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HOW TO CATALOG A Rare Book

American Library Association

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TO

EDWIN ELIOTT WILLOUGHBY

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PLATES

Plates I – IX are reproduced with permission from books in the Folger Shakespeare Library.

WHYS AND WHEREFORES

Anything written on rare book cataloging just now is bound to be controversial. Catalogers have suddenly discovered that for most books simplified cataloging is enough. New discoveries always seem to be cure-alls. It is only natural that catalogers dream of a brave new world in which simplified cataloging will answer all needs of all books.

An adequate catalog card for any book tells where to find that book and why anyone might want to find it. People want to find an ordinary book because they want to read it. Simplified cataloging serves well enough for such a book because it gives a call number and tells what the book is about.

But people want to find a rare book because they want to look at it. The rare book is a fascinating material object, a document in the history of civilization. If people wanted only to read it, a microfilm or reprint would do. The fact that the rare book is valued as a material object must be the keynote of any useful approach to rare book cataloging. An adequate catalog card for a rare book will tell enough about physical make-up to set that book apart from all other books.

At the same time, what I have suggested in the following pages for rare book description is not bibliographical description. It is, indeed, simplified cataloging. If you doubt this, just glance through Fredson Bowers' Principles of Bibliographical Description (Princeton Univ. Pr., 1949). A cataloger tells only what a rare book looks like; a bibliographer tells how it came to look that way.

Probably no two catalogers will agree as to what details should be on the card for a rare book. I have stated my preferences and tried to defend them. But in each case I have tried also to describe rejected practices in enough detail to help those catalogers who may wish to use them. For instance, some libraries may prefer quasi-facsimile transcription while others may want more abbreviated titles that I recommend. Some libraries may want even to leave out certain things entirely - e.g., the note about contents. I hope, however, that I

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have made it clear that adequate description of a book as a material object always means longer transcription than for ordinary books and collation by gatherings as well as by pages.

Illustrations of the problems to be faced have been drawn largely from English and American books printed by the hand press. Foreign languages might have made reading somewhat more difficult, and irregularities in physical make-up are much more frequent in books printed a sheet at a time on the hand press than in books printed on the modern machine. Finally, every printed book, no matter where or when produced, is much the same: one or more gatherings, each of which resulted from printing and then folding one large sheet of paper, part of one sheet, or more than one sheet into a number of leaves. Therefore, description of any book follows the same general lines. A cancel leaf, for instance, is described in the same way, whether it appears in a Dutch incunabulum or in a 1950 American best seller.

I have not attempted to define "rare book." It would take a good-sized treatise to do just that. In any event it is not, I take it, the cataloger's job to decide if a book is rare; that has been decided before the book reached his desk. For his purposes any book which has value primarily as a physical object is a rare book.

I have written only of cataloging problems peculiar to rare books. A rare book, like any other book, requires careful establishment of its author entry, notes about how and why it was written, added entries, subject headings, and classification numbers. All of these standard cataloging practices, however, are handled in the American Library Association and Library of Congress rules and in special studies such as Margaret Mann's Introduction to Cataloging and the Classification of Books (2d ed.; Chicago: American Library Assn., 1943); there is no need to repeat them here.

It is true that cataloging such as I have described is seldom done. But there would be no reason for writing this book if it were quite generally done and everyone knew how to do it. Rare books are seldom adequately cataloged simply because few people know how easy it is to catalog them and how helpful good cards for them can be. They are helpful not only in a local catalog but also in a union catalog, because the

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potential users of information about a rare book are everywhere.

So I have written, first of all, for general catalogers in college and public libraries. Every such library has at least a few rare books, and any general cataloger can make useful cards for them. I have tried to tell what to look for in a rare book and to insist that what is found can be told briefly in everyday language. I have tried to write as simply and as interestingly as I know how because cataloging rare books is great fun.

At the same time, catalogers of large rare book collections, students of English literature, students of descriptive bibliography, and, indeed, anyone at all interested in rare books may find use for what I have written. Some sections - for instance, the chapter on format - contain suggestions and information which, I believe, have never appeared in print before.

Cataloging rare books, of course, takes more time and money than ordinary cataloging. The time lag can be bridged by a temporary card filed in the public catalog for every rare book as soon as it arrives and replaced as soon as the cataloger can do the job properly. The money problem is more serious, for many rare books are not expensive, and adequate cards for them may cost more than the books themselves. If a library feels that it cannot afford to catalog rare books adequately, perhaps it cannot afford to acquire them. No administrator would think of building a twenty-room library, or even accepting one as a gift, if his community could use efficiently only five rooms and could not afford the upkeep of twenty.

When a library acquires a book, it acquires also the obligation to share that book as effectively as possible. This obligation is greater if the book is a rare book because a rare book, unlike other books, cannot be bought by just anyone who happens to want it and has the cash to buy it. Also, the people who want it may live anywhere in the world, not simply in the library's community. But books can be shared effectively only if they are cataloged adequately. The library which sticks rare books into a showcase and refuses to put useful cards for them into its own catalog and into a union catalog is no better than the wealthy collector who hides his books

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away in a vault where he and a few friends can gloat over them.

A Few Books About Books

The cataloger of rare books will find the following books useful. Future references to them will be by author and short title.

Introductions to Rare Books

R. B. McKerrow's <u>Introduction to Bibliography</u> (Oxford: Clarendon Pr., 1927) is a book which you will want to read through several times and to keep on your desk. His lucid explanation of how a book was produced is particularly helpful; twenty years of intensive bibliographical research have brought to light remarkably little essential information which McKerrow did not present, or at least anticipate, in his masterly work.

McKerrow's chief concern was with books printed in England prior to 1800, and you will probably want to round out your general reference collection with something on other kinds of rare books.

Lawrence C. Wroth's <u>Colonial Printer</u> (Portland, Maine: Southworth-Anthoensen, 1938) supplies an excellent approach to the study of books printed in America prior to 1800, and you may find his description of the hand press easier to understand than that in McKerrow.

Margaret B. Stillwell's <u>Incunabula and Americana</u> (New York: Columbia Univ. Pr., 1931) and Konrad Haebler's <u>Study of Incunabula . . . Translated . . . by Lucy E. Osborne</u> (New York: Grolier Club, 1933) are useful introductions to other fields.

For modern books Percy H. Muir's <u>Points 1874-1930</u> (London: Constable, 1931) and <u>Points: Second Series 1866-1934</u> (London: Constable; New York: Bowker, 1934) are instructive and witty guides.

Merle Johnson's <u>American First Editions</u> (4th ed. rev. and cor. by Jacob Blank, 1942) is a valuable compilation.

John T. Winterich and David A. Randall's <u>Primer of Book</u>

Collecting (rev. and enl. ed.; New York: Greenberg, 1946) cannot be too highly recommended as a stimulating and entertaining introduction to the whole business of rare books.

J. D. Cowley's Bibliographical Description and Cataloguing (London: Grafton & Co., 1939) and Arundell Esdaile's Student's Manual of Bibliography (London: Allen & Unwin & The Library Assn., 1932) deal primarily with the preparation of printed bibliographies, but they have well annotated lists of special reference books.

Also you will want to get acquainted with the Library and the Bibliographical Society of America's Papers.

Printed Bibliographies

Now and then you will come across a rare book which is already described in detail in a printed bibliography. In that case you may wish merely to refer the user of your card to that bibliography and then tell how your copy differs from other copies. You will therefore want to look carefully through a number of good printed bibliographies, books like the following:

Thomas F. Currier's Whittier (Cambridge, Mass.: Harvard Univ. Pr., 1937).

W. W. Greg's English Printed Drama to the Restoration (London: Printed for the Bibliographical Soc., Oxford Univ. Pr., 1939-).

A. T. Hazen's Strawberry Hill Press (New Haven: Yale Univ. Pr., 1942).

Hugh Macdonald's Dryden (Oxford: Clarendon Pr., 1939).

Anthony J. and Dorothy R. Russo's Riley (Indianapolis: Indiana Historical Soc., 1944).

Dorothy R. Russo's George Ade (Indianapolis: Indiana Historical Soc., 1947).

Michael Sadleir's Trollope (London: Constable, 1928).

DISTINCTIONS:
EDITION, ISSUE, PRINTING

If every book were exactly like every other book, or even if every edition of a book were exactly like every other edition of that book, there would be few rare books. This, of course, is not the case. Shakespeare's poems and plays in one volume differ both in appearance and in content from a Wodehouse novel. On the other hand, the Shakespeare first folio of 1623 differs almost as greatly from the collection of the great bard's works with notes and illustrations through which you ploughed in college.

Edition

Apart from changes in paper and an editor's revisions of content, two editions of the same book differ chiefly, if not only, in their printing. The two editions were printed from different settings of type, and no two settings of type can ever be exactly the same.

Type may vary a great deal in the size and shape of individual letters, and when those letters are grouped into words and sentences and paragraphs the pages of one edition may not look at all like those of another. Two editions may be printed from settings of type with identical size and style and with the same page arrangement, but even in such a case there will generally be slight differences: smaller spaces between the words in some lines, a different last word in a line now and then, a worn letter used where a sound letter appears in the other edition, and so on. Only in the (fortunately) rare case in which the printer fraudulently intends to convince people that his edition is actually another will he find it worth his trouble to try to prevent all easily noticed differences.

An edition, then, consists of all copies of a book printed from a single setting of type. Ideally all copies of an edition should be identical. Actually they seldom are.

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Correction at Press

For one thing, there are corrections at press.

Suppose the book in your hands is <u>Sixty Sermons Sauing Sinners' Sicke Soules</u> written by your College's Founder back in England some three hundred years ago and recently presented to your library by a distinguished alumnus. The Founder's book, like all other books, is physically a group of gatherings of leaves, and each gathering was produced by printing and then folding one or more times a part of a large sheet of paper, a whole sheet, or more than one sheet. Now, while the first side of the first sheet was being printed, the reverend author himself may have dropped into the shop to scan with pardonable pride this very first part of the very first offspring of his muse. Imagine his horror if he found that in line 2 of page 3 the Reverend Dr. Heggsby, who had just been appointed Bishop of Crough, was referred to as 'Hoggsty." The Founder would shriek, the press work would be stopped at once, there would be explanations and perhaps (but only perhaps, for after all the Founder's handwriting may have left much to be desired and his book would not necessarily bring heavy sales) apologies profuse. The offending letters would be correct in all copies of the sheet printed after the Founder's shocking discovery. However, because the Founder was not (at that time and to that printer at least) an important man and because paper and printing are expensive, the printer would (perhaps privately) decide to use the uncorrected sheets also.

After all copies of the sheet had been printed on one side, they would be turned over and printed on the other side. (This is called "perfecting" the sheet.) The Founder would naturally be suspicious of all printers, and he would probably come snooping around that day also, to find that in line 10 of page 8 "Trinity" was spelled with two n's, and talk the printer into stopping work again to correct that word too. It is, of course, unlikely that the "Trinnity" error would be corrected on the very same copy of that sheet as "Hoggsty." So a copy of the first edition of the Founder's <u>Sermons</u> might have any one of the following readings:

(1) "Hoggsty" on page 3 and "Trinnity" on page 8.

(2) "Hoggsty" on page 3 and "Trinity" on page 8

or

"Heggsby" on page 3 and "Trinnity" on page 8.

(3) "Heggsby" on page 3 and "Trinity" on page 8.

Number (1) readings would, of course, indicate the first copies of the first sheet to be printed. But books containing these readings could not be labeled the very first copies printed. The Founder's (and the press corrector's) alert eye would no doubt catch other errors in other sheets as they were being printed, and each time the press work would stop while they also were corrected. But when the printed sheets were folded into gatherings and the gatherings collected into books, there would be no reason whatever for trying to make one group of books consist only of the Number (1) copies of each sheet, another only of Number (2) copies, and a third only of Number (3) copies. In fact, it could not be done even if one were to try because the number of errors discovered and the time of their discovery would vary with each side of each sheet; and no other sheet in the <u>Sermons</u> would have a sequence of corrections precisely like that of the first.

Generally speaking, all copies of a book printed from the same setting of type with variants only such as these may be safely called the same edition, and you may never have to face the problem anyway unless you catalog many copies of the same book. At the same time, it is always worth while to note an error or a correction if you come across it, and in the case of a modern book a correction may have some importance, as we shall see.

Issue

Suppose that the Founder persuaded the printer to correct the "Hoggsty" sheets already printed. This would be done by printing a single leaf (page 3 on one side, which we call the "recto," page 4 on the other, which we call the "verso") with the correct reading "Heggsby." Then, when the uncorrected copies of the first sheet were folded into a gathering, the offending "Hoggsty" leaf would be cut away and the correct leaf put in its place. The leaf removed is called a "cancelland" and the leaf which replaces it is called a "cancel."

A copy of the first edition of the Sermons, then, might have the leaf containing pages 3 and 4 printed correctly and folded as part of the sheet with which it belonged, or it might have this leaf printed as a detached piece of paper and pasted into place. Each of these variants would be called an "issue" of the first edition of the Sermons.

A cancel, however, is not the only thing which can produce an issue. The Founder might have come in a month later with another sermon and had it printed and bound with the unsold copies of the Sermons. Or the book might have been handled by two booksellers each of whom insisted that the title page name him alone, and the printer could have produced the book with special title pages to please each of them. When the publisher's case binding came into vogue in the 1820's another element was introduced; two issues of a nineteenth century book may differ only in their binding. And so on.

This is the traditional idea of "issue" and it is based on easily recognized physical differences. A few bibliographers use also an intermediate term "state" and feel that the definition of both "issue" and "state" should reflect the history of the printing of the book. But only the specialist who has examined many copies of a book is in a position to decide precisely when and why a given change occurred. For the general cataloger the one term "issue" will be adequate.

The question of priority of issues and even of editions is at times extremely difficult. Many catalogers blithely note on their cards "First edition, first issue" for no reason at all other than the intuitive feeling that it must be so or because they have seen the book so described in an auction catalog. The very first person who looks at that card may have in his hand a volume which is obviously an earlier issue. Life will be much happier if you simply describe your book thoroughly and never say "First edition" or "First issue" unless you can cite on the card some good printed bibliography on which you may lay the blame if you are wrong.

An issue, then, does not involve a major change in the setting of type. It uses the original printed leaves of an edition, but with some important alteration. An edition may consist of any number of issues.

Printing

The printer of an early book had a limited supply of type and he seldom left type standing after he had used it to print one side of a sheet. Instead, he returned it to the case so that he could use it in setting copy for a later sheet. But with the invention of modern stereotype and electrotype plates, it became possible to reprint an entire book many times from what amounts to the same setting of type.

Each reprinting, of course, offers a chance to make small corrections in the plates, but at the same time individual letters may be wearing badly and even breaking in some places. These corrections would be different from those made in the Founder's _Sermons_ because they would be found in all copies of the reprinting.

Often a reprinting is noted on the verso of the title page - e.g., "Second printing" or "Reprinted July 1930." You have no doubt seen books like Joseph Thomas' _Universal Pronouncing Dictionary of Biography and Mythology_ in which the worn type of the old plates contrasts vividly with the fresh type of the inserted revisions.

There is some tendency to consider each reprinting a new edition. Each reprinting may, indeed, represent a new and distinct publishing venture. But it is often hard to tell one printing from another and, in any event, the setting of type remains largely if not entirely the same.

The original printing as well as each reprinting from the same setting of type (or from plates made from that type) may be called an "impression" or simply a "printing." Probably "printing" is the better term because "impression" has often been used, particularly on the title pages of early books, to mean "edition."

Definitions

Books, then, differ one from another because they are different works or because they are different editions, printings, or issues of the same work. An edition consists of all copies of a book printed from the same setting of type. A printing consists of all copies printed at the same time from the same

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setting of type; for most books printed before 1800 and for many printed since then, edition and printing are the same, because the type was not left standing after it had once been used. An issue results when some important change is made in the book but the setting of type remains fundamentally the same. An edition may consist of any number of printings, and each printing may consist of any number of issues.

These distinctions are neither pedantic nor academic. How often someone thought it worth while to put a particular piece of writing into print so that it could be read by many people, and what happened to words and phrases during the printing, make up a significant chapter in the history of that book and its influences on our life and thought.

WHEN YOU OPEN THE BOOK:
TITLE PAGE TRANSCRIPTION

A book's title page is like a man's face. More eloquently than any other single part of the body, the face tells what the man is like and how he differs from most other men. In like manner the title page sets a book apart from most other books.

Your record of the title page of a rare book, then, like the portrait of a man's face, should reflect these distinguishing marks. Such a record of any printed matter in the book we shall call a "transcription."

Quasi-facsimile Transcription

It has become conventional, particularly in printed bibliographies, for a transcription of a title page to reproduce as nearly as possible the kinds of type used, contracted forms, ligatures, line endings, punctuation, small ornaments, and so on. This is called "quasi- facsimile transcription," and it has been elaborately developed in such scholarly works as W. W. Greg's monumental bibliography of early English printed drama, the printed catalog of the Pforzheimer library, and Sadleir's bibliography of Trollope.

Obviously you cannot reproduce different kinds of type on a typed catalog card, but you can represent them readily enough. The conventional underlining will do for italic and a row of dots beneath words can indicate black letter. You can write in unusual letters and symbols or a few alterations in the keyboard will provide them. The title illustrated (Plate I) would be transcribed thus:

¶ THE NEW/ found vvorlde, or/ Antarctike, wherin is conta/ined wõderful and ſtrange/ things, as well of humaine crea / tures, as Beaſtes, Fiſhes, Foules, and Ser-/ pents, Trees, Plants, Mines of/ Golde and Siluer: garnished with/ many learned aucthorities,/ trauailed and written in the French/ tong, by that

¶ THE NEW
found vvorlde, or

Antarctike, wherin is contai-
ned wóderful and ſtrange
things, as well of humaine crea-
tures, as Beaſtes, Fiſhes, Foules, and Ser-
pents, Trées, Plants, Mines of
Golde and Siluer: garnished with
many learned auchorities,
trauailed and written in the French
tong, by that excellent learned
man, maſter A N D R E V V E
T H E V E T.
And now newly tranſlated into Engliſhe,
wherein is reformed the errours of
the auncient Coſmo-
graphers.

¶ *Imprinted at London,*
by Henrie Bynneman, for
Thomas Hacket.
And are to be ſold at his ſhop in Poules Church-
yard, at the ſigne of the Key.

Plate I.

excellent learned/ man, maſter ANDREVVE/ THEVET./
And now newly tranſlated into Engliſhe, / wherein is
reformed the errours of/ the auncient Coſmo-/
graphers./ ¶ Imprinted at London,/ by Henrie Bynne-
man, for / Thomas Hacket./ And are to be ſold at his
ſhop in Poules Church-/yard, at the ſigne of the Key.

This typed representation is quite as useful as a printed
quasi-facsimile transcription. The actual typing is no more
difficult and no more time-consuming than is any typing in
which accuracy is essential. Of course, even the quasi-fac-
simile transcription cannot tell everything. For instance,
Thevet's name is in much smaller type than are the first two
words of the title, and the space between the seventeenth and
the eighteenth lines is much greater than that between any other
consecutive lines on the page. Such fine points, however, are
of little importance.

Indeed, some features of the title page which the quasi-
facsimile transcription does preserve are seldom needed. The
portraits attached to a post office bulletin board each represent
the usual assortment of eyes, ears, nose and mouth, but only
one of them reveals a worthy with an Andy Gump chin, a scar
on his right cheek, and a wart on his nose. Anyone at all fa-
miliar with Elizabethan title pages - and it is only for such a
person that you are cataloging Thevet - can guess that this
title page features ligatures and a sprinkling of different kinds
and sizes of type. Such things are as common on early title
pages as are noses and ears on post office worthies.

But even an expert has no way of knowing the full content
of the title page, the exact spelling of individual words, and the
points at which the lines end.

These three things - content, spelling, and line endings -
are normally enough to distinguish a title page. There are, for
instance, two issues of John Dryden's The Spanish Fryar or The
Double Discovery (London: Printed for R. Tonson and J. Ton-
son, 1681) whose title pages differ only in the subtitles: (1)
"OR, THE/ DOUBLE/ DISCOVERY./"; (2) "OR,/ The Double
Diſcovery./." The difference in type is, of course, a distin-
guishing feature, but in a transcription the line endings alone
would set them apart. Again, one 1640 edition of Francis Ba-
con's Certaine Considerations employs both roman and italic

type, while the other, although worded exactly the same, has
only roman. But there are also differences in ornaments (i.e.,
content), line endings, and spelling. There are two editions of
the Church of England <u>Homilies</u> (London: Printed by R. H. and
I. N. for R. Whitaker, 1640), one actually printed in 1640 but
the other at least ten years later, apparently printed surrepti-
tiously during the Commonwealth. Their title pages are
phrased the same, but, in addition to typographical differences,
their line endings differ, and in the imprint the later edition has
an "S." where the other had "St." Similarly there are two ed-
itions of <u>The Sentimental Song Book</u> (Grand Rapids, Mich.:
C. M. Loomis, 1876) by Julia A. Moore, "The sweet singer of
Michigan," one of them actually printed in 1893. The later
title page differs somewhat in typography but also in that it
has no period after "book"; the covers are reproduced and the
title pages transcribed by A. H. Greenly in B.S.A. <u>Papers</u> 39
(1945) 91-118. Winterich and Randall (<u>Primer</u> 151) tell us that
preferred copies of <u>Vanity Fair</u> (London: 1847-48) have the
fifth line of the title page reading "With illustrations on steel
and wood by the author" while in others the order is reversed,
"wood and steel." None of these cases would require quasi-
facsimile transcription.

　　If more than contents, spelling and line endings is needed
to set off a title page, the type seldom gives it. Quasi-facsimile
transcriptions of the title pages of the two 1597 editions of
Hugh Broughton's <u>Epistle to the Learned Nobilitie</u> (Middelburgh:
R. Schilders, 1597), for instance, would be identical; yet the
titles themselves are in different settings of type. This is true
also of several of the Church of England <u>Homilies</u> dated 1547
and of a number of other books both early and modern. Title
page transcriptions of the first three editions of the Lincoln-
Douglas debates (1860) would be the same (cf. E. J. Wesson in
B.S.A. <u>Papers</u> 40 (1946) 103-104). On the other hand, you will
come across books like <u>An Apology for the Conduct of Mr.
Charles Macklin</u> (London: Sold by T. Axtell, 1773) of which
there are two issues with identical title pages but some differ-
ences in the content of the book itself. In his bibliography of
Whittier, T. F. Currier found it unnecessary to indicate title
page typography in order to distinguish issues and editions.

　　The plain fact of the matter is that, although transcription

of the title page is quite important, the entire burden of separating issues and editions cannot be placed upon transcription alone. Adequate distinction will result only if the description of the rest of the book is also reasonably accurate.

Simpler Transcription

Your library's collection of rare books may well be too small to justify changing a typewriter and having a typist master the different keyboard just to copy title pages. However, your transcription will generally be as useful as quasi-facsimile if you give only full contents, exact spelling, and line endings. Such a transcription of the Thevet would run as follows:

> ¶ The new/ found vvorlde, or/ Antarctike, wherin
> is contai-/ ned wōderful and strange/ things, as well
> of humaine crea-/ tures, as beastes, fishes, foules,
> and ser-/ pents, trees, plants, mines of/ golde and
> siluer: garnished with/ many learned aucthorities,/
> trauailed and written in the French/ tong, by that
> excellent learned/ man, master Andrevve/ Theuet./
> And now newly translated into Englishe,/ wherein is
> reformed the errours of/ the auncient cosmo-/
> graphers./ ¶ Imprinted at London,/ by Henrie Bynne-
> man, for/ Thomas Hacket./ And are to be sold at his
> shop in Poules church-/ yard, at the signe of the key./

Type

The entire text of the title page, it will be noted, is reduced to roman lower-case letters, using initial capitals only when absolutely necessary, that is, with proper nouns and adjectives and with the first word after a period. Adequate information about the kinds of type used may appear in a note - e.g., "Title in roman, italic, and black letter." The first word of a cited title or of an alternative title, such as that of Dryden's Spanish Fryar noted previously, would also have an initial capital. Punctuation is kept without change; some copies of Thomas L. Peacock's Nightmare Abbey (London: T. Hookham, Jr., 1818), for instance, have a colon after "abbey" while others do not (Winterich and Randall Primer 172).

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Spelling

Spelling is reproduced exactly as it is on the title page.
Thus, the two v's used for a w in "vvorlde" and in "ANDREVVE"
are retained. Occasionally you will find that the printer has
filed down the inner edges of the two letters until they look al-
most like the "W" in "NEW." In such a case, because the two
letters were intended to serve always as one, you may repre-
sent them as simply "w"; but if there is any doubt it is usually
better to type it "vv."

In most books printed prior to 1600 (and the practice
changed then only gradually) V was the normal capital of both
v and u, while in lower case v was used initially and u medi-
ally. "I" was used for what we now distinguish as I and J; there
was, indeed, a lower-case J but it seems to have been used
only in combination "ij." So in the transcription above "tra-
uailed" is retained, while "THEVET" is reduced to "Theuet"
according to what would have been contemporary usage.
"VIVACIOUS," "IAMES," and "IVRY" would have been rendered
"viuacious," "Iames," and "iury." "LAVVES," however, would
be transcribed "lavves," not "lauues." If you are not sure what
the printer would have done, you may follow the practice found
to prevail elsewhere in the book.

Contracted forms such as "wōderful" should be retained;
otherwise, the reader would not know if they were in your book
or not. McKerrow (Introduction 319-324) has a useful discus-
sion of the more common contractions and abbreviations. Fre-
quently they can be represented with typewriter characters,
but it is not at all difficult to draw them in when necessary.

Most spelling which would seem strange today - "vvorlde,"
"foules," "humaine," and so on - requires no comment by the
cataloger. The early English printer allowed himself consid-
erable freedom in spelling in order to make his lines of type
exactly fill out the proper space. (This is called "justifying"
and today it is done by the use of different sized spaces be-
tween words in the line.) Thus in the Thevet title page we find
"wherin," line 3, but "wherein," line 15.

Occasionally, however, you will come across genuine er-
rors such as the following: (1) Duplication of letters - "boooke"
in Peter Bales' Writing Schoolemaster (London: T. Orwin,

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1590) and "writtten" in Matteo Bandello's <u>Certaine Tragicall</u>
<u>Discourses</u> (London: T. Marshe, 1567); forms such as "heere"
or "tvvoo" in Francis Bacon's <u>The Tvvoo Bookes</u> (London:
Printed for H. Tomes, 1605) are of course permissible. (2)
Omission of letters - "Chrisian" in Robert Abbot's <u>Holinesse</u>
<u>of Chrisian Churches</u> (London: Printed by T. Paine for P.
Stephens and C. Meredith, 1638) or "falsy" in Alexander
Baillie's <u>True Information</u> (Wirtsburgh: A. M. Volmare, 1628).
(3) Use of the wrong letter - "cectaine" in <u>Guide unto Sion</u>
(Amsterdam: 1640) and (rather amusing to a modern reader)
"the tight reuerend father" in Hugh Latimer's <u>Frutefull Ser-</u>
<u>mons</u> (London: J. Day, 1575).

If you are certain that a queerly spelled word belongs to
one of these three types of error, you may follow it with a
bracketed "sic" or exclamation point; but if you have any doubt
at all it is best left alone. Cowley (<u>Bibl. Desc.</u> 66) prefers to
leave errors entirely unmarked and to "expect the reader to
believe that they are correctly transcribed." But he goes on
to say that he himself places a checkmark in pencil above
misprints copied into his notes "so as not to be assailed by
doubts of my accuracy"!

Sometimes errors tell something of the history of the
printing of a title page. In some copies of <u>A Helpe to Dis-</u>
<u>course</u> (13th ed.; London: Printed by B. A. and T. F. for
N. Vavasour, 1640) the title reads "readded," line 11, and
"aoe," line 3, of the imprint, while in other copies it is "re-
added" and "are." Apparently both words were corrected
during printing. Similarly in the title of Latimer's <u>27 Sermons</u>
(London: J. Day, 1562) "apyoynted," line 10, was later cor-
rected to "appoynted."

In sixteenth and seventeenth century titles one or two
words may be in Greek or Hebrew characters. Such words
can be drawn in, but your card will probably tend to be more
accurate and neater looking if you simply omit them or trans-
literate them and state in a note that you have done so.

Line Endings

The ending of each line is indicated by a single sloping
stroke. In some early books the printers themselves used

sloping strokes as marks of punctuation. In transcribing such a book's title it may be well to omit line endings and call attention to them in a note - e.g., "Lines end with book, block, and boy: the sloping strokes actually appear on the title page." It is possible, of course, to have a vertical stroke key added to your typewriter and use that for line endings; certainly you will want that done if you have a typewriter altered for quasi-facsimile transcriptions.

In his bibliography of Whittier, Currier found it necessary to indicate line endings only with leaflet publications. The general cataloger, however, will do well to mark line endings in all transcriptions because it is so little trouble that omitting them results in no saving, and he, unlike Currier, has no opportunity to examine all editions and issues of the book being cataloged so that he cannot know when line endings will be important. With books like the Dryden and Bacon titles noted previously, line endings are of great value.

Line endings are sometimes hard to indicate. It was, for instance, rather common in seventeenth century books to tabulate items in a column on a title page and then join them by a brace. Probably the simplest solution is to reproduce the arrangement of this part of such a title page rather closely. Thus the title page of A Banquet of Jests (1657) would be transcribed:

A/ banquet/ of jests/ new and old./ Or/ change of cheare./ Being/ a collection/

of { modern jests
witty jeeres
pleasant taunts
merrie tales

[rule]/ The last edition, much enlarged./ [rule]/ London,/ printed for R. Royston, at the angell/ in Ivy lane, 1657./

Sometimes a series of lengthy phrases or sentences, rather than a list of words, is similarly joined by a brace as in Francis Bacon's Three Speeches (London: Printed by R. Badger for S. Broun, 1641), which the title page tells us were written:

19

Concerning the $\left\{\begin{array}{l}\text{Post-nati}\\ \text{Naturalization of the Scotch in}\\ \qquad\text{England}\\ \text{Vnion of the lawes of the kingdomes}\\ \qquad\text{of England and Scotland.}\end{array}\right.$

An alternative to close reproduction would be to transcribe the bracketed portion of A Banquet of Jests thus:

collection/ of/ modern jests/ witty jeeres/ pleasant taunts/ merrie tales./

This, however, would indicate an arrangement of the text different from that actually employed by the printer unless it were accompanied by a cumbersome note of explanation - e.g., "The phrases 'modern jests, witty jeeres, pleasant taunts, merrie tales' are in a column joined by a brace opposite the word 'of'." Another possibility is the system used in the Union Theological Seminary's Catalogue of the McAlpin Collection (New York, 1927-30) by which the pertinent section of Bacon's Three Speeches would be transcribed thus:

Concerning the {Post-nati/ Naturalization of the Scotch in/ England/ Vnion of the lawes of the kingdomes/ of England and Scotland./

Neither alternative is as clear as close reproduction and probably neither saves much time or space.

Occasionally a title occupies more than one page. The title of the first edition of George Ade's Fables in Slang might be transcribed as follows:

Fables/ [rule]/ in/ [rule]/ slang/ [rule] / by/ George/ Ade/ [title completed on opposite page] illus-trated/ by/ Clyde J./ Newman/ [rule] / published by/ Herbert S. Stone/ and company/ Chicago & New York/ MDCCCC/

(The title page is reproduced in D. R. Russo's George Ade opposite page 32.)

Sometimes the title is in two or more columns each in a different language. The title pages of some of Sir Edward Coke's Reports have English and Latin versions in parallel

columns. In such a case it is usually sufficient to transcribe
fully only the English title and add in a note: "Latin title in a
column parallel with the English."

Omission

The New Found Worlde has a title which is long but not
too long to be transcribed entirely. Generally speaking, the
more of the title you transcribe the better. Only when you have
a title which would occupy more than two typed cards should
you consider abbreviating it. Abbreviation, when necessary,
is largely a matter of common sense: omit only what is un-
important. "Those things are important in a title," writes
Miss Mann, "which in any way explain (1) the subject, (2) the
point of view of the author, (3) the limits of time or period
covered, and (4) the type of reader for whom the book has been
written. The nonessential things are the mottoes or quotations
often printed as a part of the title, and phrases which shed no
light on the subject under discussion or on the author's point
of view." (Introduction to Cataloging 15). Such an attitude,
liberally interpreted, will apply as well to those occasional
rare book titles which you may have to abbreviate as to the
more general books which Miss Mann had in mind.

For rare books, however, the cataloger's primary con-
cern of course is that the title transcription show how a par-
ticular book differs from all other books, and it occasionally
happens that precisely in a nonessential item is where a point
of distinction occurs. For instance, there are three issues of
Thomas Otway's Friendship in Fashion (London: Printed by
E. F. for R. Tonson, 1678) whose title page transcriptions dif-
fer in line 11: (1) "Licenced, May 31. Roger Le 'Estrange
[no period]"; (2) "Licenced May 31. 1678. Roger L 'Estrange.";
(3) "Licenced, &c." Even mottoes can be of importance. There
are two issues of Henry Crosse's Vertues Commonwealth
(London: Printed for J. Newbery, 1603) whose title pages are
partially in different settings of type and have some line end-
ings and some words different. The last two features would
be enough to set the issues apart, but the Latin motto, which
is in the same setting of type in both issues, appears in one
with a word incorrectly spelled. Probably the other state of

the title page, with the correct spelling, is the later.

The title page of Francis Bacon's Essaies (London: Printed for J. Jaggard, 1613) gives the author's name and also describes him as a knight and the king's attorney general. For so famous an author it might seem reasonable to omit his titles, as, indeed, was done by W. C. Hazlitt in his Bibliographical Collections 3d series, 2d supplement (London: B. Quaritch, 1892) 6. But there are three editions of this year and their title page transcriptions differ only in the spelling of "attorney." Because their collations are identical, it is now impossible to know which edition Hazlitt described.

Omitted portions of the title should be indicated. Three dots may show the omission of less than a line, but if one line or more is omitted, it will be helpful to make clear just how much is lacking. Thus, if the New Found Worlde title were three or four times as long as it actually is and some abbreviation seemed necessary, we might have:

> The new/ found vvorlde, or/ Antarctike.../ [6 lines]...written in the French/ tong, by.../ ...Andrewe/ etc.

It may be noted that all information or comment which the transcriber inserts in the title is best set off by brackets - e.g., [6 lines] or [!]. If some of the title is actually printed within brackets, a note to that effect is necessary. Thus, for J. V. Long's Report of the First General Festival of the Renowned Mormon Battalion (Salt Lake City: Printed at the Deseret News Office, 1855) you might write a note somewhat as follows: "The tenth line of the title, ' [reported by J. V. Long.],' is actually printed within brackets."

Ornament and Device

Ornamentation is rather frequent on early title pages. Small figures, such as the two paragraph marks of The New Found Worlde, can be drawn in with little trouble. The same is true of hands, flowers, leaves, and so on. Other features, such as horizontal rules, rows of tiny type ornaments or one or more larger ornaments between sections of the title page, may be described with the simple statement 'rule" or "2

rules" or "row of type ornaments" inserted, within brackets, at the proper place in the transcription. Another portion of Bacon's Three Speeches would be transcribed: "Scotland./ [rule]/ Published by the authors copy,/ and/ licensed by authority./ [rule]/ London,/" etc.

In printed bibliographies a note of ornamentation is sometimes abbreviated - e.g., "///" instead of "/[rule]/" or "[orn.]" instead of "[ornament]." Such abbreviations can be explained once and for all in an introduction to a printed bibliography, but on a catalog card it is best to write out in full an easily understood statement because an abbreviation would be clear only to someone familiar with the cataloger's system.

Sometimes an ornament can be identified as a printer's or publisher's device and it should be so described - "[printer's device]."

You may find a row of type ornaments or a single ornament (but seldom if ever a printer's device) at the top of the title page, as in Lancelot Andrewes' Copie of the Sermon (London: R. Barker, 1604) or John Harrison's Late Newes out of Barbary (London: Imprinted for A. Jonson, 1613). The first word or first few words of the title may be on an ornamental block, as in Thomas Middleton's Phoenix (London: Printed by E. A. for A. I., 1607), which also has an ornament at the head of its title; or they may be within a decorative frame, as in Arthur of Brytayn (London: R. Redborne, [1555?]) and Johann Habermann's Enimie of Securitie ([London]: 1579). The first letter of the title of John Coke's Debate betwene the Heraldes ([London]: R. Wyer, 1550) is an ornamental initial occupying two lines; this practice, however, is unusual. All ornamentation at the opening of the title may be presented within brackets at the close of the transcription or, if the description is lengthy or involved, in a note. In printed bibliographies such information is normally presented before the transcription, but this location on a catalog card would result in filing difficulties.

Title Page Border

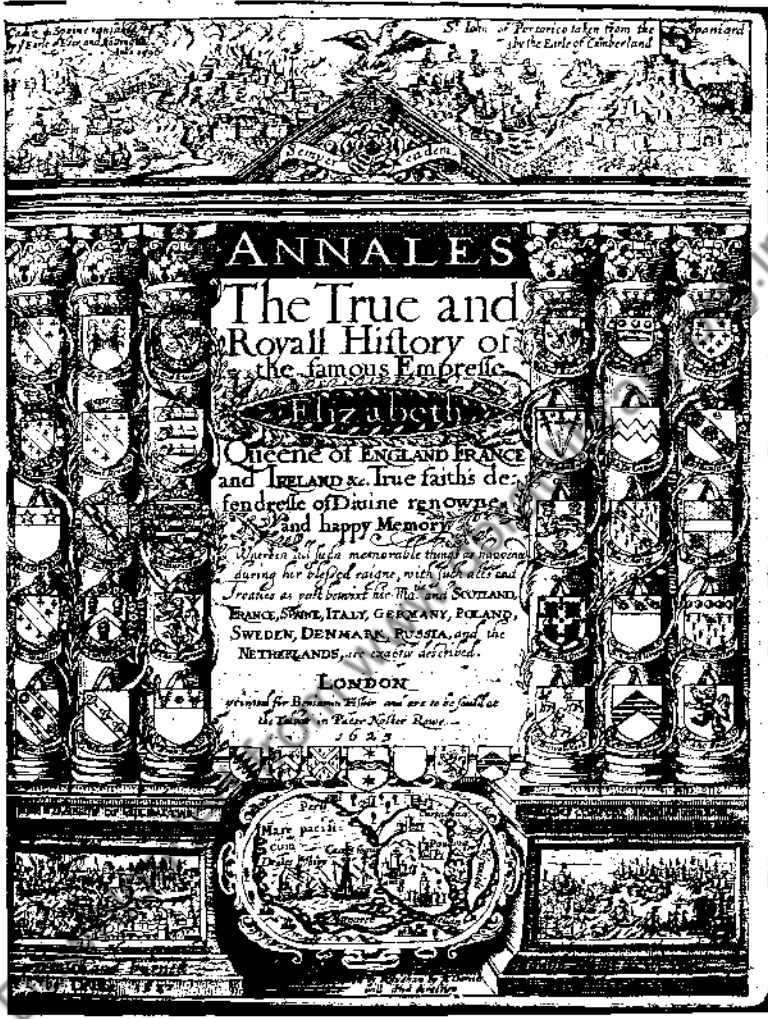The title page border enjoyed great popularity in early books. It could be quite simple like the border of type

ornaments used with the New Found Worlde; or it might be
composed merely of one or more rules like that used with
Nostradamus' almanac (Plate VIII) or with George Ade's Peg-
gy from Paris (1903). But often it was an elaborate frame cut
on wood or metal employing geometrical or floral designs,
often combined with mythological figures, or a series of pic-
tures, as in the border used with early editions of John Foxe's
famous book of martyrs.

The martyrs border illustrates the text, but often enough
the early printer made no attempt to fit a border to the sub-
ject of the book. One border, for instance, has a stag's head
flanked by two naked boys at the top, Diana and Minerva stand-
ing at either side, and, at the foot, between two rabbits, a
panel showing Diana bathing and Acteon being transformed in-
to a stag while the angry goddess casts water upon him. (It is
reproduced in R. B. McKerrow and F. S. Ferguson's Title-
Page Borders Used in England & Scotland 1485-1640 (London:
Printed for the Bibliographical Society at the Oxford Univ. Pr.,
1932 No. 215.) This was used, appropriately enough perhaps,
with Willobie His Auisa (London: J. Windet, 1594) and later
with several other purely literary works. But it was also used
with such solemn tomes as Jean Taffin's Amendment of Life
(London: G. Bishop, 1595), Richard Turnbull's Exposition
upon...Saint Iames (London: Printed by J. Windet, sold by R.
Bankworth, 1606), Francis Quarles' Sions Elegies (London:
Printed by W. Stansby for T. Dewe, 1625), and even with the
Sternhold and Hopkins Psalmes (London: Printed for the Com-
pany of Stationers, 1641).

Engraved Title Page

If the printer wanted something more elaborate he could
have his title page entirely engraved. The engraved title page
tends to be more involved also. The title page to Abraham
Darcie's translation of William Camden's Annals (London:
Printed for B. Fisher, 1625), for instance (Plate II), is flanked
on each side by three pillars each bearing five noblemen's
coats of arms; in each corner is represented a victorious bat-
tle with the Spaniards; at the top is a crowned Tudor rose and
a phoenix, both emblematic of Queen Elizabeth; while at the

at the Spaniards spoiling of the Earle of Effex and &c 1596

St Iohn of Pertorico taken from the by the Earle of Cumberland

Spaniard

Semper Eadem.

ANNALES

The True and Royall History of the famous Empresse

Elizabeth

Queene of ENGLAND FRANCE
and IRELAND &c. True faith's de-
fendresse of Divine renowne
and happy Memory.

Wherein all such memorable things as passed
during her blessed raigne, with such acts and
Treaties as past betwixt hir Mati and SCOTLAND,
FRANCE, SPAINE, ITALY, GERMANY, POLAND,
SWEDEN, DENMARK, RUSSIA, and the
NETHERLANDS, are exactly described.

LONDON
printed for Beniamin Fisher and are to be sould at
the Talbot in Pater Noster Rowe.
1625

Plate II.

bottom is another row of noblemen's shields and a distorted map of Spain and South America. Sometimes the engraved title page appears in addition to a printed title page whose text may be quite different, as with Thomas Coryate's <u>Crudities</u> (London: W. S., 1611) engraved by William Hole, which features the author's portrait and humorous representations of various adventures which had befallen him on his travels.

In more modern times the engraved title page has fallen into disuse, but hand-lettered titles are even today by no means uncommon. George Ade's <u>Fables in Slang</u> (1900), noted above, is on a two-page spread, hand-lettered, the whole within a decorative border.

<div align="center">How to Describe Ornamentation</div>

With the exception of simple rules or type ornaments, title page ornamentation can generally be described adequately only in the notes. It is helpful, however, if, at the proper place in the transcription, a bracketed allusion to the ornamentation refers the reader to this descriptive note – e.g., "Printer's mark; see below," or "The whole within a border; see below," or "Title page engraved; see below." Sometimes you can locate a reproduction or an elaborate description; if so, you can simply refer to it. Cowley (<u>Bibl. Desc.</u> 226f.) and Stillwell (<u>Inc. and Amer.</u> 319f.) have useful lists of books on the subject. If you cannot find a reproduction, it will be helpful to give a brief description and measurement in millimeters, giving vertical measurement first.

Adequate description of an ornament or printer's device may consist of the inscription and/or initials used with it or, if there is none, a short statement of its outstanding features. Thus the printer's mark of John Day, which is reproduced as No. 128 in R. B. McKerrow's <u>Printers' & Publishers' Devices</u> (London: Printed for the Bibliographical Soc. at the Chiswick Press, 1913), could be described as follows: "Printer's mark 107 x 78 mm.: 'Vivet tamen post funera virtus' and 'Etsi mors, indies accelerat'." If there were no inscription the note might read: "Printer's mark 107 x 78 mm. skeleton, tree, two men." Such a description will generally be enough to show if the ornament or device is the same as that in another copy of the book.

If there is no inscription and if you cannot describe the orna-
ment in three or four words, it is best to give only the size.
Never give an allegorical or mythological interpretation unless
you are quite certain that it is correct; otherwise the note may
cause no little confusion.

The same principles apply to the description of title page
borders and engraved title pages except that a maximum of
ten or twelve words may be allowed if the subject is compli-
cated. The title page border noted above (McKerrow and
Ferguson No. 215) might be described: "Title within border
167 x 113 mm.: At bottom a panel showing woman bathing,
man with stag's head watching." The following note would
serve for the title page of Camden's Annals: "Title page en-
graved by R. Vaughan 216 x 160 mm.: Pillars at sides, battles
in corners, map at bottom."

Not infrequently some words in early titles are printed in
red, and some two-color titles occur even in modern books.
The title of Ade's Fables in Slang might be described in a note
somewhat as follows: "Title in red and black, hand-lettered,
on a two-page spread, the whole within a decorative border."

If the engraved title page is the only title page in the book,
it will, of course, have been transcribed in the usual place, but
if it appears in addition to the printed title page, its transcrip-
tion is best relegated to the note describing it. In such a case
it is generally enough to transcribe only that part of the en-
graved title page which may give information not on the main
title page. The title page of Coryate's Crudities, noted above,
might be entirely transcribed. However, the only major dif-
ference between the two title pages of Richard Brathwait's
Two Lancashire Lovers (1640) is their imprints: (1) Printed
title page: "London,/ printed by Edward Griffin./ For R. B.
or his assignes./ 1640./"; (2) Engraved title page: "London,/
printed/ by E. G./ for R. Best/ and are to be sould/ at his
shop neare/ Graies Inn gate in/ Houlbourne./."

Imprint

The imprint of a rare book is considerably more impor-
tant than that of an ordinary book and is transcribed exactly
as it stands with no attempt to reduce it to the formula: Place,

publisher, date. Two issues of John Dryden's <u>Troilus and Cressida</u> printed at London in 1679 for Abel Swall and Jacob Tonson have title pages differing only in that one imprint names Swall first while the other names Tonson first. Roman numerals should be retained in the transcription.

In the late seventeenth century and during the eighteenth century an imprint often named many publishers, and the cataloger has a strong temptation to omit some of them, or at least their addresses. It is sometimes safer to retain their entire content, however, because the only difference between one issue and another - or at least the difference most easily shown - is in the imprint. There are two issues of Shakespeare's <u>Hamlet</u> (1695) differing in their imprints: (1) "London:/ printed for H. Herringman, and R. Bentley; and sold/ by R. Bentley, J. Tonson, T. Bennet, and F. Sanders./ MDCXCV. /"; (2) "London: / printed for R. Bentley in Russel-street in Covent-garden./ MDCXCV./." The title pages of two issues of <u>Shakespeare's History of the Times</u> (London: Printed for D. Browne and J. Murray, 1778) differ only in that one gives Browne's address and the other does not. The transcriptions of two issues of John Dryden's <u>Conquest of Granada</u> (6th ed., 1704) would be identical if only the first name, or even the first two names, of each imprint were included: (1) "London,/ printed for J. Tonson and T. Bennet: and sold by R. Wel-/ lington, G. Strahan, and B. Lintott. 1704./"; (2) "London,/ printed for J. Tonson, and T. Bennet: and sold by J. Knap-/ ton at the Crown in St. Paul's church-yard, G. Strahan and/ W. Davis over-against the Royal exchange in Cornhill. 1704./."

Apart from the fact that printers' and publishers' names and addresses in an imprint may distinguish a book from other issues and editions, it is often helpful to the student of printing history to learn that some man or group of men was doing business in a particular place at a specific date. Such information is especially useful in the study of undated books which give the names and addresses of printers and publishers.

Colophon

The imprint of the <u>New Found Worlde</u> records the place, printer, bookseller, and his address; it omits the printer's

address and the date. For these we turn to the end of the book to what is called the "colophon": "¶ Imprinted at London, in Knight-/ rider strete, by Henry Bynneman, for/ Thomas Hacket./ 1568./."

On the catalog card the colophon is in a paragraph immediately following the transcription of the title page, introduced thus: "Colophon, T4 recto: ¶Imprinted [etc.]." All transcriptions of the colophon or any other part of the text of the book should be in the same style as that used for the title page transcription; otherwise, some confusion may result. Ornamentation, omissions, and inserted material are to be noted just as with the title. It is necessary to tell the location (T4 recto - the meaning of this symbol will be discussed in the next chapter) because often the colophon does not come at the very end of the book. Sometimes the colophon merely repeats the information given in the imprint. If this were the case with the New Found Worlde and if the statement were unduly long, it would probably be sufficient merely to write: "Colophon, T4 recto."

In early books the colophon normally recorded the printer's and/or publisher's name and address and the date. Gradually this information was transferred to the title page imprint and during the seventeenth century the colophon fell into disuse. In nineteenth and twentieth century books the title page imprint often tells only the publisher, and on the verso of the title page or at the end of the book there may be a statement (sometimes quite elaborate) of precisely by whom, from what materials, where, and when the book was produced. There is a tendency to call this statement a "printer's imprint" and to transcribe it only in the analysis of the book's content on the ground that "since the printer has ceased to be concerned directly in the publication of books, his identity is rarely of bibliographical significance" (Cowley, Bibl. Desc. 84).

On the other hand, it is by no means certain that all early printers differed from their modern brethren in that they were always "concerned directly in the publication of books," and many early booksellers seem to have done little if any actual printing. Again, the rare book is valuable chiefly, if not entirely, as a physical entity. Surely the making of that physical entity is as important as having it made or selling it after it

has been made. So it seems more logical always to locate and transcribe any statement concerning the making or publishing of the book, if it does not appear on the title page, in a paragraph immediately following the imprint for modern books no less than for early books. It might be desirable, however, to call such a statement a "colophon" only when it comes near the end of the book and a "printer's imprint" when it occurs somewhere else, such as the verso of the title page. The "imprimatur" notice of an earlier book (if it is not on the title page, of course) and the copyright notice of a modern book might be given in this paragraph also.

Occasionally you will come across a book without a title page. Many incunabula as well as pamphlets and folders and even books in modern times have been so printed. For such a book a statement of title, printer, and date will take the place of the usual transcribed title and imprint; or the caption title or running title (if there is one) may be transcribed fully. For an incunabulum, such a statement may include a transcription of the first few lines of actual text, the first line of the second gathering of actual text, and the last few lines of actual text. The colophon, of course, will be transcribed in full, because it may well contain some information which would normally be found on the title page.

If the book is simply defective with the title page missing, you may be able to find a transcription in some bibliography, or your library may even wish to purchase a photostat or microfilm of the missing leaf. You should acknowledge the source of your transcription in a note. If you cannot locate a transcription or get microfilms or photostats of another copy, the caption title or running title will have to do.

So much for transcription. It need not be quasi-facsimile, but it will be most helpful only if it is quite full and shows line endings, spelling, and punctuation.

WHILE THUMBING THROUGH
THE LEAVES: FORMAT

Often a man does not have a wart on his nose or an Andy Gump chin; in fact, his face may at times seem rather like the face of some other man, particularly some other man in his family. So it is with a book: its title page is seldom enough to set it apart from all other books, particularly from other editions, issues, or printings of the same work.

The post office poster does more than display a face; it proclaims that the face belongs to a body which is tall or short, fat or lean, lacks a finger or sprouts an extra toe.

Books have bodies too.

Format

The size, shape, and general appearance of a book we call its "format." The basic unit of a book is a gathering of leaves produced by folding a part of a large sheet of paper, a whole sheet, or several sheets. In an early book each gathering was sewed at its middle fold to cords across the spine of the book and these cords were attached to the covers. If the book was rather thin, it might have been "stabbed" (i.e., sewed through sideways much as is done with magazines) to hold the gatherings together. So the format of a book depends on (1) the size of the original sheets, (2) the number of times each sheet was folded, (3) the number of sheets in a gathering, and (4) the number of gatherings in a book.

Paper

Until the close of the eighteenth century all paper was made by hand one sheet at a time. Linen and cotton rags were beaten to a pulp and stirred with water. Workmen then dipped out the mixture in shallow trays or "molds" with wire bottoms and removable wooden sides called "deckles." As each mold was lifted the water drained away, but the pulp settled in a

thin layer on the wire bottom and the mold was shaken in such a way that the fibers interlocked, forming a sheet of paper.

The size of the mold, of course, determined the size of the sheet. There seems to have been some variety in the size of the sheet even in early books. William Caxton, for instance used sheets as large as 15 3/4 x 22 inches and as small as 11 x 16; when John Day printed the large folio volumes of Foxe's Actes and Monuments (London: 1570) he used two sizes of paper, one exactly twice as large as the other. Generally speaking, however, the sheet was at first rather small and then became steadily larger after the middle of the seventeenth century.

The edges of the sheet were rough and uneven where the pulp had come against the deckles; they may be seen in the sheet illustrated in Plate III. They were frequently cut away when the book was bound, but today many people think deckle edges attractive and they are sometimes artificially produced on the better machine-made paper.

Chain Line and Watermark

The wire bottom of the mold impressed a design on the sheet which you can see if you hold the paper up to the light. In the one-sheet "Proclamation" (Plate III), for instance, there are 18 rather regularly spaced heavy lines running across the sheet (A to B); these are called "chain lines." At right angles to these lines are other fainter lines very much closer together; in this particular sheet there are about 28 of them to the inch. These lines which run the length of the sheet (C to D) are called "wire lines." Generally, but not always, there is also a "watermark," a device or symbol located at or near the middle of one half of the sheet. In modern paper, and in some old paper, it is the maker's trade-mark, but the true significance of most early watermarks is unknown. Occasionally there is another device, the "counter mark," located in the middle of the other half of the sheet. In the "Proclamation" sheet the watermark is a jug, and it is located a little to the right of, and extends somewhat below, the ornamental initial W. (Chain lines, wire lines and watermarks do not appear in the reproduction.)

32

C

A

B

GOD save the King.

D

Plate III.

If you understand what happens to the chain lines and watermark of a sheet of handmade paper when that sheet is folded into leaves in each of the possible patterns, you understand the most important single problem in the examination and adequate description of a rare book.

The original sheet may be twice as large as normal; or the gathering may be made up of more than one sheet or of less than one sheet; or the deckle edges and even most of the margins may be cut away; or the book may be sewed or glued so tightly that you cannot possibly see what leaf is joined to another. In fact, you will seldom find an early book in which some, and probably most, of these things have not occurred. But if you can follow the chain lines and watermark of the original sheet in and out among the leaves, you can tell whether or not any leaves are missing or inserted and you can generally tell about what size that sheet was originally and how many times, and in what directions, it was folded.

Unfolded Sheet

It is, of course, possible to print a single large sheet of paper and not fold it at all. That was done frequently with proclamations which were intended to be posted on church doors, and occasionally with early newspapers. But single sheets unfolded do not readily become a book because they can be sewed only by stabbing completely through the left margin of the book and then stitching; this would bring undue strain at the inner margin of each sheet, and so tall a book so tightly bound would be quite inconvenient for the reader, particularly if it were at all thick.

The smaller sheets in Foxe's Actes and Monuments mentioned above were each the size of a single leaf and John Day had to use them after his supply of large sheets had run out. These single-sheet leaves could not very well have been stabbed and stitched because the rest of the book was sewed normally. Before printing, however, the small sheets had been pasted together at their edges in pairs so that each pair of sheets thus pasted could be handled as one single large sheet the size of those he had used in the rest of the book. But this practice was most unusual and may have been unique.

34

An Impartial
ACCOUNT
OF THE
MISFORTUNE
That lately happened to
The Right Honourable
PHILIP,
Earl of Pembrooke
AND
MONTGOMERY.

Together with
A true and just Relation taken not onely
from the Confidents that were then upon the Words,
but from sober and exactest Citizens of London
that were there upon no purpose to know the
bottom of that Infamous Injury.

Odd Prophesyms Pages.

A

B

1 recto

FINIS.

2 verso

Plate IV. Folio - outer form

Plate V. Folio - inner form

Talk of folding means very little unless you do the folding yourself. What follows will be much clearer if for each type of gathering you take a sheet of typewriter-size paper (it would be more in proportion if it were somewhat shorter), draw in chain lines and watermark, and then fold it as indicated.

Folio

The simplest gathering is a folio in two leaves, illustrated (Plates IV and V) by the pamphlet <u>An Impartial Account</u> (London: Printed for S. Miller, 1680). Here a single sheet of paper has been printed in such a way that, when it is folded once parallel with the short side, along line AB, it forms a gathering of two leaves. The top side of a leaf is called its "recto"; the other side is the "verso." The recto of a leaf is a page, the verso is another page; each leaf, then, has two pages.

If leaf 1 recto had been text instead of a title page, the text would have begun on 1 recto, continued on 1 verso, then on 2 recto, and finally on 2 verso. At the bottom of 2 recto in a line by itself is printed the syllable "ing?"; this is called a "catchword" and it is the same as the first word or syllable of the next page of text, in this case 2 verso. The type which prints one side of a sheet is called a "form," and for this reason it is customary to refer to one side of a printed sheet also as a "form." The side which contains the first recto leaf in the sheet is called the "outer form" while the other side is called the "inner form." The outer form of this sheet (Plate IV) consists of 1 recto and 2 verso; the inner form (Plate V) is composed of 1 verso and 2 recto.

The chain lines in this sheet run roughly parallel to the fold AB and the watermark is located in the middle of the second leaf. In a folio leaf, then, the chain lines are vertical and in one of two conjugate folio leaves there is a watermark at the center unless, of course, the original sheet had no watermark. Occasionally there is a slight slant to the chain lines. Such a slant in one folio leaf should be matched by a slant in the leaf with which it is conjugate. Also the distance between chain lines in one folio leaf should be roughly (but only roughly) the same as the distance between chain lines in the leaf with which it is conjugate.

37

A gathering of only two folio leaves is rather unusual except in the late seventeenth and the eighteenth centuries. Because every gathering is sewed through its middle fold, a large book made up of two-leaf gatherings would require more of the binder's time for sewing, and the extra thread would cause the volume to bulge at the spine. Folio gatherings of four, six, or even eight leaves are more common. A folio gathering of four leaves was produced by folding two sheets together, six leaves by folding three sheets, and eight leaves by folding four sheets. In a four-leaf folio gathering leaves 1 and 2 are conjugate with 4 and 3; in a six-leaf gathering 1, 2, and 3 are conjugate with 6, 5, and 4; and in an eight-leaf gathering 1, 2, 3, and 4 are conjugate with 8, 7, 6, and 5.

Quarto

The quarto (4to) gathering of four leaves (Plates VI and VII) appears in Archbishop William Laud's Speech (London: R. Badger, 1637). The original sheet is printed in such a way that it can be folded along line AB and then along line CD, bringing the fold ED inside CD. This results in four leaves after the top folds AD and BD have been cut open. The outer form of the sheet (Plate VI) consists of 1 recto, 2 verso, 3 recto, and 4 verso; and the inner form (Plate VII) consists of 1 verso, 2 recto, 3 verso, and 4 recto. The two outer leaves and the two inner leaves are each conjugate. The catchwords appear at the bottom of each page.

At the bottom of the recto of each of the first three leaves in the gathering is what is called a "signature": B, B2, and B3. The letter B indicates the place of this particular gathering in the book. Gatherings in early books, and in many modern books as well, are arranged in alphabetical sequence; this gathering, for instance, is preceded by a gathering A and followed by a gathering C. Signatures occur only on the rectos of leaves. Generally, only the leaves in the first half of the gathering or, as in this case, the leaves in the first half and the first leaf in the second half are signed. This is particularly true of books printed before 1800; in more recent times it has become customary to sign only the first leaf of each gathering.

B

(1)

spirit to hold up against the Female which Luthers spirit. For S. Ambrose, who was a stout and a worthy Pre-late, tels us, not that himselfe, but that a far greater Man than he, that is, David, had found out (so I ... in his judgement, was no matter of ordi-nary ability) Grandu inventio, a great and mighty invention, how to (sta)-low and put off those bitter (Commenta)-ter of the tongue: and those of the pen are no whit lesse, and spread further. And it was a great one indeed, and well beseemed the greatnes of David. But I think it will be far better for one to look upward, and prosper, than to look downward, and disquiet upon it. In the meane time I doe remember what an old man under the name of S.

H 3 postu-rous.

D

(6)

Oceanum himselfe hardly
greater.

Our maine Cause (would they speake out, as some of them do) that weare Bishops, were we not so, some of us might be as peaceable as other men. And a great trouble 'tis to them, that weare Bishops, so calling of Bishops is not that maintaine that our calling of Bishop is Jure Divino, by Divine Right: Or this I have laid enough, and in this place, in Leighton Cafe, nor will I ex-ceate. Only this I will lay, and abide by it, that the Calling of Bishops is Jure Divino, by Divine Right, though not all Ministerie in their calling. And this I say in a direct opposition to the Church of Rome, as to the Puritan humour.

And I say farther, that from the Apostles times, in all ages, in all places, the Church of Christ was Governed by Bishops. And Lay-Elders never heard of.

C

(4)

tation, with a gentle, nay, a generous minde.

But of al Libels, they are most odious which pretend Religion: As if that of all things did desire to bee defended by a Mouth that is like an open Sepul-cher, or by a Pen that is made of a ficke and a loathsome Quill.

There were times when Persecuti-ons were great in the Church, even to exceed Barbarity it selfe: did any Martyr or Confessor, in those times, Libel the Governour? Surely no, not one of them to my best remembrance: yet these complaine of Persecution without all shew of cause, and in the meane time Libel and rayle without all measure. So little of kin are they to those which suffer for Christ, or the least part of Christian Religion.

My Lords, it is not every mans spirit

A

(5)

of, till Calvins new-fangled device at Geneva.

Now this is made by these men, as if it were Contra Regem, against the King, in right or in power.

But that's a meere ignorant shift; for our being Bishops, Jure divine, by Divine Right, takes nothing from the Kings Right or power over us. For though our Office be from God and Christ immediately, yet may wee not exercise that power, either of Order or Jurisdiction, but as God hath appointed us, that is, not in his Majestier, or any Christian Kings Kingdomes, but by and under the power of the King given us so to doe.

And were this a good Argument against us, as Bishops, it must needs be good against Priests and Mini-sters too; for themselves grant that their

B1 verso **C** **B4 recto**

Plate VII. Quarto - inner form

The leaves of this gathering may be referred to as B1, B2, B3, and B4; the pages as B1 recto, B1 verso, B2 recto, B2 verso, B3 recto, B3 verso, B4 recto, B4 verso. There seems to be no need actually to use the word "signature" - e.g., "signature B1 recto" or "sig. B1 recto" - although it is sometimes done. Pages or leaves which are not actually signed - e.g., B1 verso or B4 - need not be placed within brackets (thus " ,B,1 verso" and " ,B4,") because, although they are not signed, they are none the less integral parts of gathering B. The words "recto" and "verso" are usually abbreviated: "A1r" for "A1 recto," for instance, and "A1v" for "A1 verso." On the catalog card it may be more readily understood if you use the full words.

You will find a great deal of variety in signatures. In Foxe's Actes and Monuments noted above, a folio, only the first four leaves in all gatherings of six are signed, but all leaves are signed in most gatherings of four; this is true of four-leaf gatherings in a number of other books printed by John Day. Robert Waldegrave used only numerals on all signed leaves except the first; he would have signed the gathering illustrated thus: B, 2, 3. Numerals instead of letters mark gathering sequence in many books, even incunabula; the third volume of Augustine's Explanatio Psalmorum (Basel: J. Amerbach, 1489), for instance, is signed throughout with numerals. The practice became quite common in the nineteenth and twentieth centuries. In many modern books each gathering is marked on the edge of the outside fold in such a way that when the gatherings are arranged in proper sequence the marks will form a diagonal line across the spine of the book. This row of marks is concealed entirely when the book is bound. Gatherings of many incunabula are not signed in any way, and occasional unsigned gatherings occur in books of all periods. In the eighteenth century a small arabic figure often was printed at the bottom of a page in each form to indicate the press which had run it off; these "press numbers" are not to be confused with signatures.

Sometimes the first leaf of a gathering bears, in addition to the signature, an abbreviation of the title or the volume number of the book - e.g., "Vol. III. A." This, of course, prevented the sheets of one book from being mixed with those of another. On the last leaf of the final volume of Thomas Percy's

41

B2 recto *(page (1), printed inverted)*

B 2

posterous

Power to hold up against the Power
which Libels spit. For S. *Ambrose*,
who was a stout and a worthy *Father*,
tels us, not that himselfe, but that
a far Greater Man than he, that S. K.
Dauid, had found out (To it selfe in
his Iudgement) 'twas no matter of ordi-
nary ability) *Great revenge*, a great
and mighty invention, how to swal-
low and prevent these bitter *Contume-
lies* of these enemies, 'and those of the
spitefull'st, most bitter enemies, that
are now what helpe, and spread farther.
And it was a great one indeed, and
well deserued the greatnes of *David*,
But I thinke, it wil be the better for me
to look upward, and prosecute that to
look downward, and shew it up on it.
In the meane time I had remembrance
what so devices under the name of a
flow, to vnworthy as it selfe, and pas.

B3 verso *(page (6), printed inverted)*

6.

Bishops. And *Lay-Elders* never heard
the Church of, in all ages, in all places,
the Apostles times, in all ages, in all places,
of *Rome*, as in the *Puritan* manner.
And I say farther, that from the
Church in advice or opposition to the
all Divinitie to over-ratting. And this I
Divino, by *Divine Right*, though is not
by it, that the *Calling* of *Bishops* is *Iure*
peace. Only that I will say, and abide
place, in *Legibus* Cause, nor will I ex-
this I have said enough, and in this
is *Iure Divino*, by *Divine Right*: Of
Bishops ... in this ... that
we maintain that our calling of *Bishops*
is a great trouble 'tis to them, that
of us might be as passable as other men.
wee are *Bishops*, were we not so, some
al speak out, as some of them do) that

Our malice causes (would they

Brother.

Church,) Yet count he himselfe hardly

(6)

B1 verso *(page (2))*

(2)

tation, with a gentle, nay, a generous
minde.

But of all *Libels*, they are most *odious*
which pretend *Religion*: As if that of
all things did desire to bee defended
by a *Mouth that is like an open Sepul-
cher*, or by a *Pen that is made of a
sicke and a loathsome Quill*.

There were times when *Persecuti-
ons* were great in the *Church*, even to
exceed *Barbarity* it selfe: did any
Martyr or *Confessor*, in those times,
Libel the *Governours*? Surely no, not
one of them to my best *remembrance*:
yet these complaine of *Persecution*
without all shew of cause; and in the
meane time *Libel* and rayle without
all measure. So little of kin are they
to those which *suffer* for *Christ*, or
the least part of *Christian Religion*.

My Lords, it is not every made
spirit

B4 recto *(page (7))*

(7)

of, till *Calvins* new-fangled device at
Geneva.

Now this is made by these men,
as if it were *Contra Regem*, against
the King, in right or in power.

But that's a meere *ignorant* shift,
for our being *Bishops*, *Iure divino*, by
Divine Right, takes nothing from
the *Kings* Right or power over us. For
though our *Office* be from *God* and
Christ immediately, yet may wee not
exercise that power, either of *Order* or
Iurisdiction, but as *God* hath *appointed*
us, that is, not in his *Majestie*, or any
Christian Kings Kingdomes; but by
and under the power of the *King*
given us so to doe.

And were this a good *Argument*
against us, as *Bishops*, it must needs
be good against *Priests* and *Mini-
sters* too; for themselves grant that
their

Plate VII. Quarto - inner form

The leaves of this gathering may be referred to as B1, B2, B3, and B4; the pages as B1 recto, B1 verso, B2 recto, B2 verso, B3 recto, B3 verso, B4 recto, B4 verso. There seems to be no need actually to use the word "signature" - e.g., "signature B1 recto" or "sig. B1 recto" - although it is sometimes done. Pages or leaves which are not actually signed - e.g., B1 verso or B4 - need not be placed within brackets (thus "B1 verso" and "B4.") because, although they are not signed, they are none the less integral parts of gathering B. The words "recto" and "verso" are usually abbreviated: "A1r" for "A1 recto," for instance, and "A1v" for "A1 verso." On the catalog card it may be more readily understood if you use the full words.

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Reliques of Ancient English Poetry (London: Printed for J. Dodsley, 1765) is a printed note to the binder that the sheets of the first and third volumes are wrongly marked; those marked "Vol. I." are to be bound as Volume 3 and those marked "Vol. III." are to be bound as Volume 1. Possibly the copy for Volume 3 came to the printer first and he printed it as Volume 1 before he realized what it was.

In the sheet illustrated (Plate VI), the chain lines run parallel to the fold AB, and there is a watermark in the center of the B2-B3 half. One chain line, for instance, passes through B4 verso at "Now" (line 19) and continues in B1 recto through "Animo" (line 12). The watermark may be seen in the original on B2 verso touching "maintained" (line 12) and extending down to "the re-" (line 14); it goes across the fold DE and in B3 recto extends from "have been" (line 12) down to "against it" (line 14).

So in a 4to leaf the chain lines are horizontal, and the chain lines of two conjugate 4to leaves meet at the fold. In a 4to gathering of four leaves, 1 and 2 are conjugate with 4 and 3 and their chain lines meet. If there is a watermark centrally placed in one half of the sheet, it shows in the middle inner fold of leaves 1 and 4 or 2 and 3. If the watermark is small or slightly off center, it may show in only one of two conjugate 4to leaves.

The 4to gathering was popular in the sixteenth and seventeenth centuries. Although a 4to gathering in four leaves is usual, you will also come across 4to gatherings of two, six, eight, or even ten or more leaves. An eight-leaf 4to gathering results when two complete sheets printed in 4to are folded and then placed one inside the other. In such a gathering leaves 1 and 2 are conjugate with 8 and 7, while leaves 3 and 4 are conjugate with 6 and 5, because each set of four leaves resulted when a sheet was folded into four. A 4to gathering of two, six, or ten leaves generally comes as the final gathering of a book composed of four- or eight-leaf gatherings if the text remaining is not quite enough, or is more than enough, to occupy a gathering of normal size.

A 4to gathering of two leaves results when one half of a sheet is folded by itself, and a gathering of six leaves results if such a half sheet is placed inside (or sometimes outside) a

E

A2 verso   A3 recto

A7 recto   A6 verso

A8 verso   A5 recto

A1 recto   A4 verso

H   I   K
A   D   B
F   L

An Almanach
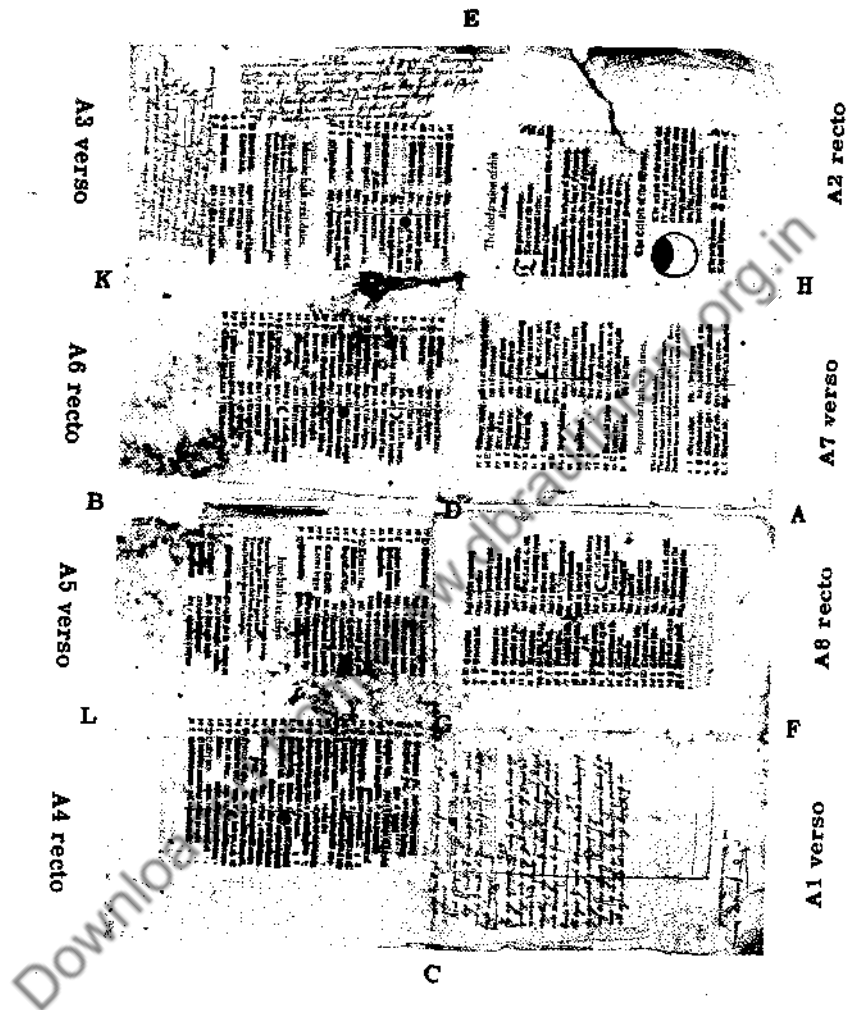FOR THE YERE

C

Plate VIII. Octavo - outer form

Plate IX. Octavo-inner form

sheet folded into four in the normal way. A ten-leaf gathering
is formed if such a half sheet is placed inside (or - sometimes -
between or outside) two sheets each of which has been folded
into four in the normal way. In a 4to gathering of two leaves,
1 and 2 are conjugate; in a six-leaf gathering, 1, 2, and 3 are
conjugate with 6, 5, and 4; and in a ten-leaf gathering, 1, 2, 3,
4, and 5 are conjugate with 10, 9, 8, 7, and 6.

Octavo

The octavo (8vo) gathering in eight leaves (Plates VIII
and IX) is from an almanac by Nostrodamus for 1562. The
sheet is folded along line AB and then along line CD, bringing
the fold ED inside CD. (Thus far the folding is the same as
for a 4to.) The sheet is then folded once more along line FG,
bringing the fold HI inside FG, the fold IK inside HI, and the
fold LG inside IK. This produces eight separate leaves after
their top folds CG, GD, DI, and IE and their two outer folds
AD and DB have been opened. A1, A2, A3, and A4 are then
conjugate with only A8, A7, A6, and A5. The outer form (Plate
VIII) consists of A1 recto, A2 verso, A3 recto, A4 verso, A5
recto, A6 verso, A7 recto, and A8 verso; the inner form (Plate
IX), of A1 verso, A2 recto, A3 verso, A4 recto, A5 verso, A6
recto, A7 verso, and A8 recto. No catchwords were used for
this particular book; this is unusual for the period. Also, it
will be noted that only A3 recto is signed; it is usual for the
first five rectos in such a gathering to be signed.
The chain lines run parallel to the main fold AB and the
inner folds FG, GL, HI, and IK. This means that in each leaf
the chain lines are vertical and that for this reason they can-
not meet at the inner fold with the chain lines of a conjugate
leaf - e.g., the chain lines of A1 and A8 are vertical and par-
allel instead of meeting at the inner fold as they would in two
conjugate 4to leaves. Instead, the chain lines of A1 cross the
top fold CG and enter A4, and the chain lines of A8 cross the
top fold GD and enter A5. In the same way the chain lines of
A7 and A2 meet those of A6 and A3 at the top folds DI and IE.
In an 8vo gathering of eight leaves, then, the chain lines are
vertical in each leaf and they meet at the top edges of leaves
1 and 4, 2 and 3, 5 and 8, and 6 and 7. This is true even if the
top edges have been trimmed unmercifully.

There is no watermark in the 8vo sheet illustrated. If there is a watermark in the exact center of one half of an 8vo sheet and if it is so large that it is not cut away when the book is trimmed, then each of the four leaves in that half (1, 8, 4, and 5 or 2, 7, 3, and 6) has in its upper inner margin a fragment of a watermark which meets at the inner fold (FG and GL or HI and IK) with the watermark fragment of the leaf with which it is conjugate and at the top edge (CG and GD or DI and IE) with the watermark fragment in the leaf whose chain lines it matches. Actually the watermark is often neither large nor placed in the exact center of one half of the sheet. In that case it generally appears in at least two leaves of the half sheet - i.e., two leaves which are conjugate or whose chain lines match at the top edges. Occasionally it is so small and so much off center that it appears in only one leaf in the gathering.

During the eighteenth century the 8vo gathering of four leaves was popular. Such a gathering is formed from one half of a sheet. Leaves 1 and 2 are conjugate with 4 and 3, and chain lines and watermark (if there is one) in 1 and 4 meet those of 2 and 3 at their top margins.

There are also 8vo gatherings of two leaves, six leaves, ten leaves and sometimes more. The two-leaf gathering may be formed by cutting away any two conjugate leaves in a sheet printed in 8vo; chain lines are, of course, vertical and unless you can actually see where the two leaves join you can never be certain that they are conjugate. The six-leaf gathering is what remains after one pair of conjugate leaves has been cut out of an 8vo sheet. The chain lines and possibly the watermark in one pair of conjugate leaves meet those of another pair at the top margins, but the third pair of conjugate leaves has chain lines and possibly watermark in common only with the pair of leaves which has been removed. A ten-leaf 8vo gathering results when two conjugate 8vo leaves are placed inside or outside an 8vo gathering of eight leaves; chain lines and watermark tell you which leaves belong to the eight-leaf gathering.

Twelvemo

The duodecimo or "twelvemo" (12mo) gathering of twelve leaves may be produced by folding the sheet in one of at least
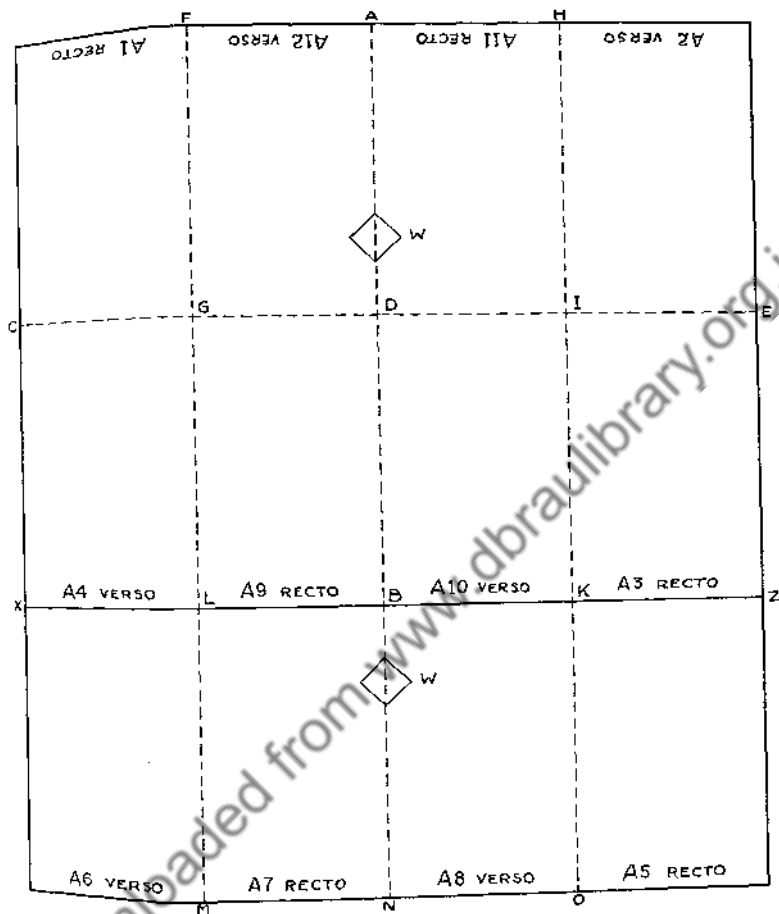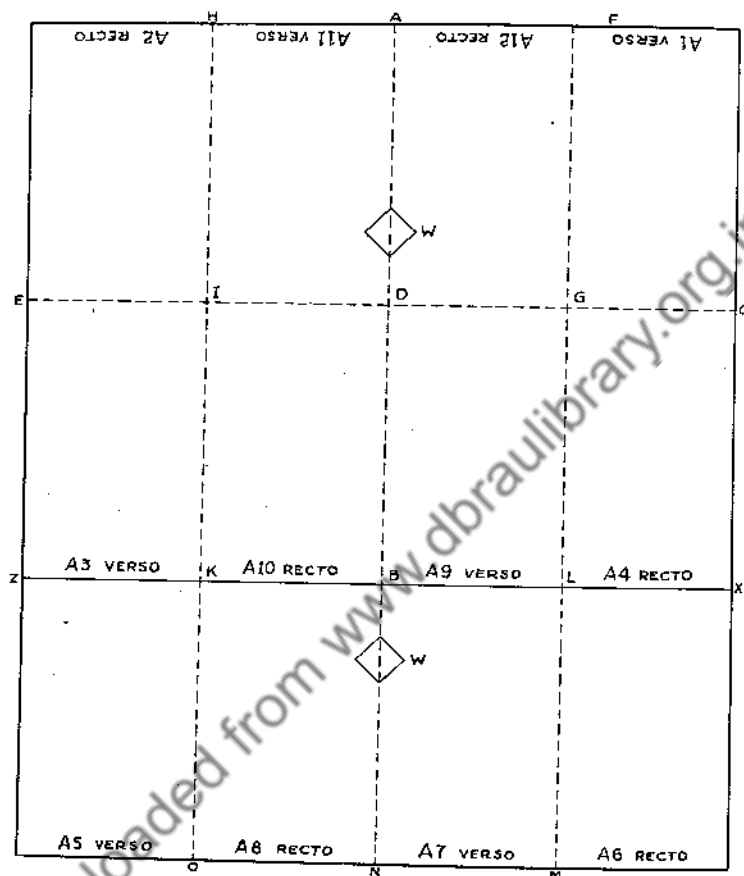
A1 RECTO | A12 VERSO | A11 RECTO | A2 VERSO

W

A4 VERSO | A9 RECTO | A10 VERSO | A3 RECTO

W

A6 VERSO | A7 RECTO | A8 VERSO | A5 RECTO

Plate X. Twelvemo by cutting - outer form

Plate XI. Twelvemo by cutting-inner form

two different ways: (1) individual leaves in the sheet may be so arranged that the sheet has to be cut once before it can be folded (Plates X and XI), or (2) they may be so arranged that the sheet can be folded without cutting (Plates XII and XIII).   The first method appears to have been almost the only one used prior to about 1800.

After printing, the sheet is cut along line XZ (Plate X). Then the two-thirds section is folded along line AB and again along line CD, bringing the fold ED inside CD. (Thus far the folding is the same as for a 4to.) The section is folded once more along line FG bringing the fold HI inside FG, IK inside HI, and LG inside IK. (The folding of the two-thirds section is thus the same as for an 8vo.) The one-third section is folded along BN and then along line KO, bringing the fold LM inside KO. The folded one-third section is placed inside the folded two-thirds section. The outside fold of the entire gathering is along line FG, and inside it are folds in the following order: HI, IK, LG, KO, and LM. This results in twelve separate leaves after the top folds CG, GD, DI, and IE and the outer folds AD, DB, and BN have been opened. A1, A2, A3, A4, A5, and A6 are conjugate with A12, A11, A10, A9, A8, and A7. The outer form (Plate X) consists of: A1 recto, A2 verso, A3 recto, A4 verso, A5 recto, A6 verso, A7 recto, A8 verso, A9 recto, A10 verso, A11 recto, and A12 verso. The inner form (Plate XI) consists of: A1 verso, A2 recto, A3 verso, A4 recto, A5 verso, A6 recto, A7 verso, A8 recto, A9 verso, A10 recto, A11 verso, and A12 recto.

Chain lines in the sheet are parallel to lines CE and XZ. Chain lines in each leaf are, therefore, horizontal, and in each pair of conjugate leaves chain lines meet at the inner fold: A1 and A12 at FG, A2 and A11 at HI, A3 and A10 at IK, A4 and A9 at GL, A5 and A8 at KO, and A6 and A7 at LM. In addition, the chain lines of two consecutive leaves with a common outer fold meet at that outer fold (or at their outer edges if the fold has been opened): A7 and A8 at BN, A9 and A10 at DB, and A11 and A12 at AD.

If there is a watermark in the sheet, it is located close to or on fold AD or fold BN in one of the two general positions indicated by the diamonds marked W. Its size, of course, will vary, and it may not be in the precise center of one half of the

sheet. In the folded sheet it appears in the outer edge (or edges) of A7 and/or A8 or of A11 and/or A12.

The 12mo gathering of six leaves was rather popular in the eighteenth century. After printing, the sheet was cut along line AN dividing it into two halves. The halves were also cut along lines XB and BZ. The two-thirds section of each half was then folded (like a 4to) into four leaves and the one-third section into two leaves which could be placed inside the four-leaf part, thus forming from each sheet two gatherings of six leaves each.

Also common are 12mo gatherings of four and of eight leaves. A gathering of eight leaves is produced simply by folding two thirds of the sheet (like an 8vo) into eight leaves. Such a gathering can be distinguished from an 8vo gathering of eight leaves because (1) it is usually somewhat smaller, (2) it has horizontal (instead of vertical) chain lines, and (3) the watermark is in the outer (instead of the top inner) margin.

A 12mo gathering of four leaves may be produced by folding one third of the sheet along line BN and then along line KO. Such a gathering, like a regular 4to gathering of four leaves, has horizontal chain lines. However, it can be distinguished from the 4to because (1) it is smaller, (2) if there is a watermark it appears in the outer margins of leaves 3 and 4 instead of in the inner margins of 1 and 4 or 2 and 3, and (3) the chain lines of leaves 3 and 4 meet in their outer margins (in the 4to gathering no chain lines have to meet in outer margins). It would be possible also to get a four-leaf gathering from half of a two-thirds section of a 12mo sheet. If the two-thirds section were cut along line AB each of the resulting halves could be folded into four, one along line CD and then along FG, and the other along DE and then HI. Such a gathering could be distinguished from a regular 4to gathering in four leaves because it would be smaller and the watermark (if there were one) would appear in the outer, instead of the inner, margins.

The 12mo without cutting (Plates XII and XIII) came into use in the nineteenth century. The top and bottom thirds of the sheet are folded along lines CE and XZ in opposite directions (z-fashion), in such a way that when the sheet is then
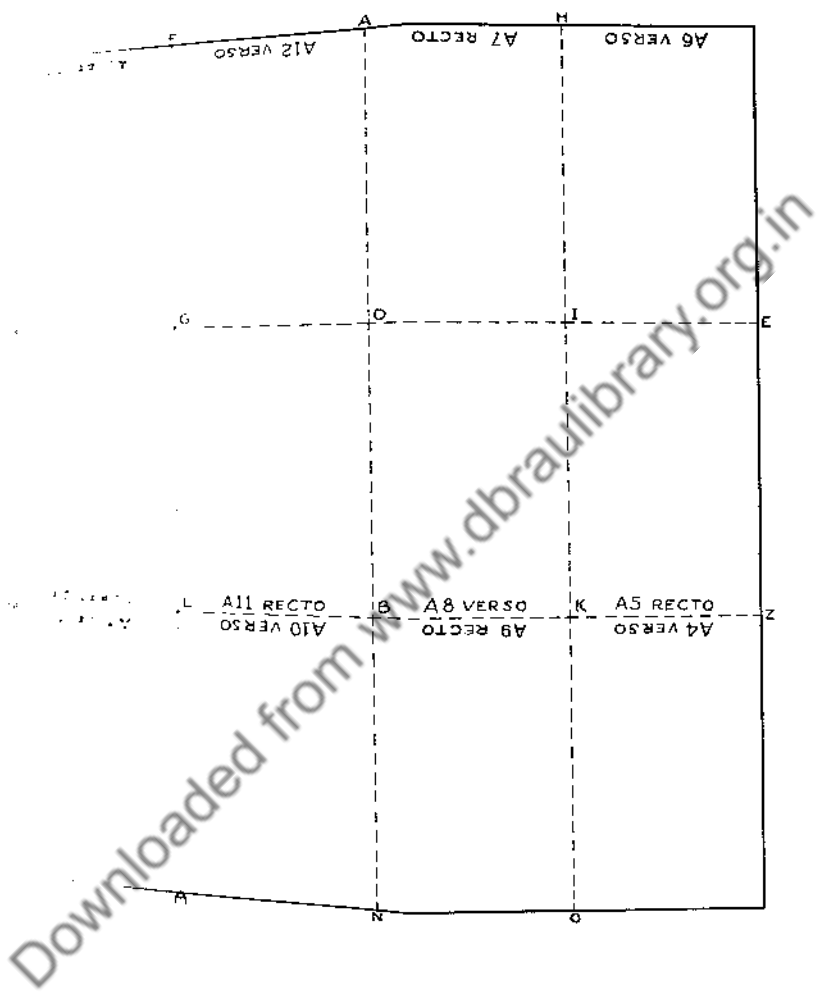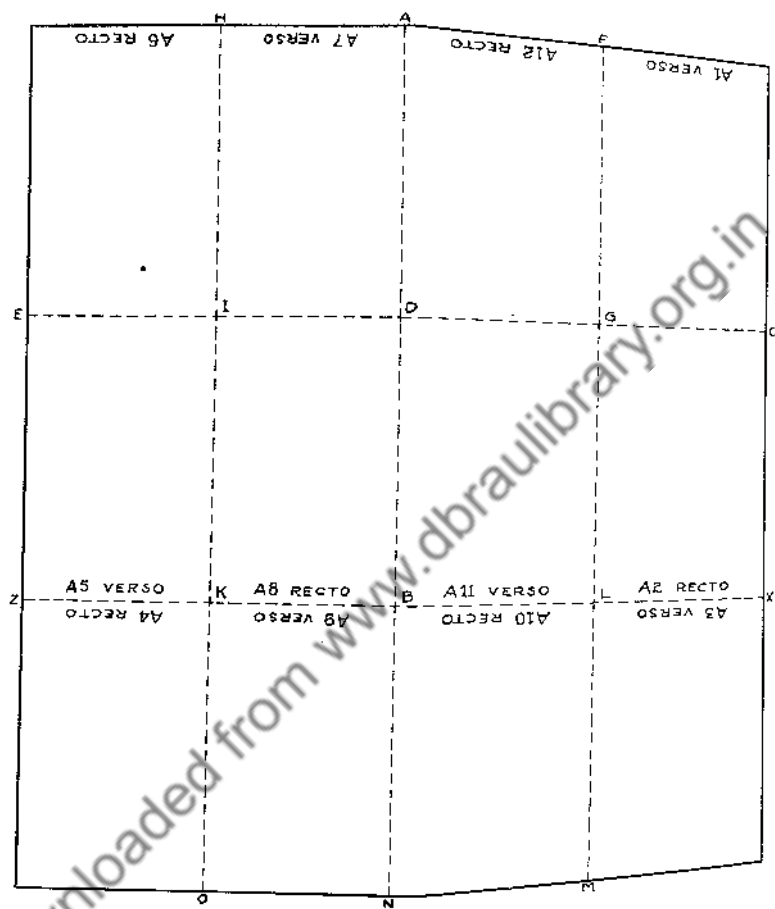
Plate XII. Twelvemo without cutting - outer form

Plate XIII. Twelvemo without cutting - inner form

folded along line AD the fold DB comes within AD and the fold BN within DB. The sheet is folded once more along line FG, and inside FG will be folds in this order: GL, LM, OK, KI, and IH. Much nineteenth century paper has no chain lines. If there are chain lines in a 12mo without cutting they are, of course, horizontal in individual leaves and they meet in the outer margins of 7 and 12, 8 and 11, and 9 and 10, as well as at the inner margins of each pair of conjugate leaves.

Folio, Quarto, Octavo, and Twelvemo

If the book is	Each sheet folds into a gathering of	In which chain lines are	And chain lines meet
folio (fo)	2 leaves	vertical	nowhere
quarto (4to)	4 leaves	horizontal	at inner margins of leaves 1 and 4 2 and 3
octavo (8vo)	8 leaves	vertical	at top margins of leaves 1 and 4 2 and 3 5 and 8 6 and 7
twelvemo (12mo) by cutting	12 leaves	horizontal	at inner margins of leaves 1 and 12 2 and 11 3 and 10 4 and 9 5 and 8 6 and 7 and at outer margins of leaves 7 and 8 9 and 10 11 and 12

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Smaller Formats

Most books printed prior to 1800, and many printed since then, are composed of gatherings folded into folio, 4to, 8vo, or 12mo leaves according to the schemes just outlined. More leaves can be secured from a sheet merely by folding the sheet more times than are required for the traditional schemes; this produces leaves in 16mo, 32mo, 24mo, 18mo, and other smaller sizes. A gathering of more than eight or twelve leaves, however, has a thick fold; such a fold is hard for the binder to sew and causes a book to bulge at the spine. For this reason, 16mo and 32mo leaves are often in gatherings of eight or even four leaves, and 24mo in twelve or six. So long as the sheet remained small, these more complicated foldings were used only when a very small book was desired.

As the size of the sheet increased, so also the size of the leaf increased. Some eighteenth century quartos are as large as early seventeenth century folios. Beginning in the eighteenth century, and perhaps somewhat earlier, the complicated foldings became more popular because the leaves they produced were large enough for ordinary books. Also printers sometimes cut large sheets in half and then printed and folded these half sheets by one of the four traditional schemes, as though they were whole sheets; this, of course, resulted in folio and 8vo leaves with horizontal chain lines and 4to and 12mo leaves with vertical chain lines - unless, indeed, one wishes to consider leaves so printed as 4to, 16mo, 8vo, and 24mo.

Chain lines in a 16mo leaf are horizontal, meeting at the inner fold with those of a conjugate leaf. In a 16mo gathering of eight leaves the chain lines (and watermark fragments if there are any) of leaves 5 and 7 meet those of 6 and 8 in the outer margins.

In a 32mo leaf the chain lines are vertical; and in a 32mo gathering of eight leaves they match at the top margins as in an 8vo gathering of eight leaves - i.e., 1 and 4, 2 and 3, 5 and 8, 6 and 7 - but the leaves are smaller than 8vo and the watermark, when present, is in the lower outside margin.

An 18mo leaf has vertical chain lines; in an 18mo gathering of six leaves the chain lines of leaves 1 and 6 meet those

of 2 and 5 at the top margins, and the chain lines at the bottom margin of leaves 2 and 5 match those at the top margin of 3 and 4.

The chain lines of a 24mo are vertical if one of the two 12mo foldings described above is again folded; it is possible, however, for a 24mo leaf to have horizontal chain lines.

Because leaves smaller than 12mo generally appear in gatherings formed by folding less than one whole sheet, it is often hard to tell the size of the original sheet and how many leaves came from it. This may safely be left to the experts. About the format of such books no one may reasonably expect your card to tell more than (1) how many leaves there are in each gathering, and (2) whether or not any leaves are lacking or replaced by other leaves. These questions you can readily answer if you remember that (1) the chain lines in any gathering follow a definite pattern, meeting (except in gatherings of two leaves with vertical chain lines) sometimes at outer margins, sometimes at inner margins, sometimes at both, and that (2) in any book the chain lines of all gatherings of the same number of leaves normally follow the same pattern.

Wove Paper

All European and American books before 1757 were printed on paper containing chain lines. In that year appeared John Baskerville's Virgil, in which "wove" paper was used for the first time. Wove paper was made in molds with bottoms of closely woven brass wire and for that reason it had neither chain lines nor wire lines. By the 1790's wove paper was quite common. The woven wire principle was carried over into the papermaking machines developed in the nineteenth century, although there has always been, of course, some handmade chain line paper, and chain line designs are sometimes artificially added to machine-made wove paper.

With wove paper it is impossible to tell whether or not one leaf is conjugate with another unless you can actually see where they join, and if the paper has been trimmed you have no way of telling the size of the original sheet or how many times it has been folded. Fortunately the publisher's cloth case binding came into vogue during the 1820's; and because

the original binding thus became part of the book as issued, collectors have tended to keep it intact. For this reason the first edition of a nineteenth or twentieth century book is much more apt than an early book to have its leaves still untrimmed and sometimes even unopened. Moreover, cloth cases are looser than leather bindings. You will find it relatively easy to see the sewing thread at the center of the gathering, and probably you can even see where each leaf joins another at the fold. If the leaves have not been opened you can see how the original sheet was folded; and if they have been opened with a paper knife, you may still be able to match jagged edges.

Examination

The examination of a book is nothing more than the examination of a series of gatherings. As you turn the leaves you will want to make sure that: (1) the signatures follow in proper sequence and no leaf is signed differently from other leaves in the book; (2) every catchword at the lower inner margin matches the first word at the top of the next page; (3) each gathering has its full share of leaves; and (4) none of those leaves is attached to a stub instead of to another leaf. An unusual signature or an unmatched catchword may be only a printer's error, a gathering smaller or larger than usual may be what the text required, and a leaf attached to a stub may be a one-leaf engraving. But they may also be warning signals which will lead you to a cancel or facsimile leaf or a leaf inserted from another copy or edition. You can be sure only if you stop and look at the chain lines and watermark of the gathering in which they occur and (if possible) see where each leaf in the gathering actually joins another leaf. You cannot look too closely at leaves of first and last gatherings. They have had the most wear, and they include the title page and often the colophon leaf, the two leaves in the book which a printer is most apt to cancel and a forger to fake.

With practice, all this becomes automatic and requires much less time than you might think.

THE FOUNDER AND THE ALPHABET:
COLLATION

When your College Founder, back in England some three hun-
dred years ago, lugged his closely written manuscript into the
print shop, the printer may have gone at once to the case and
started setting type. But he would not begin with the title page
and after that plunge into the Founder's detailed explanation
to the Bishop of Landsend that he ventured to submit these un-
worthy offspring of his lowly muse to the candid eye of the
learned not from any sense of his own greatness but only be-
cause of the continued entreaty of his friends.

The printer would know that his type supply was limited
and that when he had set type for one gathering he would have
to print all the necessary copies of that gathering almost im-
mediately so that he could use the type again on later sections
of the book. And the text of that gathering, once it had been
printed, could not be changed. All copies of the next gathering
would have to be printed in turn as soon as set up, and the
next, and the next. When he had finally arrived at the Foun-
der's neatly inscribed "Finis," he might find that he had only
one half a page of text for his last four-leaf gathering. If he
still had the title page and dedication to print, he might be able
to fill some of those blank leaves at the end with material to
be used at the beginning of the book.

Moreover, the printer would be wise in the ways of men
or, at least, of authors. He would have no way of knowing that
"Sixty sermons saving sinners sicke soules" would forever
ring as music celestial in the Founder's ears; after all there
had been an author only last month who changed his title just
as the last gathering was going through the press. Again, the
Founder's book would look like a longish job, and the Bishop
of Landsend was a mortal man; one does not dedicate books
to dead bishops. Or the Bishop of Landsend might be trans-
lated to the diocese of Crough, or the Founder might be an
overblunt man who would no longer cherish the Bishop when

the original binding thus became part of the book as issued, collectors have tended to keep it intact. For this reason the first edition of a nineteenth or twentieth century book is much more apt than an early book to have its leaves still untrimmed and sometimes even unopened. Moreover, cloth cases are looser than leather bindings. You will find it relatively easy to see the sewing thread at the center of the gathering, and probably you can even see where each leaf joins another at the fold. If the leaves have not been opened you can see how the original sheet was folded; and if they have been opened with a paper knife, you may still be able to match jagged edges.

Examination

The examination of a book is nothing more than the examination of a series of gatherings. As you turn the leaves you will want to make sure that: (1) the signatures follow in proper sequence and no leaf is signed differently from other leaves in the book; (2) every catchword at the lower inner margin matches the first word at the top of the next page; (3) each gathering has its full share of leaves; and (4) none of those leaves is attached to a stub instead of to another leaf. An unusual signature or an unmatched catchword may be only a printer's error, a gathering smaller or larger than usual may be what the text required, and a leaf attached to a stub may be a one-leaf engraving. But they may also be warning signals which will lead you to a cancel or facsimile leaf or a leaf inserted from another copy or edition. You can be sure only if you stop and look at the chain lines and watermark of the gathering in which they occur and (if possible) see where each leaf in the gathering actually joins another leaf. You cannot look too closely at leaves of first and last gatherings. They have had the most wear, and they include the title page and often the colophon leaf, the two leaves in the book which a printer is most apt to cancel and a forger to fake.

With practice, all this becomes automatic and requires much less time than you might think.

THE FOUNDER AND THE ALPHABET:
COLLATION

When your College Founder, back in England some three hundred years ago, lugged his closely written manuscript into the print shop, the printer may have gone at once to the case and started setting type. But he would not begin with the title page and after that plunge into the Founder's detailed explanation to the Bishop of Landsend that he ventured to submit these unworthy offspring of his lowly muse to the candid eye of the learned not from any sense of his own greatness but only because of the continued entreaty of his friends.

The printer would know that his type supply was limited and that when he had set type for one gathering he would have to print all the necessary copies of that gathering almost immediately so that he could use the type again on later sections of the book. And the text of that gathering, once it had been printed, could not be changed. All copies of the next gathering would have to be printed in turn as soon as set up, and the next, and the next. When he had finally arrived at the Founder's neatly inscribed "Finis," he might find that he had only one half a page of text for his last four-leaf gathering. If he still had the title page and dedication to print, he might be able to fill some of those blank leaves at the end with material to be used at the beginning of the book.

Moreover, the printer would be wise in the ways of men or, at least, of authors. He would have no way of knowing that "Sixty sermons saving sinners sicke soules" would forever ring as music celestial in the Founder's ears; after all there had been an author only last month who changed his title just as the last gathering was going through the press. Again, the Founder's book would look like a longish job, and the Bishop of Landsend was a mortal man; one does not dedicate books to dead bishops. Or the Bishop of Landsend might be translated to the diocese of Crough, or the Founder might be an overblunt man who would no longer cherish the Bishop when

printing was finished. Or the Founder might want to add something ....

So the printer would skip the dedication and begin setting type for Sermon 1. He might label the page "1" and at its bottom he would sign the gathering "B," leaving A for the title page and the dedication to the Bishop. He would set the gathering - say a 4to in four leaves with the first three leaves signed "B," "B2," and "B3" - and it would be printed while he went ahead setting type for gathering C and then gathering D, stopping to "distribute" the type (i.e., to return it letter by letter to the case in which it was kept) as the printing of each gathering was finished. His signatures would go through the alphabet, except that there would be no gathering J, no U, and no W. When he came to Z, he would begin again with Aa, Bb, Cc (or AA, BB, CC), and so on to Zz (or ZZ), and then he would begin again with Aaa (or AAA). The days and weeks would slip by and at last he would really come to that "Finis" on the verso of the third leaf in gathering Bbb.

The good Bishop, no doubt a strict vegetarian and a sound sleeper, would have survived the printing of the Founder's opus still hale and hearty, still in the Founder's good graces, and still Bishop of Landsend - you may remember (see the second chapter if you do not) that the Rev. Dr. Heggsby became Bishop of Crough while gathering B was going through the press. So the dedication could now be set and printed. It would make six pages (three leaves) and with the title leaf would exactly fill gathering A.

Collation

The gatherings of the book might be described as follows: A-Z each four leaves, Aa-Zz each four leaves, Aaa-Bbb each four leaves.
or
A-Z in 4's, Aa-Zz in 4's, Aaa-Bbb in 4's.

When you tell how many gatherings there are in a book and how many leaves there are in each gathering you give the "Collation" of the book. Collation may also be given by pages or leaves, but collation by gatherings is more useful because a book is an orderly group of gatherings, not a mere collection of pages or leaves.

This is why you will find many wrong page or leaf numbers
in early books but seldom any really misleading signatures or
catchwords. Both the printer and the binder needed signatures
and catchwords to arrange the leaves within the gathering and
the gatherings within the book. Leaf numbers ("foliation") and
(in later books) page numbers were added as an afterthought
for the possible convenience of the reader. Only in the late
eighteenth century did page numbers begin to displace signa-
tures and catchwords as aids in the arrangement of leaves
within a gathering. Even today most gatherings are signed in
some way and the gathering is still the fundamental unit of the
physical book.

Because a rare book is valuable chiefly, if not only, as a
physical entity, the description of a rare book must make the
book's physical structure perfectly clear.

Collation of an ordinary book is given only by page. This
is as it should be; the prospective user of that book wants to
know only what it is about and how much there is of it for him
to read. At the same time this means that most of the people
who look at your card for the Sermons are accustomed only to
collation by pages. So you must describe your set of gather-
ings in the simplest way.

Condensing Collation

Formulas of collation have been worked out by McKerrow
(Introduction 155-161), W. W. Greg (in Library 4th ser. XIV
(1933-34) 365-382; see also his Eng. Printed Drama I, p. xvi),
Cowley (Bibl. Desc. 95-106), and Fredson Bowers in his Prin-
ciples of Bibliographical Description (Princeton Univ. Pr.,
1949). They all urge an elaborate series of symbols and groups
of symbols each representing an idea which normally would re-
quire several words or even phrases. This saves a great deal
of space, but their symbols are by no means used, or even
understood, by many people who handle rare books.

McKerrow, Greg, Cowley, and Bowers, of course, are in-
terested primarily in printed bibliographies. If you were going
to print your catalog, you could tell in your introduction pre-
cisely what "shorthand" symbols you intended to use, and any-
one who might be puzzled by your concise collations would need

only to turn back to the introduction (albeit with some mutter-
ing) and there he would find out just what you did mean when
you wrote "$," for instance. But the user of your catalog card
has no such resource; you must get your message across on
that one card.

If you want to be understood you will shun symbols as you
would the plague and write simply and clearly.

Even so, your statement of collation need not be as clumsy
and repetitious as that given above for the <u>Sermons</u>. For in-
stance, when the printer began a new two-letter alphabet with
Aa after gathering Z, and a three-letter alphabet with Aaa after
Zz, he was simply following a practice which you will find ob-
served in most books with alphabetical signatures. To the
printer and to the user of a book it is as normal to move from
Z to Aa and from Zz to Aaa as it is to move from A to B or to
omit J, U, and W. So the collation of the <u>Sermons</u> would be
readily understood if it ran: A-Bbb each four leaves.
or
A-Bbb in 4's.

Greg and Cowley urge that signatures such as Bbb could
be represented simply as "3B." When a signature runs into a
large number of letters the statement of collation gains great-
ly in simplicity and (frequently) accuracy as well as space.
The last letter signature in Willem Sewel's <u>History of the...
Quakers</u> (3d ed. cor.; Philadelphia: S. Keimer, 1728) - a book
whose last section was printed by young Ben Franklin and
Hugh Meredith in their newly established print shop - is
Sfsssss. This could be represented simply as "7S."

It is true that "3B" could mean either Bbb or BBB, but
this distinction is seldom worth preserving any more than it
is worth while to record which leaves are signed in black
letter, which in italic, and which in roman. The printer used
black letter, for instance, for one signature merely because
he happened to be setting a line or two of the text which re-
quired black letter when he came to the end of the page and he
was standing nearer the black letter case than the roman.
Likewise he signed it Bbb instead of BBB merely from person-
al preference or habit. Usually he sought to distinguish one
gathering from another by the letter rather than the type with
which he signed it, and one signature sequence from another

by the number of letters rather than the kind of letters.

You may, indeed, take it as a general principle in giving collation that you need to record only those aspects of a signature which are necessary to set it off from all other signatures in the book.

Occasionally there are signature sequences which cannot be compressed in this manner because the printer did distinguish them by kind, as well as by number, of letters employed. The second volume of Richard Grafton's Chronicle (London: Printed by H. Denham for R. Tottle and H. Toye, 1569) has signatures A-Y, Aa-Yy, Aaa-Yyy, Aaaa-Yyyy, and so on; and Hugh Latimer's Frutefull Sermons (London: J. Day, 1578) has sequences beginning A, Aa, and AA; such signatures would need to be copied in full. John Foxe's Actes and Monuments (London: J. Day, 1570) has sequences beginning A, Aa, AA, AAa, AAA, AAAa, AAAA, AAAAa, and AAAAA; these may be shortened conveniently: "A, Aa, 2A, 2Aa, 3A, 3Aa, 4A, 4Aa, and 5A," but no sequence can very well be omitted in the statement of collation. The first volume of Pierre Bayle's Dictionary (2d ed.; London: Printed for J. J. and P. Knapton [etc.], 1734) has sequences beginning A, Aa, Aaa, Aaaa, 5A, 6A, 7A, 8A, 9A; such a series could be represented in your collation as "A-9A" with a note within parentheses immediately following the collation: "Gatherings 5A-9A are actually so signed." Augustine's De Civitate Dei (Lowen: J. von Paderborn, 1488), folio, has sequences beginning a and A, and such sequences are found frequently in quite early books. But in later books lower-case letters are only now and then used to sign a few gatherings, generally preliminary or interpolated. For this reason a statement of the signatures in the Augustine probably should run "a-z, A-P" instead of "a-P."

It is convenient to represent the number of leaves in each gathering by a superior number thus: "A-G^4" rather than "A-G, each four leaves" or "A-G in 4's." The superior figure is, of course, an arbitrary symbol which has no necessary connection with the printing process or the book. But this symbol, unlike those invented by Greg, Cowley, and Bowers, is traditional; like the word "gathering" itself, the superior figure is part of the basic language spoken by all students of rare books. Even if the user of your card is unfamiliar with

it, he can easily guess its meaning if he looks into the book. So the collation of the <u>Sermons</u> may run simply: "A-3B^4."

Collation, it may be noted, describes the book as issued, not as printed. It is often difficult to determine the order in which gatherings were printed, and it would be equally difficult to represent that order adequately. So in the collation of the Founder's <u>Sermons</u> gathering A comes first although it was actually printed last.

<center>Insertions</center>

Just as the last copy of gathering A came from the press the Founder may have burst in with a beaming smile and more copy. Perhaps an Oxford dean had dashed off sixty elegiac distichs in elegant Latin - all things were possible in that distant day - one distich to praise each sermon; they simply <u>had</u> to come after the dedication. And the Founder himself <u>may</u> have recalled only now the words of that eloquent, but unfortunately extempore, peroration on the fires of damnation which had so moved Sir Theophilus Buzbe, Bart., when Sermon 30 was delivered - couldn't that be worked in somehow?

The printer might think a thing or two about the fires of damnation himself, but he would look over the copy: about four pages (two leaves) for the Latin and, if he crowded it, four pages (two leaves more) for the Founder's eloquence. Lucky that Sermon 30 as now printed ended at the very bottom of Bb3 verso! He would set up and print off the additions as a 4to sheet of four leaves and then cut the sheet to fold into two gatherings of two leaves each. The first leaf of the Dean's distichs he might sign "*" and the Founder's fires he might leave unsigned.

The collation of the <u>Sermons</u> could now be written: A^4, *^{2}, B-2A^4, 2B^4 (+a 2-leaf unsigned gathering after 2B3), 2C-3B^4.
or
A^4, *^{2}, B-2A^4, 2B^6 (2B1, 2B2, and 2B4 are conjugate with 2B6, 2B3, and 2B5), 2C-3B^4.
or
A-3B^4 (+ two 2-leaf gatherings: one, signed *, after A4, and another, unsigned, after 2B3).

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The first statement is probably preferable. It is clearer
than the second because it describes the book entirely in terms
of gatherings: 2B is not one but two gatherings and to call it
otherwise is to force the facts. This distinction is not simply
pedantic, because the reader of the first statement knows at
once that the unsigned gathering was an afterthought. The
first statement is more graphic than the third because it inter-
rupts the collation to explain each abnormal situation at the
very place where the reader will find it as he turns the leaves
of the book. But you will come across some unusual gather-
ings which you can describe only by formulas such as the
second or third.

If the first or the third statement is used, the first leaf
of the inserted gathering may be referred to as "2B3+1" and
the second leaf as "2B3+2." Leaves in gathering * would of
course be "*1" and "*2."

Punctuation of a statement of collation depends largely
upon common sense and personal preference but should be con-
sistent. In the collations given above, a comma sets off each
unit, parentheses enclose parenthetical statements, and a per-
iod marks the close just as they would in an ordinary sentence.
Some catalogers may prefer to use punctuation marks more
sparingly.

Issues

Different issues of a book generally have somewhat differ-
ent collations. Another issue of the Sermons would have re-
sulted if the Founder later brought in a sixty-first sermon and
it were printed and bound with the unsold copies of the book.
The additional gatherings would probably be signed in the se-
quence already begun and might continue through Fff. For this
issue the final section of the collation would read not "2C-3B⁴"
but "2C-3F⁴."

Cancels often distinguish issues. In one issue of the Ser-
mons the leaf containing pages 3-4 (B2) might be a cancel
replacing a leaf on which Bishop Heggsby's name had been
misprinted "Hoggsty." The collation of such an issue would
begin: A⁴, *² , B⁴ (B2 is a cancel), C-2A⁴, and so on.

The book might be handled by two booksellers (call them

Black and Blue), each of whom insisted that the title page name him only. If the printer knew of this circumstance before he printed gathering A, which contained the title page A1, he would first set up the imprint for, say, Black. As soon as he had printed enough copies of gathering A to go with the batch of books Black expected to sell, he would stop the press and change the imprint name to "Blue" before he printed the remaining copies of gathering A. In this case, both the Black issue and the Blue issue would have the collation as given above: A^4, $*^2$, and so on.

But if Blue came on the scene only after all copies of gathering A had been printed naming Black, then the printer would have to set up and print a cancel title page naming Blue; and the Blue issue would have the collation:

A^4 (A1 is a cancel), $*^2$, and so on.

Fifteen years later the bookseller Green (no doubt he bought out Black and Blue) might still have some unsold copies of <u>Sixty Sermons</u> lying around. Green might then have a new cancel title page printed, <u>A Sinner's Pathway to Heaven</u>, and try to palm off the <u>Sermons</u> as a new book just printed for himself. This issue also would have the collation:

A^4 (A1 is a cancel), $*^2$, and so on.

Often you will suspect that a leaf is a cancel but be unable to prove it. If, for instance, you had the Green issue, <u>Sinner's Pathway</u>, you would know from your examination of the book that the title page (A1) or A4 had not been in the gathering as originally printed because their chain lines and watermark (if there were one) would not match. Cancellation of a title page is even today not unusual; so you would guess that A1, the title page, instead of A4, was a cancel particularly because the running title of the book was "Sixty Sermons" instead of "Sinner's Pathway." But it is also not unusual for a binder or book dealer to replace missing leaves in one copy of a book from another defective copy. It is, after all, easier and more profitable to sell one copy of a book which seems to be complete than two copies which anyone can see are defective. The chain lines and watermark of such an added leaf (like those of a cancel leaf) generally do not match the chain lines and watermark of the leaf with which it should be conjugate. So you could prove nothing unless you could compare your <u>Sinner's</u>

Pathway with a copy of the Sixty Sermons (or with photostats or microfilm of it) or unless you could find a good printed bibliography in which the Founder's Sermons and its issues were thoroughly described. If you could find no proof your collation of the Pathway could begin as follows:

A^4 (A1 and A4 are not conjugate), $*^2$, and so on.

You could then write a note below somewhat as follows:

Running title: "Sixty sermons"; possibly A1, the title page, is a cancel.

In the same way you might have to describe the Blue issue:

A^4 (A1 and A4 are not conjugate), $*^2$, and so on;

and the Heggsby issue:

A^4, $*^2$, B^4 (B2 and B3 are not conjugate), C-2A^4, and so on.

Collation of Real Books

You may think that life has been made unduly complex for the Founder's printer. Many books, it is true, do have collations which run as smoothly as
$A-3B^4$,
particularly modern books, which are generally entirely in type and are proofread by several people including their authors before printing begins at all. But just often enough to make your job challenging you will come across abnormal gatherings.

Samples of Insertions

Single-leaf additions are particularly common. Sir Thomas Elyot's folio dictionary, Bibliotheca Eliotae (London: T. Berthelet, 1548), for instance, has an unsigned leaf after L6; its text opens with the printed explanation that "all these wordes and phrases folowyng...shoulde haue come in before Caneo" on L6 verso. The gathering could be described:
L^8 (+ an unsigned leaf after L6).

Elkin Mathews took over Gordon Bottomley's Gate of Smaragdus (1904) from the Unicorn Press on the eve of publication and at that time an extra leaf bearing the announcement of Mathews' publication of the book and a woodcut was tipped into the book between the preliminary blank leaf and the title page (Muir Points 95). An extra leaf bearing an engraved title

appears after A1 in Bacon's <u>Historie of Life and Death</u> (London: Printed by I. Okes for <u>H. Mosley, 1638</u>); engraved titles or illustrations often occur on such added leaves in early books because engravings required more pressure than that normally given a form of type in the press.

John Brown's <u>Dissertation on...Poetry and Music</u> (London: Printed for L. Davis and C. Reymers, 1763), a 4to, has a final gathering 2I in which, as in 2B of the Founder's <u>Sermons</u>, leaves 1, 2, and 4 are conjugate with 6, 3, and 5, but only 1 and 2 are signed. The book's text ends, followed by the phrase "The End," on 1 verso; 2 and 3 contain an appendix with the pagination continued from 1 verso and with a catchword on 3 verso leading to the text of 4 recto; 4 recto and verso contains a poem followed on 4 verso by another "The End"; 5 has an advertisement; and 6 is blank. Probably the gathering originally consisted only of 1 and its conjugate blank, and 4 and 5 with more text and another "The End" were added later. The catchword on 3 verso is an indication that 2 and 3 were added last of all because it shows that when the printer set 3 verso he knew the text of 4 recto. Perhaps the situation could best be described by an insertion formula like the second suggested for the <u>Sermons</u>:
$2I^6$ ($2I1, \overline{2I2}$, and $2I4$ are conjugate with $2I6, 2I3$ and $2I5$).
James Day's <u>New Spring of Divine Poetrie</u> (London: Printed by T. C. for H. Blunden, 1637), 4to, has the collation:
A^4 (+ a 2-leaf gathering signed (*) after A2), $B-F^4$, $(F)^4$, G^2. Gathering (*) contains two commendatory poems like the Dean's distichs and (F) contains additional poems by Day. Possibly (F) was not signed "H" and placed after G because G2 verso already had "Finis" printed at its foot.

George Lillo's <u>Works</u> (London: Printed for T. Davies, 1775) is a two-volume 8vo in eights. In volume one, however, after H2 - a leaf that bears on its recto the secondary title of "The London merchant or...George Barnwell" - there is a dedication to Sir John Eyles, Bart., which occupies a four-leaf gathering with the first two leaves signed "*H3" and "*H4." This gathering and the final four-leaf gathering X of volume two (like the two small gatherings in the Founder's <u>Sermons</u>) were printed together as one sheet. "Directions to the Binder" are printed on X4v: "Take the half sheet of dedication here

annexed (Signature *H3) and place it immediately before the
prologue to George Barnwell." The collation statement for
this book could be interrupted for the added gathering as in
the first and second insertion formulas suggested for the Ser-
mons, but it would also be like the third because at the end
would come the parenthetical statement:
(Part 1, gathering *H and part 2, gathering X were printed to-
gether as an 8-leaf sheet).
Such a note was not used with the Sermons because the cata-
loger could only suspect, but would have no way of knowing for
sure, that the small gatherings had been printed together.

Division of a Sheet

Division of a sheet to form two small gatherings (as in the
Founder's Sermons) is particularly common at the beginning
or close of a book. A 4to collation such as
A^2, B-O^4, P^2.
or an 8vo collation such as
A^4, B-O^8, P^4.
or
A^2, B-O^8, P^6.
or a 12mo collation such as
A^6, B-O^{12}, P^6.
or
A^2, B-O^{12}, P^{10}.
almost always means that the first and last gatherings have
been printed together on one sheet and later cut apart. Some-
times the division is more complicated. Psalmorum Davidis...
Libri Quinque (Londini: Typis T. Vautrollerij & impensis H.
Francisci, 1580), an 8vo, has the collation:
¶^{6}, A-2T^6, 2V^{10}.
In this case 2V5 and 2V6 appear to have been printed as ¶1 and
¶8.

Sometimes, especially in the smaller formats, every sheet
in the book is divided into two or more gatherings, apparently
because gatherings with thick folds are hard for the binder to
sew and cause the book to bulge at the spine. Thus books in
32mo or 16mo may consist entirely of gatherings of eight or
even four leaves; books in 24mo or 12mo, twelve or six leaves;

and books in 18mo, six leaves. Such books are especially common in the eighteenth century. Collation in such cases is simple enough.

Alternates

But you will come across books in 12mo by cutting with every twelve leaves forming two gatherings of eight and four leaves respectively instead of two gatherings of six leaves each. In such a case it is not necessary to name each gathering and tell how many leaves compose it. The collation of George Ruggle's Ignoramus (Editio septima; Dublinii, 1736), for instance, might be given simply:
A-O in alternate 8's and 4's.
Trollope's Last Chronicle of Barset (London: Smith, Elder & Co., 1867) is also gathered in alternate 8's and 4's. Occasionally there is even more subdivision. Sir John Vanbrugh's Mistake (Dublin: A. Rhames, 1726) has the collation:
A-K in alternate 4's and 2's.

Wrap-around

A much more intriguing phenomenon is what (for want of a better term) may be called "the wrap-around" gathering. Dryden's His Majesties Declaration Defended (London: Printed for T. Davies, 1681), a folio, collates:
A^3, $B-D^2$, E^1.
At first one might guess that the book is incomplete with gatherings A and E each lacking one leaf. But no text is omitted, and in the Folger copy A1 and E1 are conjugate; E1 was printed as A4. If the leaves were still conjugate the statement of collation might be followed by the parenthetical statement:
(E1 printed as A4; in this copy E1 and A1 are still conjugate).
If they were no longer conjugate it could be:
(Chain lines and watermark indicate that A1 and E1 probably were once conjugate).
Bacon's De Dignitate et Augmentis Scientiarum (Parisiis: Typis P. Mettayer, 1624), a 4to, collates:
^{2}, 2^4, 3*^{2}, A-3X^4, 3Y^2 (*1 and *2 are conjugate with 3*2 and 3*1).

Similar wrap-around gatherings with the affected leaves still conjugate in the Folger copies are in Nathaniel Lee's Mithridates (London: Printed by R. E. for J. Magnes and R. Bentley, 1678), John Caryll's Naboth's Vinyard (London: Printed for C. R., 1679), George Richards' Essay on the Characteristic Differences between Ancient and Modern Poetry [Oxford: 1789], and other books. Richard Ligon's True & Exact History of...Barbadoes (London: P. Parker and T. Guy, 1673) is a folio in two-leaf gatherings, but the two leaves of the final gathering 2I are not conjugate because 2I2 (so signed) was printed conjugate with the title page and 2I1 conjugate with an unsigned index leaf bearing at its foot a printed note to the binder: "Place this after folio 84" – i.e., between gatherings Y and Z. Apparently the wrap-around gathering was most used in the late seventeenth century and the eighteenth century.

Cancels

Cancels are rather common. In Arthur Bedford's Evil and Danger of Stage Plays (Bristol: W. Bonny, 1706) B1 recto, on which the text begins, originally bore the caption title: "Hell upon earth: or, The language of the play-house." But after the text had all been printed (B-P^8, Q^4, in 8vo), the title seems to have been changed (just as the printer had feared might happen to the Founder's Sermons). So the final leaf of the preliminary eight-leaf gathering A was printed to cancel B1 with the caption title changed to match the main title. The collation might be given:

A^7, B^8 (B1 is a cancel, printed as A8), C-P^8, Q^4.

In 1612 John Jaggard had his brother William print a new 8vo edition of Bacon's Essays consisting of the original ten essays then current, with the collation:

A-G^8.

The text ended on G7 recto with G7 verso and G8 blank. But in that same year John Beale, apparently with Bacon's permission, got out a new collection of thirty-eight essays, including revised versions of nine of Jaggard's original ten. This put Jaggard on the spot; he might never be able to sell copies of his ten-essay collection still on his shelves. So he canceled G7 and G8 in his unsold copies and had his brother

print additional gatherings
H-O⁸
(just as we supposed the Founder's printer had added the extra
sermon). On H1 recto the text of the canceled G7 recto was
reprinted, and H1 verso-O8 recto contained Beale's extra
twenty-nine essays. The collation of this issue might be writ-
ten:

A-F⁸, G⁶, H-O⁸ (Gatherings H-O cancel the original G7-G8).

   The cancel title page which tries to palm off as a new book
an old one which has not sold well (like the Founder's Sinner's
Pathway title page which our Green foisted on the Sixty Ser-
mons) is rather common. Thus Aelfric's Saxon Treatise (Lon-
don: Printed by J. Haviland for H. Seile, 1623) was reissued
as Divers Ancient Monuments (London: Printed by E. G. for
F. Eglesfield, 1638); James Cleland's HPΩ-ΠΑΙΔΕΙΑ, or The
Institution of a Young Noble Man (Oxford: J. Barnes, 1607)
became The Scottish Academie, or, Institution of a Young
Noble-Man (London: Printed for E. White, 1611) and still later
The Instruction of a Young Noble-Man (Oxford: J. Barnes,
1612); while Bacon's Remaines (London: Printed by B. Alsop
for L. Chapman, 1648) was reissued as his Mirrour of State
and Eloquence (London: Printed for L. Chapman, 1656) and his
De Dignitate et Augmentis Scientiarum (Argentorati: Sumpti-
bus J. J. Bockenhoferi, 1654) differs from the 1635 (Argentor-
ati: Sumptibus haeredum L. Zetzneri) edition only in that the
entire first gathering is a cancel. In more recent times A.
Conan Doyle's Dreamland and Ghostland (1887) was reissued
as three separate books with cancel title pages calling vol-
umes two and three Strange Stories of Coincidence and Ghost
Stories and Presentiments respectively (Muir, Points 2d Ser.
104). Sometimes the publisher did not change the title, but
merely tried to stimulate sales, as when Trollope's Macder-
mots of Ballycloran (3 vols., 1847) was reissued in 1848 with
cancel title pages describing the book as "an historical ro-
mance" and calling attention to the fact that Trollope was also
the author of The Kellys and the O'Kellys (Sadleir, Trollope
259-260).

   The second issue with a cancel title page telling of differ-
ent publishing arrangements (as when our Blue took over the
Sixty Sermons from our Black) often occurs - e.g., Bacon's

Essays (London: Printed by J. Haviland for H. Barret and R. Whitaker, 1625 - cancel: London: Printed by J. Haviland for H. Barret, 1625); John Lacy's Sauny the Scot (London: 1731 - cancel: London: Printed for W. Feales, 1736); Hugh Walpole's Wooden Horse (1909) (Muir, Points 158); and the London edition of Whittier's Supernaturalism of New England (1847) (Currier, Whittier 60).

A cancel often corrects an error or replaces something which might give offence, like the Founder's Hoggsty leaf. In the reprint of the British Museum Catalogue (Ann Arbor: J. W. Edwards, 1946) the leaf in Volume 20 which bore on its recto columns 189-190 ("Fuller" entries) had its verso printed with columns 191-192 from an earlier section ("Froelich" entries); and in Volume 54 the outer form of the gathering containing columns 5-36 ("Turkey"-"Turn" entries) was perfected by the inner form of an earlier gathering containing columns 93-124 ("Thym"-"Tiburtius" entries). The errors were discovered only after a number of copies had been sold, and correct cancel leaves and cancel gatherings were issued to purchasers. An elaborate series of cancels was introduced into the English edition of Somerset Maugham's Painted Veil (1925) substituting Tching-Yen for Hong-Kong as the scene of a part of the novel (Muir, Points 2d Ser. 130-134). In Theodore Dreiser's Hoosier Holiday (New York: 1916) one leaf (pages 173-174) containing what might have been considered pro-German sentiment was canceled by a leaf with innocuous text (Winterich, Primer 141-142). Sometimes leaves were simply canceled and not replaced. The Annual Anthology (Bristol and London: Printed by Biggs and Co. for T. N. Longman and O. Rees, 1799-1800), edited by Southey, normally lacks B8 (pages 31-32) of Volume 1; the leaf contained Southey's "War Poem" and was canceled because of its unpatriotic sentiment (Kenneth Curry in B.S.A. Papers 42 (1948) 52).

Now and then you will come across a cancelland still in a book along with the cancel. In the Folger collection, for instance, cancelland title pages may be found in copies of John Dryden's Tyrannick Love (London: Printed for H. Herringman, sold by R. Bently, J. Tonson, F. Saunders and T. Bennet, 1695), Robert Recorde's Records Arithmetick (London: Printed by M. F. for J. Harison, to be sold by N. Brooks, 1648) and

Nathaniel Lee's <u>Mithridates</u> ([London] : Printed for R. Wellington and sold by F. Fawcet, 1702); and two cancelland leaves are in the first gathering of Joseph Ritson's <u>Quip Modest</u> (London: J. Johnson, 1788). A surviving cancelland does not create another issue because the cancelland is not really part of the book; it is there simply because someone forgot to remove it. It may be described in a parenthetical note following the entire collation - e.g., (In this copy the cancelland A2 survives).

Unusual Signatures

One gathering in the Founder's <u>Sixty Sermons</u> was signed with an asterisk. In early books gatherings are rather often signed in unusual ways: with asterisks, stars, hands, crosses, two brackets, two parentheses, paragraph marks, plus signs, ampersands, question marks, leaves, one or two vertical lines, two or more dots or asterisks arranged to form a design, and so on. Probably your collation will be clearer if you reproduce such signatures instead of describing them - e.g.,
A^4, ☞^{4}, ¶^{2}, B-3Z^4.
is better than
A^4, hand^4, paragraph mark^4, B-3Z^4.
If the symbols appear in sequence there is no need to reproduce them all. Thus, the collation of Thomas Cooper's <u>Nonae Novembris</u> (Oxoniae: Excudebat I. Barnesius, 1607), a 4to, would be expressed:
¶-3¶^{4}, A-P^4, Q^2.
rather than
¶^{4}, ¶¶^{4}, ¶¶¶^{4}, A-P^4, Q^2.

Sometimes combinations of two or more letters were used to sign only one gathering. Pseudo-Augustine's <u>Soliloquia</u> (Winterberg: J. Alacraw, 1484), a 4to, has the collation:
<abcd>^{8}, <efgh>^{8}, <iklm>^{8}, <nop>^{6}.
Between the gatherings Ll and Oo in Nathaniel Bailey's <u>Universal Etymological English Dictionary</u> (London: Printed for R. Ware, J. and P. Knapton [etc.], 1749), an 8vo, is a gathering signed "Mm & Nn," and between gatherings T and Y in <u>Beauties of Shakespeare</u> (London: Printed for G. Kearsley, 1783), a 12mo, is a gathering signed "UX." Henry Fletcher's <u>Perfect Politician</u> (London: Printed for J. Crumpe, 1681), an

8vo, has a more complicated collation:

A⁴, B-K⁸, L⁸ (signed L, L2, L3, L4, M, M2, M3, M4), N-T⁸, U⁴.

Occasionally a letter is omitted in a series of signatures. The anonymous anti-tobacco tract, <u>Work for Chimny-Sweepers</u> (London: Imprinted by T. Este for T. Bushell, 1602), a 4to, has the collation:

A-C⁴, E-G⁴.

This is because only the gatherings A-C were printed by Este (now spelled East) and E-G by Thomas Creede. The amalgamation of two letters for one signature also may result from such a printing division or (probably less frequently) from the cancellation of two gatherings by one.

In two of the books just noted U replaced V as a signature. This was not unusual after the distinction between U and V arose, and it requires no special notice in the statement of collation. But occasionally both U and V were used and sometimes, as in the Douai <u>Bible</u> (Doway: L. Kellam, 1609), W was included in a signature sequence. It is necessary to call attention to these extra letters in the collation statement:

A-U-Z⁴.

or

A-W-Z⁴.

A book signed with numerals is described in the same way as an alphabetical sequence:

1⁴, 2-20⁸, 21⁴.

or

1-10 in alternate 8's and 4's.

Vowels alone are sometimes used as signatures; such a sequence, of course, cannot be condensed. Bacon's <u>Histoire de la Vie et de la Mort</u> (Paris: G. Loyson et J.-B. Loyson, 1647), an 8vo, collates:

ã⁸, ẽ⁸, A-21⁸.

Sometimes a gathering or series of gatherings is left unsigned. Probably you can describe such a situation most simply and clearly if you arbitrarily assign a signature within brackets which will place it in proper sequence. Thus John Caryll's <u>Naboth's Vinyard</u> (London: Printed for C. R., 1679), a folio, would have the collation statement:

[A]¹, B-E², [F]¹ ([A]1 and [F]1 are conjugate).

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Bacon's <u>Elements of the Common Lawes</u> (London: Printed by the assignes of J. More, to be sold by A. More, and H. Hood, 1636), a 4to, collates:

[A]⁴, B-2A⁴.

(but not

[A]-2A⁴.

because that would not make it clear that only the first gathering is unsigned), and Whittier's <u>In War Time and Other Poems</u> (1864):

[1] - [2]¹², 3-6¹², 7⁴.

The word "unsigned" may be used instead of an arbitrary signature. This is readily understood; but "[F]¹" in the first collation above would have to be called "Another unsigned leaf" or "2d unsigned¹," and "[1]-[2]¹²" in the third collation would require some such phrase as "Two unsigned gatherings, twelve leaves each." This seems unnecessarily bunglesome. McKerrow has suggested that the symbol π be used for preliminary unsigned leaves, and Greg has suggested χ for unsigned leaves in the body of the book. But probably these symbols would not do for cards, because the reader would have no way of knowing that the leaves were not actually signed in that way, a distinct possibility in a Greek book. On the other hand, it is conventional to enclose added material within brackets, and a reference in the notes to, say, "[G]1" would locate the leaf at once with reference to other leaves in the book, whereas an "unsigned leaf" or "π1" could be located only by referring to the statement of collation.

Some gatherings are actually signed by letters within parentheses or brackets; both are used in the fifth volume of the <u>Transactions</u> (Dublin: G. Bonham, 1795) of the Royal Irish Academy. This can be explained in a parenthetical note immediately following the affected gatherings. Thus François Hédelin, abbé d' Aubignac's <u>Whole Art</u> (London: Printed for the author, and sold by W. Cadman, [etc.], 1684), a 4to, might be described:

A-S⁴, [A]-[Y]⁴ (actually so signed).

and Pierre Du Moulin's <u>Conference Held at Paris</u> (London: Printed for J. Barnes, 1615), a 4to:

A², (B)-(D)⁴ (actually so signed).

If a leaf is wrongly signed, this may be stated within parentheses - e.g.,

A-C^4 (C2 signed C3), D-F^4.

Occasionally signatures or signature sequences are repeated in a book. You can distinguish each repeated signature if you give it a series number within brackets. Thus you may have collations such as:

A^4, [2d] A-G^4, [3d] A-H^4.

and

A-G^4, [2d] A- [2d] G^4, [3d] A- [3d] C^4, [4th] A- [3d] F^4.

Frequently a repeated signature sequence marks the beginning of a new part, or even volume, of the work. In such a case the two collation statements above could be simply:

Part 1: A^4, [2d] A-G^4; Part 2: A-H^4.

and

Part 1: A-G^4; Part 2: A-G^4; Part 3: A-C^4; Part 4: A-F^4.

Bacon's Sylva Sylvarum (London: Printed for W. Lee, sold by T. Williams and W. Place, 1658), a folio, has the collation: [A]^2, A^4 (A1 is a cancel), (a)^4, B-R^6 (R3 signed E3), S-T^6, V-Y^4, a^4 (a2 signed A2), b-e^4 (e1 signed E), [2d] A-[2d] B^2, [2d] C- [2d] K^4.

In Willem Sewel's History of the...Quakers (3d ed.cor.; Philadelphia: S. Keimer, 1728), gathering Zzzzz is followed not by gathering Aaaaaa but by a repeated Aaaaa; apparently the interruption marks the point at which Franklin and Meredith began printing the book.

Imperfections

A statement of collation does not describe a particular copy of a book; instead, it describes an ideally complete copy with all leaves in proper sequence. For this reason imperfections in the copy being cataloged are not (like cancels, for instance) noted immediately after the affected gathering but come instead at the close of the entire collation, thus:

A-3B^4 (A1 lacking).
or

A-3B^4 (A1 [title-page] lacking, supplied in facsimile).
or

A-3B^4 (Gathering 3B misbound: 1, 4, 2, 3).
or

A-3B^4 (Gathering C misbound after D4).
or

A-3B^4 (Duplicate gathering G bound in).

It may be worth noting that a duplicate gathering bound in a book does not make a special issue of that book, because the survival of the duplicate gathering, like the survival of a cancelland, is merely a binder's error.

When a binder sews a gathering through the fold, he fastens with one thread every pair of conjugate leaves in the gathering. But a single leaf cannot be sewed, and the binder must go to the trouble of pasting it in separately; even then it may come loose and be lost more easily than one of a pair of conjugate leaves. For this reason a gathering normally has an even number of leaves. In a statement of collation it is generally safe to assume that if a gathering has an odd number of leaves, one or more leaves have been lost. Chain lines, watermarks, and the sewing thread at the center fold will usually tell you how big the gathering was originally and which leaves are missing.

A few gatherings, however, were issued with an odd number of leaves. If the cause was a cancel, an insertion, or a wrap-around, the chain lines and watermarks again tell, or at least suggest, the story in most books printed prior to 1800. But sometimes a leaf was canceled and not replaced (as in the Annual Anthology); or it may even have been printed for use in another book. On the last leaf of Dryden's Secret-Love (London: Printed for H. Herringman, to be sold by R. Bentley, 1691), for instance, was printed the title of The Works of Mr. Thomas Otway (London: Printed for R. Bentley, 1691). You can never know if a missing leaf actually has been lost or has been used in another book for which it was printed and therefore does not really belong with the book at all. Such leaves, however, are rare and it is not a seriously misleading error to describe them as simply lacking.

So the physical make-up of the book may be set forth in a statement of collation which tells how many gatherings are in the book and how many leaves are in each gathering. A statement of collation is most useful when its language is simple and direct.

ODDS AND ENDS

When you have transcribed the title and given collation by
gatherings you have done much to set your book apart from
all others. A few descriptive notes will finish the job.

Format, Size, Type

Immediately following the collation by gatherings may
come (in a separate paragraph if you wish) a statement of
format, size, and type - e.g.,
4to. 19.4 x 14.3 cm. Trimmed. Black letter.
The measurement is the size of the page, not including the
binding. It is helpful to state whether a book printed prior to
1800 has been trimmed or is still uncut, because, if it has
been trimmed, then its size is probably different from that of
any other copy. The type may be designated as black letter,
roman or italic. For early books you may add also the size
of the space occupied by type on a specific page:
Black letter. Type-block B1 recto, 35 lines, 16.5 x 9.8 cm.

Pagination

Next may come a paragraph stating collation by pages.
This will account for every page, whether blank or not, in-
cluded in the collation by gatherings. The collation by gather-
ings of the Founder's Sermons was:
A⁴, * ², B-2A⁴, 2B⁴ (+ a 2-leaf unsigned gathering after 2B3),
2C-3B⁴.
The pagination statement might be:
[1] - [12], 1-194, 191-374, [1] - [2] (53, 127, 260 misnumbered
55, 157, 290).
or
[1] - [12], 1-374 [i.e., 378], [1] - [2] (53, 127, 260 [i.e., 264],
195-378 misnumbered 55, 157, 290, 191-374).
The twelve unnumbered pages occupy the preliminary gather-
ings A and * ; the printer might have given them Roman numer-
als - in this case the statement would open:
i-xii, 1-194, etc.

The text itself began on B1 recto which was numbered page 1 and the pagination sequence continued unbroken, except for errors, through 2B3 verso (page 190). Here the two-leaf unsigned gathering was inserted. If the printer assigned numbers 191-194 to its pages, this would carry the sequence through from 1 to 194. Probably the first pagination formula is easier to draw up and describes the situation more exactly and more clearly. After all, the sequence 191-374 may not fairly be termed misnumbering because it was correct until the Founder wanted those extra leaves inserted. If the printer assigned no page numbers to the inserted leaves, the pagination statement would run:

[1] - [12], 1-190, [1] - [4], 191-374, etc.

If he assigned page numbers within parentheses, the statement would be:

[1] - [12], 1-190, (191) - (194), 191-374, etc.

Of course, 2B4 recto would be 191, and the pagination would continue through the last page of text 3B3 verso (page 374). The blank leaf 3B4 would contain the two unnumbered pages [1] - [2].

Misnumbered pages are listed because they help to identify editions and issues. The Founder's Sinner's Pathway, for instance, would have the same pagination errors as the Founder's Sixty Sermons, and this would cause the reader of the card to suspect that the Pathway was merely another issue of the Sermons even before he might have seen either book.

Contents

The next paragraph may be a contents note. For the Sermons it might run somewhat as follows:

Contents: - Title, A1 recto (page [1]). - Blank, A1 verso (page [2]). - To the/ reverend father in God/ Thomas [Staput]/ Bishop of Landsend...[dedication], A2 recto (page [3]) - A4 verso (page [8]). - Amico suo [commendatory verses by John Capgown],*1 recto (page [9])-*2 verso (page [12]). - Sixty sermons [text], B1 recto (page 1) - 3B3 verso (page 374). - Blanks, 3B4 recto and verso (pages [1] - [2]).

The contents note, like the statement of pagination, accounts for every page included in the collation by gatherings.

Transcription of the caption titles follows the same principles as transcription of the main title page. Explanatory insertions, such as Staput's name, are placed within brackets. It is helpful to locate each part of the book both by signature and by page; if this seems too cumbersome, possibly the page reference may be omitted.

Separate title pages should be transcribed if they occur, but the transcription can be abbreviated rather more than that of the main title page. If they have the same imprints, ornaments, or borders as the main title page, it is enough merely to state this in a special note instead of repeating the information with each separate title page in the contents note. If the entire contents are exactly or nearly the same as in another edition already cataloged, a simple statement to that effect may replace the contents note.

Text

The text of the book may require special comment. Every page, for instance, may be within decorative borders, or illustrations (woodcuts and even engravings) may be included with the text, or the text may be in two or more columns, a different language in each column. If the running title of the text differs greatly from that of the title page, it should be noted because, as with the Sermons and the Pathway, this may mean a great deal in the history of the book's printing.

Slip Cancel

When the Founder caught the Heggsby-Hoggsty error, the printer might have corrected the sheets already printed simply by printing little slips of paper with "Heggsby" on them and then pasting these slips over the offending "Hoggsty." Such a slip is generally called a "slip cancel" and, although it must have been a nuisance to hunt up the proper page and paste it in where it belonged in each copy, it did save the trouble of resetting, printing, and inserting an entire cancel leaf. Slip cancels are rather common in early books; and sometimes you will come across them in modern books. W. C. Firebaugh's The Inns of the Middle Ages (Chicago: Pascal Covici, 1924), for instance, was reissued with slip cancel imprint: "London, Grant Richards Ltd....1925." Probably you will pass over

many of them because you will not have time to look carefully for them. But when you do come across one, it is worth while to call attention to it in a brief note.

Binding

A leather binding is not often significant. It is seldom contemporary, and with a book printed prior to 1800 it would be quite difficult to prove that even a contemporary leather binding was put on by the publisher and that all copies of the book were issued in identical bindings. Several kinds of leather were used in binding: (1) calf: smooth and no grain; (2) pigskin: strong and thick, bristle holes in groups of three; (3) morocco: prominent network grain; (4) sheep: soft and loose, rippling grain; (5) vellum: originally cream colored calfskin dressed with alum and polished. Esdaile has a brief but useful chapter on the subject (Stud. Man. 178-214). But generally only an expert can tell with certainty the age and kind of leather in a binding. If the binder has signed his work, you will, of course, record that fact.

In the latter half of the eighteenth century publishers began to issue books in gray or blue paper boards with or without paper labels on the spine. Beginning with the early 1820's these paper boards gave way to cloth (and later half-cloth) bindings, and in the 1830's lettering directly on the cloth began to replace the printed paper labels. Many of the paper boards and most cloth bindings are publisher's bindings: that is, integral parts of the books as issued originally. For this reason the description of such books as physical objects will include the binding and the binder's title. Transcription of the title will follow the rules for transcription of the title page. The binding of Riley's Boss Girl (1886) might be described:

Brown smooth cloth. Front cover: Character [ornament]/ [ornament] sketches/ James Whitcomb Riley/ [cover bordered by triple rule]. Spine: [double rule]/ The/ boss girl/ and/ other/ sketches/ [double rule]/ J. W. Riley./ [rule and row of ornaments at head and foot of spine].

This and two variant bindings of the book are described and reproduced in Russo's Riley 7-8.

Condition and History

The condition of the book may be briefly noted. Here are a few examples:

Wormholes.

Stained.

Part of C2 torn away slightly affecting text.

Closely trimmed affecting headlines and marginal notes.

Manuscript notes.

The history of the book is often important. Bookplates and autographs of former owners should be recorded. Seymour de Ricci's English Collectors of Books & Manuscripts (Cambridge Univ. Pr., 1930) and Carl L. Cannon's American Book Collectors and Collecting (New York: Wilson, 1941) tell of the more prominent British and American owners of books, and how to identify their marks of ownership. If manuscript notes in the book tell of its history, their content may be worth noting.

Finally, there may also be notes on bibliographies in which the book is described, title page ornamentation, and special collation problems; these have all been discussed in earlier chapters.

THE CONCLUSION OF THE
WHOLE MATTER

You can catalog almost any rare book adequately if you have an intelligent scepticism. The important thing is not so much what you do to the card as what you do to the book.

You will examine the book as a physical entity, and as you do so you will keep asking three questions: (1) Is everything what it seems or professes to be? (2) What features are significant? (3) Is the book complete?

Then, briefly and clearly, you will tell of every way in which that book may differ from all other editions and issues of that particular title and all other copies of that particular edition and issue. This means that you will give: (1) rather full title noting line endings, rules, and ornaments; (2) collation by gatherings in simple language; (3) collation by pages, the full contents, and sometimes other descriptive notes.

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