

## CATCHWORDS IN MANUSCRIPTS AND PRINTED BOOKS

### THE CODICOLOGY

In order to specify the place of a catchword within a text and, more specifically, in the book, it is necessary to know the main characteristics of the manuscript and the printed book, and it is done by using concepts from codicology and the bibliography material. Codicology deals with elements of the codex, or ancient manuscript, in order to perform, from observation, a description and interpretation of questions around the writing supports, ink, handwriting, how the books are organized, pagination, and sewing and binding among others. The goal is to reconstruct the phases of the codex procedure and the history of its use (Xavier; Mateus, 1990, p. 307, s.v. *Codicologia*).

It is up to the researcher to know the theoretical framework of codicological science and meet the essential standards of the study of codex, which is to understand the transmission of the text and its reading functionality, paying particular attention to book restoration instruments and manuscript collections. Garcia (2002, p. 23) calls this science the “Archaeology of the book”, in terms of both the formal and textual points of view. While codicology deals with the ancient manuscript, the bibliography material deals with the printed book. This

discipline aims to observe, describe and interpret bibliographical elements, in order to trace the history of the production and circulation of the book, as follows (Xavier; Mateus, 1990, p. 307, s.v. *Bibliografia Material*).

## THE BOOK BEFORE THE ADVENT OF THE PRINTING PRESS

In the codicology it is important to consider, first of all, the writing supports in medieval writing: *papyrus*, *parchment* and *paper*. Prior to this period, wood, bark, palm leaves, animal skins and wax tablets were used.

### The origin and use of papyrus

The production of papyrus brought about a revolution in the making of books, since its use reduces the problems associated with using vegetables, wood and clay (Garcia, 2002, p. 45). Very widespread in Egypt, the material was made from a reed-like stem, which goes by the scientific name of *Cyperus Papyrus*: the longitudinal and transverse blades were glued and formed the leaves, and it was generally used in roll form. Most books were in scroll form, but there were also books in a square format. However, papyrus was not very resistant and with the introduction of new alternatives it was no longer used by the eleventh century.

### The origin and use of parchment

Parchment was the principle material used for writing from the ninth to the twelfth century in Europe. It was made of animal skin, such as sheep, goat and calf. Its preparation, though in theory quite simple, was actually rather laborious, as you can see: the animal's skin was soaked in limewater for about three days and after that, the skin was scraped to extract the hair and fat. Then a pumice stone was used for a second, more thorough scraping and subsequently the skin was dried in the sun. The origin of parchment dates back to Antiquity and was invented in Pergamon, by order of King Eumenes II, in the second century BC and as a consequence, the origin of the name parchment probably comes from the toponym Pergamon.

This invention came about after the prohibition of the use of papyrus, by Ptolemy V, of Egypt. However, it is currently believed that improvements in writing support techniques brought about its invention. By the tenth century, animal skins had great commercial value and were commonplace elements in Medieval man's life. As well as furriers who prepared, tanned and sold the skins. However, a furrier's skins were not used for writing, but for the manufacturing of footwear and clothing. It was the monks, in their respective

monasteries, who prepared the scrolls for writing in the twelfth and thirteenth centuries (Dias, 2005, p. 2).

When there was a shortage of parchment, the oldest books were scraped for reuse and these were called palimpsests. Therefore, by exploring the history with the indication of writing materials (types of papyrus, parchment or paper) produced or used in a certain place and date, and by looking at the way they were manipulated, we can also tell a lot about the economy of the region.

## The origin and use of paper

Paper, a Chinese invention dating back to the beginning of the second century AD, arrived in Europe through the Arabs around the ninth century (Garcia, 2002, p. 64). Although already known, it became more widely used from the fourteenth century. The widespread use of paper was down to a boom in factories in Europe in the fifteenth century and the fact that parchment by this time was not very affordable. The papermaking process followed certain steps: separation, cleaning, cutting and shredding of linen cloth – the raw material for papermaking – which was then macerated until it became a homogeneous paste. This paste was then placed in a generally rectangular mould containing metallic filaments, which crossed like a sieve. After compression and drying it was removed from the mould as a sheet of paper (Garcia, 2002, p. 66). Since the Industrial Revolution, new papermaking processes have been developed with faster and larger-scale production.

Another area studied in codicology is how and where manuscripts are compiled: the *scriptoria*. The scribes who worked these rooms had two main functions: religious and administrative (judicial, regal, fiscal, etc.). In the *scriptorium* tasks were divided definitively; each worker had their specific function in the composition of the codex: one prepared the writing support, another cut this support, another defined the limits of the folios and their justification i.e. margins, another worked with the chapters, others dealt with the illumination (see Fig. 3, p. 141), and so on. Copying was a repetitive action and workers had to remain as true as possible to the original text.

## Writing instruments

Throughout history, different instruments have been used for writing: the stylus, the quill and the feather. In the early days of writing the stylus was used - in Latin, *stilus* or *graphium* – a small, narrow staff of iron or marble with a tip to trace the characters in tablets. In time, the quill – in Latin *calamus* – was used, a piece of reed cut in the shape of a feather, until

about the thirteenth century. A bird's feather, usually a goose or swan, was also widely used: feathers were tapered and honed, that is, they went through a hardening process to better serve the purpose of a writing instrument. At least in the peninsular West, the feather was the most popular writing instrument until about 1800.

## Book formatting

With regards to the format of a book, we will briefly mention the most important ones, which are the scroll (see Fig. 2, p. 140) and the codex. The scroll or *volumen* was best read in a standing or leaning position because it needed to be held up with both hands, while the parchment codex written on both sides – front and back – required a table in order to be read. Pagan literature preferred scrolls of papyrus while Christian literature preferred parchment, which made the codices in this new Christian culture more widely promoted (Escolar, 1977, p. 14). Primitive forms are called incunabulum, and the majority tend to religious themes<sup>2</sup>.

As books, especially in printed form, began to be made the need for paper became more and more intense, so that, between the fifteenth and eighteenth centuries, the paper industry had reached its height of development, as states Febvre and Martin (1992, p. 58).

## Manuscript structure

Now in possession of the aforementioned information, we can examine the handwritten book in more detail. As for the scroll, the text was presented in columns and the upper and lower extremities were the most vulnerable to deterioration due to handling, therefore strips were usually glued to these areas. [See page 137A.]

According to Garcia (2002, p. 120), we know that the scroll prevailed throughout Greco-Latin Antiquity, which was usually made of parchment wrapped around a rod and fixed at the ends. In order to read the text, the part already read was rolled with the left hand and at the same time the rest was unrolled with the right hand. In the Latin domains, the expression *Explicitus est liber* (“the book was unrolled”), that is, “the book was read” was found at the end of the text. This expression continued to be used until the appearance of the codex. Today we

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<sup>2</sup> “Se calcula en unas 13.000 el número de obras o ediciones publicadas en el siglo XV, de las cuales más o menos los 6/7 son obras religiosas o teológicas, y sólo 1/7 obras literarias, antiguas y contemporáneas” (FINÓ, 1940, p. 16).

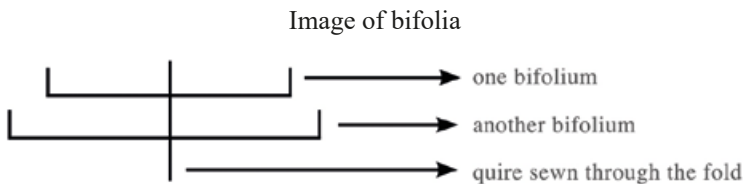
have inherited the expression “from *incipit* to *explicit*”, that is, “from beginning to end”. The scroll could have the extent necessary to understand the full text, whether made of papyrus, parchment or even paper. There were many different types of scrolls including those of an obituarial or liturgical theme. The liturgical ones, especially those referring to Passover, were very well decorated.

The parchment codices were usually square or rectangular, as the leaves were somewhat thick and were not as flexible as papyrus leaves. The parchment codex dates from the beginning of the Christian era and was not designed to be a portable object.

The term *codex* was used to denote a set of sheets of any material (wood, parchment, bamboo, etc.) bound together at the inner margin by a tie such as string, leather bands or metal rings. During the production of the parchment codex, the leaves were cut into a standardized format and were tied together on one side, to form quires which, together then formed the book, in a similar way that used today. The Vatican Codex (see Fig. 4, p. 142), elaborated in the fourth century, is an example of this means of production.

## How manuscripts books were organized

After making general observations of the format of manuscripts throughout history, we will look at the structure of the codex and the printed book. Let’s start with the codex-style book. A quire is a section of a book made up of leaves called bifolium. Bifolium is, as its name suggests, a sheet folded in half. A quire, therefore, is a group of bifolia obtained by folding the sheets. The quire must contain at least two leaves to be classed as a bifolium. If the manuscript or printed book has only one leaf, it is simply called a folio (sheet), or *in-plano*, which has two pages -- the front and the back. See the diagram below<sup>3</sup>:



There are several ways of organizing quires, the most common of which is described above. Another way involves the leaves being overlaid as seen in the images below.

<sup>3</sup> As a basis we used the graphic representations in GARCIA, 2002, p. 144-46.

Image of an excluded or mutilated leaf after binding



Image of binding with overlapping folios

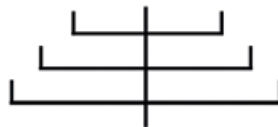


The quires, depending on the number of bifolia they are made of, can have different names: duernion, ternion and quaternion, consisting of two, three or four leaves respectively. The following images of these quires better clarifies the way they were composed.

Binio: composed of two



Ternion: composed of three



Quaternion: composed

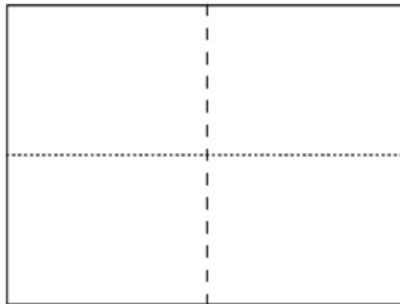


The term “caderno” (quire) comes from “quaterno” (quaternion). The *in-folio* (sheet) has four pages. If there are two folds it becomes *in-quarto*, which has eight pages. Quires composed of five bifolia are called *quinios*, six bifolia: *senios*, seven bifolia: *septenios*, eight bifolia: *octonios* and so on. This technique of organizing fascicles is called independent bifolia. There is another modality of fascicle organization which is done through folding the folios. For example, if we take a simple sheet i.e. an *in-plano* we get two pages – the front and the back – so this can not be considered as a quire. But if the folio has a fold:

In-folio: a fold, four pages

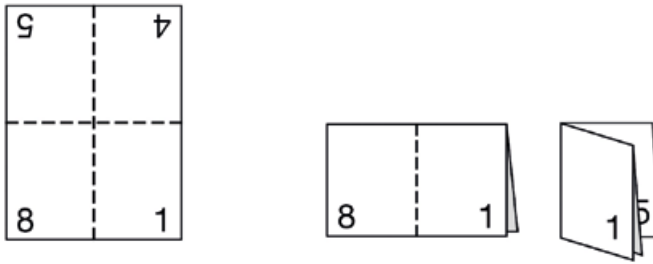


In-quarto: two fold, eight pages

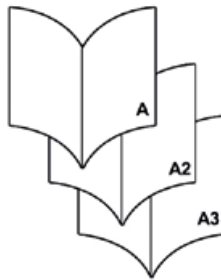


The *in-octavo* has three folds and sixteen pages, and so on. The quires were considered independent units until the point they were bound, which is why order/sequence indicators were needed. These indicators are known as the **signatures** and **catchwords**.

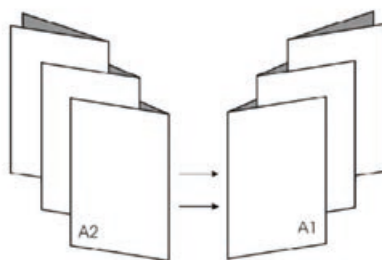
Example of how a “quaterno” is composed



Example of a quire composed of three bifolia, with signatures



Example of a book composed of with three bifolia



Page numbering first occurred around 1470, in the *Sermo de Praesentatine Beata Mariae*, by Werner Rolevinck, according to Araújo (1986, p. 275).

For the reader, a book’s page sequence, both handwritten and printed, is given by pagination, but a bookbinder would follow the sequence of the quires, which is indicated by the signatures. Just like the signatures would, the catchwords and pagination would also serve to highlight a missing leaf or a quire out of order.



Manuscripts were around from before Christ (date unknown) until the fifteenth century and at that time were the most common form. They were objects of art, decoration and even *status*. For example, the books of hours or breviaries were essential to the opulent royal courts and were luxurious and impressively well-illustrated and bound.

To give an example, the *Book of Hours of Isabel of Brittany* made in Paris around 1415, belonged to Elizabeth, daughter of John VI, Duke of Brittany, and his wife Joan, was produced by one of the most famous illuminators of his time, Master Bedford (Fig. 1 p. 138-39).

The first printed books, the so-called incunabula, derived from the Latin word *incunabulum*<sup>4</sup>, would have been the first typography productions. In fact, they were prints made by dipping blocks of wood into ink, a method called wood-block printing, and by the end of the Middle Ages the lighter, more portable ones facilitated the production of a greater number of copies, thus making knowledge more accessible and contact with the original manuscript, which was a rare and precious object, unnecessary.

## CATCHWORDS IN MANUSCRIPTS

Many craftsmen worked on the manuscripts in the *scriptoria* so to facilitate the ordering and organization of the quires two types of marking were inserted: the signatures and the catchwords<sup>5</sup>. The signature was placed in a set position to determine the order of the quires which made up the manuscript as a whole. The most common type of signature was alphabetic, but alphanumeric was also used. In later periods, the signature was marked in the upper right-hand corner of the first page of each quire and also inserted in the lower right-hand corner of the last page of each quire and was denoted by Roman numerals. At other times, signatures were preceded by an abbreviation indicating the type of quire, for example, “t” would be used to indicate a ternion. Later, the signatures moved to a central position at the lower edge of the first page of each quire and repeated on the last leaf.

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<sup>4</sup> Incunabula (<lat. *incunabulum*, not documented) were adopted to designate the first typography productions (prior to 1500) c.f. HOUAISS, *Dicionário Eletrônico*, 2002.

<sup>5</sup> From the medieval period up to the early years of the press, the text field was configured so that the upper margin was smaller than the lower margin because the catchword was added to the last line, which occupied a small space in the right-hand corner, giving a larger white space in the lower margin (HOUAISS, 1983, p. 46). Therefore from the manuscript tradition to the press, concern about the size of the margins remained.

As for the catchwords, they consist of a group of letters or words that were originally placed at the lower edge on the back of the last leaf of a fascicle, and those letters or words were repeated at the beginning of the next leaf. Most of the time, they were written horizontally and were removed from many works due to successive refills made by the bookbinders. Catchwords can also occur vertically or obliquely (DÍAZ, 1999, p. 3-30). However, the lack of an ordering system between the pages of a text was frequent, since the use of this technical element is related to the specific practices of the copyists, who could use them with some independence. In manuscripts, catchwords still indicated the sequence of the quires and at a later date they were used to indicate the sequence of the leaves.

Knowing the signatures and the catchwords is useful to help discover the codicological characteristics of a document, such as quire type, dating, etc. However, not all types of codices and books had claims. Examples of this are the incunabula, the first printed books, up to 1500. The study and classification of incunabula are complex tasks that require specialized knowledge. In general, the incunabula are made of thick, uneven and yellowish paper, and have irregular characters and many abbreviations. Most of the incunabula do not present pagination, signatures, place and date of printing, let alone catchwords (FINÓ, 1940, p. 19).

In the documents researched, we established that catchwords can be written in the same line of the text or can be subscribed in the last line of the page. We have an example of this in Fig. 5 on page 143, in an eighteenth century work called “Primeira catequese dos índios selvagens feita pelos padres da Companhia de Jesus” translated into Guarani. The catchwords appear in different positions (subscribed in the last line of the text and in the first line of the text on the next page).

In Fig. 6, page 144, we have an example whereby the catchword is in the same line of text. The catchword (consisting of the syllable Sa:) appears to be have been added to the last line of the text on the previous page and also to the first half of the next page (consisting of a capital S followed by a capital A:).

## THE PRODUCTION OF PRINTED BOOKS

Before dealing with catchwords in printed books, we will consider the emergence of the printed book and the beginnings of its production in Brazil. Then, we will look at the structure and catchwords used.

## The emergence of the printed books

In the fifteenth century, all elements conducive to the invention of the press (and printing) were already practically available, however, it was the German Johannes Gutenberg (1398-1468) who led the way. By studying the best types of ink (to avoid corrosive inks, for example), and using paper with the most suitable density, Gutenberg created a mechanical movable type system of printing and organized page layout. But even with these innovations, the use of catchwords still lasted for centuries. The primitive presses used for printing documents were based on presses used to make paper and wine. Initially, *prensa* (press) was synonymous of *imprensa* (printing), because similarly both have a relation to the word *pressionar* (to press). Gutenberg's importance as the inventor of the printing press is acknowledged by John Man in his book *The Gutenberg Revolution* (2004). Gutenberg was initially a goldsmith, which meant he worked with coins, and it was there that he began to engage in and develop his printing skills. His hometown of Mainz suffered a political-financial crisis over a period of twenty-six years; taxes increased, there were constant threats of social conflicts, and the city suffered regular outbreaks of the Black Plague, so Gutenberg set out in search of a more stable environment to set up his business. It was after the death of his mother and receiving his share of the inheritance that he left Mainz and headed for Strasbourg, the most promising city in Europe at that time.

To be able to develop the printing press, Gutenberg had to carry out many experiments and tests until he found the right combination of paper, ink and press, which needed regulated and uniform pressure applied so as not to damage the printing support.

By that time priests were already looking for *in-quarto* books, which were much easier and lighter to carry. Religious leaders needed to know the Bible, missals, book of hours, Latin grammar, and so on. Also, the dependence on copyists to produce books meant slow production, a greater number of misconceptions, as well as the multiplication of errors with each copy made.

The idea of the printing was already old by Gutenberg's time, since copies were already made by woodblock printing, however these were more laborious than handwritten prints. Ancient Egypt also used woodblocks to "print" hieroglyphs; but this technique wasn't viable for long texts. It was only after many experiments, with wood, copper and other materials, Gutenberg was able to develop lighter more movable prints.

Even though the Chinese were already way ahead in the production and use of papyrus and paper, they probably didn't develop movable type printing due to two main reasons. First their paper was very fine and second the complexity of their written language.

In order to aid the church with their challenge of transporting religious works, Gutenberg became interested in producing so-called *spiegel*n. John Man (2004, p. 76) referred to the *spiegel*n as mirrors, however, Rizzini (1988, p. 79) in *O livro, o jornal e a tipografia no Brasil*, states that by "literally translating the word *spiegel*n, some historians thought that Gutenberg made glass or steel mirrors. But considering the Latin equivalent *speculum* (mirror), in all languages, we can understand devotional or moral literature". In this work we will interpret *spiegel*n as devotional literature.

At the time, the demand and scale of production could never have been met. Moreover, Gutenberg did not have the necessary capital for the undertaking. However, he persevered, negotiated, borrowed money and risked starting the production of printed works. The inventor needed to control his money well, because even with the support of partners and the income from the *spiegel*n trade he needed to save the profits to make up for all the investment made and publish something easily sold. Add that to the fact that at the time there were reforms in ecclesiastical laws which required all libraries and monasteries to possess a well translated and edited Bible, Gutenberg decided that the Bible – until today record breaker in terms of sales –, breviaries and missals would have a guaranteed financial return.

Printing the Bible would have been a huge undertaking, as it was comprised of two volumes and it required six typesetters, half a dozen printers and enormous machines to publish it. In order to win over and attract buyers, Gutenberg needed to produce books as beautiful as the codices of the day. However, he was unable to create works that didn't conform to the standards as the main buyers were traditional clerics. So, he took the precaution of producing books very similar to the codices of the time. Gutenberg then created the so-called 42-line Bible, which sold very well by the standards of the time. It was at this point that many of those who learned to print with Gutenberg began to establish their own businesses. There was even espionage where interested parties from other countries approached Gutenberg to learn what they could about the new printing process.

Affluent men assembled their private libraries, as by that time (around 1440) there were no public libraries yet. Books were *status* objects. Religious books

were easy to read and no longer required a monk's help (writing and reading were slowly being democratized), and people could read in private. In addition, serial production meant books became popular and their price gradually came down.

Gutenberg finally, at age 60, gained recognition. However, according to Rizzini (1988, p. 79), his death was discreet, and not much is known about it. By about 1480 printed book production had already expanded considerably, and 122 Western European cities were already printing, half of which were in Italy and in the following years Italy easily surpassed Germany in terms of the number of printing centers. Venice became an important printing center in Europe, with one hundred and fifty presses. A key advantage was its strategic location which made trade by land or sea possible. At that time printers were great businessmen, and their contacts included authors, proofreaders, material suppliers and vendors. They were required to use a printer's mark on the documents, which was a symbol used for identifying the book's origin (Rizzini 1988, p. 84).

At the time of the medieval manuscript culture it was difficult to know what was produced and by whom it was produced. The documents did not always carry the *scriptoria's* identification, and circulation was much slower when compared to printed material after Gutenberg. According to Peter Burke (2002, p. 175), the scarcity of books was the problem in the Middle Ages and in the sixteenth century voluminous production became a problem. It marked the beginning of super circulation which today, in the age of electronic media, has become practically uncontrollable.

Production needs to be cataloged, as there is no use of having information published without knowing where to find it. This is one of the reasons why, in Brazil, the statutory office of legal deposit calls on all publishers to send at least one copy of each book published to the National Library of Rio de Janeiro (Herkenhoff, 1997, p. 260). The problem is that this law is not fully respected because publishers do not always remember to send a copy and in addition there are small publishers who do not even know about the existence of this law.

## THE EARLY HISTORY OF THE BOOKS IN BRAZIL


When colonists arrived in Brazil, they focused on exploring the land, and catechizing and instructing the local inhabitants, at the request of the King of Portugal, on the Christian faith and law - imposed by the whites. Pero de Magalhães Gândavo wrote in his chronicles about Brazilian colonization that the indigenous peoples lived "in a *disorderly way*" (Villalta, 2002, p. 332). Tupinambá,

Nheengatu, Tupi, Guarani, and all languages spoken by the indigenous people were to be replaced by the language of the colonizers as a way of controlling and dominating the native population.

However, in the early sixteenth century, there were almost no schools or books and the few books that did circulate were controlled by the Crown and the Church to restrict knowledge which could raise questions and discord. The only books which were permitted related to catechism, and the Portuguese and Latin languages.

Katecismo Indico da Lingva Kariris, acrescentado de varias praticas doutrinaes, & moraes, adaptadas ao genio, & capacidade dos Indios do Brasil – Lisboa: Oficina de Valentim da Costa, Impressor de Sua Magestade, 1709.

KATECISMO  
**INDICO**  
DALINGVAKARIRIS,  
ACRESCENTADO DE VARIAS  
Praticas doutrinaes, & moraes, adapta-  
das ao genio, & capacidade dos  
Indios do Brasil,  
PELO PADRE  
*Fr. BERNARDO DE NANTES,*  
*Capuchinho, Prégador, & Missionario*  
*Apostolico;*  
OFFERECIDO  
AO MUY ALTO, E MUY PODEROSO REY  
de Portugal  
**DOM JOÃO V.**  
S. N. QUE DEOS GARDE.



**LISBOA,**  
Na Oficina de VALENTIM DA COSTA  
Deslandes, Impressor de Sua Magestade.

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M. DCCIX.  
*Com todas as licenças necessarias.*

Image taken from the article “O que se fala e o que se lê: língua, instrução e leitura”. Villalta, Luiz Carlos. *História da vida privada no Brasil*, São Paulo: Cia. das Letras, 2002, p. 336.

Tesoro de la lengva gvarani – Madrid: Juan Sanchez, 1639.



Image taken from the article “O que se fala e o que se lê: língua, instrução e leitura”. Villalta, Luiz Carlos. *História da vida privada no Brasil*, São Paulo: Cia. das Letras, 2002, p. 336.

Latin, at the time of colonization, was a cultured language especially in the Jesuit schools of Europe where students studied rhetoric, logic and arithmetic with books all written in Latin. However, the massacre of the culture and local languages did not happen overnight due to the power of oral culture as well as the fact that miscegenation, between the Portuguese and indigenous peoples, was also a hindering factor. The Society of Jesus was mostly responsible for the education of the indigenous peoples in Brazil until 1759 and founded many schools to educate the religious and laymen. From the end of the seventeenth century there were seminaries and colleges, but the Crown did not allow universities in Brazil, and instead encouraged the children of wealthy families to study at the University of Coimbra. The absence of universities in Brazil, as well as the high level of illiteracy among the population, were important factors for the continuity of the colonial pact.

Considering this dependence on Portugal, the development of the press in Brazil has come a long way. The first books arrived in the colony with the Jesuits who came accompanied by Tomé de Sousa. Here the books were copied by hand so that the Jesuit students could study and included *Flos Sanctorum* – about the lives of the saints - catechism manuals and other religious titles as well as some language books. Therefore, in the sixteenth century there were only religious books and some about destiny, that is, esoteric literature. The distribution and possession of books was very uneven and furthermore editing and production in the colonial period was expressly prohibited. Not everyone could have books and many titles required a royal concession. Licenses and authorization were issued by the Crown according to the financial situation and profession of the beneficiaries; and there were even recommendations from the Crown to keep licensed books in locked cabinets.

Very few had the privilege of possessing books and those who had libraries had an average of thirty titles. This trend continued in the seventeenth century, but in the following century sciences began to find their way into the literary sphere. Studies of inventories found that the owners of the largest private libraries were priests, lawyers, and physicians according to Villalta (2002, p. 362).

By the end of the eighteenth and the beginning of the nineteenth century, Brazilian homes started creating their own spaces for reading and organizing books: furniture, libraries, tables with fountain pens and maps became valued objects.

The history of the book and reading in Brazil was also permeated by orality. According to Luiz Carlos Villalta,

private and silent reading, done in school libraries, convents or homes, coexisted with oral reading and developed in the privacy of the home; while public oral reading was held mainly in churches, literary societies and classrooms. Oral reading, public and private, proliferated as illiteracy reigned. The orality and the publicity of reading, although common among literates, represented above all an alternative for the illiterate or for those who understood only Portuguese. The relationship with books was also marked, as in Europe, by the coexistence of extensive readings – reading a variety of texts – and intensive – repeated reading of the same texts (2002, p. 373-74).

Although the dates of the arrival of the Portuguese in Brazilian territory and the creation of the press in Europe are close, Brazil would only have a printing house after the installation of the Royal Family in Rio de Janeiro in 1808. Known as the “Impressão Régia” (Royal Press), founded on May 13 of that same year, its purpose was making legislation and other papers of the kingdom public.



## Printed book structure and the catchword location

As already mentioned, due to the increase in paper production and the invention of the press, the production of printed books was accelerated and increased throughout the fifteenth century. According to Martins (2001, p. 168), the characters of the first printed books sought to imitate handwriting, but at the same time, readers preferred printed books because they were easier to read. Among the possible explanations for prints imitating manuscripts are, first, the possibility of deceiving a buyer who feared the new invention and second to avoid the complaints of copyists. However, these explanations are not well grounded. What is believed to have happened in reality is that the manuscripts served simply as a model for printing. In the early days, there was no notion of margins in the way they are clearly defined today. Today we work with the contrast of black to white, that is, we study the best for the text to stand out in order to provide better reading fluency.

The format of a book is based on the height and width of the printed sheet after it has been folded in quires. In turn, the format and composition of the quires or fascicles can be recognized by the signatures (Martins, 2001, p. 282).

## CATCHWORDS IN THE PRINTED BOOKS

According to McKerrow (1927, p. 83), the first printed books did not have catchwords. The first title to have this element dates from July of 1471, in Italy. The researcher also states that by 1500 catchwords had become common in Italian prints. Just as in the manuscripts, the catchwords were initially only found at the end of quires until the sixteenth century, when it became customary to place it at the end of every page. One of the earliest printed books with the occurrence of catchwords is Thomas More's *Epistola ad Germanum Brixium*, printed by R. Pynson in 1520. By 1530 catchwords were regularly used by English printers until the late eighteenth century when they began to disappear. In England from the sixteenth century to 1824, it was common to use guide words on every page. In Europe, however, there was a great variety in the use of the catchwords, for example, many French books from the sixteenth century had no catchwords at all.

Generally, in typography, there is a signature on the first page of each quire. As already described, it is a number or a letter, or a number and a letter together, which are used to indicate, until today, where the folding of each sheet must be made in order to organize the quires at the final binding stage. Then there also catchwords, serving to indicate sequence, which appeared at the end of each

book while the signatures appeared at the beginning. With the passage of time catchwords began to be used on all pages and not just at the end of quires.

“Reglas utiles para los aficionados a danzar”, 1745.



Image taken from *O Livro dos Livros*, p. 201.

“Tributo de vários obséquios à honra de S. Joseph”, 1754.



Image taken from *O Livro dos Livros*, p. 202.

According to Araújo (1940, p. 274), page numbering was not used to guide bookbinding until the eighteenth century. This was the function of the catchwords, which indicated the sequence in which the quires should be collected. A catchword was written at the end and on the right-hand side of a quire and it was repeated as the first word of the page at the beginning the next quire. However, catchwords were often found on every page and in addition to this, signatures and page numbers were often present. The use of catchwords was a widespread practice and we can see examples of catchwords in Spanish, French and German prints.

“A culinária nos seiscentos: algumas iguarias”, Francisco Martinez.  
In *Arte de Cozinhar, Pastelaria, Bizcocheria*, 1628.

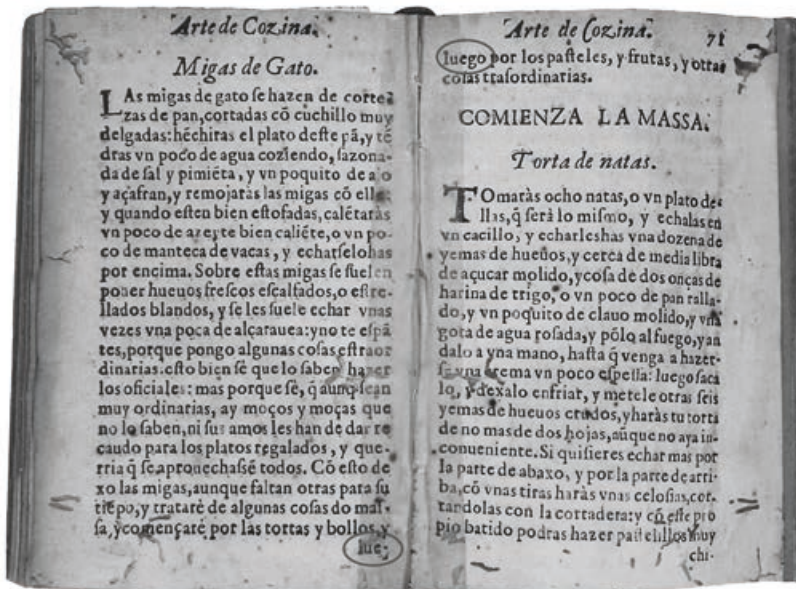


Image taken from *O Livro dos Livros*, p. 328.

Les singlaritez de la France Antarctique, avtrement nommée Amerique:  
& Isles decouvertes de nostre temps, 1558, André Thevet.



Image taken from Destaques da Biblioteca Indisciplinada de Guita e José Mindlin, vol.I, Brasileira, p. 51.