

SOME POINTS OF TECHNIQUE

prisingly, as many as six satisfactory plates can often be obtained from the same mould in spite of its only consisting of paper), and these plates, either mounted type-high on wooden blocks, or more commonly fastened down on the bed of the press, take the place of type in future impressions.

The invention is attributed to a certain goldsmith of Edinburgh, William Ged, who after experimenting with an old idea of producing a solid page of type by soldering together the feet of type set in the ordinary way, evolved, in or soon after 1725, a method not far removed from those of modern times. The invention proved, however, disastrous to him, owing to the opposition of both typefounders and printers, and although by 1739 he appears to have printed two Prayer Books and an edition of Sallust from stereotype plates, the attempt was regarded as having failed. Stereotyping was reinvented by A. Tilloch of Glasgow in 1781, but again abandoned, and it was not until 1800, when a London printer, Wilson, with the aid of Earl Stanhope, revived and perfected the method, that it at last attained success.¹

A more recently introduced method of making plates is by electrotyping. Moulds of the type are taken in wax and the plates are produced by the electrical deposition of copper, the thin shell formed being backed up by pouring in molten type-metal. Electrotyping has the advantage of giving a somewhat more perfect facsimile of the type than stereotyping, and the finest line-blocks can be reproduced at the same time as the text of a book. The copper surface is also somewhat more durable than type-metal, though as stereotype plates can now be electrically faced with nickel, which is harder than copper, the advantage for ordinary work is not very great. At the same time the electrotype process is slower and more costly.

¹ See T. B. Reed's *Old English Letter Foundries*, pp. 218-20, and the authorities there cited.

Chapter Seven

SOME SUBSIDIARY MATTERS. SIGNATURES, THEIR HISTORY AND PECULIARITIES. PRESS-NUMBERS. CATCH-WORDS. FOLIATION AND PAGINATION. THE REGISTER. THE TITLE-PAGE. THE COLOPHON

WE have seen in chapter iii that the 'signature' is the letter or other mark to be found at the foot of the first leaf (and generally of one or more following leaves) of a gathering, and that its purpose is mainly to guide the binder in the arrangement of the gatherings, and further in certain cases to tell him how the sheet is to be folded and what sheets or portions of sheets are to form a single gathering when the number of these is not the same as the number of sheets, e.g. in a folio, or in a quarto in eights. It may also serve, when found on a cancel leaf, to indicate where this leaf is to be placed, or for which original leaf it is to be substituted, by the binder.

It might be objected that signatures are unnecessary if the pages of a book are numbered, as the numbers would tell the binder all that he need know. This is true, but the information would not be nearly so easy to obtain. In the first place, so far as the folding is concerned, the number at the upper corner of a page is inconveniently situated. It is not nearly so easily seen as the letter at the foot. Secondly, the binder would find it much more difficult to ascertain whether his book was complete and the sheets all in the right order if he had to note that the first pages of each gathering were numbered 1, 9, 17, 25, &c., in a quarto, or 1, 17, 33, &c., in an octavo, than if he had simply to see that they ran A, B, C, D, &c.; while if, as often happens, page 1 was not the first page of a sheet, the difficulty would be still further increased.

But seeing that signatures have been found so necessary in printed books that they are still employed

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at the present day, it is hardly necessary to insist on their usefulness. It may, however, be remarked that their practical importance resulted, in Elizabethan times at least, in their being as a rule far more accurate than the pagination. In the latter we very commonly find the grossest carelessness, numbers repeated or omitted, pages with no numbers at all, parts of a book in which leaves alone are numbered while elsewhere the numeration is by pages; but in the *essential* part of the signatures, the letter or other mark on the first page, and the number on the others,¹ mistakes are rare, even in the work of the inferior printing-houses. It is for this reason that many bibliographers in referring to a particular leaf or page of a book, do so in all cases by the signature and not by the pagination, even when this happens to be correct.

Signatures were not the invention of the printers, but are of frequent occurrence in medieval MSS. They seem, however, to have been by no means universal, being at best only a convenience and not a necessity, especially when the binding was carried out under the immediate control of the scriptorium. As they were generally placed at the extreme edge of the leaf, it is only in MSS. which have not been cut down by the binders that we can say with any certainty whether they were originally present or not.

The early printers would presumably try to follow this custom of signatures, but as it was naturally very troublesome for them to print a signature at a distance from the type-page, this appears in early books, when present, to have been generally added by hand.²

¹ It is not very uncommon to find a mistake in the letter on fols. 2, 3, &c., of a gathering (B1, D2, D3, &c.): a misprint of this kind could only cause trouble to the binder if the book were a folio; in other cases it would hardly be worth correcting. Sometimes, as I shall show later, these errors when occurring in a reprint afford evidence as to the edition from which the reprint was made.

² Either in manuscript or stamped in by hand as in some of Mentelin's books (Strassburg, c. 1460-78). In some cases the signatures run up

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Blades mentions a copy of the 'Recuyell' at Windsor Castle 'with manuscript signatures at the extreme foot of every sheet'.¹ It is, I think, impossible to say how general the custom of manuscript signatures in printed books really was, for as these were purposely so placed that they would be cut off by the binder, only a very small proportion of them would in any case be preserved.

The first recorded appearance of *printed* signatures dates from 1472, when they are found in the *Preceptorium divinae legis* of J. Nider, printed at Cologne by Johann Koelhoff. In England their first use in a dated book seems to be in the *Expositio in symbolum apostolorum*, printed at Oxford in 1478 ('1468').²

The form of signatures varies, but the normal one consists of a letter, either standing alone or followed by the numeral 1 (roman or arabic), on the first leaf of a gathering; the same letter followed by 2 on the second leaf, and so on, A or Ai, Aij, Aijj, or A1, A2, A3, &c. The letters i and j, and u and v, not being differentiated in early times, are not used separately in signatures, i.e. there is one gathering signed i or j, and one signed u or v. The letter w is also omitted

the outer margins. In spite of the obvious difficulty of *printing* signatures at the extreme edges of the leaves, Mr. Pollard tells me that the earliest Strassburg printed signatures were so placed.

¹ *Caxton*, p. 42, and *Bibliographical Miscellanies*, No. 1, p. 9. I suppose he means the French *Recueil*, but if so, this copy does not appear to be uncut. See de Ricci, *Census*, p. 7 (*Recueil*, No. 3).

² A very full account of fifteenth-century practice as regards signatures will be found in William Blades's *Bibliographical Miscellanies*, No. 1, 1890. He regarded signatures as universal—or almost so, from the earliest days of printing, but being first inserted in MS. and later stamped in at the extreme edge of the leaf, they were naturally in most cases cut off by the binder. Reference may also be made to the account of the printed signatures of the same period (1472-1500) given by Haebler, *Inkunabelkunde*, pp. 50-6, but for our present purpose it will suffice to say that almost every possible variation in position and in the form of the signature seems to have been tried by the early printers.

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from signatures.¹ These practices have continued till the present day.

Sometimes, but rarely, z is omitted,² and we occasionally, especially in early books, find the contracted forms of *et*, *con*, and *rum* used at the end of the alphabet as in a horn-book, and even the tittle, 'est' and 'amen' which followed the contractions there.³

When the printer came to the end of the alphabet he generally began again, doubling the letter; thus Z is followed by AA or Aa, ZZ (or Zz) by AAA or Aaa, and so on. Or he might go from upper case to lower, the latter method being especially common in books printed during the fifteenth century. There was no general rule, and even within a printing-house the practice seems not always to have been consistent, though some printing-houses seem to have had their own rules on the point.

Paragraph and punctuation marks of various sorts are commonly used in prefatory matter, and we may even sometimes find a whole book so signed, for example, the *Eiōodia Musarum Edinensium in Caroli ingressu in Scotiam*, printed by the heirs of Andrew Hart in 1633, after three unsigned leaves, continues with the following extraordinary collection of signatures §, §§, §§§, §, †, ††, ¶, ¶¶, (), each signature comprising four leaves except §§§ which is two. It is difficult to see what can have been the purpose of this curious arrangement, which defeats the main purpose of signatures, namely, to show the binder in what

¹ Perhaps because w was not regarded as really a separate letter though it is found in English printing from the earliest times. In one case w is used as a signature instead of y (Ames, *Typog. Antiq.*, ed. Herbert, p. 362).

² Op. cit., pp. 693, 732, 1097; cf. also p. 227 below.

³ Op. cit., pp. 136, 255; Duff, *Fifteenth Cent. English Books*, no. 27. A very remarkable method of continuing the alphabet of signatures is cited by Blades, *Bibliographical Miscellanies*, No. 1, pp. 14-15, from a copy of *Epistole Sancti Ieronimi de Libris Salomonis*, c. 1475, signed in MS., where the alphabet is followed by the words of the Lord's Prayer, thus p'ter j, p'ter ij, qui j, qui ij, es j, and so on.

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order he is to place the gatherings, for in punctuation marks there is of course no order: unless perhaps it was specially desired to avoid any question of precedence among the sections, most of which are complete in themselves.

A peculiarity in the use of k as a signature may also be mentioned, though this does not seem to occur in English work. Certain French founts of the sixteenth century were without this lower-case letter, as it was not required in either French or Latin.¹ The upper-case K was, however, always present, perhaps as being used in Latin dates (a.d. VIII. Kal. Jan., &c.), and in certain proper names. Consequently K was included in the sequence of signatures, but when these happened to be lower-case a difficulty arose and various expedients were necessary. Thus we may find K used for k,² or the stranger device used by many French printers from early times down to and including the Estiennes, who replaced k and kk by lz and lzlz.³ Other printers such as Simon de Colines had a roman K but no italic one, and we can find many books printed in italics at Paris in which a roman K interrupts the regular series of italic signatures. But once the cause and frequency of these irregularities is understood they are seen to have little importance.

A few more general peculiarities in the method of signing may here be noted:

Pynson signed certain quarto books according to a system which Duff states to have been common in

¹ Lower-case 'k' has always been regarded as something of an outsider. Even in the type-case, it is in the older 'lay' banished from the lower case, a home being found for it in an odd corner of the upper one.

² e.g. in the *Viridarium Illustrium Poetarum* printed by Denis Roce in 1513, where, text and (lower-case) signatures being italic, we find what should be k signed K.

³ In the edition of 'Nizolius' printed at Leyden by A. de Hary in 1588, we find for k a small capital κ, and for Kk on three leaves Kκ, and on the fourth Klz.

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books printed at Rouen.¹ The first leaf is signed, e.g. A1, the second has no signature, the third has A2. I have not met with this curious and disturbing practice in any other English books.

Robert Waldegrave had a method of his own which has been of assistance in identifying books from his press. On the first page of a gathering he placed the simple letter, the following pages having a number alone. Thus, the signatures of James VI's *Poetical Exercises*, printed by him at Edinburgh [1591], run B, 2, 3, [], C, 2, 3, [], and so on, the fourth leaf of each gathering being unsigned.²

Generally speaking, one letter implies one gathering, but there are occasional exceptions. These may be due either to reprinting from a book differently made up, or to cancellation of matter, or change of arrangement while a book is in progress. For example, the 1584 and 1587 editions of W. Baldwin's *Treatise of Moral Philosophy* are ordinary octavos, but the first gathering of eight leaves is signed with two letters, the first four leaves being A1-4 and the second four B1-4, the sewing coming after A4. The reason is clearly that Tottel's edition of 1575 had included the Table among the preliminaries. When East reprinted the book in 1584 he started the text with C1, following Tottel's edition. He then found he had room for the Table in the last gathering of the book and placed it there, with the result that his preliminaries now only

¹ Duff, *Early English Printing*, p. 17.

² For the use of this peculiarity in attributing books to his press, see Sinker's *English Books before MDCL. at T. C. G.*, p. 347; J. D. Wilson in the *Library*, 2nd Ser., viii. 356-7; and for numerous examples of the practice, Dickson and Edmond, pp. 410, 412, &c.

I have noted the same practice in an edition of the *Psalms* (Beza and Tremellius) in 12mo, printed by R. Yardley and P. Short in 1590 (B.M. 3090. a. 17), both parts of which are signed in an unusual fashion, the first part B. 1., b. 2., b. 3., b. 4., b. 5., C. 1., c. 2., &c., the second (*A Paraphrasticall Explanation of fourteen Psalms*), B. 1., 2, 3, 4, 5, C. 1., 2, 3, 4, 5.

THE NUMBER OF LEAVES SIGNED

needed eight leaves, though he had allowed two signatures for them. To omit either would have caused trouble, so he used both in a single gathering. For other examples of peculiar signatures due to cancellation, see pp. 226-9.

In later times a curious and very misleading method was sometimes used in 12mo, where the first two leaves were signed, as usual, e.g. B1, B2, but B3 instead of following directly appeared on the first leaf of the inner four (i.e. on what is bibliographically B5). Mr. R. W. Chapman in his paper in the *Library*, 4th Ser., iv. 168, to which I owe my knowledge of the practice, quotes from Timperley's *Printers' Manual* (1838), p. 18, to the effect that, 'To a sheet of twelves, three signatures, which are placed to the first, third, and ninth pages, in the following manner=B, B2, B3'.¹

As to the number of leaves signed, there cannot be said to have been in early times any definite practice. We never, I think, in early times find only the first leaf of a gathering signed,² but we may have anything from the first two to every leaf.³ In the case, however, of a folio book in which an indefinite number of sheets might be quired together, it was an obvious convenience to continue the signatures until the first leaf of the second half of a gathering, for if this were done the binder could see at once whether or not his gathering was complete. Thus suppose a folio in sixes. If we sign only the first three leaves (and obviously all these

¹ He also cites a 12mo in twelves of 1815 of which the fifth leaf is signed B2, and a 12mo in sixes of 1817 of which the third leaf is signed B2 (*Library*, 4th Ser., iv. 180 note). It may be mentioned that the rule which Mr. Chapman quotes from Timperley is still followed when twelves are imposed, see Southward, *Modern Printing*, p. 219.

² But Mr. Chapman cites a case in 1782 in an octavo in fours (*Library*, u.s., p. 170).

³ Caxton signed each leaf in the first half of a gathering but no more, so that his signed books have an equal number of signed and unsigned leaves (*Blades*, *Caxton*, p. 131).

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must be signed), the binder does not know for certain that there is not still another sheet to be placed in the centre of the gathering. If, however, we sign in addition the fourth leaf (so that the middle sheet has two signatures, e. g. B3, B4), it is obvious that nothing else is to be placed between them and that the gathering is complete. A custom thus grew up in the case of folio books of signing one more than half the leaves in the gathering, and this seems to have been extended to other sizes, where in fact it was of no real use. Thus, at any rate towards the end of the sixteenth century, we frequently find that three leaves of a quarto are signed and five leaves of an octavo (or of a quarto in eights). On the whole, this seems to me to be the commonest practice, but it would be folly to suggest that it is to be regarded as a definite rule, and I think it never applied to the smaller sizes such as 12mo and 16mo, of which we seldom find more and frequently less than half the leaves signed.

As time went on there was a tendency to get rid of the useless signatures. Mr. Chapman states that in the eighteenth century it was customary to sign the leaves of the first half of a gathering, two in a gathering of four leaves (whether folio, quarto, or octavo), four in a gathering of eight, and so on.¹ Later the number was still further reduced until it came down to the present practice of signing only the first two leaves of a gathering. Indeed many modern printers have dropped the old style of signature altogether and merely number the sheets with a single numeral on the first page of a gathering, using sometimes an asterisked number when a sheet has to be placed inside another.²

¹ *The Library*, 4th Ser., iv. 169; v. 251.

² In America, though not, so far as I have noticed, in England, some printers seem to have abandoned the use of signatures altogether. But America has produced what is surely one of the most curious systems of signature in the *Furness Variorum Shakespeare*, some volumes of which, e. g. *Romeo and Juliet*, 1871, and vol. i of *Hamlet*, 1877 (and

PRESS-NUMBERS

A kind of additional signature is often found in eighteenth- and nineteenth-century books, especially those which either were issued in parts or ran to several volumes. This which occurs normally only on the first leaf of a gathering generally consists of the number of the volume as 'Vol. I', or simply 'I', or a letter such as 'a', 'b', &c.¹ placed on the same line as the signature but towards the inner margin. In books printed abroad, but not, I think, often in English ones until quite recent times, an abbreviated form of the book's title was sometimes added.² The purpose of this was, of course, to prevent the sheets getting mixed by the binder with those of other books or volumes. Mr. R. W. Chapman tells me that these volume numbers, &c., are called 'catchwords', at any rate at the Oxford Press, but I hope that no bibliographer will adopt this practice!

Press Numbers or 'Working with Figures'. Another sort of 'signature' found in eighteenth-century books, to which attention has recently been called by Mr. R. W. Chapman,³ deserves mention, though it is seldom of much bibliographical importance, as it relates solely to the organization of the printing-house.

later eds.), have two sets of signatures throughout, being signed by numbers in *sizes*, and by letters in *eights*! They are sewn in eights. I presume that this peculiarity is due to a variation in the make-up of the volumes after the casting of plates, the signatures necessary for the new make-up being added without removing the original ones.

¹ I presume that such 'signatures' as Numb. 1, Numb. 2, &c., which one sometimes finds (e. g. on a 1767 edition of l'Estrange's *Wars of the Jews*, where each 'Number' occurs on two consecutive signatures), indicate publication in parts. An 1824 *Pilgrim's Progress*, also perhaps a part-publication, has a different system, sigs. D, E, F, G being numbered a2, b2, a3, b3, and so on.

² Dr. Greg points out to me that three of the editions (between 1508 and 1537) of *Everyman* have the title of the book (either as 'Every man' or 'The Som.', i. e. Summoning) in the signature-line of all signed pages.

³ *The Library*, 4th Ser., iii. 175-6.

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This is a small figure which in books between 1680 and 1823¹ often appears at the foot of a page, sometimes twice in a gathering, once on a page of the outer forme and once on a page of the inner, the page on which it appears being apparently a matter of indifference, though there is some tendency to avoid a page bearing an ordinary signature. It seems that it was the custom when the compositor had finished his work on a forme and before it was handed over to the pressmen for it to be assigned to a particular printing-press and the number of the machine to be added. One may, I think, suppose that the purpose of this was to divide the work equitably between the different pressmen. It would also, no doubt, serve as a record of the work done by each machine and a check on the pressmen's claims for pay.²

*Catchwords.*³ In medieval MSS. it was not uncommon for the scribe to add at the end of each section the first word of the next as a guide to the binder in arranging the sections correctly. Such catchwords thus served somewhat the same purpose as signatures in printed books. As used, however, in the latter, catchwords ordinarily appear at the foot of every page and are probably to be considered mainly as guides to the printer in imposing the pages.⁴

¹ Johnson (*Typographia*, ii. 489) notes that the custom of 'working with figures' had grown into disuse by 1824. In Brydges's *Censura Literaria*, printed by Thomas Bensley, figures are used occasionally up to the end of vol. iv (1807), but not in the later volumes.

² An interesting example, too intricate to be quoted here, of an inference derived from these 'figures' as to the order of printing of duplicate settings of a particular signature of the second part of Mandeville's *Fable of the Bees*, 1729, will be found in Mr. F. B. Kaye's edition of that book, vol. ii, pp. 394-5.

³ It may be worth noting that the German for 'catchword' is *Kustode*, and the French *réclame*.

⁴ If we could find a gathering in which two pages beginning with the same word had been accidentally interchanged this would amount almost to proof that the catchwords were relied on when imposing,

CATCHWORDS

The earliest printed books had no catchwords. They seem first to be recorded as in use at Ferrara in July 1471,¹ and between that date and 1500 became fairly common in Italian printing, while occasional examples are to be found elsewhere. The early catchwords, however, occur as a rule only at the end of a gathering, as in MSS., or occasionally at the end of a pair of conjugate leaves, and it was not until the sixteenth century that it became usual to place them at the foot of every page. They were never used by Caxton, nor, I believe, by any other of the earliest English printers. Herbert stated that the first dated book in which he had noticed them was Thomas More's *Epistola ad Germanum Brixium*, printed by R. Pynson in 1520.²

From about 1530 catchwords were regularly used by English printers until about the end of the eighteenth century, when they began to disappear.³ Johnson in 1824 says that catchwords or 'direction-words', as he calls them, 'are not now generally used'.⁴ In English work between these dates they commonly appear at the foot of every page, though certain printers, e.g. Vautrollier, departed from this rule (see below).

On the Continent, however, there was great variety of usage as regards catchwords; in many French books of the sixteenth century they do not appear at all and, though they seem to have been used fairly regularly in the seventeenth century, they went out of use earlier than in England.

The following are some of the chief varieties that I have noticed in the use of catchwords. I have added

but I have failed to find an instance of this though I have been on the watch for it for years.

¹ Duff, *Early Printed Books*, p. 72. According to Haebler, *Inkunabelkunde*, p. 59, their first use was by Wendelin of Speyer at Venice not later than this same year 1471. ² Ames, *Typog. Antiq.*, p. 267.

³ The earliest eighteenth-century book which I have noticed without catchwords is Capell's *Prologues*, 1760, a book which is typographically remarkable in other respects, see p. 309.

⁴ *Typographia*, ii. 133.

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in brackets a few names of printers and dates of books in which I have found them, but I have made no attempt whatever to trace them historically.

- (a) Catchwords are used on versos but not on rectos—a much-used method. (G. Giolito, Venice, 1562 (in octavo); Vautrollier, London, 1578; Claude Marin, Frankfurt, 1607; J. Stoer, Geneva, 1628.)
- (b) They are used on pages where there is no signature, but omitted where there is one. (G. Rouillius, Paris, 1556, 1557.)
- (c) They are used only at the end of each gathering, i. e. in octavo or 16mo in eights on 8^v. (H. de Marnef, Paris, 1560; J. Gryphius, Venice, 1567; Henry Estienne,¹ Geneva, 1569; Marcus Orry, Paris, 1603; F. Muguet, Paris, 1664.)
- (d) In quarto in eights there are catchwords only on the versos of leaves 2, 6, 8 (i. e. wherever a page of one sheet is followed by a page of another). This is the scientific method, for it gives all the guidance that can possibly be required by a binder,² and no more. (G. Giolito, Venice, 1554.)
- (e) The catchwords are in italic, though the text is in roman, an odd and troublesome practice which in the *Paradossi* of Ortensio Landi, printed at Lyons by 'Giouanni Pullon da Trino' in 1543, is combined with (b) above.
- (f) In books with foot-notes a double series of catchwords is employed, the foot-notes having an independent catchword directing to the next note, whether this happens to be on the next page following or not. This will be found in the variorum editions of the classics printed by the Officina Hackiana at Leyden in the seventeenth century and in Dutch editions of the classics generally.

¹ Many (if most) of the Estienne books have no catchwords at all, and in the particular book referred to they are somewhat irregular.

² Though of course in practice he would simply follow the signatures.

FOLIATION AND PAGINATION

Foliation and pagination. Little need be said here as to the numbering of the leaves (foliation) or pages (pagination) of printed books. It would seem to have been more or less usual to number the leaves of manuscripts, though there was no uniform practice in the matter, and one would have expected that the custom would be taken over by the early printers. This, however, was not the case and foliation is comparatively rare until the last quarter of the fifteenth century. When present the commonest form is the word 'folio', or an abbreviation thereof, followed by a roman numeral. Arabic figures for the folio appear in Venice after 1475, but are rare outside Italy until after 1500. Occasionally columns of print are numbered instead of folios. When present the foliation is commonly placed at the head of the pages in approximately the same position as paging nowadays, but almost every variety of position can be found.

In England Caxton foliated a few books from 1483 onwards, but foliation is quite unusual until the last five or six years of the fifteenth century. It seems to have been more frequent in Missals and other service books than elsewhere.

During the sixteenth century we find a gradual change of custom. The earliest method, that of printing 'folio', 'fol.' or 'fo.' with a roman number, gradually gave place to the same with an arabic number. Later, in the neighbourhood of 1570-80, we commonly find the foliation represented by an arabic number standing alone. Lastly, towards the close of the century, foliation gives place to pagination after the modern method. These various systems, however, overlap to any extent, and at all periods there were many books in which neither leaves nor pages were numbered.

The first recorded use of *pagination* in an English

¹ For fifteenth-century practice in these matters see Haebler, *Inskriptionskunde*, pp. 56-8.

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book seems to be in J. Sulpitius' *Opus grammatices*, Pynson, 1494, the pages of which are numbered 'Pagina prima', 'pagina ii', and so on.¹ According to Herbert,² the *Introductorium Linguae Latinae* printed by W. de Worde, c. 1499, is paged in a similar way, though according to Duff³ this is foliated. After this I have been unable to find any record of an English book with pagination until Leland's *Ἐγκύριον τῆς εἰρήνης*, R. Wolfe, 1546,⁴ in which the page-numbers are arabic. For some considerable time longer pagination remained much rarer than foliation, but from about 1570⁵ it becomes fairly frequent, and after a period in which foliation and pagination seem equally common, we find the latter gradually, towards 1590, getting the upper hand. After the close of the century foliation seems to be generally restricted to legal works printed in black letter and certain other books of a more or less antiquarian nature.

One can only suppose that the early printers regarded the numbering of leaves and pages as of little importance, for, as has already been noted, this is often most carelessly done, numbers being omitted or repeated in the most erratic fashion.

The Register is a list of the signatures which is often given at the end of early books, especially those printed in Italy.⁶ Its purpose is, of course, to indicate to the binder the order and number of the gatherings in order that he may see that the book is perfect.

¹ Duff, *Fifteenth Cent. Books*, No. 388. ² *Typog. Antiq.*, p. 102.

³ Duff, u.s., No. 232. ⁴ *Typog. Antiq.*, p. 598.

⁵ It may be noted that A. Marlorat's *Catholic exposition upon Matthew*, T. Marshe, 1570, is paginated, but the pages are called 'Fol. 1', 'Fol. 2', &c.

⁶ The earliest example of the Register noted by Haebler is at Rome in 1469 or 1470 (*Inkunabelkunde*, p. 44). For the various forms which it takes in fifteenth-century printing readers must be referred to Dr. Haebler's detailed chapter on the subject.

THE REGISTER

This practice was, I believe, at no time universal or even very common, though we may find it here and there until the end of the sixteenth century. In England it seems decidedly rare. The earliest example known to me is in a book printed at Oxford by Theodor Rood in 1483 (Duff, *Fifteenth Cent. Books*, no. 277), and between that date and 1500 there seem only to have been registers in four editions of Mirk's *Liber Festivalis*, printed by W. de Worde in 1493, 1495, 1496, and 1499, in the *Quatuor Sermones*, printed by the same in 1494 and 1496, and in one other book, the so-called *Cordiale* or treatise of the four last things, printed by him without date (Duff, u.s., no. 110). In the early part of the sixteenth century I have no doubt that one could find a good many examples of the register, but as the presence or absence of this is by no means always noted by bibliographers it is not easy to ascertain their frequency. In the case of later English books I know that one can look through quite a considerable number without finding a single register.

One or two points may be noted:

The 1483 Oxford book referred to above, a *Logic*, runs A-Z^a, Aa-Cc^a, Dd^a, and the register, giving the first and second alphabet to Cc, states 'omnes isti sunt terni Dd vero est quaternus', from which we may infer that Rood used 'ternus' for a gathering of three double leaves¹ and 'quaternus' for one of four. Wynkyn de Worde, however, calls his register 'Registrum quaternorum', even when part of the book is in sixes. He therefore used 'quaternus' for quire or gathering irrespective of the number of sheets, and this indeed seems to have been a common practice.

A somewhat peculiar usage is found in the *De communibus omnium rerum naturalium principiis* of Benedictus Pererius, printed at Rome in 1585. This work

¹ The book is a quarto, but was presumably printed on half-sheets of paper, the sheets being cut in half beforehand as was done by Caxton (Blades, *Caxton*, pp. 62, 131).

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is in quarto and runs A², b², A-G⁴, H-Rr², Ss². After a list of the signatures the note is added 'Omnes sunt duerniones. A B C D E F G sunt folia, b Ss vero media: quae omnia sunt folia 76.' It seems, therefore, that the printer used 'duernio' for a gathering of two (original) sheets of paper folded together; a usage which is exactly in accord with the manuscript use of quaternion for four sheets of parchment folded to make eight leaves, but appears to be quite uncommon. The more usual practice would be what is found, for example, in the *Discorsi* of G.-B. Giraldo Cinthio, printed by G. Giolito at Venice in 1554, which is also a quarto in eights. Here it is stated of the gatherings that 'tutti sono quaderni', they being regarded as four pairs of leaves (as if they were the four sheets of a manuscript quaternion), not, as was actually the case, two folded sheets.

The Title-page. If we define a title-page as a separate page setting forth in a conspicuous manner the title of the book which follows it, and not containing any part of the text of the book itself, we can, I think, say that title-pages were very seldom used in manuscripts before the date of their introduction in printed books. Nevertheless it would, as Professor Pollard has shown,¹ be quite incorrect to say that the idea of the title-page was unknown during the manuscript period. There is a manuscript of the Four Gospels in Latin (Brit. Mus., Harley MS. 2788), dating from about A.D. 800, which has a definite title-page, and a very elaborate one, to the Gospels, though its position on a verso page and on the twelfth leaf of the book is not quite in accordance with later practice. From 800 to the middle of the fifteenth century there seems to be a gap, though it is not impossible that there may be a connexion in descent between the Italian MS. title-pages of the fifteenth century and their predecessors of

¹ In an article on 'The Title-Pages in some Italian Manuscripts' (*The Printing Art*, vol. xii, no. 2, October 1908).

THE TITLE-PAGE

the time of Charlemagne. However this may be, title-pages were certainly given to some of the more elaborate manuscripts produced at Florence round about the year 1460. Some of them are reproduced in Mr. Pollard's paper referred to above, and save that they also are generally on the back of a leaf (mostly of the first) instead of on the front, they have all the characteristics of the more elaborately designed and bordered title. We might perhaps also count as a difference, at least in intention, the fact that these manuscript title-pages were evidently designed so much more as an embellishment than as a label to say what the book contained.

The earliest known printed title-pages seem to be those in the Bull of Pope Pius II, printed by Fust and Schoeffer at Mainz in 1463, and the *Sermo ad Populum*, printed at Cologne by Arnold ther Hoernan in 1470,¹ but it was not till some ten years after this second date that they became at all usual.

The earliest book to be provided with a title-page in England appears to be an edition of the *Treatise of the Pestilence* by Canutus or Kamitus, printed by Machlinia at an unknown date but certainly before 1490. None of Caxton's books has a title-page, but one is found in the *Chastising of God's Children*, probably printed by Wynkyn de Worde soon after Caxton's death. This takes the form of a descriptive title printed in three lines in the middle of the first recto, which is otherwise blank, and is thus very different from the title-page as it became later. In the hands of Wynkyn de Worde, however, the title-page rapidly developed into a conspicuous feature of the book, and though one or two of his earlier contemporaries never used it, we find that by the beginning of the sixteenth century some sort of title-page is almost always present.

¹ Pollard in the article referred to, and Duff, *Early Printed Books*, p. 50. The *Sermo* also has the leaves numbered (in the centre of the right-hand margin), another innovation.

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Both the matter and form of title-pages went through a series of changes and developments, which are not without interest, though the story is too complicated to be dealt with in any detail. In the *matter* of the title-page we may discern the following stages :

- ✓ 1. It gives merely the name or contents of the book, with or without the name of the author.
- ✓ 2. It begins to take over the function of the colophon, adding first the date of printing, then the name or sign of the printer or bookseller.
- ✓ 3. It becomes more definitely an advertisement of the book designed to attract purchasers. Laudatory phrases are added. The work is 'A pleasant Comedy' or 'A proved practice' or is 'intermixed with a variety of mirth' or in it 'are more than a thousand several things rehearsed; some set out in prose to the pleasure of the reader, and with such variety of verse for the beautifying of the Book, as no doubt shall delight thousands to understand'; and so on. The author is given such titles as may serve to give authority or attractiveness to his book: he is called 'M.A.', or 'Lutenist and Batchelor of Musick in both the Universities' or 'Citizen of London', as the case may be. A play is said to have been performed before the Queen, or by such and such a Company, and so on.

Care is also taken to make clear where the book may be bought, when there could be any doubt as to this point.

It seems clear that title-pages were actually posted up as advertisements,¹ and that with a view to this

¹ Churchyard's *Worthiness of Wales*, 1587.

² The following are some of the allusions to this practice: Nashe, *Terrors of the Night*, sig. A4; *Have with you*, R1v; Hall, *Virgimias*, v. ii. 45-50; Jonson, *Epigrams*, 3; Guilpin, *Skialetheia*, no. 8, 'To Deloney'; Parrot, *The Mastive*, 'Ad Bibliopolam'; Davies of Hereford, *Paper's Complaint*, l. 97. The practice continued until the eighteenth century; cf. Pope's *Epistle to Doctor Arbuthnot*, ll. 215-16;

THE WORDING OF THE TITLE-PAGE

use of them they were sometimes kept standing in type after the rest of the book had been distributed.¹ This was no doubt one of the reasons for the care that was generally taken to specify where the book could be bought. During this period, which may be taken to include the last quarter of the sixteenth and the whole of the seventeenth century, we must, I think, regard the title-page not as part of the work to which it is prefixed, or as the production of its author, but rather as an explanatory label affixed to the book by the printer or publisher. Not only are some of the descriptions added to titles of plays so inappropriate that it seems impossible that they can have been supplied by the author,² but we have the definite statement of Wither in *The Scholar's Purgatory*, c. 1625, that some stationers having obtained a written copy likely to be vendible, 'contrive' and name it according to their own pleasure, 'which is the reason so many good books come forth imperfect and with foolish titles'.³

There exist also a certain number of books in which the heading of the first page of the work itself and the running title differ from the title-page, and in such cases we may probably infer that this heading preserves the name that the author originally intended.⁴ It is, of course, quite possible that he himself was responsible for the change,⁵ but there are cases in which this seems

Dunciad, i. 40 (also Pope's note and Curll's comment on the passage quoted by Elwin and Courthope).

¹ See Dr. W. W. Greg in *The Library*, 2nd Ser., ix. 400-1.

² See the instances given by Creizenach, *The English Drama in the Age of Shakespeare*, p. 236 (*Geschichte*, iv. 269).

³ See the whole passage in Prof. Dover Wilson's *Life in Shakespeare's England*, p. 153.

⁴ As indeed the running title does in the case of certain modern novels, the title of which has been changed at the last moment owing to the discovery that it had been used before.

⁵ For example, the original issue of L. Lloyd's *Pilgrimage of Princes* has on A2v-3 the running title 'The Paradise of princely Histories'. It is, however, clear from allusions in Lloyd's Dedication and in the

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at least doubtful. Thus Thomas Nashe's work first published as *Strange News of the Intercepting certain Letters*, and afterwards as *The Apologie of Pierce Pennilisse* has, as head-title on the first page of the text *The four Letters Confuted* and so the running title throughout.¹ It seems probable that this last was the name chosen by the author, for it is as 'my *Four Letters*': that he generally refers to the book in a later work.

If this view is correct and the wording of title-pages of this period is, or at least may be, the work of the publisher, we may, on the one hand, more readily pardon the too laudatory terms which are often employed, and on the other hand we must exercise a certain amount of discretion in accepting statements on such title-pages. Thus when we find a play described as having been performed before the Queen, we are no more bound to accept the statement—if we have evidence to the contrary—than we are, for example, to believe that certain copies of the 1599 edition of *Soliman and Perseda* which bear the words 'newly corrected and amended' differ from other copies of the same edition which do not. Definite repudiations on the part of authors, of statements made on the title-pages, are naturally somewhat rare, and we may suppose that as a rule the author, if he was available, would be consulted in the matter, at least in the case of the original edition. We have, however, Nashe's references to the title-pages of *Pierce Pennilisse* and *Strange News*, both printed while he was away from London, complaining that the first bore a 'tedious Mountebank's Oration to the Reader', and that in

Epistle to the Reader, that he intended it to be called by the title actually given to it.

¹ Omitting 'The' in the running title.

² In *Have with you to Saffron-Walden*. It is there twice referred to as 'my *Four Letters*', once as 'my 4. Letters confuted', once as 'my *Four Letters intercepted*', and once as '*Piers Penilisse Apologie*'—a good example of Elizabethan indifference in such matters.

THE FORM OF THE TITLE-PAGE

both the printer had added the word 'gentleman' to his name.

After the Restoration, title-pages, at any rate of books of literary note, tended to greater sobriety. As a general rule the mere title, the author's name, and the printer's and publisher's, with the date, are given and not much besides; or if there is anything more it is merely an explanatory sub-title of a kind which might well have been added by the author. We do indeed find *long* titles, but they differ from the puffing titles found in many Elizabethan books and are more definitely part of the work itself.

In the later eighteenth century, however, a new form of advertisement becomes frequent on the title-page, namely, the mention of an author's earlier work.¹ Mr. Michael Sadleir, who kindly looked through a number of volumes in his collection of early novels for me, tells me that the earliest instance of this in the collection is in the *School for Widows*, 1791, which is described as by Clara Reeve, 'author of "The Old English Baron"'. He has found examples in 1793, 1794, and 1797, and many between 1800 and 1805. The practice has, of course, continued.

Passing from the matter of title-pages to their form we may notice—so far as English practice is concerned—the following stages:

In quite early books we may get merely a title in type not much different, if at all, in size from that of the body of the book. In some cases this title may be above a large illustration occupying the rest of the page, in others it may have a border of ornaments.

The next stage is the introduction of the woodcut title-page border. Once introduced, this form of title-

¹ Scattered examples of this practice are found much earlier, e. g. in Bunyan's *Holy War*, 1682, R. Head's *Nugae Penales*, 1686, Wither's *Divine Poems*, 1688, and cf. Arber's *Term Cat.* i. 22, 39, 95, 122, 141, &c. &c., but it did not, I think, become usual until the period mentioned.

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page became very popular and a considerable proportion of the books issued between 1520 and 1560 had either a woodcut border or a frame of heavy ornament.

In the next period, while woodcut borders are still frequent, we find an increasing use of a border made of type ornaments, the frame becoming lighter in proportion to its contents, together with a new fashion of borderless titles in which the type runs the whole width of the page, such embellishment as there is being limited to a printer's device or ornament in the centre or lower half. This change was accompanied by greater variety in the styles and sizes of type used and a more elaborate attempt at 'display'.

About the end of the sixteenth century we find a beginning of the use of plain horizontal rules across the title-page. Sometimes these were placed below the title itself, or above the imprint, or above and below the author's name or the device: occasionally they are used to divide the page into two or three panels.

In the early years of the seventeenth century we find this use of rules developing very frequently into a frame of rules surrounding the title-page, the rule-frame being, especially from about 1610, very often used throughout the whole of a book, especially in the case of books having side-notes, which were enclosed in a separate column of rules, or those which were printed in two columns.¹ In such books the headline is commonly enclosed between rules. The woodcut borders are still used until about the middle of the century, especially for the larger Bibles and for Prayer Books, but few new ones are being cut, such as there are being almost invariably of the arch-way type. In important books an engraved title is often found in addition to a plain type title.

¹ It must not be supposed that such rule-frames to the pages were never used in early times, for many scattered examples could be found, e. g. Thomas Marthe used them in 1570, but I do not think that they were at all general before the seventeenth century.

THE COLOPHON

The later part of the seventeenth century presents few distinctive features. Woodcut borders have practically disappeared and the most common type seems to be a rule border, often double, and two or three transverse rules dividing the page into panels.

Eighteenth-century title-pages show a reversion to greater simplicity. Rules, when present, are often short and are merely used above and below an author's name or the number of the volume. They are sometimes heavy or double. There is not infrequently a small vignette in the centre of the page. The whole of the type is generally capitals, with the occasional exception of lower case in the imprint.

Of nineteenth-century title-pages there is, I think, nothing much to say, save that all kinds of experiments in arrangement seem to have been tried, including imitation of all earlier styles. The most noteworthy variation in general character is the frequent substitution, in the last thirty years or so, of the block arrangement of titles (several lines of the same length in type of the same size) for the 'hour-glass' of earlier times, and the many experiments in uncentred titles in which balance is given by the artful distribution of type-masses sometimes aided by ornaments or rules.

The Colophon. In the early days of printing, the end of the book was the normal place for the printer's name and the place and date of printing to appear. The history of the colophon is merely that of the gradual transference of this information to the title-page. When this was complete the colophon was as a rule of no use and it was abandoned.

At first the printer's name and the place of sale of a book was generally only given on the title-page for some special reason. For example, in 1506 the sign

¹ Occasionally a kind of double colophon is found, as in Bale's *Three Laws*, the first giving the name of the author, and the second that of the printer. Dr. Greg calls the first of these an 'explicit'.

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of the Trinity in St. Paul's Churchyard is given as the place of sale of a *Provinciale* printed by W. Hopyl at Paris, a practice continued in later books from the same house, both those printed abroad and in England. On the other hand, Wynkyn de Worde and Pynson seldom, if ever, give their names except in their colophons. In Berthelet's and Grafton's books the colophon is still evidently the regular place for the imprint, but names and dates frequently appear also on the title-page. We can, I think, say that the change-over took place about 1530, between which date and 1570 the colophon gradually went out of use, though the more old-fashioned printers kept up the custom for a good many years later. Apart, however, from these instances of mere survival there are a good many colophons added for a special purpose, such as those which give a printer's name and a list of stationers for whom the book was printed, as in the second edition of Holinshed's *Chronicle* and the Second Folio of Shakespeare.¹ In such cases I suspect that the object was simply to put the arrangement on record. In the same way a colophon was sometimes added to a book of which the title-page had been printed with the first sheet, in order to indicate a change in the publishing arrangements, as in the case of the 1610 edition of *The Spanish Tragedy*,² or to correct an incomplete statement, as in the 1629 edition of George Wilkins's *Miseries of Inforst Marriage*, where the title states that the work was printed by Aug. Mathewes for Richard Thrale, and a colophon is added saying that it was printed by Aug. Mathewes for George Vincent and to be sold by Richard Thrale.

¹ For this book five different title-pages were printed each bearing the name of only one of the five stationers concerned in the venture.

² See Dr. Greg in *The Library*, 4th Ser., vi. 54-5.

Chapter Eight

A NOTE ON PAPER

KNOWLEDGE of the processes by which paper is manufactured and of the substances of which it is composed has never, I think, been regarded as necessary to the bibliographer, however important it may be to the librarian, and it is no part of my intention to deal with such matters here.¹ Of late, however, in consequence partly of the prominence which has been given to watermarks in certain bibliographical arguments, the subject of paper has received a little more attention, and it will probably receive still more in future. It would undoubtedly be of use to us in the solution of many bibliographical problems if we had more exact knowledge of the different sizes, prices, and 'makes' of paper of the fifteenth to seventeenth centuries, but much detailed work will be necessary before any connected view of the subject becomes obtainable. In the meantime the following desultory notes may be found better than nothing.

¹ So far as I am aware, there is no comprehensive work dealing with paper both from the historical and the technical side. There are numerous books on modern paper-making and on particular varieties of paper and their different uses, but such historical sketches as there are have as a rule little to say about the composition of the early papers or the process by which they were manufactured, while the modern technical treatise is generally wildly at fault if it attempts to touch on the historical side of the matter. On such subjects as the importation, method of sale, sizes, and prices of the early papers, little or no information seems to have been brought together. As regards English paper, the fullest account of the earlier period known to me is to be found in a series of papers by Mr. Rhys Jenkins in *The Library Association Record*, vols. ii and iii (1900-1). The first paper is entitled 'Early Attempts at Paper-making in England, 1495-1586' (*L. A. R.*, ii. 479-88), and others deal with paper-making in 1588-1680 (ii. 577-88), and in 1682-1714 (iii. 239 ff.). See also 'Some Notes on the History of Paper', by Dr. P. Henderson Aitken in *Transactions of the Bibliographical Society*, xiii. 201 ff.

