

10th 40A. 82.25

6-Point French Old Style.

24A. 10c.

POINTS are not of equal antiquity with printing, though not long after its invention the necessity of introducing stops or pauses in sentences, for the guidance of the reader, brought forward the colon and full-point, the first two invented. In the process of time the comma was added to the infant punctuation, and then had no other figure than a perpendicular line, proportionable to the body of the letter; these three points were the only ones used till the close of the fifteenth century, when Aldus Manutius, a man eminent for the restoration of learning, among other improvements in the art of printing corrected and enlarged the punctuation by adding the semicolon, giving a better shape to the comma, and assigning to the former points a more proper place; the comma denoting the smaller pause, the semicolon next, the colon, and the full-point terminating the sentence. The notes of interrogation and admiration were not introduced till many years after.

Perhaps there never existed on any subject, among men of learning, a greater difference of opinion than on the true mode of punctuation, and scarcely can any two people agree in the same method; some marking the pause of a semicolon where the sense will only bear a comma; some contending for what is termed stiff pointing, and others altogether the reverse. The want of an established rule in this particular case is much to be regretted. The loss of time to a compositor, occasioned often through whim or caprice, in altering points unnecessarily, is one of the greatest hardships he has to complain of in the progress of his profession. Scarcely nine works out of ten are sent properly prepared to the press; either the writing is illegible, the spelling incorrect, or the punctuation defective. The compositor has often to read sentences of his copy more than once before he can ascertain what he conceives to be the meaning of the author, that he

ABCDEFGHIJKLMN—\$1234567890

Alphabet, a to z, 14½ ems.

10th 40A. 82.25

8-Point French Old Style.

24A. 6c.

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ABCDEFGHIJKLMN—\$1234567890

Alphabet, a to z, 14 ems.

10th 20A. 82.25

10-Point French Old Style.

16A. 6c.

POINTS are not of equal antiquity with printing, though not long after its invention the necessity of introducing stops or pauses in sentences, for the guidance of the reader, brought forward the colon and full-point, the first two invented. In the process of time the comma was added to the infant punctuation, and then had no other figure than a perpendicular line, proportionable to the body of the letter; these three points were the only ones used till the close of the fifteenth century, when Aldus Manutius, a man eminent for the restoration of learning, among other improvements in the art of printing corrected and enlarged the punctuation by adding the semicolon, giving better shape to the comma, and assigning to the former points a more proper place; the comma denoting the smaller pause,

ABCDEFGHIJ—\$1234567890

Alphabet, a to z, 13 ems.

10th 20A. 82.25

12-Point French Old Style.

16A. 7c.

POINTS are not of equal antiquity with printing, though not long after its invention the necessity of introducing stops or pauses in sentences, for the guidance of the reader, brought forward the colon and full-point, the first two invented. In the process of time the comma was added to the infant punctuation, and then had no other figure than a perpendicular line, proportionable to the body of the letter; these three points were the only ones used till the close of the fifteenth century, when Aldus Manutius, a man eminent for the restoration of learning, among other improvements in the art of arts

ABCDEFG—\$1234567890

Alphabet, 13¼ ems.