.00.

3036. $1.25.

3037 $1.00.

3042. $0.50.

3038. $1.00.

3043. $0.60.

3046. $1.00.

3049. $0.60.

3050. $0.50.

3044. $0.50.

3047. $1.25.

3045. $0.50.

3048. $1.50.

3051 $0.50.

ELECTROTYPED ORNAMENTS made at BRUCE'S NEW-YORK TYPE-FOUNDRY.

Old-Style Head and Tail pieces.

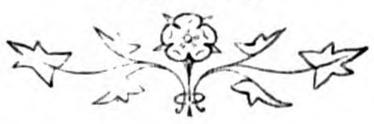
3052. $0.50.

3053. $0.50.

3054. $0.60.

3060. $0.50.

3061. $0.50.



3062. $0.50.

3063 $0.50.

3064. $0.50.

3065. $0.50.

3066. $0.25.

3067. $0.50.

3068. $0.25.

3069. $0.50.

3070. $0.25.

3071. $0.25.

3072. $0.25.

3073. $0.25.

3074 $0.25.

3075. $0.25

3076. $0.50.

3077. $0.60.

3078. $0.50.

3079. $1.50.

3081. $0.75.

3082. $1.50.

OLD-STYLE HEAD AND TAIL PIECES.

3083. $1.50.

3099. $0.50.

3084. $1.50.

3085. $1.50.

3100. $0.40.

3086. $1.50.

3087. $1.50.

3101. $0.50.

3088. $1.50.

3089. $1.50.

3102. $0.40.

3090. $1.50.

3091. $1.50.

3103. $0.40.

3092. $1.50.

3093. $1.25.

3104. $0.40.

3094. $1.25.

3095. $1.25.

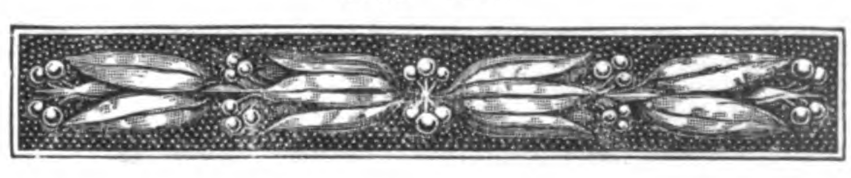
3105. $0.50.

3096. $1.25.

3097. $1.00.

3106. $0.50.

3098. $1.00.



Electrotyped Ornaments made at Bruce's New-York Type-foundry.

Old-Style Head and Tail pieces.

3107. $1.25.

3127. $0.75.

3108. $1.25.

3109. $1.00.

3128. $0.60.

3110. $1.25.

3111. $1.00.

3129. $0.60.

3112. $1.00.

3113. $1.00.

3130. $0.60.

3114. $1.00.

3115. $1.25.

3116. $1.25.

3131. $0.60.

3117. $1.00.

3118. $1.00.

3119. $0.75.

3132. $0.75.

3120. $0.75.

3121. $0.75.

3122. $0.75.

3133. $0.75.

3123. $0.75.

3124. $0.75.

3125. $0.75.

3126. $0.75.

Electrotyped Ornaments from Bruce's New-York Type-Foundry.

Old-Style Head and Tail pieces.

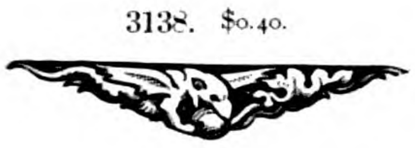
3134. $0.50.

3135. $0.50.

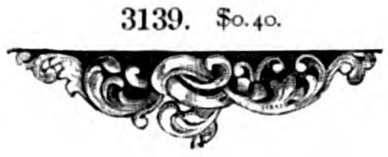
3136. $0.50.

3137. $0.50.

3138. $0.40.



3139. $0.40.



3140. $0.50.

3141. $0.40.

3142. $0.40.

3143. $0.50.

3144. $0.50.

3145. $1.50.

3146. $0.50.

3147. $0.50.

3148. $1.00.

3149. $1.00.

3150. $0.75.

3153. $1.25.

3155. $0.75.

3156. $0.75.

3151. $0.75.

3154. $1.50.

3157. $1.00.

3152. $1.00.

Electrotyped Ornaments made at Bruce's New-York Type-foundry.

OLD-STYLE HEAD AND TAIL PIECES.

3158. $0.40.

3159. $0.40.

3160. $0.40.

3161. $0.40.

3162. $0.40.

3163. $0.40.

3164. $0.40.

3165. $0.40.

3166. $0.40.

3167. $0.40.

3168. $0.40.

3169. $0.40

3170. $0.40.

3171. $0.40.

3172. $0.40.

3173. $0.40.

3174. $0.40.

3175. $0.40.

3176. $0.40.

3177. $0.40.

3178. $0.00.

3179. $0.40.

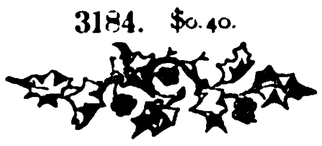
3180. $0.40.

3181. $0.40.

3182. $0.40.

3183. $0.40.

3184. $0.40.



3185. $0.40.

3186. $0.40.

3187. $0.40.

3188. $0.40.

3189. $0.40.

3190. $0.40.

3191. $0.40.

3192. $0.40.

3193. $0.40.

3194. $0.40.

3195. $0.40.

3196. $0.40.

3197. $0.40.

3198. $0.40.

3199. $0.40.

3200. $0.40.

3201. $0.40.

3202. $0.40.

3203. $0.40.

ELECTROTYPED ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

1950. $1.00.

Baker.

1951. $1.00.

Barber.

1952. $1.00.

Blacksmith.

1953. $1.00.

Bookbinder.

1954. $1.00.

Book Store.

1955. $1.00.

Boot Maker

1956. $1.00.

Butcher.

1957. $1.00.

Carpenter

1958. $1.00.

Carriages and Harness.

1959. $1.00.

Cutlery.

1960. $1.00.

Confectionery

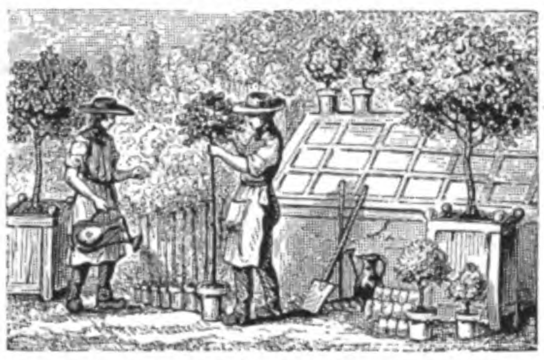
1961. $1.00.

Druggist

1962. $1.00.

Dry Goods

1963. $1.00.



Florist.

1964. $1.00.

Groceries.

1965. $1.00.

Gun Store.

1966. $1.00.

Hardware

1967. $1.00.

Hatter.

1968. $1.00.

Ladies' Fancy Goods.

1969. $1.00.

Lamps

ELECTROTYPED ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

1970. $1.00.

Liquor Dealer.

1971. $1.00.

Milliner.

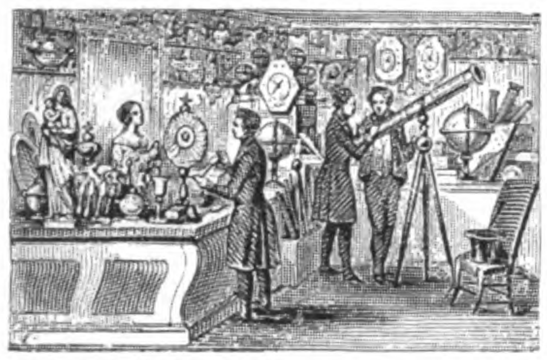
1972. $.100.

Music Store.

1973. $1.00.

Musical Instruments.

1974. $1.00.



Optician

1975. $1.00.

Perfumery.

1976. $1.00.

Porcelain Dealer.

1977. $1.00.

Pork Dealer

1978. $1.00.

Printer.

1979. $1.00.

Restaurant.

1980. $1.00.

Stationer.

1981. $1.00.

Tailor.

1982. $1.00.

Umbrellas.

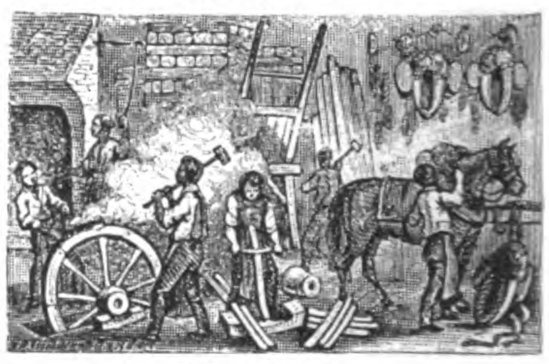
1983. $1.00.

Upholsterer.

1984. $1.00.

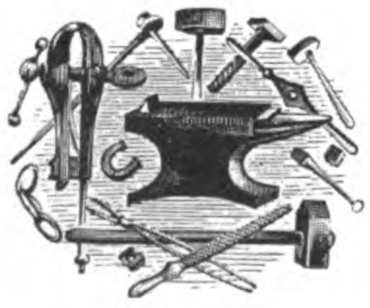
Watchmaker.

1985. $1.00.



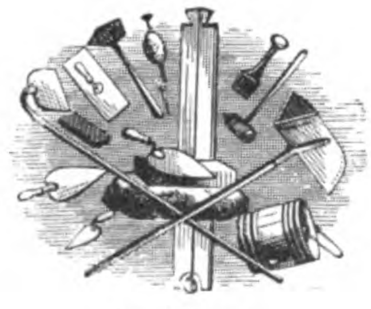
Wheelwright

2000. $0.50.



Blacksmith

2001. $0.50.

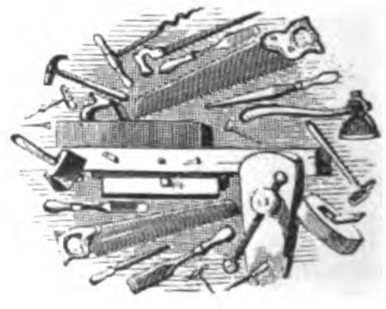


Bricklayer

2002. $0.50.

Comb Dealer.

2003. $0.50.



Carpenter.

ELECTROTYPED ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

2004. $0.50.

Cedar Cooper

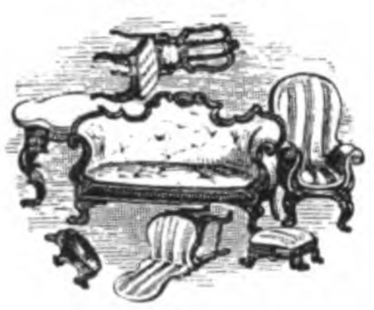
2005. $0.50.

China Ware

2006. $0.50.

Confectioner.

2007. $0.50.

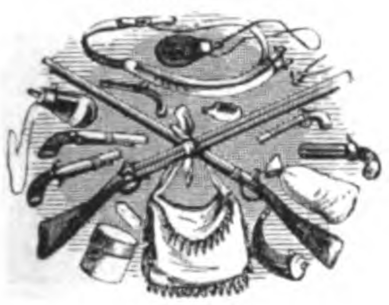


Cabinet Maker.

2008. $0.50.

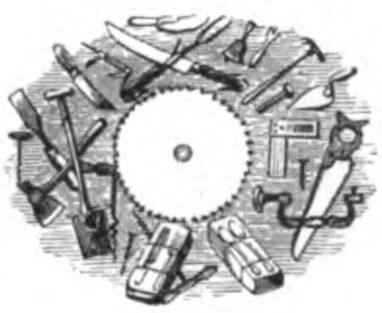
Grocer

2009. $0.50.



Gunsmith

2010. $0.50.



Hardware.

2011. $0.50.

Hatter

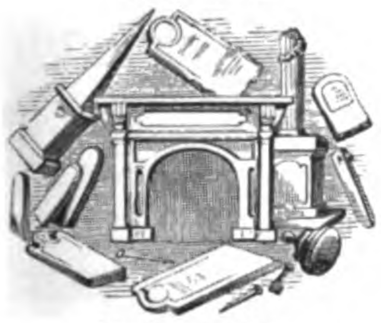
2012. $0.50.

Hosier

2013. $0.50.

Liquor Dealer

2014 $0.50.



Marble-worker.

2015. $0.50.

Optician

2016. $0.50.

Painter

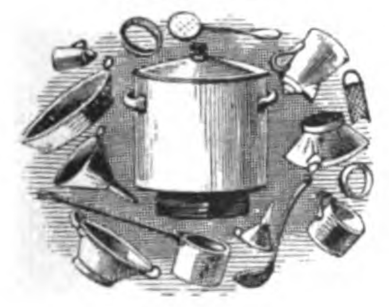
2017. $0.50.

Ship-chandler

2018. $0.50.

Shoemaker.

2019. $0.50.



Tinsmith.

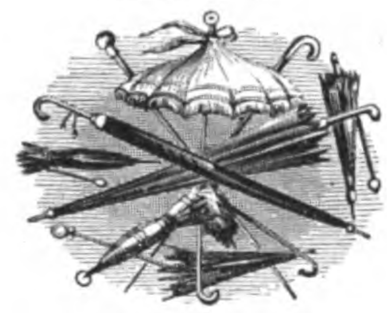
2020. $0.50.

Tobacconist.

2021. $0.50.

Toy Dealer

2022. $0.50.

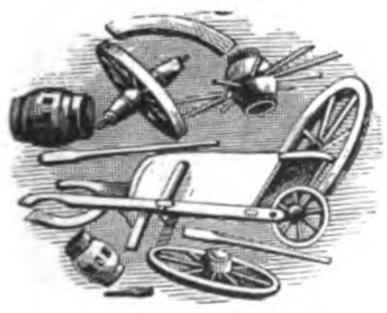


Umbrella Maker

2023. $0.50.

Victualler

2024. $0.50.



Wheelwright

2025. $0.50.

Wire-worker

2026. $0.50.

Agricultural Implements

2027. $0.50.

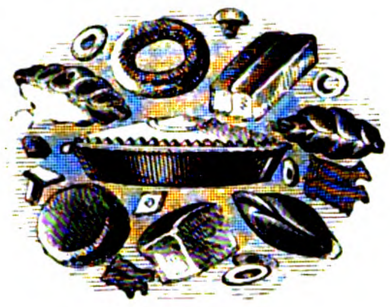
Apothecary

2028. $0.50.

Artificial Flowers

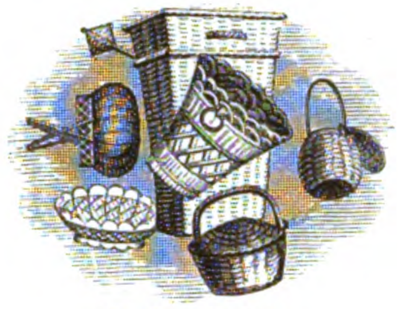
ELECTROTYPED ORNAMENTS made at BRUCE'S NEW-YORK TYPE-FOUNDRY.

2029. $0.50.



Baker

2030. $0.50.

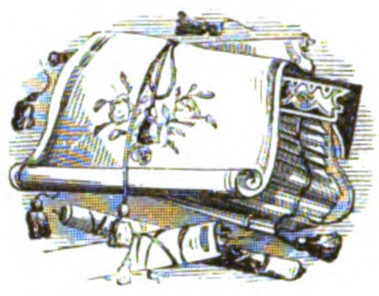


Basket Maker

2031. $0.50.

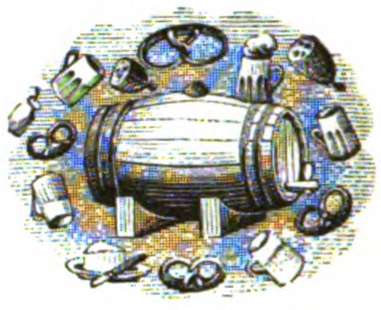
Bell Hanger

2032. $0.50.



Blinds and Shades

2033. $0.50.

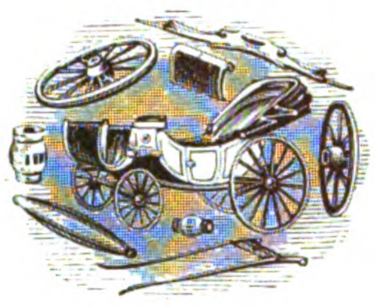


Brewer

2034. $0.50.

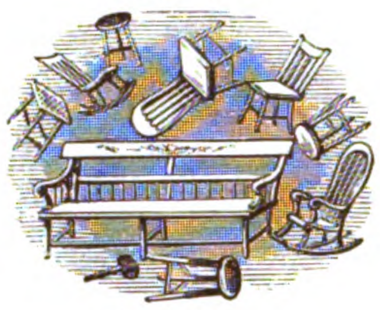
Brush Maker.

2035. $0 50.



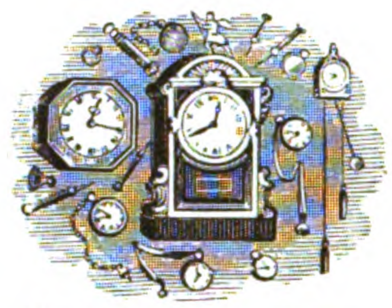
Carriage Maker

2036. $0.50.



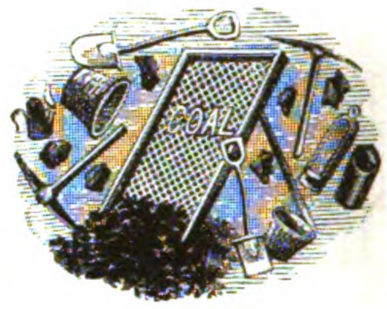
Chair Maker

2037. $0.50.



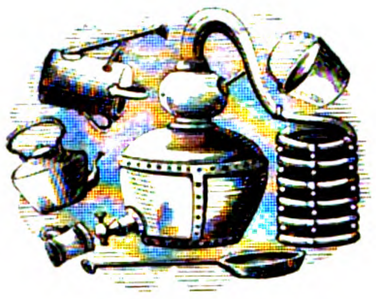
Clock and Watch Maker.

2038. $0.50.



Coal Dealer

2039. $0.50.



Coppersmith

2040. $0.50.

Cutler

2041. $0.50.

Dentist.

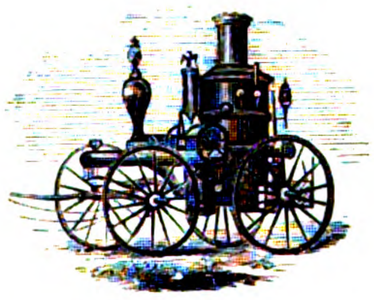
2042. $0.50

Dry Goods.

2043. $0.50.

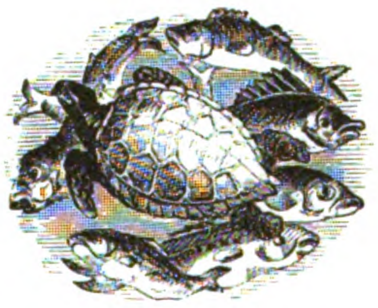
Farrier

2044. $0.50.



Fire Engine

2045. $0.50.

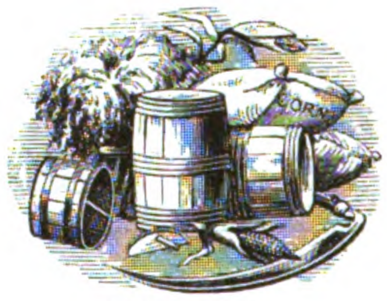


Fish Dealer

2046. $0.50.

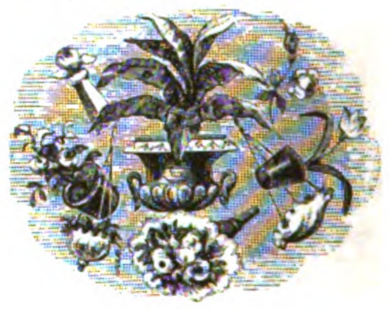
Fishing Tackle.

2047. $0.50.



Flour Dealer

2048. $0.50.

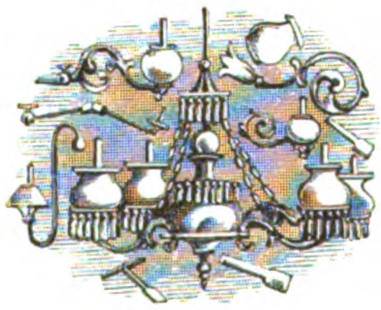


Florist

2049. $0.50.

Furrier.

2050. $0.50.



Gas Fitter.

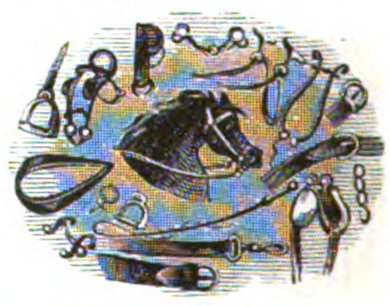
2051. $0.50.

Gentlemen's Furnisher.

2052. $0.50.

Hair Dresser

2053. $0.50.



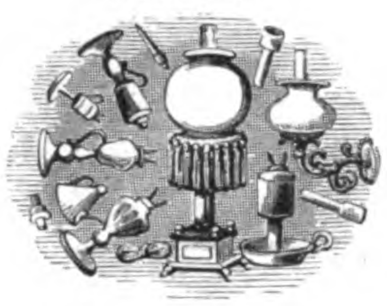
Harness Maker.

Electrotyped Ornaments made at Bruce's New-York Type-foundry.

2054. $0.50.

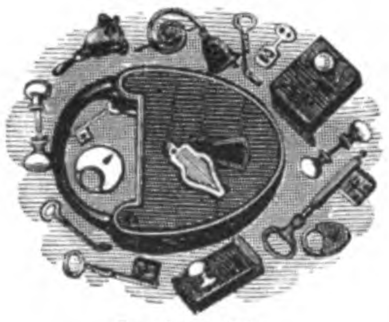
Jeweller

2055. $0.50.



Lamp Dealer.

2056. $0.50.

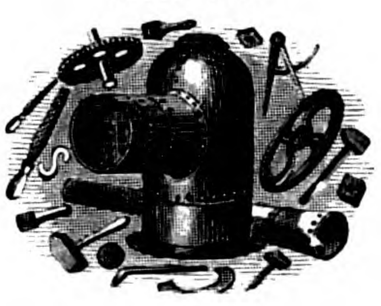


Locksmith

2057. $0.50.

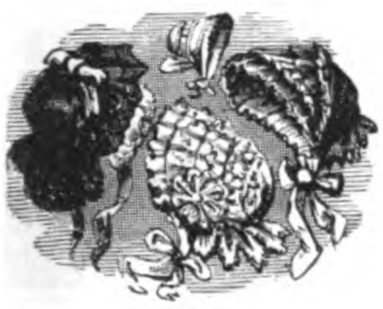
Lumber Dealer

2058. $0.50.



Machinist

2059. $0.50.

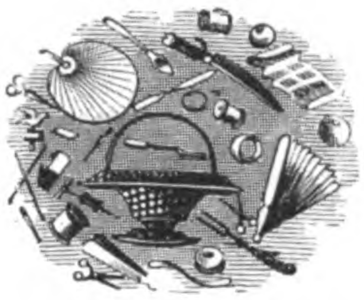


Milliner

2060. $0.50.

Music Dealer.

2061. $0.50.

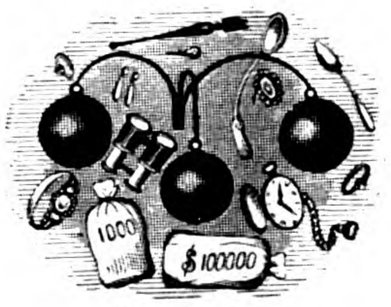


Notion Dealer

2062. $0.50

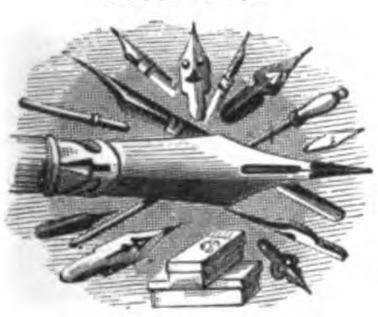
Paper Hanger

2063. $0.50.



Pawnbroker.

2064. $0.50.



Pen Dealer.

2065. $0.50.

Perfumer.

2066. $0.50.

Photographer.

2067. $0.50.

Piano Maker.

2068. $0.50.

Pickles and Preserves

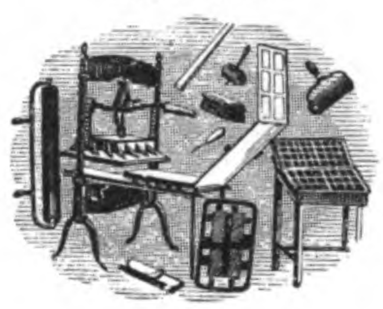
2069. $0.50.

Picture Frames

2070. $0.50.

Plumber

2071. $0.50.

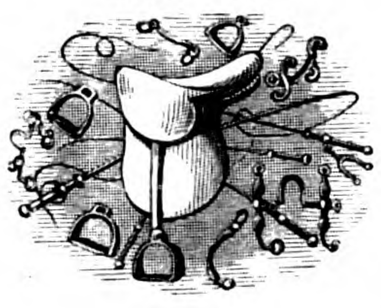


Printer

2072. $0.50.

Restaurant

2073. $0.50.

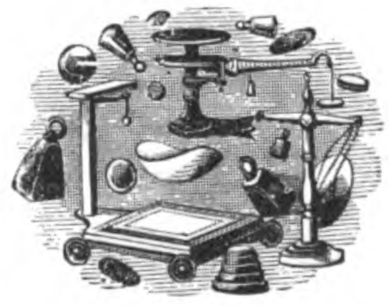


Sadler

2074. $0.50.

Sash Maker

2075. $0.50.

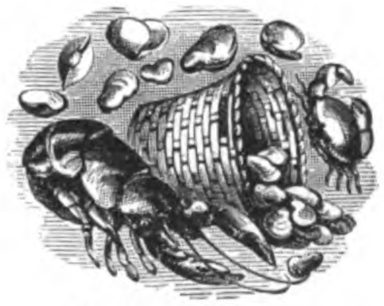


Scale Maker.

2076. $0.50.

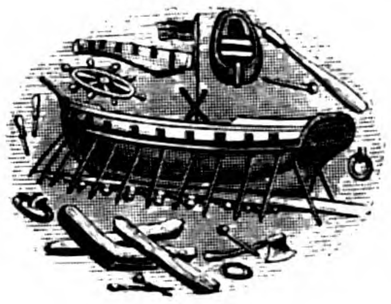
Sewing Machine

2077. $0.50.



Shell-fish Dealer

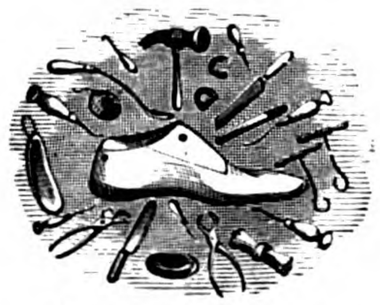
2078. $0.50.



Ship Builder

Electrotyped Ornaments made at Bruce's New-York Type-foundry.

2079. $0.50.



Shoemakers' Finder

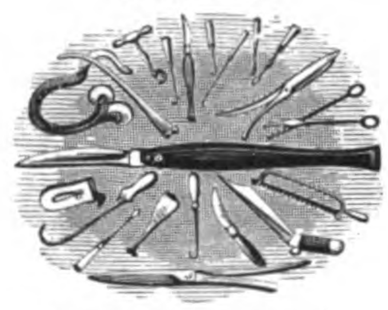
2080. $0.50.

Stationer

2081. $0.50.

Stove Dealer

2082. $0.50



Surgical Instruments.

2083. $0.50.

Tailor.

2084. $0.50.

Tallow Chandler.

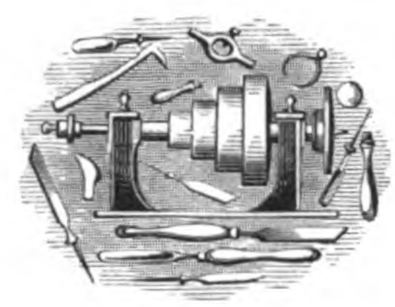
2085. $0.50.

Tea Dealer.

2086. $0.50.

Trunk Maker

2087. $0.50.



Turner.

2088. $0.50.

Undertaker.

2089. $0.50.

Upholsterer

2200. $0.50.

Baker.

2201. $0.50.

Crockery

2202. $0.50.

Druggist.

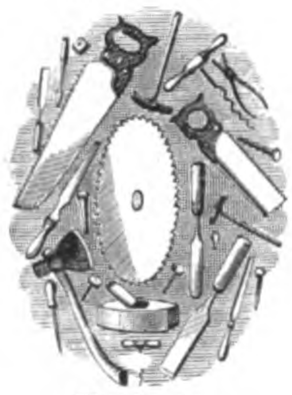
2203. $0.50.

Farmer

2204. $0.50.

Flour Dealer.

2205. $0.50.



Hardware

2206. $0.50.

Hatter

2207. $0.50.

Liquor Dealer.

2208. $0.50.

Machinist

2209. $0.50.

Miner

2210. $0.50.

Shoemaker

2211. $0.50.

Stationer

2212. $0.50.

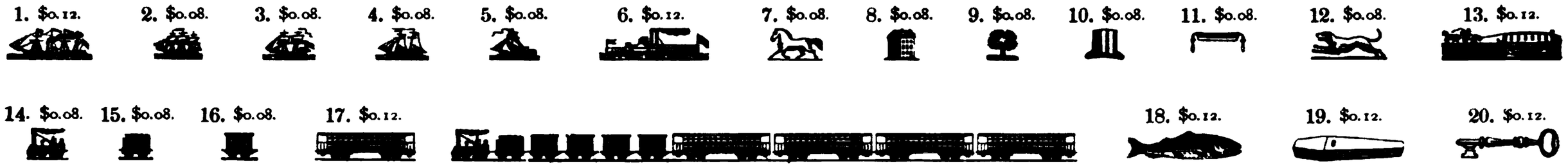
Tea Dealer

2213. $0.50.

Tobacconist

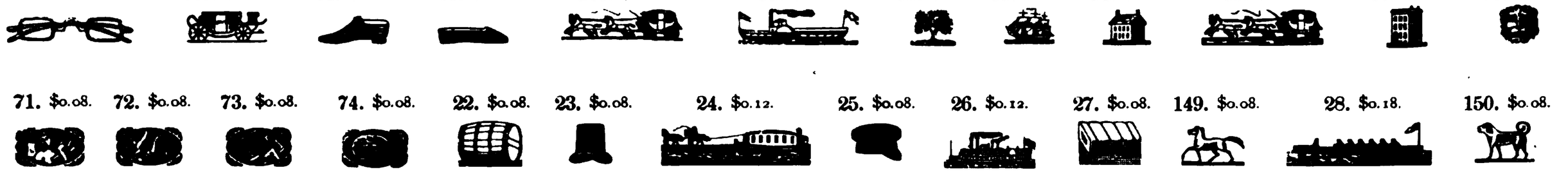
ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

1. $o.12. 2. $o.08. 3. $o.08. 4. $o.08. 5. $o.08. 6. $o.12. 7. $o.08. 8. $o.08. 9. $o.08. 10. $o.08. 11. $o.08. 12. $o.08. 13. $o.12.

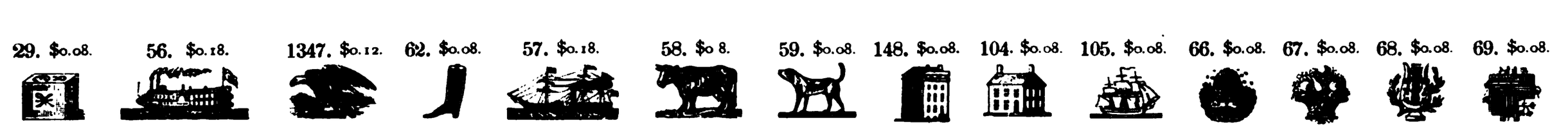


14. $o.08. 15. $o.08. 16. $o.08. 17. $o.12. 18. $o.12. 19. $o.12. 20. $o.12.

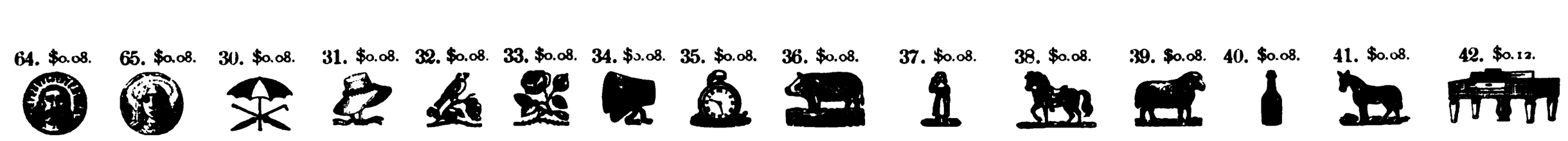
21. $o.12. 145. $o.12. 61. $o.08. 63. $o.08. 146. $o.12. 51. $o.12. 52. $o.08. 53. $o.08. 54. $o.08. 55. $o.12. 60. $o.08. 70. $o.08.



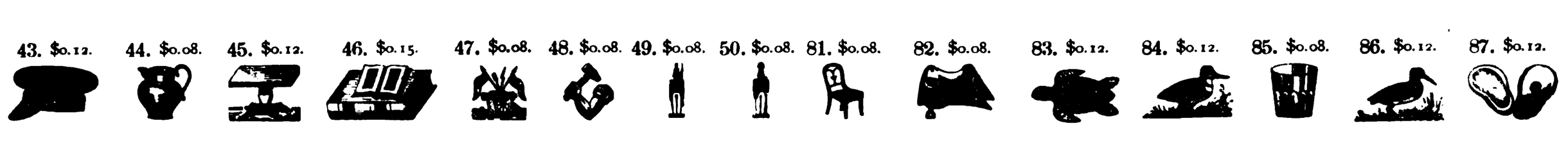
71. $o.08. 72. $o.08. 73. $o.08. 74. $o.08. 22. $o.08. 23. $o.08. 24. $o.12. 25. $o.08. 26. $o.12. 27. $o.08. 149. $o.08. 28. $o.18. 150. $o.08.



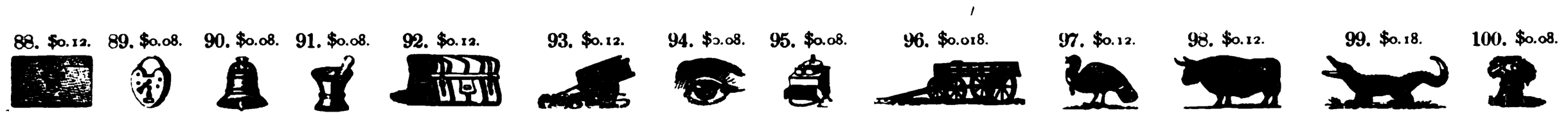
29. $o.08. 56. $o.18. 1347. $o.12. 62. $o.08. 57. $o.18. 58. $o 8. 59. $o.08. 148. $o.08. 104. $o.08. 105. $o.08. 66. $o.08. 67. $o.08. 68. $o.08. 69. $o.08.



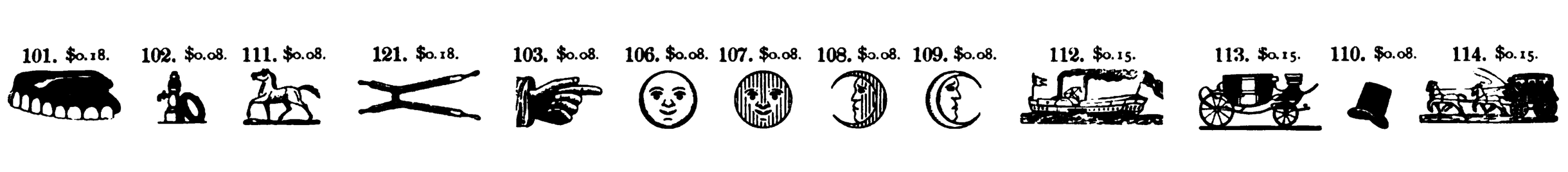
64. $o.08. 65. $o.08. 30. $o.08. 31. $o.08. 32. $o.08. 33. $o.08. 34. $o.08. 35. $o.08. 36. $o.08. 37. $o.08. 38. $o.08. 39. $o.08. 40. $o.08. 41. $o.08. 42. $o.12.



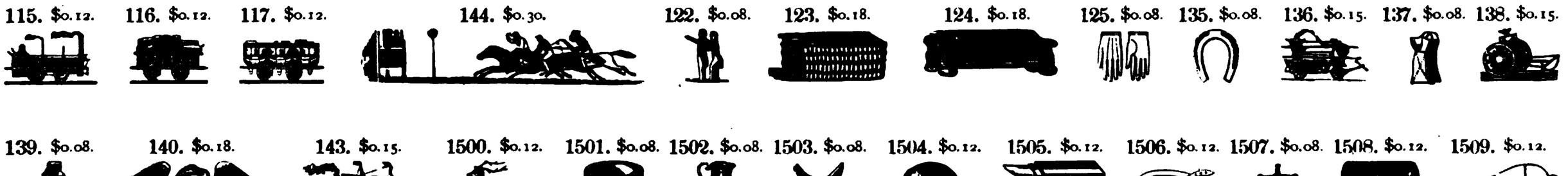
43. $o.12. 44. $o.08. 45. $o.12. 46. $o.15. 47. $o.08. 48. $o.08. 49. $o.08. 50. $o.08. 81. $o.08. 82. $o.08. 83. $o.12. 84. $o.12. 85. $o.08. 86. $o.12. 87. $o.12.



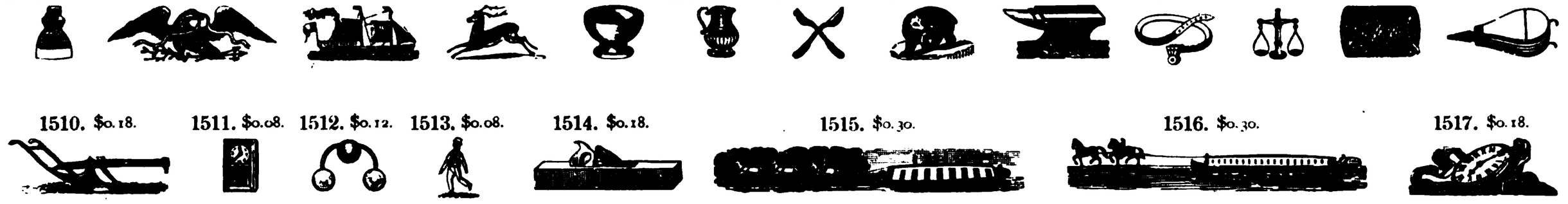
88. $o.12. 89. $o.08. 90. $o.08. 91. $o.08. 92. $o.12. 93. $o.12. 94. $o.08. 95. $o.08. 96. $o.018. 97. $o.12. 98. $o.12. 99. $o.18. 100. $o.08.



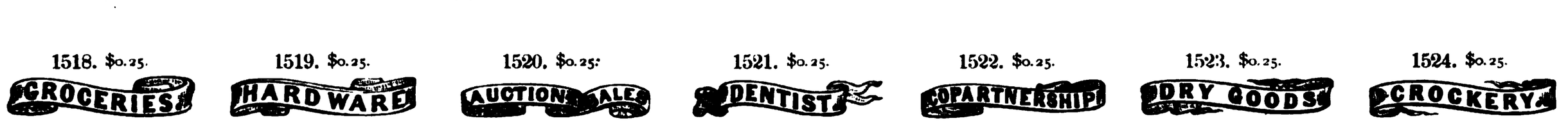
101. $o.18. 102. $o.08. 111. $o.08. 121. $o.18. 103. $o.08. 106. $o.08. 107. $o.08. 108. $o.08. 109. $o.08. 112. $o.15. 113. $o.15. 110. $o.08. 114. $o.15.



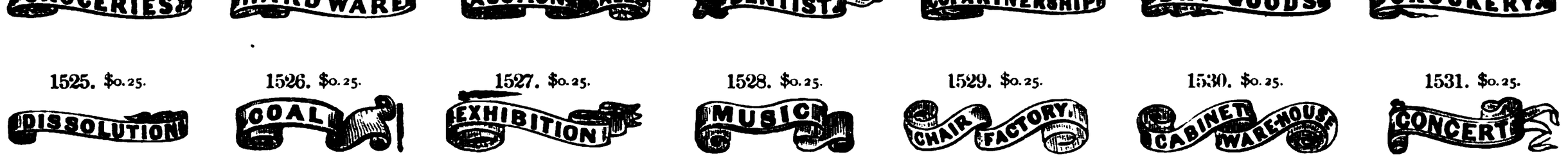
115. $o.12. 116. $o.12. 117. $o.12. 144. $o.30. 122. $o.08. 123. $o.18. 124. $o.18. 125. $o.08. 135. $o.08. 136. $o.15. 137. $o.08. 138. $o.15.



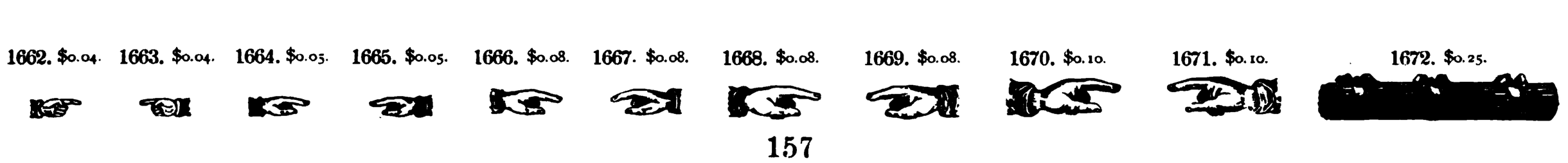
139. $o.08. 140. $o.18. 143. $o.15. 1500. $o.12. 1501. $o.08. 1502. $o.08. 1503. $o.08. 1504. $o.12. 1505. $o.12. 1506. $o.12. 1507. $o.08. 1508. $o.12. 1509. $o.12.



1510. $o.18. 1511. $o.08. 1512. $o.12. 1513. $o.08. 1514. $o.18. 1515. $o.30. 1516. $o.30. 1517. $o.18.



1518. $o.25. 1519. $o.25. 1520. $o.25. 1521. $o.25. 1522. $o.25. 1523. $o.25. 1524. $o.25.



1525. $o.25. 1526. $o.25. 1527. $o.25. 1528. $o.25. 1529. $o.25. 1530. $o.25. 1531. $o.25.

1662. $o.04. 1663. $o.04. 1664. $o.05. 1665. $o.05. 1666. $o.08. 1667. $o.08. 1668. $o.08. 1669. $o.08. 1670. $o.10. 1671. $o.10. 1672. $o.25.

Ornaments made at Bruce's New-York Type-foundry.

1673. $0.30.

1674. $0.08.

1675. $0.30.

1676. $0.25.

1677. $0.12.

1678. $0.12.

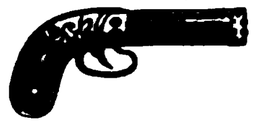
1679. $0.25.

1680. $0.25.

1681. $0.18.

1682. $0.18.

1683. $0.25.



1684. $12.

1685. $0.12.

1686. $0.12.

1687. $0.12.

1688. $0.12.

1689. $012

1690. $0.12.

1691. $0.12.

1692. $0.12.

1693. $0.12.

1694. $0.12.

1695. $0.12.

1696. $0.30

1697. $0.30.

1698. $0.15.

1699. $0.15.

1700. $0.15.

1701. $0.50.

1702. $0.12.

1703. $0.12.

1704. $0.25.

1706. $0.12.

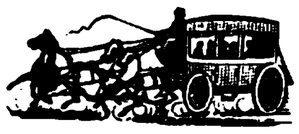
126. $0.10.

127. $0.10.

128. $0.10.

129. $0.25.

131. $0.25.



151. $0.12.

152. $0.12.

153. $0.12.

154. $0.12.

155. $0.12.

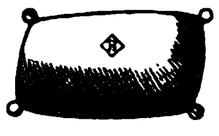
156. $0.12.

157. $0.12.

158. $0.12.

159. $0.12.

160. $0.12.



161. $0.12.

162. $0.12.

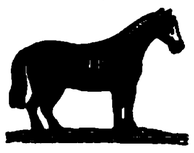
163. $0.12.

164. $0.12.

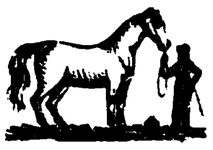
165. $0.12.

166. $0.12.

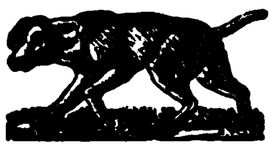
167. $0.12.



168. $0.12.



169. $0.12.

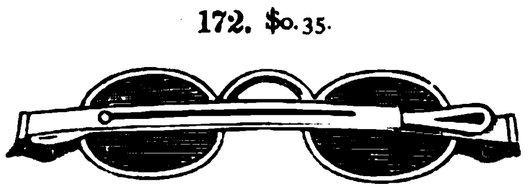


171. $0.20.

173. $0.20.

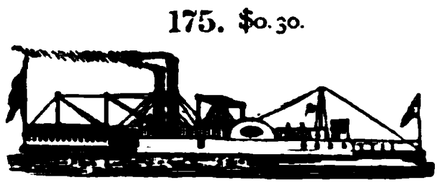
170. $0.12.

172. $0.35.



174. $0.12.

175. $0.30.



1838. $0.08.

1839. $0.08.

1840. $0.08.

1841. $0.08.

1842. $0.08.

1843. $0.08.

1844. $0.08.

1845. $0.08.

1846. $0.08.

1847. $0.08.

1848. $0.12.

1849. $0.08.

1850. $0.30.

1851. $0.08.

1852. $0.08.

1853. $0.12.

1854. $0.18.

1855. $0.08

1856. $0.12.

1857. $0.30.

1858. $0.30.

1859. $0.30.

176. $0.30.

1860. $0.25.

1861. $0.35.

1862. $0.18.

1863. $0.15.

1864. $0.18.

1865. $0.30.

1866. $0.30.

1867. $0.25.

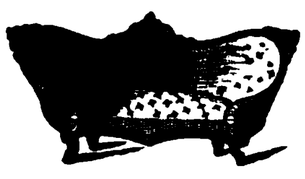
1868. $0.60.

1869. $0.35.

1870. $0.35.

1871. $0.30.

1872. $0.45.



1873. $0.18.

1874. $0.25.

1875. $0.25.

1876. $0.25.

1877. $0.25.

1878. $0.45.

1879. $0.30.

1880. $0.25.

ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

1881. $o.25.

1882. $o.25.

1900. $o.30.

1820. $o.18.

1821. $o.18.

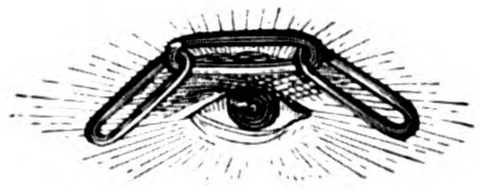
1824. $o.25.

1825. $o.18.

1827. $o.35.

1828. $o.30.

1829. $o.30.



1831. $o.35.

1832. $o.35.

1833. $o.30.

1834. $o.30.

1835. $o.35.

1836. $o.45.

1837. $o.45.

201. $o.15.

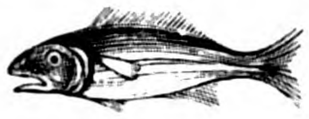
203. $o.15.

204. $o.15.

205. $o.15.

210. $o.25.

247. $o.30.



270. $o.20.

271. $o.45.

272. $o.45.

273. $o.30.

274. $o.30.

275. $o.30.

276. $o.30.

277. $o.30.

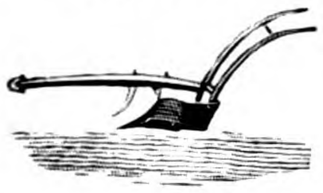
1830. $o.18.

278. $o.20.

279. $o.20.

280. $o.30.

281. $o.30.



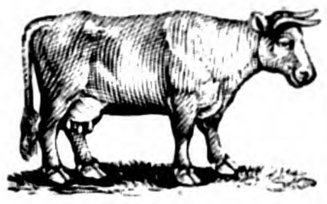
282. $o.60.

284. $o.30.

285. $o.30.

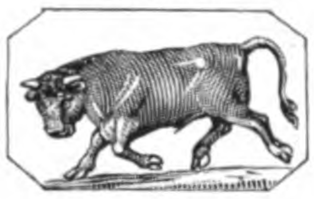
286. $o.45.

287. $o.30.



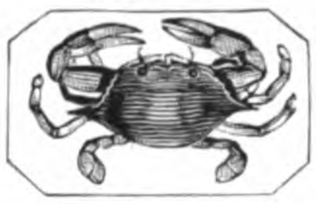
292. $o 30.

293. $o.30.

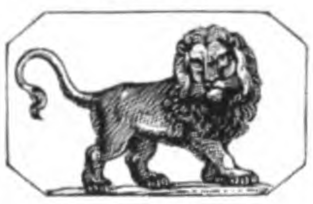


294. $o.30.

295. $o.30.

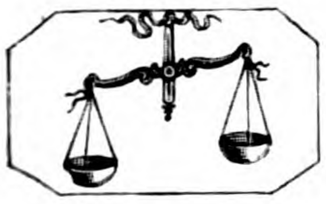


296. $o.30.



297. $o.30.

298. $o.30.



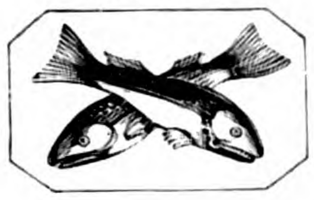
299. $o.30.

300. $o.30.

301. $o.30.

302. $o.30.

303. $o.30.



288. $o.30.

310. $o.30.

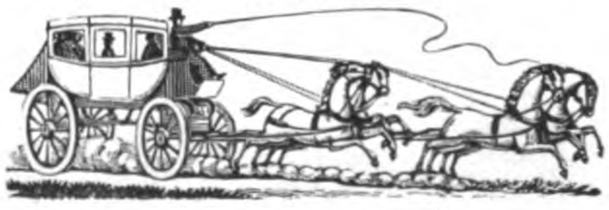
311. $o.30.

313. $o.30.

314. $o.30.

316. $o.45.

320. $o.45.



321. $o.45.

322. $o.45.

1299. $o.25.

Ornaments made at Bruce's New-York Type-foundry.

3400. $0.08.

3401. $0.12.

3402. $0.18.

3403. $0.25.

3404. $0.12.

3405. $0.18.

3406. $0.18.

3407. $0.12.

3408. $0.08.

3409. $0.18

3410. $0.12.

3411. $0.12.

3412. $0.18.

3413. $0.25.

3414. $0.12.

3415. $0.18.

3416. $0.12.

3417. $0.12.

3418. $0.12.

3419. $0.25.

3420. $0.30.

3421. $0.18.

3422. $0.18.

3423. $0.25.

3424. $0.30.

3425. $0.12.

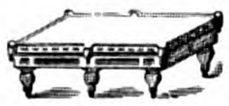
3426. $0.12.

3427. $0.12.

3428. $0.18.

3429. $0.12.

3430. $0.25.



3431. $0.25.

3432. $0.25.

3433. $0.18.

3434. $0.12.

3435. $0.30.

3436. $0.18.

3437. $0.18.

3438. $0.18.

3439. $0.18.

3440. $0.18.

3441. $0.30.

3442. $0.18.

3443. $0.18.

3444. $0.18

3445. $0.18.

3446. $0.18.

3447. $0.18.

3448. $0.18.

3449. $0.18.

3450. $0.12.

3451. $0.30.

3452. $0.18.

3453. $0.18.

3454. $0.25.

3455. $0.25.

3456. $0.25.

3457. $0.25.

3458. $0.30.

3459. $0.25.

3460. $0.25.

3461. $0.35.

363. $0.75.

470. $0.35.

460. $0.35.

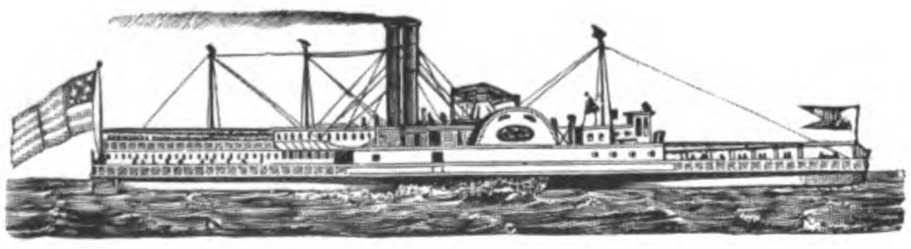
1586. $0.35.

1320. $0.60.

1321. $0.45.

1591. $0.35.

1585. $1.25.



1752. $0.35.

358. $0.60.

1309. $0.60.

356. $0.75.

649. $0.60.

751. $0.90.

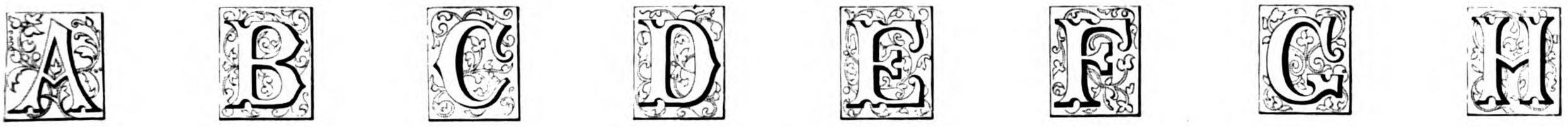
Electrotyped Ornaments made at Bruce's New-York Type-foundry.

Initial Letters.

FIRST SERIES — 60 CENTS EACH. — $12.00 PER SET.

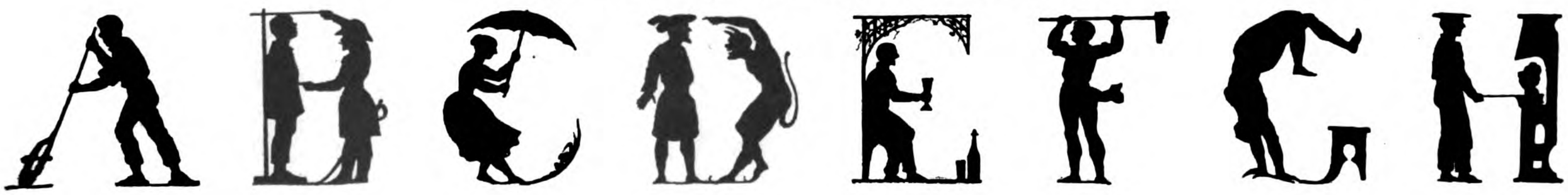
SECOND SERIES — 50 CENTS EACH. — $10.00 PER SET.

THIRD SERIES — 35 CENTS EACH. — $7.00 PER SET.



FOURTH SERIES — 50 CENTS EACH. — $10.00 PER SET.

FIFTH SERIES — 50 CENTS EACH. — $10.00 PER SET.



INITIAL LETTERS.

TENTH SERIES — 25 CENTS EACH. — $5.00 PER SET.

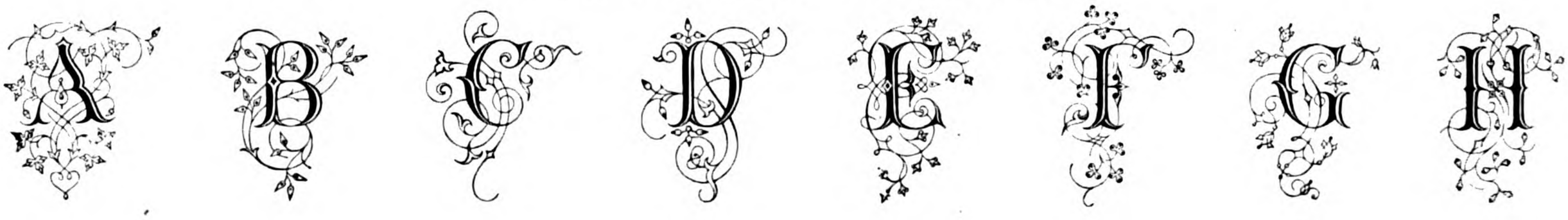
ELEVENTH SERIES — 30 CENTS EACH. — $6.00 PER SET.

TWELFTH SERIES — 35 CENTS EACH. — $7.00 PER SET.

THIRTEENTH SERIES — 35 CENTS EACH. — $7.00 PER SET.

FOURTEENTH SERIES — 40 CENTS EACH. — $8.00 PER SET.

FIFTEENTH SERIES — 50 CENTS EACH. — $10.00 PER SET.

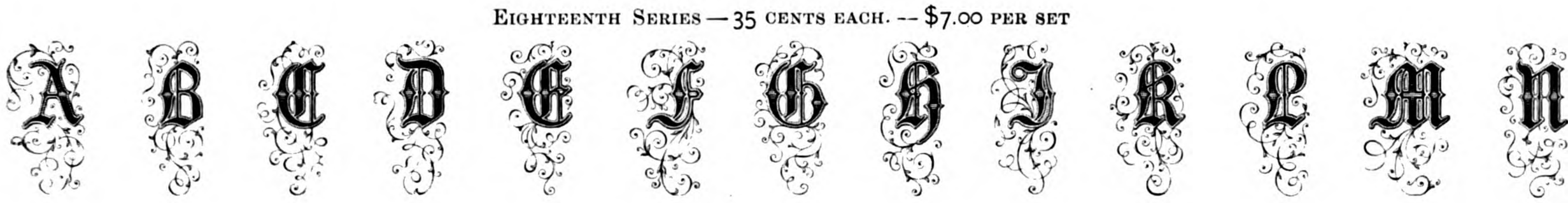


SIXTEENTH SERIES — 60 CENTS EACH. — $12.00 PER SET.

INITIAL LETTERS.

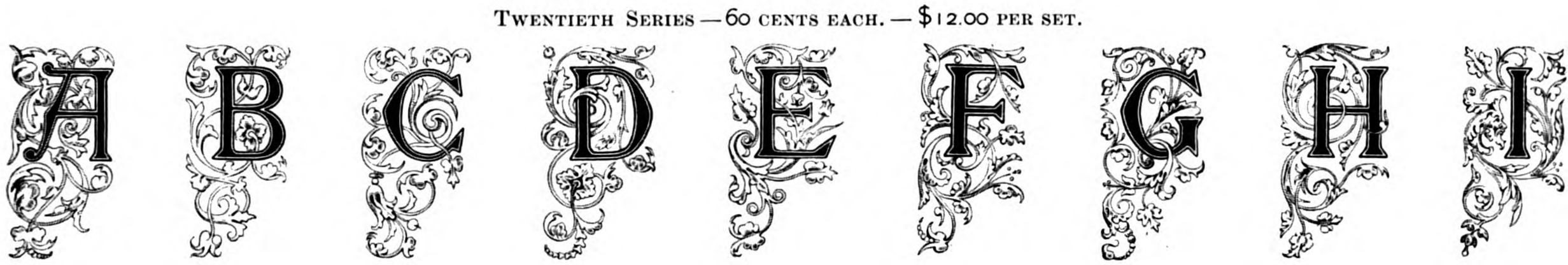
SEVENTEENTH SERIES — 35 CENTS EACH. — $7.00 PER SET.

EIGHTEENTH SERIES — 35 CENTS EACH. -- $7.00 PER SET

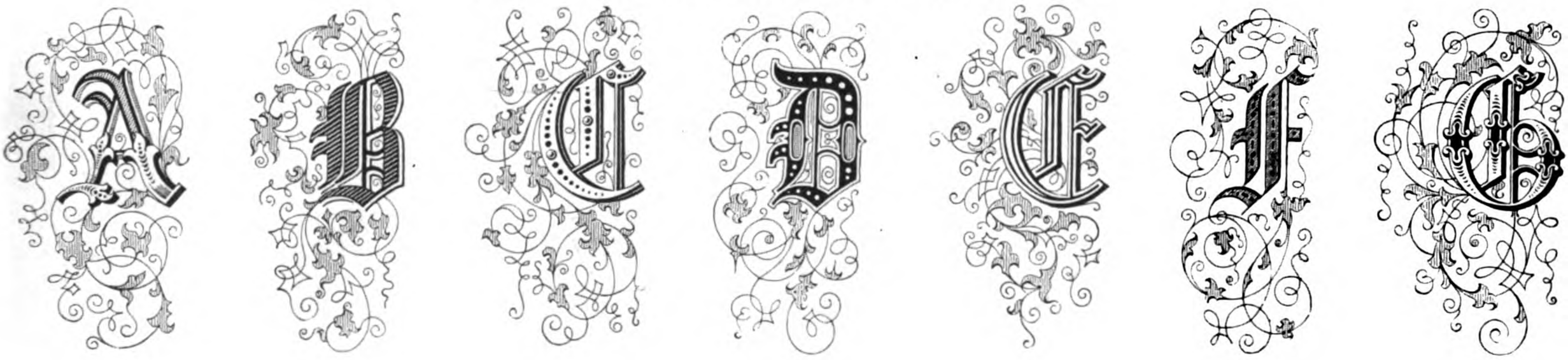


NINETEENTH SERIES — 40 CENTS EACH. — $8.00 PER SET.

TWENTIETH SERIES — 60 CENTS EACH. — $12.00 PER SET.

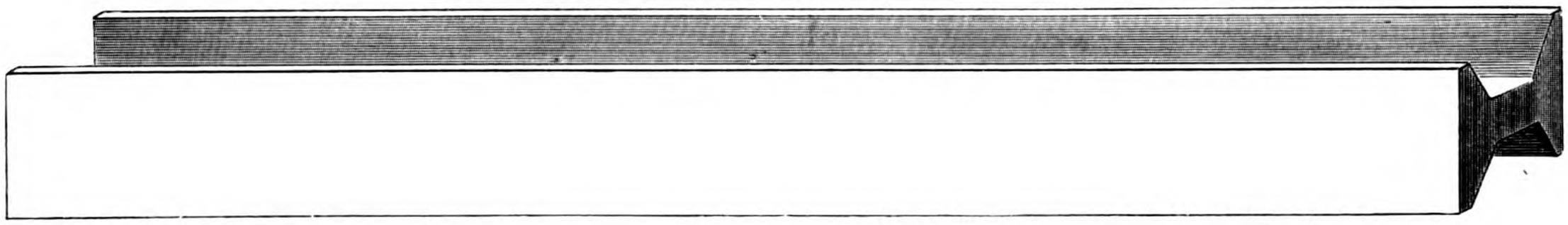


TWENTY-FIRST SERIES — 60 CENTS EACH. $12.00 PER SET.



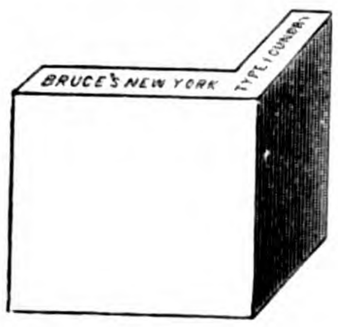
TWENTY-SECOND SERIES — 75 CENTS EACH. — $16.00 PER SET.

METAL FURNITURE.

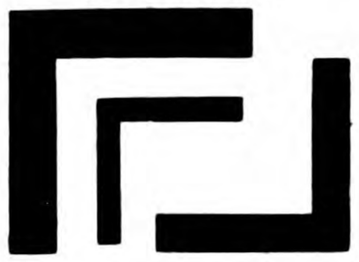


The Metal Furniture above shown has long been in use, and is invaluable for the imposition of forms. It is cast from Two to Eight line Pica in thickness and about 12 inches long, and sold either cut to measures or uncut at 25 cts. ℔ ℔.

CORNER QUADS.



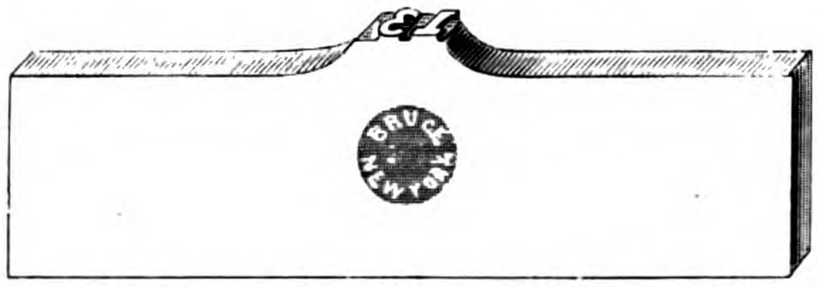
Pica, Long Prim. & Nonp.
(For Mitres, &c.)



Corner Quads are cast on Pica, Long-Primer and Nonpareil bodies, and insure a better junction of mitred rules, by preventing them slipping past each other.

Price, 20 cts. for Set of 4.

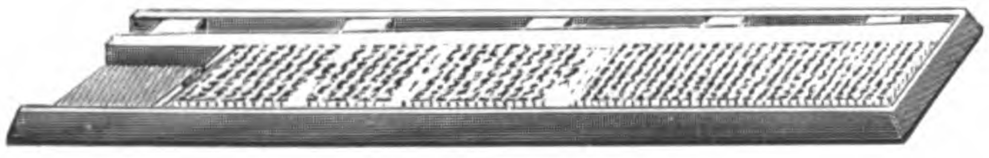
NUMBERED SLUGS.



First style. 13 Second style. 13 Third style. 13 Fourth style. 13 Fifth style. 13 Sixth style. 13 Seventh style. 13

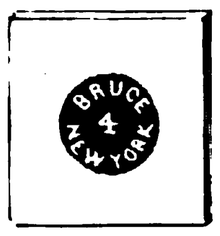
Numbered Slugs have been in use several years in the principal newspaper offices in this city. Each compositor has a few on his stand, corresponding with his number in the printing office, and drops one at the bottom of his matter in the proof-galleys so that his number is also proved with the other matter as the record of his work. They can be furnished with either of the above faces, electrotyped and cut to the measure of the column, for 20 cts. each.

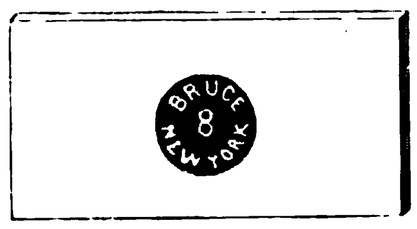
PROOF GALLEYS.

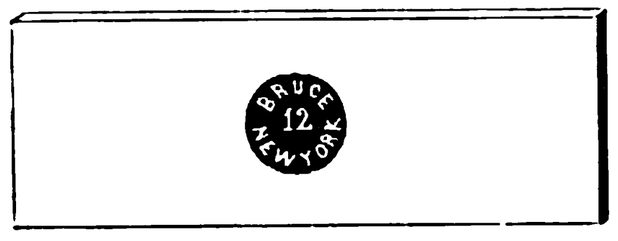


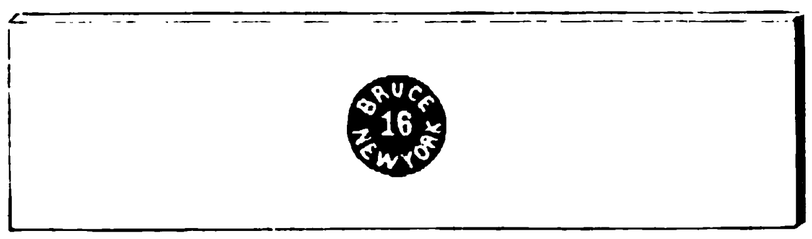
Proof, Single Column, Brass Bottom	$1.60
" Double " "	2.25
" Single " Lining screwed on	2.50
" Double " " " "	2.75
Proof, Single Column, Patent lined	$2.25
" Double " "	3.00
" Single " all brass	3.25
" Double " "	3.75

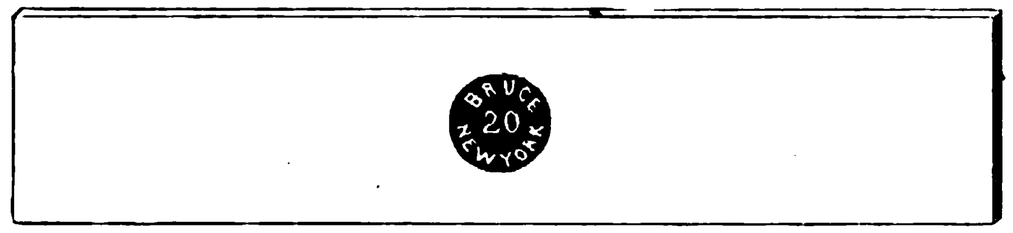
LABOR-SAVING LEADS.





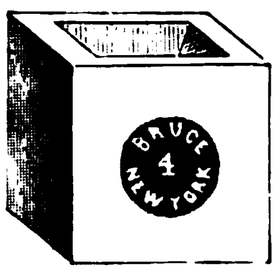


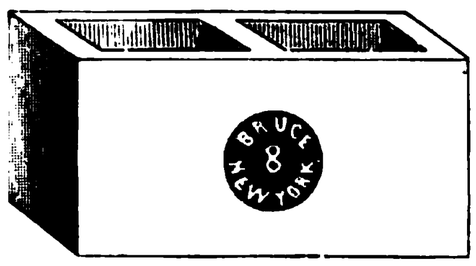


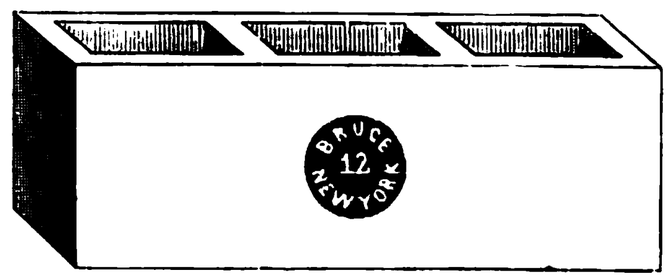


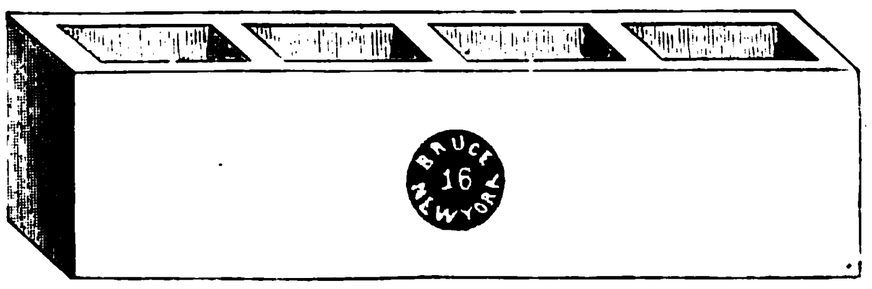
These Leads (and Slugs, as they are sometimes called) are cast Six to Pica, Four to Pica, Nonpareil and Pica in thickness, and cut to 14 different lengths, viz: 4, 4½, 5, 5½, 6, 7, 8, 10, 12, 14, 16, 18, 20 and 22 ems Pica. The smallest assortment of either thickness weighs 25 ℔, and by a combination of them, for example, over 800 medium 8vo. lines (22 ems Pica) can be leaded from a 25 ℔ font Six to Pica. They are cut very accurately and the length of each lead stamped on it. No job office should be without them. The time saved in having them ready cut and stamped to your hand will soon pay for them, and if you will, either singly or in combination, use them as measures for your composing sticks, you will cease to cut up leads for jobbing. Price, 40 cts. per ℔ for Four or Six to Pica: 35 cts. per ℔ for Pica or Nonpareil

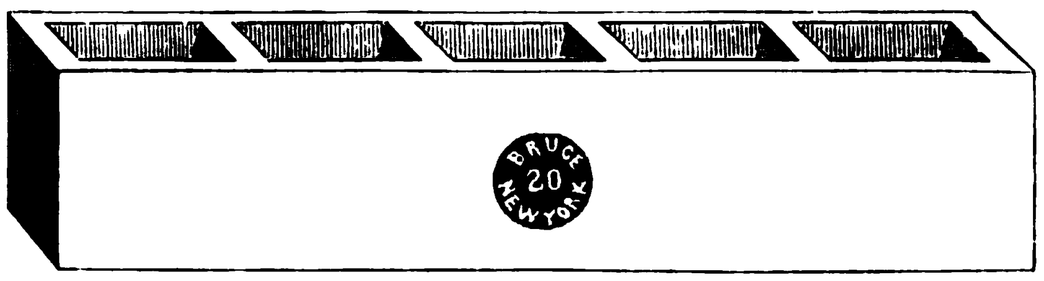
LABOR-SAVING QUOTATIONS.









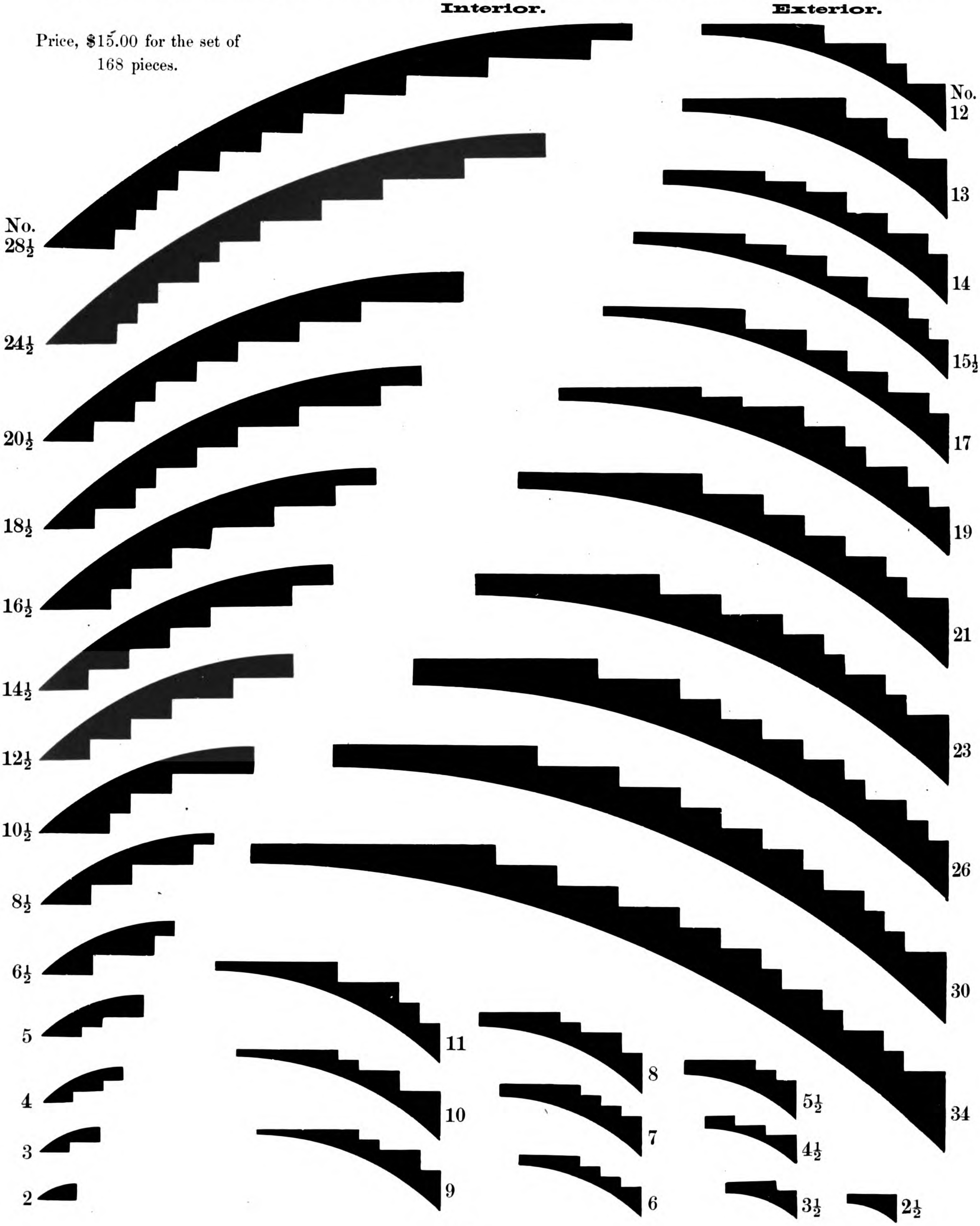


These Labor-Saving Quotations are accurately cast, of Two, Three and Four lines Pica in thickness, and 4, 8, 12, 16 and 20 ems Pica in length, with spaces to each size. The smallest assortment of these three thicknesses of all lengths weighs 40 ℔, and is sold at 25 cts. ℔ ℔. They may be used in all cases where ordinary wooden furniture has been used. In large assortments, pieces of 25, 37, 49 and 62 ems Pica in length can be furnished to either of the three widths.

BRUCE'S CIRCULAR QUADRATS.

They justify with Pica quads, and their length in Pica ems is stamped on them. Each font contains 8 each Nos. 2 to 8,—4 each Nos. 8½ to 17,—2 each Nos. 18½ to 34.

Price, $15.00 for the set of 168 pieces.



1st SUPPLEMENT to

Bruce's Abridged Specimen Book of 1869.

NEW-YORK, March 1, 1870.

$8.32. DOUBLE-PICA BLACK RIMMED. 20 a and 7 A 9 lb. 4 oz.

First National Bank.

This is to Certify, This Indenture, Shipped, Bought of

$5.64. PICA EXTENDED BLACK. 30 a and 10 A 4 lb. 14 oz.

Bruce's New-York Type-foundry,
Established in 1813.
GEO. BRUCE'S SON & CO., 13 Chambers-St., NEW-YORK.

$8.25. GREAT-PRIMER EXTENDED BLACK. 25 a and 8 A 8 lb. 4 oz

Bruce's New-York Type-foundry,
Established in 1813.
GEORGE BRUCE'S SON & CO., 13 CHAMBERS-ST.

$11.14. DOUBLE PICA EXTENDED BLACK. 20 a and 7 A 12 lb. 6 oz.

Second National Bank.

GEORGE BRUCE'S SON & CO.,

No. 13 Chambers-Street,

$16.70. DOUBLE GREAT-PRIMER EXTENDED BLACK. 15 a and 6 A 20 lb. 6 oz.

George Bruce's Son & Co.,

NEW-YORK,

No. 13 Chambers-St.

Lay this first Supplement in BRUCE'S ABRIDGED SPECIMEN BOOK of 1869, which is in your possession.

$2.00. BREVIER GOTHIC CONDENSED ITALIC. 30 A 2 lb.

COMBINATION BORDERS,
ASTRONOMICAL, MATHEMATICAL AND MEDICAL SIGNS.
BRUCE'S NEW-YORK TYPE-FOUNDRY, 1870.

TWO-LINE NONPAREIL GOTHIC CONDENSED ITALIC 15 A 2 lb 8 oz.

$1.85. CIRCULAR QUADS,
CORNER QUADS, METAL FURNITURE,
BRUCE, NEW-YORK, 1870.

$1.64. TWO-LINE PEARL GOTHIC CONDENSED ITALIC. 20 A 2 lb.

BRASS MATERIAL OF ALL KINDS,
LABOR-SAVING RULE, DASHES, CIRCLES, &C.,
BRUCE, NEW-YORK, 1870.

TWO-LINE BREVIER GOTHIC CONDENSED ITALIC. 15 A 3 lb. 12 oz.

$2.48. PRINTING PRESSES,
ROLLERS & ALL KINDS OF INK,
BRUCE, NEW-YORK, 1870.

$3.14. TWO-LINE LONG-PRIMER GOTHIC CONDENSED ITALIC. 12 A 4 lb. 12 oz.

CASES, STANDS, WOOD RULE, MALLETS AND PLANERS,
BRUCE'S NEW-YORK TYPE-FOUNDRY, 1870.

$11.62. DOUBLE PICA RAY SHADED. 20 a and 10 A 13 lb. 4 oz.

Second National Bank.
GEORGE BRUCE'S SON & CO.,
Type-founders, No. 13 Chambers-Street,
NEW-YORK.

$2.90. PICA ORNAMENTED, NO. 27. 30 a and 15 A 2 lb. 8 oz.

THE PRINTERS' PRICE LIST.
A Manual for the use of Clerks and Bookkeepers in Job Printing Offices. By THEO. L. DE VINNE.
FRANCIS HART & CO., 63 Courtlandt-Street, NEW-YORK, 1869.

$4.84. DOUBLE PICA ORNAMENTED, NO. 42. 20 a and 10 A 5 lb. 6 oz.

The History of the Life of Albrecht Dürer of Nürnberg. MRS. CHARLES HEATON,
London, 1870.

$6.56. DOUBLE GREAT-PRIMER ORNAMENTED, NO. 31. 15 a and 8 A 8 lb.

Albert Durer: his life and works. WM. B. SCOTT, London: 1869.

$4.50. BREVIER LAW ITALIC. 90 a and 20 A 4 lb. 12 oz

THE COMPANY OF STATIONERS, or Text-Writers, who wrote and sold all sorts of books then in use, namely A, B, C, or Absies, 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.

$4.30. LONG-PRIMER LAW ITALIC. 40 a and 20 A 5 lb. 4 oz

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 several 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 several of the early master-printers.

$4.07. PICA LAW ITALIC, 30 a and 15 A 5 lb. 8 oz.

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.

$5.20. LONG-PRIMER VENETIAN. a and 20 A 4 lb.

THE KING AND QUEEN TO ALL THOSE TO WHOM THESE PRESENTS SHALL COME, GREETING.

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,

(LONDON, 4th day of May, in the year 1556.)

$6.75. GREAT-PRIMER VENETIAN. 25 a and 12 A 6 lb. 12 oz

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, &c.
Freemen of the Mystery or Art of a Stationer of our city of London and suburbs
(LONDON, 4th day of MAY, in the year 1556.)

$2.40. NONPAREIL ITALIAN CONDENSED. 60 a and 30 A 1 lb. 14 oz.

PRINTING IN COLORS.

Three colors were used by Peter Schoffer in printing the initial letter of the Mentz Psalter of 1457. Gold was used by a printer of Venice in 1477. Red was in common use by printers of all countries at a very early date. But in no case did any printer of the 15th, 16th or 17th centuries attempt the printing of pictures by contrasting and overlapping colors.

There was no printing press in use for many centuries that could be trusted for register. All attempts at color printing were in chiaro oscuro (many tints of the same color), in which innacurate register was not a fatal fault.

$2.87. LONG-PRIMER ITALIAN CONDENSED 40 a and 20 A 3 lb. 8 oz.

JOHN BAPTIST JACKSON

Was the first to attempt the use of contrasting colors. His first essay was in Venice, where in 1744 he published six landscapes. He states that he was obliged to invent a new press for this work.

He also attempted cameo printing, paper hangings, &c.

$3.25. BREVIER ITALIAN CONDENSED. 60 a and 30 A 3 lb. 4 oz.

EMINENT ENGRAVERS IN CHIARO OSCURO.

Ugo da Carpi, of Italy, in 1518—Louis Cranach, of Germany, in 1519—Domenico Beccafumi, of Italy—John Ulric, Albert Altdorfer and Hans Baldung, of Germany, and Lucas Jacobs Leyden, of Holland, in the early part of the 16th century, engraved wood blocks in sections, for different tones of the same color, which were printed together with good effect.

$3.61. PICA ITALIAN CONDENSED. 30 a and 15 A 4 lb. 14 oz.

JOHN BAPTIST MICHAEL PAPILLON

Published at Paris, in 1766, a Treatise upon Engraving on Wood, in which he exhibits a few specimens in colors, executed in the roughest style.

$3.80. GREAT-PRIMER ITALIAN CONDENSED. 25 a and 12 A 5 lb. 12 oz.

WILLIAM SAVAGE, of London, in 1819-1822, published Hints on Decorative Printing. One of his illustrations, Mercy, was produced by 29 blocks, all wood.

$6.40. DOUBLE SMALL-PICA ITALIAN CONDENSED. 25 a and 12 A 10 lb.

GEORGE BAXTER, of London, in 1836, patented a combination of Steel, Stone, Wood, and Aquatint.

$8.16. DOUBLE ENGLISH ITALIAN CONDENSED. 20 a and 10 A 12 lb. 12 oz.

G. C. LEIGHTON, of London, in 1849, used etched Zinc Plates and Wood with marked success.

$11.47. DOUBLE GREAT-PRIMER ITALIAN CONDENSED. 15 a and 8 A 18 lb 8 oz

FIRST Colored Prints in Illustrated London News, December, 1856.

$14.40. CANON ITALIAN CONDENSED. 12 a and 7 A 24 lb

CHROMO-Lithography, 1859.

$3.50. BREVIER EXTRA CONDENSED, NO. 2. 60 a and 30 A 2 lb 3 oz

CADMUS, THE FOUNDER OF CADMEA, 1493, B.C.,

Is said to have brought the 15 Phœnician letters into Greece. These letters were originally either Hebrew, Assyrian or Phœnician characters, and were gradually changed in form until they became the ground of all letters now used in Europe, except the Turkish. Palamades, of Argos, added 4 letters, 1224, B.C.; Simonides added 4 more, 489, B.C. The Greek alphabet consisted of 16 letters, until 399 or 403, B.C., when the Ionic of 24 letters was introduced.

All these were capital letters. The small, or cursive, or lower-case letters are of much later invention, and were used only where rapid writing was permissible.

$4.22. LONG-PRIMER EXTRA CONDENSED, NO. 2. 40 a and 20 A 3lb. 4 oz.

THE ALPHABETS OF DIFFERENT NATIONS

Contain the following letters, exclusive of Dipthongs, Double Letters, Accents, Ligatures and Contractions:

English,	26.	French,	25.	Italian,	20.	Spanish,	27.	German,	26.
Slavonic,	42.	Russian,	35.	Latin,	22.	Greek,	24.	Hebrew,	22.
Arabic,	28.	Persian,	32.	Turkish,	28.	Sanscrit,	44.	Armenian,	38.

The Chinese radical characters number 214.

$5.51. PICA EXTRA CONDENSED, NO. 2. 30 a and 15 A 4 lb. 12 oz.

WRITTEN AND PRINTED ALMANACS THAT HAVE BEEN FAMOUS IN THEIR DAY.

Regiomontanus, in German and Latin, ...			1475-1506.
First printed in England by Richard Pynson			1497.
Tybalt's Prognostications,	1533.	Almanac Liegeois . .	1636.
Lilly's Ephemeris . .	1644.	British Merlin . . .	1658.
Moore's Almanac . .	1698.	Nautical Almanac . .	1767.
Connaissance des Temps .	1699.	Chambers Book of Days,	1862.

$3.25. GREAT-PRIMER EXTRA CONDENSED, NO. 2. 25 a and 12 A 3 lb. 4 oz.

FRANCE SURPASSES ALL OTHER NATIONS IN ALMANACS.

One publisher announces 30 different Almanacs for 1870.

The Almanach Imperial and Almanach de France, each contain about 1000 octavo pages.

Some are statistical; more are astrological and necromantic; but most of them are humorous.

$4.16. DOUBLE SMALL-PICA EXTRA CONDENSED, NO. 2. 25 a and 12 A 4 lb. 10 oz

THE ALMANACH DE GOTHA IS THE OLDEST OF ALL EXISTING ALMANACS,

Being in the 105th year of publication. It is a standard biographical and statistical authority on all matters connected with European Governments.

$5.16. DOUBLE ENGLISH EXTRA CONDENSED, NO. 2. 20 a and 10 A 6 lb

BENJAMIN FRANKLIN'S CELEBRATED ALMANAC,

Poor Richard's Almanac, was first printed at Philadelphia, in 1732. It was the first rational Almanac of its class. The few existing copies when sold, command great prices.

$5.74. DOUBLE GREAT-PRIMER EXTRA CONDENSED, NO. 2. 15 a and 8 A 7 lb

THE ALMANAC OF REGIOMONTANUS (1475-1506),

Containing only the eclipses and places of the planets, sold for 10 crowns of gold. It was printed in German and Latin, under the patronage of Matthius Corvinus.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

$4.50. BREVIER ORNAMENTED, NO. 2. 60 A and 30 A 2 lb. 13 oz.

PATENTS FOR INVENTIONS.

Abridgments of the Specifications relating to Printing, including therein the production of copies on all kinds of materials (excepting felted and textile fabrics), by means of Types, Stereotype-blocks, Plates, Stone, Dies, Stencil Plates, Paper Writings, Electro-chemicals and Light. Printed by order of the Commissioners of Patents.

LONDON, 1859.

$3.92. PICA ORNAMENTED, NO. 29. 30 A and 15 A 3 lb. 6 oz.

PATENTS FOR INVENTIONS.

Abridgments of the Specifications relating to the Manufacture of Paper, Pasteboard and Papier Mâché. Printed by order of the Commissioners of Patents.

LONDON, 1858.

$3.48. LONG-PRIMER ORNAMENTED, NO. 11. 40 A and 20 A 3 lb.

A CRITICAL AND HISTORICAL ACCOUNT

of all the Celebrated Libraries in Foreign Countries, as well ancient as modern; with general reflections upon the choice of books, and the method of furnishing libraries.

By a gentleman of the Temple.

LONDON, 1739.

$5.38. GREAT-PRIMER ORNAMENTED, NO. 26. 25 A and 12 A 5 lb. 6 oz.

Traité élémentaire de l'imprimerie, ou le Manuel de l'imprimeur; avec 40 planches en taille-douce.

ANT. FRANC. MOMORO.

Paris, 1793.

$7.42. DOUBLE PICA ORNAMENTED, NO. 44. 20 A and 10 A 8 lb. 4 oz

Essai sur la Calligraphie des manuscrits du moyen-age, et sur les Ornements des permiers livres d'heures imprimés:

E. H. LANGLOIS, ROUEN, 1841.

$9.74. DOUBLE GREAT-PRIMER ORNAMENTED, NO. 32. 15 A and 8 A 11 lb. 14 oz

De prima Typographiæ Hispanicæ ætate specimen:

Romæ, 1793,

RAYMUNDO DIOSDADO-CABALLERO.

at Bruce's New-York Type-Foundry, No. 13 Chambers-Street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

$2.88. NONPAREIL GOTHIC CONDENSED, No. 3. 60 s and 30 A 2 lb. 4 oz.

LABOR-SAVING SLUGS,

Nonpareil and Pica thickness, and cast in lengths of 4 to 22 Pica ems. Each Slug has its exact length stamped on it.

Sold in fonts of not less than twenty-five pounds each, at forty cents a pound, at Bruce's New-York Type-Foundry, 13 Chambers-Street.

Orders promptly supplied.

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, NEW-YORK, 1870.

$3.08. LONG-PRIMER GOTHIC CONDENSED, No. 3. 40 s and 20 A 3 lb. 12 oz.

ELECTROTYPED ORNAMENTS,

comprising Dollar, Share, Number and Pound Marks, United States, State and Foreign Coats-of-Arms, Business and Newspaper Cuts, Initial Letters, Numbered Slugs for Newspaper Offices, Mortised Labels, &c., Manufactured by

GEO. BRUCE'S SON & CO., 13 CHAMBERS-ST.

$3.50. BREVIER GOTHIC CONDENSED, No. 3. 60 s and 30 A 3 lb. 8 oz.

LABOR-SAVING LEADS,

6 to Pica and 4 to Pica, varying in length from 4 to 22 Pica ems. Each Lead has its length stamped on it.

Sold in fonts of not less than 25lb. each, at forty-five cents a pound.

A large stock always on hand.

GEO. BRUCE'S SON & CO., 13 CHAMBERS-STREET.

$2.96. PICA GOTHIC CONDENSED, No. 3. 30 s and 15 A 4 lb.

PRINTING PRESSES,

Hand, Cylinder, or for Jobbing, furnished at Manufacturers' Prices for Cash.

For List of Prices &c., see page 172 of this Supplement.

BRUCE, 13 CHAMBERS-STREET, 1870.

$4.12. GREAT-PRIMER GOTHIC CONDENSED, No. 3. 26 s and 12 A 6 lb. 4 oz.

Braces, Ornamental Dashes, Chess Type, Checker Type, Astronomical, Medical and Mathematical Signs, Manufactured and Sold at

BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-STREET.

$5.60. DOUBLE SMALL-PICA GOTHIC CONDENSED, No. 3. 25 s and 12 A 8 lb. 12 oz.

India Rubber Tympan Cloth, Points with Springs, Roller Moulds, Rollers, Wetting Boards and Trough, sold by

GEO. BRUCE'S SON & CO., 13 CHAMBERS-STREET, 1870.

$6.96. DOUBLE ENGLISH GOTHIC CONDENSED, No. 3. 20 s and 10 A 10 lb. 14 oz.

Iron Side and Foot Sticks, Iron Mitre and Saw-Box, &c.

GEO. BRUCE'S SON & CO., NEW-YORK, 1870.

$8.22. DOUBLE GREAT-PRIMER GOTHIC CONDENSED, No. 3. 15 s and 8 A 13 lb. 4 oz.

Extra Fine Ink for Enameled Cards, Job Ink.

GEO. BRUCE'S SON & CO., 1870.

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

$3.20. NONPAREIL GOTHIC, No. 5. 60 a and 20 A 2 lb. 8 oz.

IMPOSING STONES AND FRAMES,
Foolscap, Medium, Super-Royal, Imperial and Mammoth, Shooting-Sticks of Hickory, Iron and Brass,
Lignum Vitæ Mallets, Planers, Wood Furniture, Wood Rule, Mourning Reglet,
Pick Brushes, Proof Brushes, Shears, Rotary Card Cutters, &c.,
kept on hand and sold by
GEO. BRUCE'S SON & CO., 13 CHAMBERS-STREET, NEW-YORK, 1870

$3.08. LONG-PRIMER GOTHIC, No. 5. 40 a and 20 A 3 lb. 12 oz.

ADVERTISING RULES,
Single Dash Rules, Brass Dashes, Double Cross Rules,
Paralle Rules, Column and Head Rules
Single and Double Brass
Bottom and Lined Proof Galleys, Common Galleys, &c.,
Made to all Sizes of Newspapers at
13 CHAMBERS-STREET, NEW-YORK, 1870.

$3.75. BREVIER GOTHIC, No. 5. 60 a and 30 A 3 lb. 12 oz.

COMPOSING STICKS ALL SIZES.
Mahogany Job Stick with Iron Knee, Steel Composing Rules,
Bodkins, Page Cord,
Candlesticks, Wood Mitre-Box for Furniture, Lead Cutters, &c.,
Sold at
13 CHAMBERS-STREET, NEW-YORK, 1870.

$3.42. PICA GOTHIC, No. 5. 30 a and 15 A 4 lb. 10 oz.

TYPE CASES,
Music Case, Job Case, Triple, Half and Rule Cases, made of the Best Quality of Seasoned Wood, on hand, and Sold Cheap for Cash at Bruce's
13 CHAMBERS-STREET, 1870.

$4.95. GREAT-PRIMER GOTHIC, No. 5. 26 a and 12 A 7 lb. 8 oz.

Steam Inking Machines, Folio Post, Medium, Super-Royal, Imperial.
BRUCE'S NEW-YORK TYPE-FOUNDRY, 1870.

$6.72. DOUBLE SMALL-PICA GOTHIC, No. 5. 26 a and 12 A 10 lb. 8 oz.

Letter Boards, Demy, Medium, Royal, Super-Royal, &c.
13 CHAMBERS-STREET, NEW-YORK, 1870.

$9.04. DOUBLE ENGLISH GOTHIC, No. 5. 20 a and 10 A 14 lb. 2 oz.

Wood-Cut Ink, Varnish, Ultramarine Ink, &c.,
GEO. BRUCE'S SON & CO., 1870.

$11.00. DOUBLE GREAT-PRIMER GOTHIC, No. 5. 15 a and 8 A 17 lb. 12 oz.

Box-Wood and Hickory Quoins at
BRUCE'S NEW-YORK, 1870.

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

$4.50. PEARL GOTHIC, No. 6. 60 a and 30 A 3 lb. 4 oz.

COLORED PRINTING INKS.

Extra Fine Red, Lake, Purple, Ultramarine, Light Blue, Dark Blue, Light Green, Dark Green, Light and Dark Brown, Lemon and Orange Yellow, Deep Orange Yellow, Sienna, and White Ink, Brown Gold Size, Yellow Gold Size, White Size, for dry colors, Flock Varnish, &c., sold at BRUCE'S, 13 CHAMBERS-STREET, NEW-YORK, 1870.

$5.38. BREVIER GOTHIC, No. 6. 60 a and 30 A 5 lb. 6 oz.

BRASS RULE.

Labor-Saving Brass Rule is useful to set up every description of Tables, Labels, or other Jobs requiring even or uneven lengths of Rule; and being all cut to regular measures, save cutting and waste. BRUCE, 13 CHAMBERS-STREET, 1870.

$4.48. NONPAREIL GOTHIC, No. 6. 60 a and 30 A 3 lb. 8 oz.

METAL FURNITURE.

Metal Furniture has long been in use, and is invaluable for the Imposition of Forms. It is cast from Two to Eight line Pica in Thickness, and about 12 inches long, sold either cut to measures or uncut at 30 cents a pound. BRUCE, 13 CHAMBERS-STREET, NEW-YORK, 1870.

$4.72. LONG-PRIMER GOTHIC, No. 6. 60 a and 30 A 5 lb. 12 oz.

QUOTATIONS.

Labor-Saving Quotations are Cast Two, Three and Four lines Pica in thickness, and 4, 8, 12, 16 and 20 ems Pica in length. 13 CHAMBERS-STREET, 1870.

$4.44. PICA GOTHIC, No. 6. 30 a and 15 A 6 lb.

BRUCE'S CIRCULAR QUADRATS

Are the most Complete and Accurately Manufactured in America. Their length in Pica ems is stamped on them. GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, 1870.

$6.76. GREAT-PRIMER GOTHIC, No. 6. 25 a and 12 A 10 lb. 4 oz.

ACCENTED LETTERS.

Our Assortment of Accented Letters to suit all Languages, is unequalled. GEORGE BRUCE'S SON & CO., 1870.

$9.60. DOUBLE PICA GOTHIC, No. 6. 25 a and 12 A 18 lb.

HYDRAULIC PRESSES.

Single and Double, Horizontal Power Pumps, &c., sold at 13 CHAMBERS-STREET, 1870.

at Bruces New-York Type-Foundry, 13 Chambers-st., NEW-YORK.

$5.80. PICA ANTIQUE SHADED. 15 A and 15 A 5 lb.

Traité Historique et Pratique de la Gravure en Bois.

JEAN B. M. PAPILLON, PARIS, 1766.

$9.67. COLUMBIAN (TWO-LINE BREVIER) ANTIQUE SHADED. 15 A and 15 A 9 lb. 2 oz.

Introduction to the Study of Bibliography.

T. H. HORNE, LONDON, 1814.

$12.71. DOUBLE SMALL-PICA ANTIQUE SHADED. 13 A and 13 A 14 lb. 2 oz.

L'Art Du Typographe, 1806.

B. VINÇARD, PARIS.

$5.55. PICA ANTIQUE POINTED. 20 A and 15 A 7 lb. 8 oz.

Illuminated Ornaments selected from Manuscripts and Early Printed Books.

HENRY SHAW, LONDON, 1833.

$7.42. GREAT-PRIMER ANTIQUE POINTED. 25 A and 17 A 11 lb. 4 oz.

Master-pieces of the early Printers and Engravers.

H. NOEL HUMPHREYS, London, 1870.

$10.24. DOUBLE SMALL-PICA ANTIQUE POINTED. 25 A and 17 A 16 lb.

Annales Typographici Seculi XVI. in Svecia.

E. M. FANT, Upsaliæ, 1794.

$12.64. DOUBLE ENGLISH ANTIQUE POINTED. 20 A and 19 A 19 lb. 12 oz.

Incunabula Artis Typographicæ in Svecia. J. H. SCHRÖDER, 1842.

Printing Types cast by George Bruce's Son & Co.,

$3.60. DOUBLE PICA EXTRA CONDENSED BLACK. 20 a and 7 A 4 lh.

George Bruce's Son & Co., Type-Founders,

No. 13 Chambers-Street,

New-York.

Office hours from 7 A.M. until 6 P.M.

$5.12. DOUBLE GREAT-PRIMER EX. COND. BLACK. 15 a and 6 A 6 lh. 4 ms.

Geo. Bruce's Son & Co. Type-Founders,

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Office hours from 7 A.M. until 6 P.M.

$8.64. CANON EXTRA CONDENSED BLACK. 12 a and 5 A 12 lh.

George Bruce's Son & Co., Type-Founders,

No. 13 Chambers-Street,

New-York.

$4.35. PICA ANGLO-BLACK. 20 a and 10 A 8 lh. 12 ms.

Bruce's New-York Type-Foundry was established in 1813 by D. & G. Bruce.

$5.50. GREAT-PRIMER ANGLO-BLACK. 25 a and 8 A 8 lh. 8 ms.

Bruce's New-York Type-Foundry was established in 1813 by D. & G. Bruce.

$7.44. DOUBLE SMALL-PICA ANGLO-BLACK. 25 a and 8 A 8 lh. 4 ms.

Bruce's New-York Type-Foundry was established in 1813 by David & George Bruce.

at Bruce's New-York Type-Foundry, No. 13 Chambers-st., New-York.

$7.20. BREVIER EXTENDED BLACK. 60 A and 30 A 4 lb. 8 oz.

Bruce's New-York Type-Foundry,
Established in 1813.
GEORGE BRUCE'S SON & CO.,
No. 13 Chambers-Street,
New-York.

$5.20. LONG-PRIMER EXTENDED BLACK. 60 A and 14 A 4 lb.

Bruce's New-York Type-Foundry,
Established in 1813.
GEO. BRUCE'S SON & CO.,
No. 13 Chambers-Street, New-York.

$4.72. DOUBLE SMALL-PICA BLACK ORNATE. 30 A and 8 A 5 lb. 4 oz.

A very Magnificent Assortment of Blacks
shown in
our Specimen pages.

$4.72. DOUBLE SMALL-PICA BLACK ORNATE SHADED. 30 A and 8 A 5 lb. 4 oz.

A very Magnificent Assortment of Blacks
shown in
our Specimen pages.

$5.92. DOUBLE ENGLISH BLACK ORNATE. 20 A and 7 A 6 lb. 14 oz.

Splendid Assortment of Blacks
shown in
our Specimen pages.

$5.92. DOUBLE ENGLISH BLACK ORNATE SHADED. 20 A and 7 A 6 lb. 14 oz.

Splendid Assortment of Blacks
shown in
our Specimen pages.

$2.61. PICA BORUSSIAN. 30 A and 10 A 2 lb. 4 oz.

New-York, November 1, 1870.

George Bruce's Son & Co. respectfully invite Printers to examine the many New Styles of Patented Type exhibited in this Pamphlet. By selecting from our numerous Fancy Fonts, the enterprising Printer can supply the increasing demand for Novelties in Typographia.

$3.25. GREAT-PRIMER BORUSSIAN. 30 A and 8 A 3 lb. 4 oz.

New-York, November 1, 1870.

George Bruce's Son & Co. respectfully invite Printers to examine the many New Styles of Patented Type exhibited in this Pamphlet.

$4.72. DOUBLE PICA BORUSSIAN. 20 A and 7 A 5 lb. 4 oz.

New-York, November 1, 1870.

George Bruce's Son & Co. respectfully invite Printers to examine the many New Styles of Patented Type exhibited in this Pamphlet.

$8.50. GREAT-PRIMER RAY SHADED. 25 a and 12 A 8 lb. 8 oz.

Lectures on the Art of Engraving, delivered at the Royal Institution of Great Britain:

JOHN LANDSEER, 1807.

$5.80. PICA ORNAMENTED, No. 28. 30 a and 15 A 5 lb.

The life of mayster Willyam Caxton of the weald of Kent, the first printer in England.

JOHN LEWIS, London, 1737.

$8.50. GREAT-PRIMER ORNAMENTED, No. 25. 25 a and 12 A 8 lb. 8 oz.

Facts and speculations on the history of playing-cards.

Wm. A. CHATTO, 1838.

$11.70. DOUBLE PICA ORNAMENTED, No. 43. 20 a and 10 A 13 lb.

Mémoire sur la Litho-typographie, présenté par

PAUL DUPONT, Paris, 1839.

$11.68. DOUBLE GREAT-PRIMER ORNAMENTED, No. 30. 15 a and 8 A 14 lb. 4 oz.

The Printer's Companion, 1846.

L. GRATTAN, PHILAD'A.

$10.26. CANON ORNAMENTED, No. 20. 5 a and 5 A 14 lb. 4 oz

Principia Typographia,

S. L. SOTHEBY. 1839.

Initial Letters

MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

SIXTH SERIES — 40 CENTS EACH. — $8.00. PER SET.

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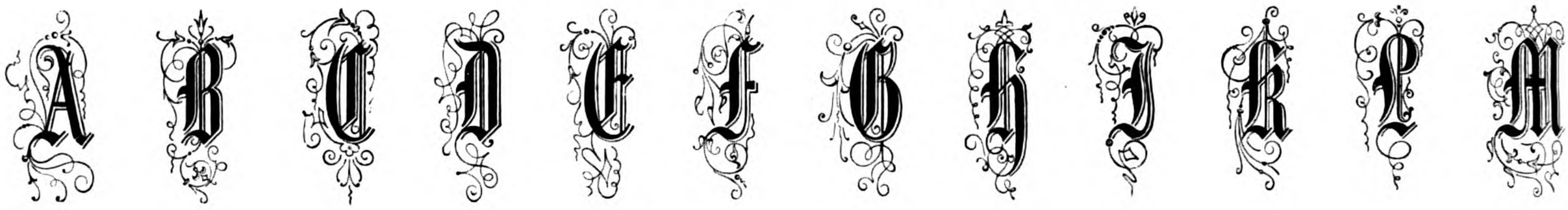

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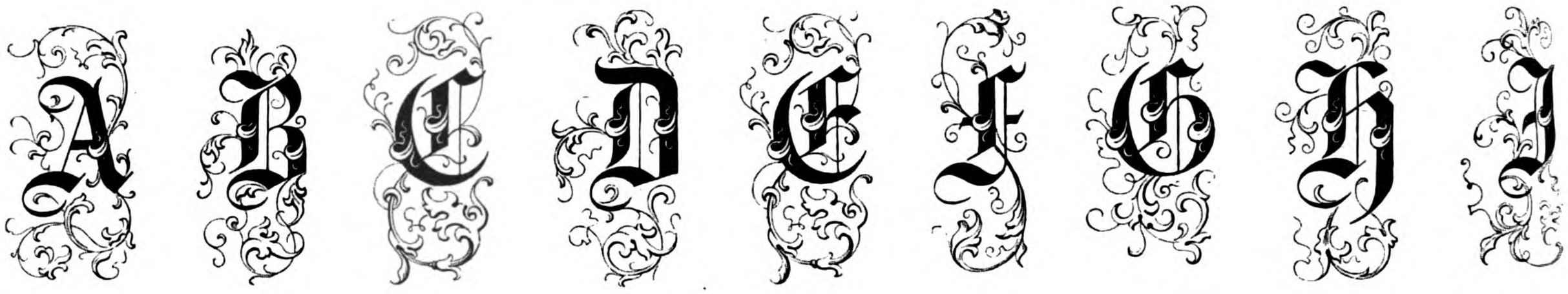

NINTH SERIES — 60 CENTS EACH. — $12.00. PER SET.

TWENTY-THIRD SERIES — 50 CENTS EACH. — $10.00. PER SET.

3d. Supplement to

Bruce's Abridged Specimen Book

of 1869.

NEW-YORK, August, 1871.

$11.68. DOUBLE GREAT-PRIMER OLD-STYLE ORNAMENTED. 15 a and 8 A 14 lb. 4 oz.

Historia artis typographicæ in Marchia.

G. G. KUSTER. Berolini, 1746.

$5.64. PICA ORNAMENTED, No. 30. 15 a and 15 A 4 lb. 14 oz.

Della tipografia dei Torrentini in Mondovi.

G. VERNAZZA, FIRENZE, 1813.

$7.38. GREAT-PRIMER ORNAMENTED, No. 27. 12 a and 12 A 7 lb. 6 oz.

Annales typographiques de Bourges.

N. CATHERINOT, BOURGES, 1683.

$11.14. DOUBLE PICA ORNAMENTED, No. 45. 10 a and 10 A 12 lb. 6 oz.

Lezione sopra la stampa.

G. VERNAZZA, Cagliari, 1778.

$16.60. DOUBLE GREAT-PRIMER ORNAMENTED, No. 33. 8 a and 8 A 20 lb. 4 oz.

Laudes typographiae.

KRAUSIUS, 1740.

Lay this third Supplement in BRUCE'S ABRIDGED SPECIMEN BOOK of 1869, which is in your possession.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

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$11.00. DOUBLE PICA EXTENDED BLACK OPEN. 20 a and 7 A 12 lb. 4 oz

Geo. Bruce's Son & Co., 13 Chambers

$16.60. DOUBLE GREAT-PRIMER EXTENDED BLACK OPEN. 15 a and 6 A 20 lb. 4 oz

Bruce, No. 13 Chambers

$2.60. TWO-LINE PEARL ORNAMENTED, No. 12. 20 A 2 lb.

TYPOGRAPHIA,
AN HISTORICAL SKETCH OF THE ORIGIN AND
PROGRESS OF THE ART OF PRINTING.
T. C. HANSARD, LONDON, 1825.

$6.34. LONG-PRIMER ORNAMENTED, No. 13. 20 a and 20 A 4 lb. 14 oz

Della prima origine della stampa
di Venezia, per opera di
Giovanni da Spira.
PELLEGRINI, VENEZIA, 1794.

$8.10. DOUBLE PICA BLACK RAY SHADED. 15 a and 6 A 9 lb.

First National Bank.

Whereas This Indenture Shipped

$9.43. DOUBLE GREAT-PRIMER BLACK RAY SHADED. 10 a and 4 A 11 lb. 9 oz

First National Bank.

Whereas Bought of Shipped

at Bruce's New-York Type-foundry, 13 Chambers-st., N.-Y.

Printing Types cast by GEO. BRUCE'S SON & CO.,

$4.62. BREVIER DORIC. 60 a and 30 A 4 lb 10 oz.

THE VULGATE BIBLE,
Authorized by the Council of Trent, in 1546, and printed in 1590, in 3 volumes, by the special order, and under the direct supervision of Pope Sixtus V, and famous for its errors, has been sold at prices ranging from $240 to $300. Superseded by the edition of Clement V, in 1592.

$4.40. LONG-PRIMER DORIC. 40 a and 20 A 5 lb. 6 oz.

COVERDALE'S BIBLE.
A fragment of this famous book was offered for sale in 1837, at the price of £18, 18s. A copy entirely perfect is not known to be in existence.

$5.55. PICA DORIC. 30 a and 15 A 7 lb. 8 oz.

TYNDALL'S NEW TESTAMENT was printed at Worms, in the year 1523. It contains 353 leaves, besides the Epistle to the Reader, and the Errata. The initial letters were gilt and illuminated.

$6.93. GREAT-PRIMER DORIC. 25 a and 12 A 10 lb 8 oz

A COPY OF THE FIRST EDITION OF Tyndall's New Testament, in English, dated 1526, was sold in 1776, for the comparatively small sum of 20 guineas.

$11.20. DOUBLE PICA DORIC. 20 a and 10 A 17 lb. 8 oz.

TWO FRAUDULENT editions of 5000 copies each of Tyndall's Testament were printed in Holland.

$13.46. DOUBLE GREAT-PRIMER DORIC. 15 a and 8 A 25 lb. 8 oz.

TYNDALL'S sold for Three Shillings. Dutch edition, 2s.6d.

at Bruce's New-York Type-foundry, 13 Chambers-st., N.-Y.

$3.60. AGATE ANTIQUE, No. 5. 60 a. and 30 A. 2 lb. 4 oz.

THE FIRST AMERICAN PRINTING OFFICE
was established in the City of Mexico, in the year 1555, and was provided with a full assortment of type.
The first book printed in the New World was done in this office.
It was called Vocabulario en lengua Castellana y Mexicana. The author of the book was the missionary Alfonso de Molina.

$4.75. BREVIER ANTIQUE, No. 5. 60 a. and 30 A. 4 lb. 12 oz.

EARLY REGULATIONS FOR THE TRADE.
In May, 1571, the authorities of Paris undertook to regulate the trade. Article 6, of the ordinance passed that day, prohibits pressmen and compositors from indulging in holidays too often, or assembling together for a strike.

$4.25. PICA ANTIQUE, No. 5. 30 a. and 15 A. 5 lb. 6 oz.

APPRENTICESHIP REQUIRED.
It was also decreed in France, 1571, that no Printer or Bookseller should be licensed, unless he had served an Apprenticeship of 3 years.

$3.84. NONPAREIL ANTIQUE, No. 5. 60 a. and 30 A. 3 lb.

EARLY NEW ENGLAND BOOKS.
The first dated Books or Pamphlets printed in New England were The Freeman's Call, and the Almanac for New England. Both works were printed in Cambridge, in the year 1639. But few copies have been preserved, and they are highly valued by their owners.

$3.59. LONG-PRIMER ANTIQUE, No. 5. 40 a. and 20 A. 4 lb. 6 oz.

A WARNING TO PUBLISHERS.
It was decreed in Paris, in the year 1571, that the Syndics should be authorized to seize and confiscate all books that were printed on bad paper.

$5.61. GREAT-PRIMER ANTIQUE, No. 5. 25 a. and 12 A. 8 lb. 8 oz.

SWORDS.
The French ordinance of 1571, authorizes Printers to carry Swords.

$8.88. DOUBLE SMALL-PICA ANTIQUE, No. 5. 25 a. and 12 A. 13 lb. 14 oz.

ARISTOTLE purchased the books of Speusippus at his death, paying for them 3 talents, about $3000.

$12.88. DOUBLE ENGLISH ANTIQUE, No. 5. 20 a. and 10 A. 20 lb. 2 oz.

PLATO gave 100 Minæ, for 3 small treatises by Philolalus, the Pythagorean.

$14.96. DOUBLE GREAT-PRIMER ANTIQUE, No. 5. 15 a. and 8 a. 24 lb. 2 oz.

A QUIRE of Paper, in 1573, to make "4 bokes of salmes," cost 4d.

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

4th Supplement to

Bruce's Abridged Specimen Book

of 1869.

NEW-YORK, APRIL, 1872.

$5.20. LONG-PRIMER ENGRAVERS' OPEN.

THE PUBLIC INTELLIGENCER,
Established in 1663,
by Sir Robert L'Estrange, was the first real Newspaper published in England, and continued nearly two years,
when it ceased on the appearance of the Gazette.

$4.35. PICA TITLE ROMAN, No. 3.

The first book ever printed with ITALIC lowercase was a Virgil, dated April, 1501, by ALDUS MANUTIUS, of Venice. The Capitals were Roman.

$4.50. PICA OLD STYLE ORNAMENTED.

Essai historique sur l'origine de l'imprimerie, ainsi que sur l'histoire de son établissement dans les villes, bourgs, monastères et autres endroits de l'Europe; avec la notice des imprimeurs qui y ont exercé cet art jusqu'à l'an 1500.

M. de LASERNA-SANTANDER, BRUXELLES 1805.

$5.75. GREAT-PRIMER OLD STYLE ORNAMENTED.

Histoire de l'invention de l'imprimerie, pour servir de defénse à la ville de Strasbourg contre les prétentions de Harlem.

J. F. LICHTENBERGER, STRASBOURG ET PARIS, 1825.

$8.10. DOUBLE PICA OLD STYLE ORNAMENTED.

Verhandeling over den oorsprong, uitvinding en verbetering der boekdrukkunst.

J. KONING, HAARLEM, 1816.

$11.68. DOUBLE GREAT-PRIMER OLD STYLE ORNAMENTED.

Historia artis typographicæ in Marchia.

G. G. KUSTER. Berolini, 1746.

Lay this fourth Supplement in BRUCE'S ABRIDGED SPECIMEN BOOK of 1869, which is in your possession.

$4.50. PICA GOTHIC EXTRA CONDENSED. 60 a and 20 A 3 lb. 14 ems

FOUR FRENCH BOOKS, of irreproachable typography: The HENRIADE, printed by Firmin-Didot, 1819; DANTE, by Lahure, 1861; the GOSPELS, by Imperial Printing Office, 1862; the BIBLE of Doré, by Mame, of Tours, 1866.

$4.39. DOUBLE PICA GOTHIC EXTRA CONDENSED. 20 a and 10 A 4 lb. 14 ems.

THE WORKS OF LAGRANGE, Printed by Gauthier-Villars, 1867, unequalled for skillful composition. 7 volumes, folio.

$3.50. GREAT-PRIMER GOTHIC EXTRA CONDENSED. 25 a and 12 A 3 lb. 8 ems

THE BIRD, by Michelet, with illustrations by Giacomelli, printed by Claye, of Paris, 1867, is a fine Specimen of French wood-cut presswork, octavo, 1 vol.

$6.25. DOUBLE GREAT-PRIMER GOTHIC EXTRA COND. 15 a and 8 A 7 lb. 10 ems.

THE PRINCE OF WALES BIBLE, Mackenzie, of Glasgow, 1867.

$11.32. CANON GOTHIC EXTRA CONDENSED. 12 a and 7 A 16 lb.

HAUTE-COMBE, 8vo. by Fontana, of Turin, Italy, 1844.

$1.28. NONPAREIL GOTHIC CONDENSED, No. 4. 30 A 1 lb.

THE FRENCH-ENGLISH DICTIONARY OF GEORGE BELLOWS OF GLOUCESTER, ENGLAND 1865, IS ABOUT THE SIZE OF 48MO.
A SPECIMEN OF EXCELLENT COMPOSITION WITH THE SMALLEST TYPES.

$1.33. TWO-LINE PEARL GOTHIC CONDENSED, No. 4. 20 A 1 lb. 10 ems.

THE WORKS OF CERVANTES, 12 VOLUMES, OCTAVO, BY RIVADENEYRA, OF MADRID, 1867, IS AN EXAMPLE OF THE BEST SPANISH TYPOGRAPHY.

$1.98. TWO-LINE BREVIER GOTHIC COND., No. 4. 15 A 3 lb.

LES ARDENNES, 2 VOLUMES, FOLIO, M. VAN BUGGENHOUT, 1854.

$1.62. BREVIER GOTHIC CONDENSED, No. 4. 30 A 1 lb. 10 ems.

SCHILLER, AN OCTAVO, REPLETE WITH WOODCUTS, TINTS AND PHOTOGRAPHS, PRINTED BY COTTA, OF STUTTGARDT, IN 1859, 1862.

$1.48. TWO-LINE NONPAREIL GOTHIC COND., No. 4. 15 A 2 lb.

A MISSAL, FROM THE NATIONAL PRINTING OFFICE, LISBON, ADMIRED, EXPOSITION, 1867.

$2.43. TWO-LINE LONG-PRIMER GOTHIC COND., No. 4. 12 A 3 lb. 11 ems

RUSSIAN PLAYING CARDS, ADMIRED, EXPOSITION OF 1867.

$3.48. TWO-LINE PICA GOTHIC CONDENSED, No. 4. 10 A 5 lb. 7 ems.

THE BRITISH BIBLE SOCIETY HAS PRINTED 60,000,000 BIBLES, AT A COST OF £5,948,601.

$5.52. TWO-LINE GREAT-PRIMER GOTHIC CONDENSED, No. 4. 6 A 8 lb. 12 ems.

THE TIPOGRAFIA POLIGLOTTA DI PROPAGANDA, FOUNDED IN 1626.

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

$1.50. PEARL GOTHIC CONDENSED, NO. 5. 30 A 12 oz.

THE AMOUNT OF COMPOSITION REQUIRED FOR 1 ROLLER FOR A DOUBLE MEDIUM ADAMS OR CYLINDER PRESS, NOT EXCEEDING 38 INCHES IN LENGTH, WILL BE ABOUT 12 POUNDS.

$2.00. BREVIER GOTHIC CONDENSED, NO. 5. 30 A 2 lb.

A FOLIO POST CYLINDER, WITH ROLLERS NOT MORE THAN 23 INCHES LONG, WILL REQUIRE 8 POUNDS COMPOSITION FOR EACH ROLLER.

$1.75. TWO-LINE NONPAREIL GOTHIC COND., NO. 5. 15 A 2 lb 6 oz

COMPOSITION ROLLERS FIRST USED IN NEW-YORK, IN 1829, IN THE OFFICE OF JONATHAN SEYMOUR.

$1.60. NONPAREIL GOTHIC CONDENSED, NO. 5. 30 A 1 lb 4 oz

FOR 1 ROLLER FOR A SUPER ROYAL CYLINDER, NOT EXCEEDING 30 INCHES IN LENGTH, 10 POUNDS WILL BE REQUIRED.

$1.64. TWO-LINE PEARL GOTHIC CONDENSED, NO. 5. 20 A 2 lb.

ROLLER COMPOSITION SHOULD NOT BE OVER COOKED: IF BOILED 40 OR 60 MINUTES, OR MORE, THE SYRUP CANDIES.

$2.22. TWO-LINE BOURGEOIS GOTHIC COND., NO. 5. 12 A 3 lb. 6 oz

COMPOSITION ROLLERS FIRST USED IN PARIS, IN 1819.

$3.68. TWO-LINE PICA GOTHIC CONDENSED, NO. 5. 10 A 5 lb 12 oz

LEFÈVRE & DESEILLE, OF PARIS, 1853, MADE ROLLERS OF GUTTA PERCHA AND GLUE.

$4.98. TWO-LINE GREAT-PRIMER GOTHIC CONDENSED, NO. 5. 8 A 9 lb

A ROLLER, ONLY 24 HOURS OLD, IS NOT FIT FOR USE.

$6.82. FOUR-LINE PICA GOTHIC CONDENSED, NO. 5. 5 A 11 lb 6 oz

INDIA RUBBER ROLLERS ABANDONED, 1854.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

$3.92. NONPAREIL ITALIAN ANTIQUE. 60 a and 30 A 3 lb. 1 oz.

COMPOSITION ROLLERS FOR SUMMER USE,
are made from a mixture of the Best Glue and Refined Syrup, in the proportions of 10 lb. Glue to 5 quarts of Syrup. Soften, but not oversoak, the Glue with water; then melt it; then add the Syrup; let the mixture boil briskly for 30 minutes.

$4.75. BREVIER ITALIAN ANTIQUE. 60 a and 30 A 4 lb. 12 oz.

COMPOSITION ROLLERS FOR WINTER USE,
or for extreme cold weather, are made in the proportions of 5 pounds of Glue to 5 quarts of Syrup. This makes a tender roller, which may be strengthened by adding 2 oz. of tar.

$4.00. LONG-PRIMER ITALIAN ANTIQUE. 40 a and 20 A 4 lb. 14 oz

INGREDIENTS
that have been tried for strengthening or improving rollers, but which are of doubtful utility: 6 to 12 ounces of thoroughly macerated paper pulp made from hard-stock paper;

$4.72. PICA ITALIAN ANTIQUE. 30 a and 15 A 6 lb. 6 oz.

TWO TO FOUR OUNCES
of india rubber shavings saturated and stirred, for 10 or 12 days in 3 to 5 pints of pure coal tar naphtha or benzine

$6.18. GREAT-PRIMER ITALIAN ANTIQUE. 25 a and 12 A 9 lb. 6 oz.

TWO TO THREE OUNCES calcined Magnesia; bad for ink; 1 to 3 oz. Venice Turpentine; 1 to 3 oz. of Burgundy Pitch; 1 to 2 oz. of Rosin;

$9.92. DOUBLE PICA ITALIAN ANTIQUE. 20 a and 10 A 15 lb. 8 oz.

ONE TO TWO PINTS of Castor Oil; 10 scruples Citric Acid; 2 to 6 oz. of White Soap Shavings.

$14.60. DOUBLE GREAT-PRIMER ITALIAN ANTIQUE. 15 a and 8 A 23 lb. 10 oz.

GLYCERINE, patented, June, 1864 and 1865.

$28.20 CANON ITALIAN ANTIQUE. 12 a and 7 A 47 lb

EVERY PRESS 2 sets of Rollers.

at Bruce's New-York Type-foundry, 13 Chambers-st., NEW-YORK.

5th Supplement to

BRUCE'S ABRIDGED SPECIMEN BOOK

of 1869.

New-York, Nov., 1872.

$7.75. GREAT-PRIMER ITALIAN BLACK ORNAMENTED. 25 a and 8 A 7 lb 12 oz.

Bought of Received, Shipped,

The Metropolitan Life Insurance Company.

New-York, 1872.

$10.12. DOUBLE PICA ITALIAN BLACK ORNAMENTED. 20 a and 7 A 11 lb 4 oz

Witness my Hand and Seal.

Agreements, Deeds, Indentures, Wills.

Terms Cash, 1872.

$14.25. DOUBLE GREAT-PRIMER ITALIAN BLACK ORNAMENTED. 15 a and 6 A 17 lb. 6 oz.

Mercantile Institute.

The Central National Bank.

New-York, 1872.

Lay this Fifth Supplement in BRUCE'S ABRIDGED SPECIMEN BOOK of 1869, which is in your possession.

Double Pica Penman, No. 1.

Smallest Font, 30 a and 7 A.

Lower-case letters,	5 lb. 12 oz.	
Caps., Figs., Flourishes, Points, Sps. and Qds,	13 lb. 4 oz.	
Total,	19 lb. @ $1.28. ℔ lb	$24.32.
No. 2 lower-case letters, additional,	4 lb. 4 oz. "	5.44.
Total for both Fonts,		$29.76.

New York, November 4, 1872.

Messrs. Printers,

The desire to supply a Script, more in the modern American style of writing and engraving than any hitherto shown, has impelled us to cut this letter, which we call "Penman." It will be seen that the descending letters kern below the body; and they therefore interlock with the ascenders, producing an effect like copperplate.

This No. 1 font is cast with one nick, and the lower-case letters only of our Penman, No. 2, shown on the opposite page, are two nicked. Printers can thus be cheaply supplied with both fonts of lower-case to the same Caps., points, flourishes, figures, &c., without any danger of mixture in the printing office.

Your obdt. servts.,

Geo. Bruce's Son & Co.

PATENTED

One Nick Characters.

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 é ó ing ly s ss t th

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

, ; : . - ' ! ? ( ) ' '

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

Co. Th. Wh. 1234567890 $

Lower-case letters,	4 lb.	4 oz.	
Caps., Figs., Flourishes, Points, Sps. and Qds.	13 lb.	4 oz.	
Total,	17 lb.	8 oz. @ $1.28 ℔ lb	$22.40.
No. 1 lower-case letters, additional,	5 lb.	12 oz. "	7.36.
Total for both Fonts,			$29.76.

New York, November 4, 1872.

Messrs. Printers,

As we remarked on the preceding page, the lower-case letters (only) of this font are cast with 2 nicks, and all the rest of the font with 1, in order to admit of both lower-cases being used in the same office without becoming mixed in case. The support to the kerned letters commences much farther down the body than in ordinary Scripts, thus preventing the possibility of their breaking off, except by design. The spacing will sometimes have to be altered to accommodate descending letters, and occasionally flourishes may be used to facilitate the justification.

When we can ascertain that the Printers appreciate our new attempt to imitate the Copperplate engraver, we will proceed to manufacture larger and smaller sizes. The price of Double Pica size per pound is $1.28, and as the space and metal saved is more than one third, it is cheaper than ordinary Script.

Yours Respectfully,

George Bruce's Son & Co.

Type-founders,

No. 13 Chambers Street,

New York.

PATENTED

TWO NICK CHARACTERS.

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 éo ing ly ss tt

$10.65. DOUBLE ENGLISH ORNAMENTED, No. 20. 20 a and 10 A 12 lb. 6 oz.

Venezia la prima città fuori della Germania, dove si esercito l'arte della stampa.

M. I. PAFFONI, Venezia, 1756.

$2.88. NONPAREIL CLARENDON. 60 a and 30 A 2 lb. 4 oz.

JOHN DAY, A CELEBRATED ENGLISH PRINTER,
born 1522, died 1584, is equally renowned as a type-founder and publisher. He cut new fonts of Roman, Italic, Saxon and Greek. He Printed and Published Fox's Book of Martyrs and Tyndall's Bible of 1549, and many classic works.—In all 245 books, many of them containing Engravings on wood. He was the first English printer who preferred Roman to Black Letter, wisely saying that Black was not fit for a classic book. He had 2 wives and 26 children.

$4.00. NONPAREIL DORIC. 60 a and 30 A 3 lb. 2 oz.

STEPHEN DAYE, FIRST PRINTER IN THE AMERICAN COLONIES,
was born in England, 1611, died in Cambridge, Mass., 1688. His first publication was the Freeman's Oath; his first book, the Bay Psalm Book of 1640. In 1641, the General Court of Massachusetts granted him 300 acres of land. In 1649, he relinquished his business to Samuel Green.

$4.50. GREAT-PRIMER ORNAMENTED, No. 24. 25 a and 12 A 4 lb. 8 oz.

Some account of the book printed in Oxford in 1468; under the title of Expositio Sancti Jeronomi; in Simbolo Apostolorum:

SAMUEL WELLER SINGER; LONDON; 1812:

$6.98. DOUBLE PICA ORNAMENTED, No. 41. 20 a and 10 A 7 lb. 12 oz.

Correctorum in Typographiis Eruditorum centuria:

J. C. ZELTNER; NORIMBERGAE; 1716:

$9.53. DOUBLE GREAT-PRIMER ORNAMENTED, No. 28. 15 a and 8 A 11 lb. 10 oz.

A Memoir on the Origin of Printing, addressed to John Topham:

RALPH WILLET; NEWCASTLE; 1817:

$8.55. PICA ORNAMENTED, NO. 31. 15 A and 15 A 7 lb. 6 oz.

Sur les Maladies des Imprimeurs.

A. CHEVALIER,

Paris, 1835.

$10.12. GREAT-PRIMER ORNAMENTED, NO. 29. 10 A and 10 A 10 lb. 2 oz.

Traité de l'Imprimerie.

BERTRAND-QUINQUET,

Paris, 1799.

$10.80. DOUBLE PICA ORNAMENTED, NO. 48. 6 A and 6 A 12 lb.

Der Buchdrucker.

J. L. SCHWARZ,

Leipzig, 1775.

$13.12. DOUBLE GREAT-PRIMER ORNAMENTED, NO. 36. 4 A and 4 A 16 lb.

l'Imprimerie,

PARIS, 1864.

$3.28. NONPAREIL GOTHIC EXTENDED. 20 a and 20 A 2 lb. 9 oz

ARITHMETICAL NOTATION
by 9 figures and o was known and used in Hindostan in the 6th century of Christian era. They were introduced in Arabia about the year 900. When adopted in Europe they were known as Arabic figures.

$3.18. LONG-PRIMER GOTHIC EXTENDED. 20 a and 20 A 3 lb. 14 oz

ROMAN SMALL CAPITALS
were first made by Aldus Manutius, in the year 1501.
They were used as initials in proper names and lines of poetry.

$3.75. BREVIER GOTHIC EXTENDED. 30 a and 30 A 3 lb. 12 oz.

ARABIC FIGURES
were introduced in Spain by the Moors about the year 1050; in France, by Gerbert, in 991; in England in 1253. Their advantages were immediately recognized.

$3.42. PICA GOTHIC EXTENDED. 15 a and 15 A 4 lb. 10 oz

THE MENTZ BIBLE,
of the year 1455,
is punctuated with period, colon and hyphen.

$5.03. GREAT-PRIMER GOTHIC EXTENDED. 12 a and 12 A 7 lb. 10 oz

THE MENTZ PSALTER,
of 1457, printed by Fust and Schoffer, contains
commas of modern form.

$7.84. DOUBLE PICA GOTHIC EXTENDED. 10 a and 10 A 12 lb. 4 oz.

SEMI-COLONS
were used as abbreviation marks
from 1455 until 1501.

$12.80. DOUBLE GREAT-PRIMER GOTHIC EXTENDED. 8 a and 8 A 20 lb

Accents classified
by GEOFFREY TORY of
Paris, 1528.

$15.30. CANON GOTHIC EXTENDED. 5 a and 5 A 25 lb 8 oz

ABBREVIATIONS
discarded, 1540.

$5.38. GREAT-PRIMER ORNAMENTED, No. 28. 25 a and 12 A 5 lb. 6 oz.

Notizia istoriche sopra la stamperia di Tripoli, le quali possano servire all' illustrazione della storia typographica Florentina.

G. TIRABOSCHI, FIRENZE, 1781.

$7.42. DOUBLE PICA ORNAMENTED, No. 47. 20 a and 10 A 8 lb. 4 oz

Essame sui principi della francese ed italiana typografia, ovvero storia critica di N. Jenson.

G. SARDINI, LUCCA, 1796-98.

$10.25. DOUBLE GREAT-PRIMER ORNAMENTED, No. 35. 15 a and 8 A 12 lb. 8 oz

Saggio di memorie su la tipografia Parmense del secolo XV.

J. AFFO, PARMA, 1791.

$10.44. CANON ORNAMENTED, No. 22. 5 a and 5 A 14 lb. 8 oz

Des Annales de l'Imprimerie des Aldes.

C. NODIER, PARIS, 1835.

$7.88. DOUBLE PICA ORNAMENTED, NO. 46. 10 a and 10 A 8 lb. 12 oz.

Bericht von Erfindung der Buchdruckerey in Strasburg.

J. A. SCHRAG, Ebendas, 1640.

$10.66. DOUBLE GREAT-PRIMER ORNAMENTED, NO. 34. 8 a and 8 A 13 lb.

Pesagi scientifici sull' arte de la Stampa.

J. B. MICHELETTI, Aquila, 1814.

$13.68. CANON ORNAMENTED, NO. 21. 5 a and 5 A 19 lb.

Tipographia del sec. XV.

J. LABUS,

Milano, 1834.

7th. Supplement to

Bruce's Abridged Specimen Book

of 1869.

New York, August 15, 1873.

We Reduced the Prices March 31, 1873, of Roman and Italic Type for Cash, as follows:

	In Fonts of not less than 56 lb. Per lb.	In Fonts of less than 56 lb. Per lb.		In Fonts of not less than 56 lb. Per lb.	In Fonts of less than 56 lb. Per lb.
Diamond	$1.62	$1.80	Double Pica	$0.45	$0.45
Pearl	1.20	1.40	Double English	0.45	0.45
Agate	0.76	0.90	Double Columbian	0.45	0.45
Nonpareil	0.66	0.76	Double Great-Primer	0.45	0.45
Minion	0.58	0.68	Double Paragon	0.45	0.45
Brevier	0.55	0.64	Meridian	0.45	0.45
Bourgeois	0.52	0.60	Canon	0.43	0.43
Long-Primer	0.50	0.56	Four-line Pica	0.43	0.43
Small-Pica	0.48	0.54	Five-line Pica	0.43	0.43
Pica	0.46	0.52	Six-line Pica	0.43	0.43
English	0.46	0.46	Seven-line Pica	0.42	0.42
Columbian	0.46	0.46	Nine-line Pica	0.42	0.42
Great-Primer	0.46	0.46	Ten-line Pica	0.42	0.42
Paragon	0.46	0.46	Twelve-line Pica	0.42	0.42
Double Small-Pica	0.45	0.45			

When notice is given to the Foundry at the time of purchase, Old Type delivered here will be received at 10 cents per pound in exchange for our New Type.

$6.88. GREAT-PRIMER ORNAMENTED, NO. 32. 28 a and 12 A 6 lb 14 oz.

Brachygraphy, or an easy and compendious system of short-hand.

J. GURNEY, LONDON, 1825.

$10.24. DOUBLE SMALL-PICA ORNAMENTED, NO. 17. 25 a and 12 A 11 lb. 6 oz.

The pens dexterity; or the art of writing shorthand.

J. RICH, LONDON, 1658.

$11.92. DOUBLE ENGLISH ORNAMENTED, NO. 21. 20 a and 10 A 13 lb 14 oz

Tachygraphy or the art of short writing.

T. SHELTON, LONDON, 1655.

Lay this Seventh Supplement in BRUCE'S ABRIDGED SPECIMEN BOOK of 1869, which is in your possession

$5.42. PICA ORNAMENTED, NO. 32. 30 a and 15 A 4 lb. 10 oz.

Dissertation sur l'art typographique, ses progrès pendant le XV. et le XVI. siècle.

DELPRAT, Utrecht, 1820.

$6.75. GREAT-PRIMER ORNAMENTED, NO. 30. 25 a and 12 A 6 lb. 12 oz.

Recueil de différents Traités sur l'Imprimerie et les Caractères.

P. S. FOURNIER, Paris, 1759.

$9.96. DOUBLE PICA ORNAMENTED, NO. 49. 20 a and 10 A 11 lb. 1 oz

Appendice alla lezione sopra la stampa.

G. VERNAZZA, Torino, 1787.

$13.74. DOUBLE GREAT-PRIMER ORNAMENTED, NO. 37. 15 a and 8 A 16 lb. 12 oz

De vetusta quadam editione Lactantii.

J. G. SCHELHORN, Venetiis, 1741.

$12.33. FOUR-LINE PICA ORNAMENTED, NO. 23. 5 a and 5 A 17 lb. 2 oz

Tipographia del sec. XV.

J. LABUS, Milano, 1834.

$5.38. GREAT-PRIMER ORNAMENTED, No. 31. 15 a and 15 A 5 lb. 6 oz.

Charactery; an art of shorte, swift and secrete Writing by character.

T. BRIGHT, LONDON, 1588.

$6.02. DOUBLE PICA ORNAMENTED, No. 50. 10 a and 10 A 6 lb. 11 oz.

Historical account of the rise and progress of short hand.

I. H. LEWIS, LONDON, 1816.

$9.17. DOUBLE GREAT-PRIMER ORNAMENTED, No. 38. 8 a and 8 A 11 lb. 3 oz.

Stenography or short hand improved.

I. ANGEL, LONDON, 1758.

$11.16. FOUR-LINE PICA ORNAMENTED, No. 24. 5 a and 5 A 15 lb. 8 oz.

An epitome of stenography.

J. EVERARDT, LONDON, 1658.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

$1.92. NONPAREIL GOTHIC, No. 1. 20 A 1 lb. 8 oz.

NEWSPAPER AND BOOK PRINTING INKS OF ALL QUALITIES;
ALSO COLORED PRINTING INKS OF ALL THE VARIOUS
SHADES AND TINTS, SOLD BY
BRUCE, 13 CHAMBERS-STREET, NEW-YORK, 1873.

$2.05. TWO-LINE PEARL GOTHIC, No. 1. 20 A 2 lb. 8 oz.

CASES, JOB, TRIPLE, HALF & RULE,
MADE OF THE BEST WOOD.
13 CHAMBERS-ST., NEW-YORK, 1873.

$3.63. TWO-LINE BREVIER GOTHIC, No. 1. 15 A 5 lb. 8 oz.

COMPOSING STICKS
ALL SIZES.
NEW-YORK, 1873.

$2.31. BREVIER GOTHIC, No. 1. 20 A 2 lb. 8 oz.

HEADS FOR NEWSPAPERS, NUMBERED SLUGS
AND BUSINESS CUTS, ELECTROTYPED ON
LIGHT METAL BODIES.
13 CHAMBERS-STREET, NEW-YORK, 1873.

$2.50. TWO-LINE NONPAREIL GOTHIC, No. 1. 15 A 3 lb. 6 oz.

IMPERIAL AND MAMMOTH
IMPOSING STONES.
13 CHAMBERS-ST., 1873.

$4.46. TWO-LINE LONG-PRIMER GOTHIC, No. 1. 12 A 6 lb. 12 oz.

BRASS CIRCLES
& ELLIPSES.
NEW-YORK, 1873

$5.20. TWO-LINE PICA GOTHIC, No. 1. 10 A 6 lb. 2 oz.

INDIA RUBBER TYMPAN CLOTH.
13 CHAMBERS-ST., 1873.

$8.75. TWO-LINE GREAT-PRIMER GOTHIC, No. 1. 8 A 14 lb. 2 oz.

LABOR-SAVING LEADS
13 CHAMBERS-ST.

$10.35. FOUR-LINE PICA GOTHIC, No. 1. 5 A 17 lb. 4 oz.

HAND PRESSES
BRUCE, 1873.

at Bruce's New-York Type-foundry, 13 Chambers-st., NEW-YORK.

8th Supplement to

Bruce's Abridged Specimen Book

of 1869.

NEW-YORK, January 1, 1874.

$4.61. DOUBLE PICA MONOGRAM TEXT. 20 a and 7 A 5 lb. 2 oz.

ENTIRELY NEW SPECIMENS OF TYPE.

A NEW COMPLETE AND CLASSIFIED STATISTICAL ACCOUNT OF STATE DEBTS FOR 1874.

POPULATION OF THE PRINCIPAL CITIES OF THE UNITED STATES.

$6.87. DOUBLE GREAT-PRIMER MONOGRAM TEXT. 15 a and 6 A 8 lb. 6 oz.

COMMERCE, NAVIGATION, POPULATION, STEAM & TELEGRAPH ITEMS.

MONTHLY STATEMENT OF DIVIDENDS, $213.756.

MISCELLANEOUS NEWS.

$11.16. CANON MONOGRAM TEXT. 12 a and 5 A 15 lb. 8 oz.

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS,

CHAMBERS-STREET, NEW-YORK, 1874.

LAY THIS Eighth Supplement in BRUCE'S Abridged Specimen Book of 1869, which is in your possession.

$6.75. DOUBLE PICA BLACK ORNAMENTED. 20 a and 7 A 7 lb. 8 oz.

Tariff of the United States on Foreign Products.

Bonded Warehouse.

Bought of Shipping News. Received by

$10.25. DOUBLE GREAT-PRIMER BLACK ORNAMENTED. 15 a and 6 A 12 lb. 8 oz.

United States Government. The Cabinet.

House of Representatives in Session.

Supreme Court.

$15.84. CANON BLACK ORNAMENTED 12 a and 5 A 22 lb.

George Bruce's Son & Comp.,

New-York.

First National Bank.

$3.88. BREVIER GOTHIC CONDENSED ITALIC. 60 A and 30 A 8 lb. 14 oz.

Brass Material of all kinds.
Labor-Saving Rule, Dashes, Circles, Ellipses, &c., made at
BRUCE'S New-York Type-Foundry, 1874.

$3.28. LONG-PRIMER GOTHIC CONDENSED ITALIC. 40 A and 20 A 4 lb.

Combination Borders,
Astronomical, Mathematical and Medical Signs, &c.
BRUCE'S New-York Type-Foundry, 1874.

$3.70. PICA GOTHIC CONDENSED ITALIC. 30 A and 15 A 8 lb.

Corner Quads,
Circular Quads, Metal and Wood Furniture
BRUCE, New-York, 1874.

$4.74. COLUMBIAN GOTHIC CONDENSED ITALIC. 30 A and 15 A 7 lb. 3 oz.

Printing Presses,
Rollers and all kinds of Ink sold by
BRUCE, New-York, 1874.

$5.86. PARAGON GOTHIC CONDENSED ITALIC. 25 A and 12 A 8 lb. 14 oz.

Cases, Stands, Wood Rule, Planers, Mallets, Shooting-Sticks.
BRUCE'S New-York Type-Foundry, 1874.

$6.12. GREAT-PRIMER LITHOGRAPHIC BLACK. 25 A and 8 A 6 lb. 2 oz.

Charter of the National Life Insurance Company of New-York.
Guide to the Metropolitan Banks.

$8.55. DOUBLE PICA LITHOGRAPHIC BLACK. 20 A and 7 A 9 lb. 8 oz.

United States Internal Revenue Stamp Office.
Miscellaneous Bank Deposits.

$10.87. DOUBLE GREAT-PRIMER LITHOGRAPHIC BLACK. 15 A and 6 A 13 lb. 4 oz.

Court Calendar for New-York.
Business Directory.

PATENT FIGURES AND FRACTIONS,

Furnished only when expressly ordered.

Cast by GEORGE BRUCE'S SON & Co., N-Y., and shown in the style of Newspaper printing.

BREVIER, No. 13. (3-NICK.)

FIGURES in Printing Types have been cast in thickness, one-half the width of the body of the type, and FRACTIONS on either one-half the width, or the same width as the body of the type.

Compositors justify the blanks in columns of figures and fractions by means of en and other quadrats.

These figures and fractions when cast for small type, such as Brevier, Minion, Nonpareil, Agate and smaller sizes, are very indistinct, and especially so when printed in common newspaper work.

To obviate this indistinctness, we construct the figures broader, by casting them two-thirds the width of the body, whereby they are easily justified by the ordinary three-in-em spaces, and ordinary quadrats. The three-in-em spaces used in justifying a column of any number of figures can never exceed two in a line; and as the three-in-em spaces are always kept in a box by themselves, they are as conveniently used as the en quadrat. We have also been enabled to enlarge the figures of the fractions, by omitting the usual line between the numerator and denominator. These figures and fractions were Patented, May 27, 1873, and will be found particularly valuable for any work requiring distinctness in figures, such as Stock Lists, Tax Lists, Market Quotations, Directories, &c.

Specimens of the old and new styles of figures and fractions are shown below, for the purpose of comparison. These figures and fractions were first used in the Agate advertisements and stock list of the *New York Times*, June 30, 1873.

GEO. BRUCE'S SON & CO.

OLD FIGURES AND FRACTIONS.

$ 1234567890 £ ½ ⅓ ¼ ⅛ ⅔ ¾ ⅜ ⅝ ⅞ ½ ⅓ ¼ ⅛ ⅔ ¾ ⅜ ⅝ ⅞

NEW FIGURES AND FRACTIONS.

$ 1234567890 £ ½ ⅓ ¼ ⅛ ⅔ ¾ ⅜ ⅝ ⅞

COMMERCIAL AFFAIRS.

SUGAR.—Raw moderately active; sales, 303 hhds. common Cuba at 7c.; 363 hhds. good Refining do., 7½c.; 48 hhds. Molasses, 6¾d.; 2,002 bxs. do., 6 13-16c.; and 17 hhds. Porto Rico, 7¾c. We quote: Fair Refining Cuba at 7¼c.; good do., 7½c.; prime do., 7⅜c.; fair to choice Grocery do., 7¾c. @ 8½c.; No. 12 Box Clayed stock at 8c.; Centrifugal, Nos. 10 and 13, 7⅛c. @ 8⅝c.; Manilla, bags, 6⅝c. @ 7½c. Refined Sugars have been in slack demand, Hard quoted at 10⅓c.; A's at 9⅔c. @ 9⅞c; Yellow at 8⅛c. @ 9⅜c. ℔ lb.

SPICES.—Nutmegs quoted at $1 @ $1.02½; Cassia at 24½c. @ 25c.; Cloves at 34⅜c.

MINION, No. 13. (2-NICK.)

WE have the pleasure of stating that we have been awarded the highest Medal (THE MEDAL OF PROGRESS), at the *Vienna Exposition of* 1873, for our Type-founding work. The Specimen exhibited there was our Book of 1869, with the Five Supplements issued by us: the last was dated, November, 1872.

GEO. BRUCE'S SON & CO.,
13 Chambers-Street, New-York.

OLD FIGURES AND FRACTIONS.

$ 1234567890 £ ½ ⅓ ¼ ⅛ ⅔ ¾ ⅜ ⅝ ⅞ ½ ⅓ ¼ ⅛ ⅔ ¾ ⅜ ⅝ ⅞

NEW FIGURES AND FRACTIONS.

$ 1234567890 £ ½ ⅓ ¼ ⅛ ⅔ ¾ ⅜ ⅝ ⅞

CLOSING QUOTATIONS—December, 22.

	Saturday.	Monday.
United States New 5s.	111½	111
U. S. 5-20s, May and November	114	114½
U. S. 5-20s, January and July	117½	117½
American Gold	110½	110⅜
Bills on London, 60 days	108½	108½
New-York Central and Hudson	95⅝	95½
Chicago and Rock Island	98¼	98
Pacific Mail	37½	36¾
St. Paul Common	40¼	39¾
Ohio and Mississippi	30⅛	29⅛
Western Union	73⅛	71⅝
Erie	44½	44
Union Pacific	30⅜	30
Lake Shore	75½	74⅜
Toledo and Wabash	50⅜	48⅞
Harlem	*120¾	119
North-west	55¾	54¼
North-west Preferred	68¾	68¼
C., C. and Indiana Central	27⅛	26⅝
Adams Express	91	91½
U. S. Express	67½	67½
Wells-Fargo Express	72	27½
American Express	57	27½
Delaware and Lackawanna	101½	101¾
Central New-Jersey	99	101¼
Panama	95¾	100
St. Paul Preferred	62½	61½

THE STATE OF TRADE.

CHICAGO, Dec. 22.—Flour quiet and unchanged; sales of Extra Spring at $5 25 @ $5 75. Wheat active and higher; sales of No. 1 Spring at $1 14; North-western, $1 16; No. 2 Spring at $1 14¼, cash or December; $1 15¼, January; $1 18¼, February; No. 3 Spring, $1 07½; Rejected, 98c. @ $1 01, according to location. Corn active and higher at 53½c. for No. 2 Mixed, spot; 53¾c., January; 54⅝c., bid, February; New No. 2 Mixed 51c.; Rejected—Old, 52½c. @ 53c.; New, 45c. @ 46c. Oats active and higher at 38¾c. for No. 2, cash; 39c. January; 40c. February; Rejected, 35½c. @ 36c. Barley in fair demand and higher at $1 39⅞ @ $1 40 for No. 2 Fall; No. 3 Spring active at $1 07 @ $1 08. Whisky scarce.

NONPAREIL, No. 13. (3-NICK.)

OLD FIGURES AND FRACTIONS.

$ 1234567890 £ ½ ⅓ ¼ ⅛ ⅔ ¾ ⅜ ⅝ ⅞ ½ ⅓ ¼ ⅛ ⅔ ¾ ⅜ ⅝ ⅞

NEW FIGURES AND FRACTIONS.

$ 1234567890 £ ½ ⅓ ¼ ⅛ ⅔ ¾ ⅜ ⅝ ⅞

NEW-YORK CITY DIRECTORY FOR 1873-74.

Bruce, A. T. & Co., merchants, 166 Pearl-Street.
Bruce, H. M. & Co., stone, 138 Cedar.
Bruce, S. D. & B. G. & Co., publishers, 37 Park Row.
Bruce & Co., merchants, 13 Broadway.
Bruce & Cook, metals, 190 Water & 248 Pearl.
Bruce, Daniels & Co., mahogany, 202 Centre, 138 Baxter & 213 Hester.
BRUCE'S GEORGE, SON & CO., Type, 13 Chambers.

LIVE STOCK MARKET.

F. Samuels sold for Moris, Waixels & Co., 48 generally fair Illinois Steers from 10¾ @ 11¼c. ℔ lb., weight 7¼ cwt. T. Swift sold for self, 19 State Cattle, Steers and Oxen, from poor to good, from 10c. @ 12½c. ℔ lb., weights from 5½ to 11½ cwt. T. Gilles sold for self 32 choice Illinois Steers at 13½c. ℔ lb., weight 10¼ cwt.; 29 fair Illinois Steers at 11½c. ℔ lb., weight 8½ cwt. Williams & Son sold for selves 61 poor Michigan Steers from 7½c. @ 9c. ℔ lb., weight 6 cwt.; 36 Common Ohio Steers from 9½c. @ 10½c. ℔ lb., weights from 6 to 7 cwt. S. Richardson sold for self 55 Steers, mixed Ohio and Illinois common Cattle, at 10¼c. ℔ lb. and 50c. on ℔ head, weight 7 cwt. Vail & Valentine sold for selves 30 Ohio Steers, from fair to good, from 11½c. @ 12½c. ℔ lb., weight 8 cwt.; 19 common Illinois Steers at 10½c. ℔ lb., weight 6½ cwt. S. Ulery sold for self and Goff 64 common Ohio Steers, with a choice top, from 7½c. @ 10c. ℔ lb., tops at 13c. ℔ lb., weight, on average, 7¼ cwt.

SALES AT THE STOCK EXCHANGE.—Dec. 22.

Sales before the Call—10 *a. m.*

200	Western Union	73	600	Union Pacific	30⅜
800	do	72⅞	600	do	30½
100	do....c	73	200	do....s3	30½
490	do	73	1800	do	30⅝
300	do	73⅛	100	do....c	30⅝
1800	do	73¼	100	do....c	30½
100	do....b3	73⅜	1500	do	30⅝
300	do	73¼	600	do....s3	30½
200	do	73⅜	400	do	30½
200	do	73¼	100	do....b3	30½
10	do	73	100	do....c	30⅜
600	do	73⅛	100	do	30⅜
400	do	73	200	St. Paul	40½
600	Pacific Mail	37½	300	do	40⅜
100	do....s3	37⅝	100	do....c3	40¼
100	do	37⅝	200	do....c	40⅜
500	do	37¾	100	do....b3	40½
500	do	37½	200	do	40⅜
100	do....s3	37½	500	Bost., H. & E.	3
300	do....c	37½	100	Tol. & Wab	50¾
100	N. Y. C. & H....s3	95⅝	300	do	50⅞
100	do	95⅞	100	do	50¾
2100	do	96	200	do	50⅝

ARITHMETICAL PROBLEMS.

What is the interest of $81, for 2 years 14 days, at ½ per cent.—¾ per cent.—⅝ per cent.—2 per cent.—3 per cent.—4½ per cent.—5 per cent.—6 per cent.—7 per cent.—7½ per cent.—8 per cent.—9 per cent.—10 per cent.—12 per cent.—and 12½ per cent.?

At 31½ dollars for 10½ barrels of cider, what is that per barrel? What number is that, which being multiplied by 15 the product will be ¾?

AGATE, No. 13. (2-NICK.)

OLD FIGURES AND FRACTIONS.

$ 1234567890 £ ½ ⅓ ¼ ⅛ ⅔ ¾ ⅜ ⅝ ⅞ ½ ⅓ ¼ ⅛ ⅔ ¾ ⅜ ⅝ ⅞

NEW FIGURES AND FRACTIONS.

$ 1234567890 £ ½ ⅓ ¼ ⅛ ⅔ ¾ ⅜ ⅝ ⅞

TRANSACTIONS IN STOCKS.—WALL-ST., Dec. 29—6 P. M.

At the close prices were a trifle off. Pacific Mail opened at 38¼, receded to 37¼, advanced to 38½, fell off again to 37¾, reacted, and closed at 38⅛. Ohio and Mississippi sold at 30 @ 29⅞ @ 30¼ @ 30 @ 30⅛. Western Union sold at 72¼ @ 72⅛ @ 72⅜ @ 72⅝, and closed at 72¼. Rock Island moved from 99 to 100⅛, but subsequently declined to 99⅞. New York Central advanced from 97¾ to 98½ @ 98⅝, and closed at 98¼. Atlantic and Pacific preferred sold at 13¼. Lake Shore advanced from 76 to 76⅝, but closed at 76⅛. C. C. and I. C. sold at 27 @ 27⅜ @ 27½ @ 27⅛. Union Pacific at 30⅛ @ 29⅞ @ 30½ @ 30¼ @ 30⅛. Northwest Common at 55⅜ @ 55⅝ @ 56 @ 56⅛ @ 56¼; the preferred stock called for 70. Wabash opened at 49¼, went off 45½, recovered to 49¼, but closed at 48¾. St. Paul sold at 41¼ @ 41½ @ 41¾ @ 41⅜. Boston, Hartford and Erie moved from 3 to 3¼. Alton and Terre Haute Common sold at 13¼ @ 15 @ 15½ @ 14½. New-York and New Haven at 122. Lackawanna and Western at 103½ @ 104. Panama at 106 @ 106¼. Hannibal and St. Joseph continues firm at about 27½.

COMMERCIAL TRANSACTIONS.

COTTON.—The appended quotations show an advance of ⅜c. ℔ lb. for all grades over the quotations of last Wednesday. At this improvement the market closed. We quote:—

	Uplands.	*Alabama.*	*N. Orleans.*	*Texas.*
Ordinary	13⅞	13⅞	13⅞	13⅞
Good ordinary	14¾	14⅞	15⅛	15⅛
Strict good ordinary	15 3-16	15 5-16	15⅛	15⅛
Low middling	15⅝	15¾	16	16
Middling	16⅜	16½	16¾	16¾
Good middling	17⅜	17½	17¾	17¾

The quotations are based on cotton in store running in quality not more than half a grade above or below the grade quoted. The sales were:—

	To-day.	*Since Wednesday.*	*Total.*
Export	410	1,556	1,966
Speculation	259	557	916
Consumption	585	1,189	1,774
Totals	1,254	3,402	4,656

Included in the above are 100 bales to arrive.

COFFEE.—The market for all descriptions was quiet and firm. We quote:—Rio, ordinary cargoes, 23¾c. @ 24c.; fair do., 25c. @ 25¼c.; good do., 26¼c. @ 26½c.; prime do., 26½ @ 27c.; extreme range for lots, 23¼c. @ 26½c., gold, ℔ lb. 60 and 90 days' credit. Java, grass mats, 31c. @ 33c.; Ceylon, 25c. @ 27c.; Laguayra, 24½c. @ 26c.

SALES AT THE NEW-YORK STOCK EXCHANGE.

MONDAY, Dec. 29—12:30 P. M.—*Before the Call.*

500	Western Union	72⅝	100	Pacific Mail....b3	37½
300	do....e	72⅝	5	Erie Pf.	68
500	do....s3	72⅝	100	St. Paul	40⅜
100	do....c	72½	600	Tol. & Wab	50⅛
200	Lake Shore	75	500	do	50¼
200	do	75½	100	do	50⅛
300	do	75⅛	300	Bost., H. & E.	3
100	North-west....b10	55⅜	600	Ohio & Miss	29½
500	Union Pacific	30⅛	100	do....b3	29⅝
2600	do	30¼	200	do	29⅝
500	do....c	30¼	100	do	29¾
1100	do	30⅜	300	C., C. & I. C.	27
100	do....b3	30⅜	100	do	26⅞

GEORGE BRUCE'S SON & CO., NO. 13 CHAMBERS-ST., New-York, have on hand ready for delivery, in quantities to suit purchasers—

200,000 lb. Roman Book and News Type.
250,000 " Job and Ornamental Type.
40,000 " Script in great variety.
10,000 " Leads, full length, cut and labor-saving.
2,000 " Labor-saving Rule.
70,000 ft. Brass Rule. Ornaments, Borders, &c.

Electrotypes of

VIENNA EXPOSITION MEDALS OF 1873,

MADE BY

GEO. BRUCE'S SON & CO., 13 Chambers-Street,

New-York.

Obverse, No. 5. $1.25.

O., No. 4. $1.00.

O., No. 3. $0.60.

O., No. 2. $0.50.

O., No. 1. $0.30.

Progress, No. 1. $0.30.

P., No. 2. $0.50.

P., No. 3. $0.60.

P., No. 4. $1.00.

P., No. 5. $1.25.

Progress & Obverse, No. 1. $0.50.

P. & O., No. 2. $0.80.

P. & O., No. 3. $1.00.

P. & O., No. 4. $1.50.

P. & O., No. 5. $2.00.

Vienna Exposition Medals of 1873.

GEO. BRUCE'S SON & CO.,

13 Chambers-Street, **New-York.**

MERIT, No. 1. $0.30.

MERIT & OBVERSE, No. 1. $0.50.

ART, No. 5. $1.25.

ART & OBVERSE, No. 5. $2.00.

M., No. 2. $0.50.

M. & O., No. 2. $0.80.

M., No. 3. $0.60.

M. & O., No. 3. $1.00.

A., No. 4. $1.00.

A. & O., No. 4. $1.50.

M., No. 4. $1.00.

M. & O., No. 4. $1.50.

A., No. 3. $0.60.

A. & O., No. 3. $1.00.

M., No. 5. $1.25.

M. & O., No. 5. $2.00.

A., No. 2. $0.50.

A. & O., No. 2. $0.80.

A., No. 1. $0.30.

A. & O., No. 1. $0.50.

Vienna Exposition Medals of 1873.

GEO. BRUCE'S SON & CO.,

13 Chambers-Street, New-York.

GOOD TASTE, No. 1. $0.30.

GOOD TASTE & OBVERSE, No. 1. $0.50.

COÖPERATION, No. 5. $1.25.

COÖPERATION & OBVERSE, No. 5. $2.00.

G. T., No. 2. $0.50.

G. T. & O., No. 2. $0.80.

G. T., No. 3. $0.60.

G. T. & O., No. 3. $1.00.

C., No. 4. $1.00.

C. & O., No. 4. $1.50.

G. T., No. 4. $1.00.

G. T. & O., No. 4. $1.50.

C., No. 3. $0.60.

C. & O., No. 3. $1.00.

G. T., No. 5. $1.25.

G. T. & O., No. 5. $2.00.

C., No. 2. $0.50.

C. & O., No. 2. $0.80.

C., No. 1. $0.30.

C. & O., No. 1. $0.50.

N. $1.25.

O. 1.25.

A. $0.30.

B. $0.30.

C. $0.50.

P. 2.00. $

K. $1.00.

L. $1.00.

ELECTROTYPES

OF

PARIS EXPOSITION MEDALS OF 1867,

MADE BY

GEO. BRUCE'S SON & CO.,

New-York.

M. $1.50.

G. $0.60.

S. $3.25.

I. $1.00.

H. $0.60.

Q. $.200.

D. $0.50.

E. $0.50.

F. $0.80.

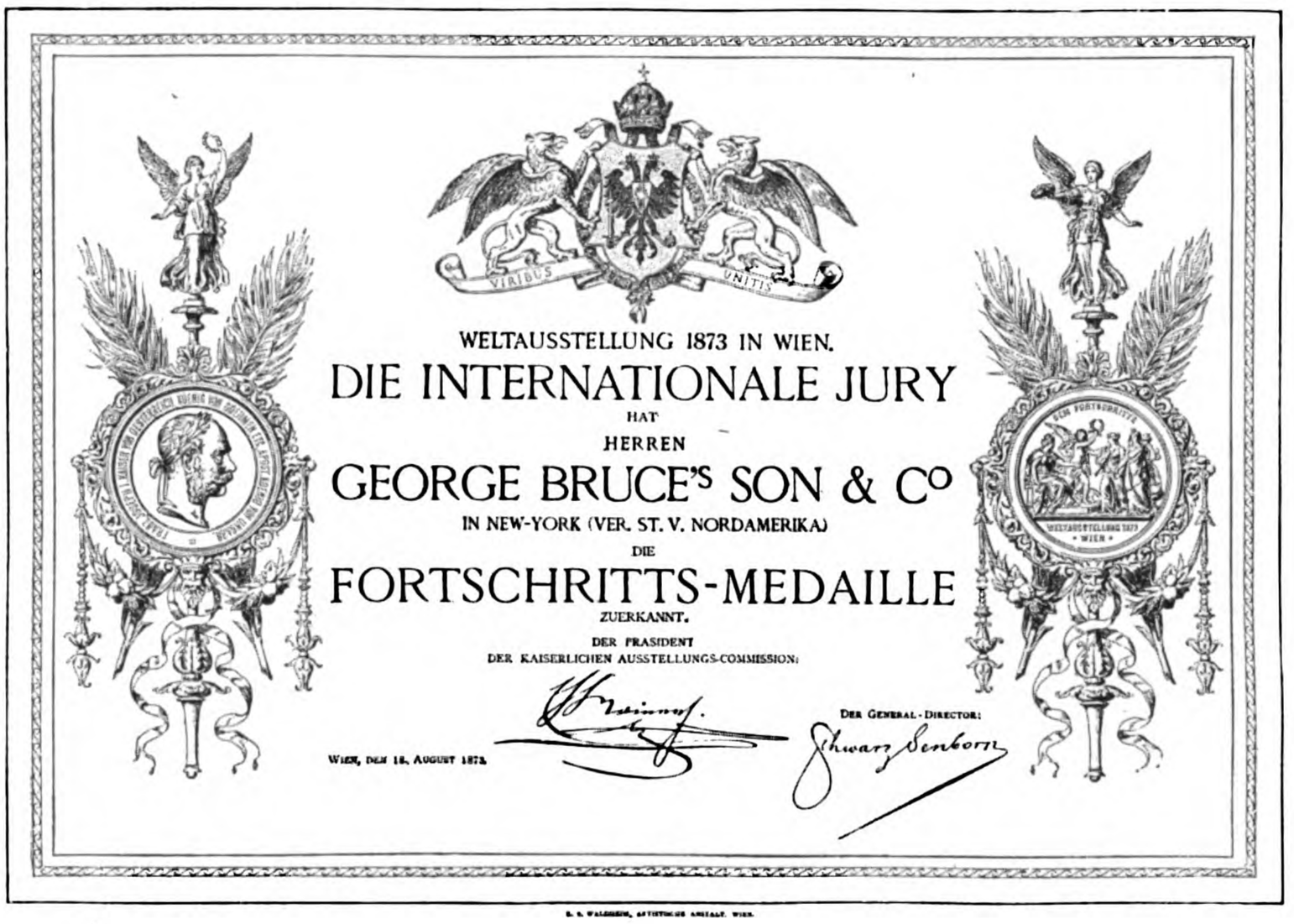
R. $2.00.

9TH. SUPPLEMENT TO

BRUCE'S ABRIDGED SPECIMEN BOOK

of 1869.

New-York, January 1, 1875.



$20.16. CANON OLD-STYLE ORNAMENTED. 12 a and 7 A 28 lb.

Typographia, LONDON, 1824

$4.20. PICA LITHOGRAPHIC BLACK. 30 a and 10 A 3 lb. 10 oz.

George Bruce's Son & Co., New-York.

Type-founders and Dealers in Printing Materials.

$15.30. FOUR-LINE PICA RAY SHADED. 5 a and 5 A 21 lb. 4 oz.

BRUCE, Founders 13

LAY THIS Ninth Supplement in BRUCE'S Abridged Specimen Book of 1869, which is in your possession.

NATIONAL BANK.

In this series the letters A, F, L, T, U, V, W and Y, are kerned at the side, one-twelfth of the body, and are accompanied by a space to use when the kern is unnecessary.

$4.06. TWO-LINE NONPAREIL RAY SHADED, NO. 2. 15 A 3 lb. 8 oz

PRIZES AWARDED AT THE AMERICAN INSTITUTE FAIR TO EXHIBITORS, NEW-YORK, 1874.

$5.62. TWO-LINE BOURGEOIS RAY SHADED, NO. 2. 12 A 5 lb. 10 oz.

GREAT LIQUIDATION SALE OF SUGAR, HAVANA SEGARS. $125,943.

$9.11. TWO-LINE PICA RAY SHADED, NO. 2. 10 A 10 lb. 2 oz.

DAILY LINE FOR SELMA VALUATION, 1875.

PATENTED

$14.25. TWO-LINE GREAT-PRIMER RAY SHADED, NO. 2. 8 A 17 lb. 6 oz.

ROCKAWAY BOAT. INSURED, 1875.

$14.94. FOUR-LINE PICA RAY SHADED, NO. 2. 5 A 20 lb. 12 oz.

WAVERLY. '75

$5.88. GREAT-PRIMER ORNAMENTED, No. 33. 25 a and 12 A 5 lb. 14 oz.

Recherches sur l'origine et le premier usage des registres, des signatures, des réclames et des chiffres de page dans les livres imprimés.
MAGNÉ DE MAROLLES, PARIS, 1782.

$8.10. DOUBLE PICA ORNAMENTED, No. 51. 20 a and 10 A 9 lb.

Typographical marks, used in correcting proofs, explained and exemplified; for the use of authors.
C. STOWER, LONDON, 1808.

$11.48. DOUBLE GREAT-PRIMER ORNAMENTED, No. 39. 15 a and 8 A 14 lb.

The Printer, his lamentation, or the press oppresst and overpresst.
LONDON, 1660.

$19.26. CANON ORNAMENTED, No. 25. 12 a and 7 A 26 lb. 12 oz.

Manuel de la typographie française.
P. CAPELLE, PARIS, 1826.

$6.75. GREAT-PRIMER ORNAMENTED, No. 34. 25 a and 12 A 6 lb. 12 oz.

How to Tell a Caxton, with some Hints where and how the same may be found.

W. BLADES, LONDON, 1870.

$9.45. DOUBLE PICA ORNAMENTED, No. 52. 20 a and 10 A 10 lb. 8 oz.

A Dictionary of Typography and its Accessory Arts.

JOHN SOUTHWARD, LONDON, 1871.

$12.92. DOUBLE GREAT-PRIMER ORNAMENTED, No. 40. 15 a and 8 A 15 lb. 12 oz.

Treatise on the Imposition of Forms.

E. H. BOWELL, N-Y., 1866.

$20.16. FOUR-LINE PICA ORNAMENTED, No. 26. 12 a and 7 A 28 lb.

The Printer's Companion.

E. GRATTAN,

PHILADELPHIA, 1846.

BRUCE'S ABRIDGED SPECIMEN BOOK

NEW-YORK, July 1, 1875.

$2.39. TWO-LINE NONPAREIL ORNAMENTED, NO. 33. 15 A 2 lb. 1 oz.

DEI PRIMI LIBRI A STAMPA IN ITALIA.
FUMAGALLI, LUGANO, 1875.

$3.25. TWO-LINE BOURGEOIS ORNAMENTED, NO. 35. 12 A 3 lb. 4 oz.

LA TYPOGRAPHIE, POEME.
L. PELLETIER, GENÈVE, 1838.

$4.72. TWO-LINE PICA ORNAMENTED, NO. 53. 10 A 5 lb. 4 oz.

IV. BRIEVEN OP DE UITVINDING DER DRUKKUNST.
J. SCHELTEMA EN J. KONING, HARLEM, 1823.

$7.38. TWO-LINE GREAT-PRIMER ORNAMENTED, NO. 41. 8 A 9 lb.

PLAINTE DE LA TYPOGRAPHIE.
H. STEPHANUS, PARIS, 1785.

$8.82. FOUR-LINE PICA ORNAMENTED, NO. 27. 5 A 12 lb. 4 oz.

INITIA TYPOGRAPHICA.
STRASBOURG, 1811.

Lay this Tenth Supplement in BRUCE'S ABRIDGED SPECIMEN BOOK of 1869, which is in your possession.

Printing Types cast by George Bruce's Son & Co.,

$5.50. PICA LITHOGRAPHIC ROMAN. 30 a and 15 A 4 lb. 12 oz.

Typographiæ encomium von der hochlœblichen freyen Kunst-Buchdruckerey in einem feinen Gesangeverfasst. L. ROTH, LEIPZIG, 1609.

$6.62. GREAT-PRIMER LITHOGRAPHIC ROMAN. 25 a and 12 A 6 lb. 10 oz.

Hecatomba laudum et gratiarum ob inventam in Germaniæ abhinc annis CC. calcographiam. A. RIVINUS, LIPSIÆ, 1640.

$9.00. DOUBLE SMALL-PICA LITHOGRAPHIC ROMAN. 25 a and 12 A 10 lb.

De typographiæ in rem christianam meritis et peccatis, programma. C. H. THEUNE, SORAVIÆ, 1740.

$11.18. DOUBLE ENGLISH LITHOGRAPHIC ROMAN. 20 a and 10 A 13 lb.

De artis typographiæ præstantia, oratio. A. RIVINUS, VITEBERGÆ, 1706.

$14.04. DOUBLE GREAT-PRIMER LITHOGRAPHIC ROMAN. 15 a and 8 A 17 lb. 2 oz.

De typographiæ excellentia carmen. THIBOUST, PARIS, 1718.

$12.60. CANON LITHOGRAPHIC ROMAN. 5 a and 5 A 17 lb. 8 oz.

Buchdrucker Philosophie. J. G. ZEITLER, 1708.

at Bruce's New-York Type-foundry, Chambers-st., New-York.

$6.88. GREAT-PRIMER ORNAMENTED, NO. 36. 12 a and 12 A 6 lb. 14 oz.

Saggio storico-critico sulla tipografia Mantovana del secolo, XV.
L. C. VOLTA, VINEGIA, 1786.

$9.90. DOUBLE PICA ORNAMENTED, NO. 54. 10 a and 10 A 11 lb.

One thousand and one Initial Letters
OWEN JONES, LONDON, 1864.

$14.15. DOUBLE GREAT-PRIMER ORNAMENTED, NO. 42. 8 a and 8 A 17 lb. 4 oz.

Primer of Illumination,
E. DELAMOTTE, LONDON,
1861.

$14.72. FOUR-LINE PICA ORNAMENTED, NO. 28. 5 a and 5 A 23 lb.

The Press of Spain
J. SOUTHWARD,
London, 1869.

$4.93. PICA ORNAMENTED, No. 34. 30 a and 15 A 4 lb 4 oz.

Histoire abrégée de l'imprimerie, son établissement en France, etc.

F. A. DELANDINE, LYON, 1814.

$6.75. GREAT-PRIMER ORNAMENTED, No. 37. 25 a and 12 A 6 lb. 12 oz.

Pesagi scientifici sull' arte de la stampa.

J. B. MICHELETTI, 1814.

$7.20. DOUBLE PICA ORNAMENTED, No. 55. 10 a and 10 A 8 lb.

De l'origine et des productions de l'imprimerie primitive.

J. G. FUGGER, PARIS, 1759.

$9.63. DOUBLE GREAT-PRIMER ORNAMENTED, No. 43. 8 a and 8 A 11 lb. 12 oz.

Lettre sur l'invention de l'imprimerie.

S. ENGEL, 1741.

$11.61. CANON ORNAMENTED, No. 29. 5 a and 5 A 16 lb. 2 oz.

De typographia dissertatio.

L. NORMANN, 1740.

FEB 14 1938