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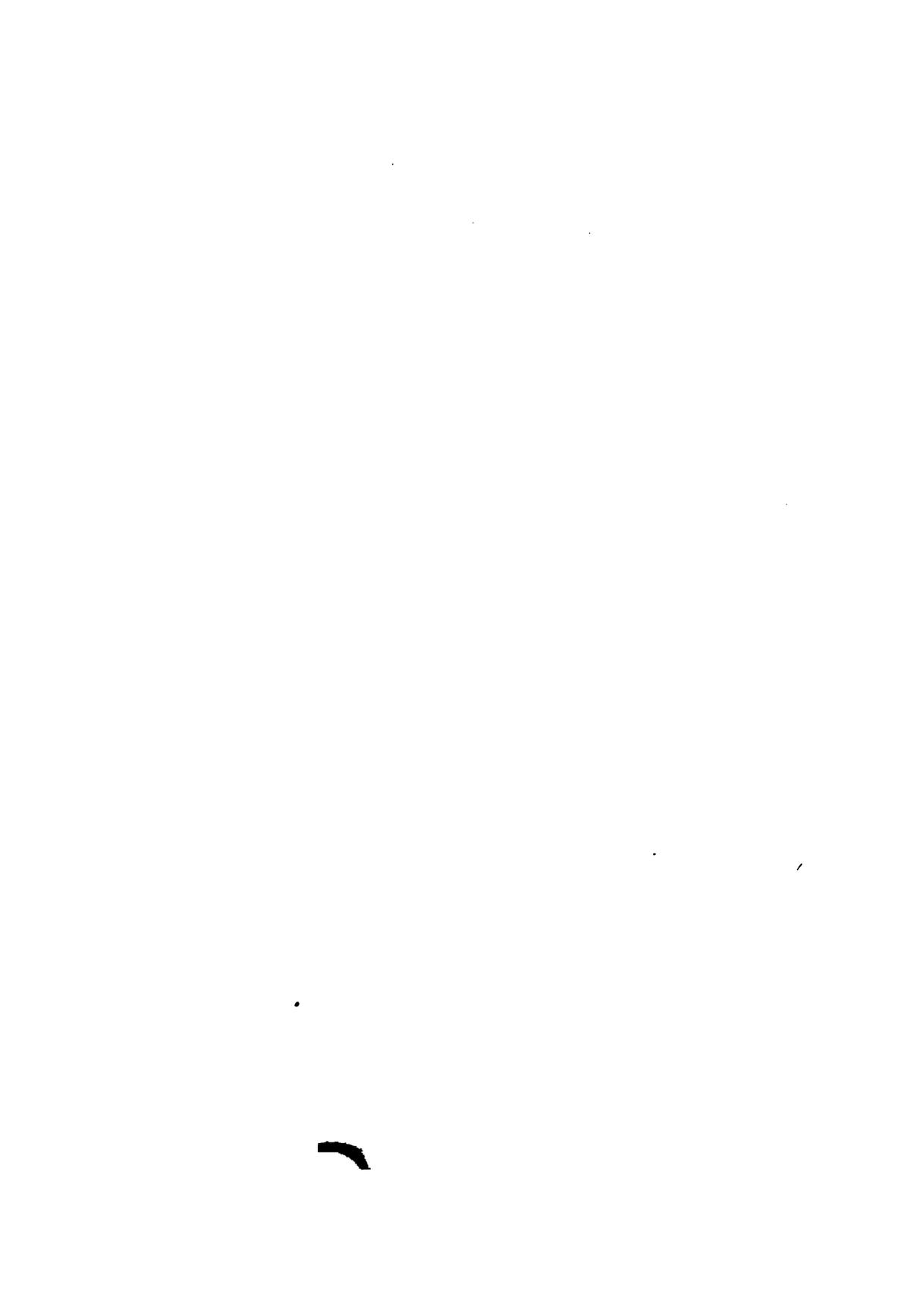
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SPECIMENS
OF
PRINTING TYPES.



600068052R







SPECIMENS
OF
PRINTING TYPES.

MICHAELMAS, 1883.



OXFORD: A. R. MOWBRAY & Co.

LONDON: 65, FARRINGDON STREET.

258. i. 171.

SPECIMENS OF TYPE.



NONPAREIL O.S.

K. HRN.—So, if a son that is by his father sent about merchandise do sinfully miscarry upon the sea, the imputation of his wickedness, by your rule, should be imposed upon his father that sent him; or if a servant, under his master's command transporting a sum of money, be assailed by robbers and die in many irreconciled iniquities, you may call the business of the master the author of the servant's damnation: but this is not so: the king is not bound to answer the particular endings of his soldiers, the father of his son, nor the master of his servant: for they purpose not their death, when they purpose their services. Besides, their is no king, be his cause never so spotless, if it come to the arbitrement of swords, can try it out with all unspotted soldiers; some peradventure have on them the guilt of premeditated and contrived murder; some, of beguiling virgins with the broken seals of perjury; some, making the wars their bulwark, that have before gored the gentle bosom of peace with pillage and robbery.—*King Henry. Act. V. Scene 1.*

BREVIER O.S. No. 1.

AUTOLYCUS.—Ha, ha! what a fool Honesty is! and Trust, his sworn brother, a very simple gentleman! I have sold all my trumpery; not a counterfeit stone, not a ribbon, glass pomander, brooch, table-book, ballad, knife, tape, glove, shoe-tie, bracelet, horn-ring, to keep my pack from fasting: they throng who should buy first, as if my trinkets had been hallowed and brought a benediction to the buyer; by which means I saw whose purse was best in picture; and what I saw, to my good use I remembered. My clown, who wants but something to be a reasonable man, grew so in love with the wenches' song, that he would not stir his petticoates till he had both tune and words; which so drew the rest of the herd to me that all their other senses stuck in ears.—*The Winter's Tale. Act IV.*

BREVIER O.S. No. 2.

HAMLET.—I am myself indifferent honest; but yet I could excuse me of such things that it were better my mother had not borne me: I am very proud, revengeful, ambitious, with more offences at my back than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between earth and heaven? We are arrant knaves, all; believe none of us. Go thy ways to a nunnery. Where's your father?

OPHELIA.—At home, my lord.

HAMLET.—Let the doors be shut upon him, that he may play the fool no where but in's own house. Farewell.—*Hamlet. Act III. Scene 1.*

LONG PRIMER O.S. No. 1.

SHYLOCK.—Why, there, there, there, there ! a diamond gone, cost me two thousand ducats in Frankfort ! The curse never fell upon our nation till now ; I never felt it till now ; two thousand ducats in that ; and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear ! would she were hearsed at my foot, and the ducats in her coffin ! No news of them ? Why, so : and I know not what's spent in the search : why, thou loss upon loss ! the thief gone with so much, and so much to find the thief ; and no satisfaction, no revenge.—*The Merchant of Venice. Act. III. Scene I.*

LONG PRIMER O.S. No. 2

HAMLET.—Let me see. Alas, poor Yorick ! I knew him, Horatio : a fellow of infinite jest, of most excellent fancy : he hath borne me on his back a thousand times ; and now, how abhorred in my imagination it is ! my gorge arises at it. Here hung those lips that I have kissed I know not how oft. Where be your gibes now ? your gambols ? your songs ? your flashes of merriment, that were wont to set the table on a roar ? Not one now, to mock your own grinning ? quite chap-fallen ? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come ; make her laugh at that, Prithee, Horatio, tell me one thing.—*Hamlet. Act V. Scene I.*

LONG PRIMER O.S. No. 3.

BRUTUS—Be patient to the last. Romans, countrymen, and lovers ! hear me for my cause, and be silent, that you may hear : believe me for mine honour, and have respect to mine honour, that you may believe : censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say, that Brutus' love to Cæsar was no less than his. If then that friend demand why Brutus rose against Cæsar, this is my answer :—Not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living and die all slaves, than that Cæsar were dead, to live all free men.—*Julius Cæsar. Act III. Scene II.*

LONG PRIMER O.S. No. 4.

DROMIO OF EPHEBUS.—I am an ass, indeed ; you may prove it by my long ears. I have served him from the hour of my nativity to this instant, and have nothing at his hands for my service but blows. When I am cold, he heats me with beating ; when I am warm, he cools me with beating ; I am waked with it when I sleep ; raised with it when I sit ; driven out of doors with it when I go from home ; welcomed home with it when I return : nay, I bear it on my shoulders, as a beggar wont her brat ; and, I think, when he hath lamed me, I shall beg with it from door to door.—*The Comedy of Errors. Act IV. Scene IV.*

PICA O.S. No. 1.

BORA.—Sweet prince, let me go no farther to mine answer : do you hear me, and let this count kill me. I have deceived even your very eyes : what your wisdoms could not discover, these shallow fools have brought to light : who in the night overheard me confessing to this man how Don John your brother incensed me to slander the Lady Hero, how you were brought into the orchard and saw me court Margaret in Hero's garments.—*Much Ado About Nothing. Act V. Scene I.*

PICA O.S. No. 2.

IAGO.—Ay, if you dare do yourself a profit and a right. He sups to-night with a harlotry, and thither will I go to him : he knows not yet of his honourable fortune. If you will watch his going thence, which I will fashion to fall out between twelve and one, you may take him at your pleasure : I will be near to second your attempt, and he shall fall between us. Come, stand not amazed at it, but go along with me ; I will show you such a necessity in his death that you shall think yourself bound to put on him.—*Othello Act IV. Scene II.*



PICA MODERN.

ROSALIND.—Good my complexion ! dost thou think, though I am comparisond like a man, I have a doublet and hose in my disposition ? One inch of delay more is a South-sea of discovery ; I prithee, tell me who is quickly, and speak apace. I would thou couldst stammer, that thou mightest pour this concealed man out of thy mouth, as wine comes out of a narrow-mouthed bottle, either too much at once, or none at all.—*As you like it. Act III. Scene II.*

ENGLISH MODERN.

LEAR.—What, art mad ? A man may see how this world goes with no eyes. Look with thine ears ; see how yond justice rails upon yond simple thief. Hark, in thine ear : change places ; and, handy-dandy, which is the justice, which is the thief ? Thou hast seen a farmer's dog bark at a beggar ?—*King Lear. Act IV. Scene VI.*

DOUBLE-PICA O.S. ITALIC.

DUKE OF YORK.

The Phoenix & the Turtle.

GREAT PRIMER O.S. ITALIC.

LONDON BRIDGE. 1753.

The Life and Death of King John.

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TWO-LINE GREAT PRIMER O.S.

SOUTHAMPTON.
AUGUST, 1836.
Tower of London.

DOUBLE PICA O.S.

LONDON & BRIGHTON.
KING HENRY IV.
Monday, August, 15th, 1863.

GREAT PRIMER O.S.

LONDON & BIRMINGHAM.
KING RICHARD II. . 1750.
Then, England's ground, farewell.

GREAT PRIMER ANTIQUE.

WILLIAM SHAKESPEARE.

DUKE OF ATHENS.

Lay on, Macduff! 1690.

PICA ANTIQUE.

ANTONY AND CLEOPATRA. 1504.

SIR JOHN FALSTAFF.

When first I raised the tempest.

LONG PRIMER ANTIQUE.

HAIL, NOBLE KING OF FRANCE! 1754.

STEPHANO, A DRUNKEN BUTLER.

I will take thy groat in earnest of revenge.

BREVIER ANTIQUE.

PROVE TRUE, IMAGINATION, O, PROVE TRUE. 1769.

If music be the food of love, play on.



TWO-LINE GREAT PRIMER CLARENDON.

PUBLISHERS.
August, 1765.

FOUR-LINE PICA TEUTON TEXT.

Temperance Societies.

DOUBLE-PICA LATIN.

NATIONAL MANUSCRIPTS.

GREAT PRIMER LATIN.

SELECTIONS FROM MOZART. 183.

PICA LATIN.

REMINISCENCES OF ENGLISH CHARACTER.

BREVIER EXPANDED.

GREAT WESTERN RAILWAY. 12.



FOUR-LINE TITLING.

OCTOBER 24.

TWO-LINE BREYER TITLING.

UNIVERSITY EXAMINATION.

TWO-LINE PICA EXPANDED.

TOWER.

THREE-LINE GROTESQUE.

OXFORD.

GREAT PRIMER GROTESQUE.

ENTERTAINING. 1831.

GREAT PRIMER DORIC.

FESTIVAL MEETINGS.

DOUBLE-PICA CLARENDON.

AMATEUR PERFORMANCE

[REDACTED]

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TWO-LINE PICA MONUMENTAL.

LONDON & OXFORD. 1881.

GREAT PRIMER MONUMENTAL.

PROMENADE CONCERTS. 1763.

PICA MONUMENTAL.

THE TWO GENTLEMEN OF VERONA. 1784.

LONG PRIMER MONUMENTAL.

GREAT DISTRIBUTION OF CRIMEAN MEDALS. 1850.

BREVIER MONUMENTAL.

EDINBURGH UNITED PROVIDENT INSURANCE COMPANY. 1873.

TWO-LINE PICA SCRIPT.

Manchester, Birmingham, & Glasgow. 18.

PICA COMMERCIAL.

Meeting of the Early Closing Association. 1854.



TWO-LINE PICA OXONIAN.

TIMON OF ATHENS.
THE WINTER'S TALE. 1876.

DOUBLE-PICA OXONIAN.

MEASURE FOR MEASURE.
VENUS AND ADONIS. 1883.

GREAT PRIMER OXONIAN.

MISSIONARY MEETING. 1873.
PHILOTHESPIAN SOCIETY.

DOUBLE-PICA O.S. CAPS.

UNITED WE STAND.

TWO-LINE BREVIER O.S. CAPS.

EVENING CONCERT.

GREAT PRIMER O.S. CAPS.

CAPE OF GOOD HOPE. 1875.

ORNAMENTAL INITIALS. No. 10.





ORNAMENTAL INITIALS.





FOUR-LINE INITIALS. No. 6.



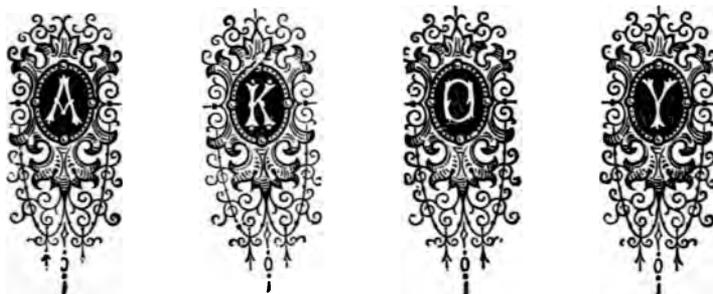
FOUR-LINE INITIALS. No. 7.



ORNAMENTAL INITIALS. No. 8.



ORNAMENTAL INITIALS. No. 9.



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FOUR-LINE IONIC.

EASTERN.
May, 1881.

TWO-LINE GREAT PRIMER IONIC.

TUESDAY,
Sept. 3rd, 1883.

DOUBLE-PICA IONIC.

TOWER OF LONDON.
September 5th, 1834.

TWO-LINE LONG PRIMER ELZEVIR.

CARD OF MEMBERSHIP.

LONG PRIMER COMPRESSED ROMAN.

EXCURSIONS IN CUMBERLAND & WESTMORLAND. 530.



FOUR-LINE CONDENSED SANS.

CHICHESTER

TWO-LINE GREAT PRIMER CONDENSED SANS,

CITY TRAMWAYS.

TWO-LINE ENGLISH CONDENSED SANS.

BIRMINGHAM & CORK.

GREAT PRIMER CONDENSED SANS.

TRANSPORT OF MERCHANDISE.

PICA CONDENSED SANS,

DESCRIPTION OF REMARKABLE COLLECTIONS.

BREVIER CONDENSED SANS.

DOMESTIC AND ECCLESIASTICAL ARCHITECTURE OF THE FIFTH CENTURY.

NONPAREIL CONDENSED SANS.

FOREIGN ROMANCE COMPRISING ORIGINAL TRANSLATIONS FROM CELEBRATED CONTINENTAL AUTHORS. 1874.



GREAT PRIMER CONDENSED SANS.

SPECIMENS FOR DESIGNERS.

Those that betray me do no treachery.

PICA CONDENSED SANS.

DISCOURSES ON THE LITERATURE OF ENGLAND.

Too proud to be so valiant.

LONG PRIMER CONDENSED SANS.

HOUSEHOLD TRADITIONS OF ROTHESAY AND EDINBURGH.

If ever I live to see it, I will challenge it. 1520.

GREAT PRIMER SANS ITALIC.

TIME WAITS FOR NO MAN. 1633.

May mirth exalt the feast.

PICA SANS ITALIC.

ONE FEAST, ONE HOUSE, ONE MUTUAL HAPPINESS.

O heaven, the vanity of wretched fools.

LONG PRIMER CONDENSED SANS ITALIC.

BY MY TROTH, I WAS SEEKING A FOOL WHEN I FOUND YOU.

O let me kiss that hand. 1883.



DOUBLE-PICA THICK LATIN.

THE GLOBE EDITION. 18.
Poems of Shelley.

GREAT PRIMER THICK LATIN.

SHAKESPEARE'S WORKS. 1853.
Richard, Duke of York.

PICA GROTESQUE SANS.

THE MERCHANT OF VENICE. 42.

LONG PRIMER GROTESQUE SANS.

THE TAMING OF THE SHREW. 1883.

BREVIER GROTESQUE SANS.

THE MERRY WIVES OF WINDSOR. 1234567890.

NONPAREIL GROTESQUE SANS.

IF WE KNOW HIM TO BE A THIEF, SHALL WE NOT LAY HANDS ON HIM ?

PICA SANS.

THE COMEDY OF ERRORS. 153.

LONG PRIMER SANS.

ALL'S WELL THAT ENDS WELL. 1876.

PEARL SANS.

WHY GROW THE BRANCHES NOW THE ROOT IS WITHERED? 1883.



TWO-LINE GREAT PRIMER ORNAMENTAL.

LIVERPOOL

TWO-LINE BREVIER ARGENTINE.

HORTICULTURAL SOCIETIES.

PICA ARGENTINE.

HATHERLEY ESTATE & PARK.

PICA MISSAL.

PARISH DOUGHERS.

PICA DE LA RUE.

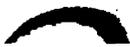
MODERN LITERATURE MISCELLANY.

PICA OUTLINE.

METROPOLITAN INSURANCE SOCIETIES.

BREVIER ORNAMENTAL.

AN HISTORICAL ACCOUNT OF TWO INDIAN PRINCES.



TWO-LINE DOUBLE-PICA ARMORIAL.

➤ KING † LEAR. †

TWO-LINE ENGLISH ARMORIAL.

➤ THE † TEMPEST. †

DOUBLE-PICA ARMORIAL.

➤ TITUS † ANDRONICUS. †

GREAT PRIMER ARMORIAL.

➤ THE † PASSIONATE † PILGRIM. †

TWO-LINE ENGLISH MISSAL.

ΑΥΘΕΛΙΝΕ.

DOUBLE-PICA MISSAL.

KING RICHARD.



TWO-LINE ENGLISH ANGLO-SAXON.

The Merchant of Venice.

GREAT PRIMER ANGLO-SAXON.

Othello, the Moor of Venice.

ENGLISH BLACK.

Hamlet, Prince of Denmark.

PICA ANGLO-SAXON.

Twelfth Night ; or, What You Will. 1683.

PICA GERMAN TEXT.

Under the especial Patronage of the Princess of Wales.

LONG PRIMER ANGLO-SAXON.

For never was a story of more love than this of Juliet and her Romeo.

LONG PRIMER ECCLESIASTIC.

See, see ; here comes the man we want to see. 1865.



FOUR-LINE RUNIC.

FRANCISCO.

July, 1883.

TWO-LINE ENGLISH RUNIC.

EARL OF WARWICK.

Macbeth. 1693.

TWO-LINE GREAT PRIMER OLD ROMAN.

KING JOHN.

TWO-LINE PICA OLD ROMAN.

LORD BARDOLPH.

TWO-LINE BREVIER OLD ROMAN.

TARRY, GOOD BEATRICE.



