the secession of Gutenberg from his associates, and conse­quently before the dispersion of their workmen by the capture of Mentz in the year 1462 ; nor will the claims of Koster of Haarlem in any case interfere with these, the most sanguine of his supporters carrying his pretensions no farther than the art of taking impressions from excised characters of wood, of lead, and lastly of tin. The necessity of some improvement upon the original method of forming types, even on the very limited scale upon which the first efforts of typography were conducted, must be obvious, and it appears to have advanced in a natural and rapid course. The first step seems to have been the striking of a letter of approved cut, answering in some degree to the modern punch, into soft clay or plaster, and the infusion of metal into the mould thus formed ; the shaft or *body,* which by so rude and uncertain a method must necessarily have been rough and untrue, being dressed into correctness by manual la­bour. The art of casting and working metals, however, being at that time by no means defective, and Fust being by profession a worker in gold and silver, it is probable that a process not unlike the modern was soon invented ; but of this we have no certain evidence, the whole art of printing being carefully kept a “ mystery” by the initiated until about half a century after the probable date of the invention.@@1 This evidence is afforded ns by the device of Badius Ascensius, an eminent printer of Paris and Lyon in the beginning of the sixteenth century, and also by that of an English printer, Anthony Scoloker of lppeswych, who modified and adopted the device of Ascensius, as indeed did many other printers of various countries. This curious design exhibits in one apartment the various processes of printing, the foreground presenting a press in full work, the background on the left the cases and the compositor, and on the right the foundery ; the matrix and other ap- ρlianccs bearing a precise resemblance to those at present in use. This introduces to observation the fact that the earlier printers generally combined all the various processes of their profession in their own offices, although it would appear, that as the art spread over Europe, and secrecy be­came less and less necessary, the most enterprising speedily began to furnish their distant brethren with types from their respective founderies. Thus it would appear that the first types of the English architypographer Caxton were sup­plied by Ulric Zell, and that it was not until the establish­ment of his printing-house at Westminster that he began to cut letter in imitation of his own hand-writing, and more agreeable to the fashion of writing at that time in use in England. Lettou and Machlinia are supposed to have purchased their types from foreign founderies, perhaps from Lyon or Milan. But Wynkyn de Worde discarded that jealousy which had hitherto obstructed the progress of the art in England, and having cut many founts of considera­ble beauty, supplied his contemporary typographers. His black letter in especial was so much esteemed as to have been in use to a very late period, and it is said that rem­nants of his founts are to be found in some of the most ancient printing establishments; nay, it is even possible that some of bis original punches or matrices might yet by a diligent antiquary be discovered—a valuable and interest­ing addition to our many curious relics of the art.

The first record of the separation of the art of type-founding from that of printing, would appear to be a decree of the star-chamber in the reign of Charles I., dated 11th July 1637. This was probably one of the attempts to sup­press the printing of seditious works by the rising puritans, who, after establishing secret printing-offices in various parts of the kingdom, found it necessary for secrecy to cut their founts themselves. The decree seems to have been in some degree a revival of one of the same nature, 28 Elizabeth, limiting the number of printers to twenty. By the first-mentioned decree it was ordered,

That there shall be four founders of letters for printing, and no more.

That the archbishop of Canterbury, or the bishop of London, with six other high commissioners, shall supply the places of those four as they shall become void.

That no master founder shall keep above two appren­tices at one time.

That all journeymen founders be employed by the mas­ters of the trade, and that idle journeymen be com­pelled to work upon pain of imprisonment, and such other punishment as the court shall think fit.

That no master founder of letters shall employ any other person in any work belonging to the easting and founding of letters than freemen or apprentices to the trade, save only in pulling off the knots of metal hang­ing at the end of the letters when they are first cast, in which work every master founder may employ one boy only not bound to the trade.

The four founders app∙inted by this decree to serve the whole kingdom were John Grismand, Thomas Wright, Arthur Nicholas, and Alexander Fi(ield.

This decree was revived 14th Charles IL, renewed 16th Charles II., and again for seven years 1st James II., at which term it expired, anil was never renewed.

The founts in use in English printing-offices may be di­vided into two kinds ; those used for hook, and those for job printing, that is, hand and posting bills, &c. Of book types there are twelve regular bodies, viz. Great Primer, English, Pica, Small Pica, Long Primer, Bourgeois, Brevier, Minion, Nonpareil, Ruby, Pearl, and Diamond. Besides these, Minion-Nonpareil is a good deal used ; and some founders have introduced intermediate founts, as Emerald.

It is much to be regretted that no uniform standard has been adopted by letter-founders for their founts of the same- named letter ; they vary not only from those of other found­ers. but even from their own, owing to which it seldom hap­pens that any two founts *stand* together. This is the cause of much inconvenience, as in the instance of capitals and small capitals, accented letters, signs, and other sorts intro­duced into common matter ; the printer being obliged to purchase a small quantity of each with every fount, whereas, were there any uniformity, he might have a considerable quantity to be used with any fount as occasion required.

Great Primer (Fr. *Gros Romain;* Ger. *Tertia)* is the largest type in use in book printing, being chiefly for large Bibles, on which account it is sometimes called Bible Text ; but it is very seldom employed. There are about 511/4 ms to a foot: it is double the body of Bourgeois.

English (Fr. *Saint Augustin ;* Ger. *Mittel)* is much used for church Bibles, and for works in folio and quarto. The French name is probably derived from its being first used to print the works of St Augustin ; the German from its being the middle of seven standard founts used by the early German printers. There are about 64 ms to a foot: its body is equal to two Minions.

Pica (Fr. and Ger. *Cicero,* from its having been first used for Cicero’s Epistles) is the fount which is used as the general standard of measurement in casting leads, quota­tions, cutting rule, and regulating the price of press-work, &c. It is in very extensive use for works of a standard

@@@, A copy of the *Speculum Humanae Salvationis,* in the library of the late duke of Marlborough, presents probably the earliest specimen of cast types; twenty-five of its leaves being printed from solid wooden blocks, or perhaps from wooden blocks on which the designs have been so cut that the scrolls, cut upon other blocks, were inserted in spaces left for them ; while, in thirty-eight leaves, the scrolls are in cast type, inserted in the designs in lieu of the engraved scrolls.