This the device described above. The description in McKerrow is:
[69 × 53mm. Device of a cask or tun with a sweet william growing through it. On the tun the word ‘nor’ and on the root of the plant the letter ‘w’.

u) title pages in colours other than black: it is always assumed that a title page is in black unless otherwise stated. Thus the statement is made at the beginning of the transcription: Thus:

[in blue] | News | from | Nowhere | by | William Morris

v) title pages in more than one colour: these are treated in much the same way. Thus:

[in black and red] | News | from | Nowhere | by | William Morris
[in blue and red] | News | from | Nowhere | by | William Morris
[in black, blue, and red] | News | from | Nowhere | by | William Morris

where second and third colours are distinctively underlined. When black is one of the colours, it is never underlined.

w) manuscript additions: these must be noted at the end of the transcription. Thus:

Note-name J Brown in ms at top right hand corner of title page

x) engraved title pages: sometimes the letterpress title page is accompanied by an engraved title page. This must be described and transcribed as fully as possible according to the rules already given. A measurement of the platemark and/or engraved area should be given in inches or mm, height × width. The pattern of the transcription should then be as follows:

[engraved title page—see below]
[printed title page] . . . transcription and description
[engraved title page] . . . transcription and description

The engraved title page may be traced in a work of reference. The following are two works of reference:

A F Johnson Catalogue of engraved and etched English title pages to 1691 (Bibliographical Society 1934)
A F Johnson Catalogue of Italian engraved title pages in the 16th century (Bibliographical Society 1936).

If the engraved title page is traced in a work of reference, it may be quoted in the manner already shown:

[Johnson English title pages: Elstrack 23]
Above is the title page referred to and following, descriptions, one personal and one from Johnson.

**personal:**

[140 × 85mm. An archway with on left a satyr bearing standard on which the title 'IVVENILIA'. On the right a shepherd. Between them a plaque with the remainder of the title. Under, within an oval, the imprint. In the bottom left hand corner the world 'RE scul'.]

**reference work:**

[140 × 85mm. Left side of title a satyr, right shepherd. Signed with initials.]

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**INCUNABLES**  
**Bowers, chapter nine**

The title page does not develop until a late date in the period of incunables. The information which we should expect to find on the title page is dispersed over the incipit, the explicit, and the colophon. The heading, therefore, is used to give details of author, title, place of publication, printer, date, format, in that order. Where a title page exists, the incunable is treated in the way already described for books printed after 1500. Where one or more of incipit, explicit and colophon only are available, the extended version of the heading must be used.

There are various points to be kept in mind:

a) Roman and Greek writers appear under their Latin names. Thus:

**CICERO, MARCUS TULLIUS**

b) later writers who wrote under Latin names appear under them. Thus:

**COLUMNNA, FRANCISCUS**

c) other authors appear under the modern form of their names as written in their mother tongue, with transliteration if necessary. Thus:

**SIENA, CATARINA DA**

d) old spelling should be retained only in family names. Thus:

**MALORY rather than MALORIE, MALLORY**

e) any statement of editing or notices of preliminary matter must be placed in square brackets. Thus:

[edited by Franciscus Niger with other tracts]

f) the name of the printer must be given in its recognised form as listed in such authorities as Proctor's *Index to the early printed books in the British Museum...* Thus:

**ALDUS MANUTIUS rather than ALDO MANZIO**

g) if there is a publisher named the form is:

**ADOLPH RUSCH for ANTON KOBERGER**

h) if there is a patron named the form is:

**WILLIAM CAXTON in behalf of EARL RIVERS**

i) the place of printing should always be given in its English form. Thus:

**VENICE rather than VENEZIA**

j) the date should be given in Arabic numerals in its English and corrected or converted form. For a brief but clear survey of the different reckonings of the date see:


k) known information which is not printed in the book must be placed in square brackets. Thus:

[Rome] [1483] [1483?] [c1483] [not before 1483] [not later than 1483]

As there is no title page, it cannot be transcribed. However, the colophon often gives a lot of information, but is dealt with after the collation, the place where it is given in the bibliographical description.

Complete example of a heading for an incunable taken from Bowers, Appendix II:

**PLINIUS SECUNDUS (Gaius) Historia naturalis** [edited by Johannes Andreae, Bishop of Aleria, with prefatory epistle and notices by various writers] Venice: Nicholas Jenson 1472 2°
EXERCISE A
Following are ten title page exercises:
Numbers 1-5 are exercises in transcription of the title pages given onto the facing pages.
Numbers 6-10 are transcriptions from which title pages should be reconstructed onto the facing pages.

1

HESPERIDES:
OR,
THE WORKS
BOTH
HUMANE & DIVINE
OF
ROBERT HERRICK Esq.

OVID.
Effugient avidos Carmina nostra Rogos:

LONDON.
Printed for John Williams, and Francis Eglesfield, and are to be sold by Tho: Hunt, Book-seller in Exon. 1648.
POEMS.

By

THOMAS CAREY
Esquire.

One of the Gentlemen of the Privy-Chamber, and Servant Ordinary to His Majesty.

LONDON,
Printed by I. D., for Thomas Walkley, and are to be sold at the signe of the flying Horse, between Britains Burle, and York-House.

1649.
Paradise lost.  
A POEM  
Written in TEN BOOKS  
By JOHN MILTON.  
Licensed and Entred according to Order.  

LONDON  
Printed, and are to be sold by Peter Parker  
under Creed Church neer Aldgate; And by  
Robert Boulter at the Tynky Head in Bishopsgate-street;  
And Mathew Walker, under St. Dunfins Church  
in Fleet-street, 1667.
A JOURNEY TO THE WESTERN ISLANDS OF SCOTLAND.

LONDON:
Printed for W. STRAHAN; and T. CADELL in the Strand.
MDCCCLXXV.
THE
RAPE of the LOCK.
AN
HEROI-COMICAL
POEM.
In Five Cantos.

Written by Mr. POPE.

—A tonso est hoc nomen adopta capillo.
OVID.

LONDON:
Printed for BERNARD LINTOTT, at the
Cross-Keys in Fleetstreet. 1714.
Title:

[within double rules] | DEATHS | DELL, OR, | A consolation to the Soule, against the dying Life, and liuing Death of the Body, delivered in a Sermon at White Hall, before the KINGS MAIESTY, in the beginning of Lent, 1630. | By that late learned and Reverend Divine, JOHN DONNE, Dc in Diinity, & Deane of S. Pauls, London. Being his last Sermon, and called by his Maisties household THE DOCTORS OWNE FUNERAL SERMON. | [ornament] | LONDON, | Printed by THOMAS HARPER, for Richard Beard and Benjamin Fisher, and are to be sold at the signe of the Talbot in Alder-gate street. | M. DC, XXXII.

Note—a ms ' X ' appears at the top right corner of the title page.
SONGS AND SONGETTES, written by the right honorable Lord Henry Howard late Earle of Sun-ter, and other. Apud Richardum Totell[1597.]

Note—line 1: the 'A' in AND is swash
Title:

Pierce Penilefse his | Supplication to the | Diuell |
Describing the ouer-spreading of | Vice, and suppression of |
Vertue. | P|leasantly interlaci't with variable de- |
ights: |
and pathetically interm|ixt | with conceipted reproo|fes. |
Written by Thomas Na|sh Gentlemen. | [Mc|Kerrow 283] |
LONDON, | Imprinted by Richard I|rones, dwelling at |
the Signe of the Ro|fe and Crowne, | nere Holburne Bridge. 1592.
Title:

OF | Dramatick Poetic, | AN | ESSAY. | [rule] | By JOHN DRYDEN
Eq: | [rule] | — Fingar vice eotis, a cutum | Raddere qua ferrum valet, 
printed for Henry Herringman, at the Sign of the | Anchor, 
on the Lower-walk of the New | Exchange | 1668.

Note-Line 5: the 'N' of JOHN and the 'N' of DRYDEN are swash.
AN INTRODUCTION TO LOGICK, SCHOLASTICK AND RATIONAL. [short rule, horizontal, with wavy line superimposed, a rosette at each end and one in the middle] [ornament of four leaves with their stems in the middle and their points, one in each corner] [short rule, horizontal, with wavy line superimposed, a rosette at each end and one in the middle] OXFORD: [PRINTED BY W. JACKSON, AND J. LISTER. [two very short rules] M DCC LXXIII.
collation and colophon

1501-1800

The collation consists of five main parts. These are:
1 the statement of format—Bowers chapter five
2 the statement of gatherings—Bowers chapter five
3 the statement of signings, foliation, and pagination—Bowers chapter seven
4 the statement of plates and insets—Bowers chapter seven
5 the statement of press figures—Bowers chapter eight

I THE STATEMENT OF FORMAT

In books produced by hand on hand presses and hand made paper, a knowledge of the format gives a knowledge of size and often of the number of leaves in gatherings.

To understand how a particular format is arrived at, a knowledge of imposition is essential. Imposition is the arrangement of type pages according to the number of printed leaves the printer wishes to obtain from each sheet of paper. The type pages are completed by the compositor and then locked together in a chase. The whole, chase and type pages together, is called a forme. Each sheet is printed on both sides, or perfected, by the use of two forms. These are called the outer forme and the inner forme. The outer forme is the one containing the lowest page number, and the inner forme is then containing the next lowest page number.

Imposition varies according to the format required. The best known formats are the following:

<table>
<thead>
<tr>
<th>Format Description</th>
<th>Known as</th>
<th>Abbreviated to</th>
</tr>
</thead>
<tbody>
<tr>
<td>the sheet unfolded</td>
<td>broadsheet</td>
<td>1° bs b.s.</td>
</tr>
<tr>
<td>the sheet folded once</td>
<td>folio</td>
<td>2° fol.</td>
</tr>
<tr>
<td>the sheet folded twice</td>
<td>quarto</td>
<td>4° 4to Q' Q</td>
</tr>
<tr>
<td>the sheet folded three times</td>
<td>octavo eighmo</td>
<td>8° 8vo</td>
</tr>
<tr>
<td>the sheet folded four times</td>
<td>sixteenmo sextodecimo</td>
<td>16° 16mo</td>
</tr>
<tr>
<td>the sheet folded five times</td>
<td>thirtytwo mo tricesimo-secundo</td>
<td>32° 32mo</td>
</tr>
<tr>
<td>the sheet folded six times</td>
<td>sixtyfourmo sexagesimo-quarto</td>
<td>64° 64mo</td>
</tr>
</tbody>
</table>
There are two other formats which vary in their imposition and folding depending on the result required. These are:
twelvemo duodecimo 12° 12mo
twentyfourmo vigesimoquarto 24° 24mo
Following is the manner in which the various formats are imposed and folded to obtain the final leaf size and number of leaves in a gathering.
a) broadsheet: the imposition of broadsheet presents little problem. There are two forms, but each only contains one type page. The outer forme prints page one, and the inner forme prints page two. Thus:

![Diagram of broadsheet imposition]

Complications arise once folding of the sheet on which the type pages are to be printed is involved. There are two points which must be borne in mind:
1 the imposition of the type pages in the forme is the opposite way round to the pages as they appear on the printed sheet.
2 some type pages will have to be imposed upside down to make them the right way up when the printed sheet is folded.
b) folio: the first of these points is involved here in a simple way. With folio, two pages are printed on each side of the sheet of paper. At the press, the outer forme is printed, the paper turned over on its vertical axis, and the inner forme printed.

You can easily see what the imposition problems are and how they are solved, by taking a piece of paper, folding it down the middle of the longer sides, and then numbering the resulting pages from one to four. You have a simple gathering of the two leaves of four pages. If you open up the sheet, you will see how the printed pages are arranged on the sheet. To see how these pages had to be arranged as type pages in the forms to obtain this result, a transposition must be done, as in the following example:

![Diagram of folio imposition]
A folio gathering, however, was usually composed of three or four sheets, giving a gathering of six or eight leaves. Imposition for a gathering of three sheets is as follows:

<table>
<thead>
<tr>
<th>outer forme</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 12</td>
</tr>
<tr>
<td>type page</td>
</tr>
<tr>
<td>12 1</td>
</tr>
<tr>
<td>printed page</td>
</tr>
<tr>
<td>11 2</td>
</tr>
<tr>
<td>type page</td>
</tr>
<tr>
<td>2 11</td>
</tr>
<tr>
<td>printed page</td>
</tr>
<tr>
<td>3 10</td>
</tr>
<tr>
<td>5 8</td>
</tr>
<tr>
<td>10 3</td>
</tr>
<tr>
<td>8 5</td>
</tr>
<tr>
<td>9 4</td>
</tr>
<tr>
<td>7 6</td>
</tr>
</tbody>
</table>

To demonstrate this to yourself, take three pieces of paper the same size, fold them in half together to form a gathering of six leaves, then number the pages from one to twelve. By laying out the sheets you will see what printed pages go together in the sheets. By numbering in a different colour backwards and then laying out the sheets, the imposition of the type pages in the forme is demonstrated.

c) quarto: imposition for quarto produces the problem of arranging some type pages upside down to achieve four correct consecutive leaves. When printing takes place, the outer forme is printed and then the sheet is turned over on its vertical axis. The inner forme is then printed to perfect the sheet. When folding takes place the correct sequence of printed pages is achieved by bringing the edge 3/6 of the inner forme in line with the edge 2/7 and folding, then bringing edge 4 to edge 5 and folding. Again this can be demonstrated to yourself by taking a piece of paper and folding it in four, taking care to keep the folded edges at the left and top. Then number the pages from one to eight, and open up the sheet. By noting which numbers are on which side, and which numbers are upside down, you can see the layout of the printed sheet. Transposition of page numbers is needed to obtain the type page layout.

d) octavo: with octavo we have a single sheet printed and folded to give a gathering of eight leaves or sixteen pages. In this the upper
half of the forme and sheet are upside down as in quarto, but their imposition and folding are more complicated. The outer forme is printed and the sheet is turned on its horizontal axis, and is perfected by being printed on its other side using the inner forme. Folding is achieved by laying the sheet with the inner forme uppermost with page three, or the third lowest page number, upside down at the top left. Then edge 3/6 is brought to meet edge 2/7, and the sheet is folded; then edge 12/5 is brought up to meet edge 13/4; then edge 9 to edge 8. Page 16 is then uppermost, but upside down. Turned over vertically, it will bring page 1 to the front, the correct way up. You can demonstrate this to yourself by taking a piece of paper and ruling and numbering it as on the following diagram of the printed page. Note that the transposition from type page to printed page has become more complicated as the number of folds increases.

e) half sheet imposition: this involves the placing of type pages for both sides of the sheet of paper in one chase, so that there is only one forme, which is really both inner and outer formes put together. The type pages are arranged in the chase so that when perfecting has taken place, the sheet is cut down the middle, and the two half sheets contain identical material. There are two basic reasons for the use of half sheet imposition:

1 when for example the compositor has set up the text of a book, and there only remain the title page and preliminaries to set up, and these will only take up half a sheet. The type pages are then arranged so that perfecting of the sheet results in two copies of the title page and preliminaries, each one complete on half of the printed sheet.

2 when the printer wishes to produce a book in one of the smaller formats (12mo, 16mo, 24mo, 32mo), but also to reduce the bulk of each gathering from 12, 16, 24, 32 leaves to gatherings of 6, 8, 12, 16 leaves, he uses half sheet imposition to produce the same material on the two halves of the sheet, and then cuts the sheet down the middle, producing two exactly identical gatherings, each of half the number of leaves than the original sheet would have folded into.

Sheets are also cut down the middle after being set up and printed with, for example, the last part of the text taking up half a sheet and the title page and preliminaries half a sheet also. This is not strictly half sheet imposition, but the concept of cutting the sheet down the middle remains.
To demonstrate to yourself a simple example of half sheet imposition, take a piece of paper, and rule and number one side as shown below. Turn the paper over on its horizontal axis, and rule and number in the same way. Cut along the line AB, and you will find yourself with two identical gatherings, each one of two leaves. Copy the example of the printed page but notice the way the type pages are imposed.

For a more sophisticated version, the example opposite is for a 16mo book, where instead of having two forms each of sixteen pages, there is only one forme, which contains eight pages of what is actually the inner forme and eight pages of what is actually the outer forme. The example which is for the printed page can be tried out. Rule and number a piece of paper as given below. Note that the pages are horizontally set rather than vertically. Turn the paper over on its shorter axis, rule and number again in the same way, then cut along AB. The two resulting identical halves can now be folded as octavo gatherings.

Format can be confirmed in hand made paper by two clues normally found within the paper itself. These are:

1 the chain lines, which are the wider apart lines of the pattern of slightly thinner paper which is produced by the wire mesh of the paper maker's mould, and which can be seen when the paper is held up to the light. These chain lines run vertically or horizontally depending on the number of times the sheet is folded.

2 the watermark, which in hand made paper, seen in conjunction with the chain lines helps to determine the book's format.

The following examples demonstrate this:

a) broadsheet: in broadsheet the chain lines run vertically if the sheet is laid with the shorter sides vertical. In this case the watermark will appear in the centre of one half of the paper, in this example, the right hand half.
b) *folio*: in folio the chain lines will run vertically and the watermark will be in the centre of the right hand leaf, standing vertically.

c) *quarto*: in quarto the chain lines will run horizontally and the watermark will appear in the centre of the inner margins of conjugate leaves and on its side.

d) *octavo*: in octavo the chain lines will be vertical and the watermark will appear upright at the top of the inner margin on leaves 1, 4, 5, 8 or 2, 3, 6, 7.

e) *sixteenmo*: in sixteenmo the chain lines will be horizontal with the watermark on the outer top corner, normally on leaves 9, 12, 13, 16 or 10, 11, 14, 15.

f) *thirtytwoimo*: in thirtytwoimo the chain lines will be vertical with the watermark on the lower outer corners.

In sixteenmo and in thirtytwoimo the watermark is often cropped away by the binder.

g) *twelveemo and twentyfourmo*: with these two formats it is very difficult to assess from watermarks and chainlines, owing to the variations in folding and cutting. However they are likely to be in gatherings of six or twelve leaves respectively.
EXERCISE B
What format are the following?

1. A single sheet with the watermark centre top, and printed with pages one and two on opposite sides.

2. A sheet folded three times with the watermark vertical and visible at the top inner margin of leaves two and three, the chain lines being vertical.

3. A sheet folded into two with pages one to four on it; the chain lines are vertical and the watermark is in the centre of the second leaf.

4. A gathering of eight leaves with vertical chain lines, and the watermark at the top of leaves one, four, five, and eight.

5. A small book, the gatherings of which are made up of six leaves each.

2. THE STATEMENT OF GATHERINGS
The statement of format is followed by a colon. Thus

4°:
After the colon comes the statement of gatherings.

The basic formula

a) the statement of gatherings is given using the gatherings signature letters to construct a short hand formula. Thus a formula which goes A-C represents a book of three gatherings signed in sequence A, B, C.

b) normally the letters J U W were not and are not used in this sequence. Thus the formula A-Z represents a book of twentythree gatherings signed regularly A, B, C, D, E, F, G, H, I, K, L, M, N, O, P, Q, R, S, T, V, X, Y, Z.

c) if any of the letters not normally used is used, it must be noted separately within the formula. Thus the formula A-I, J, K-T, U, V, W, X-Z represents a book of twentysix gatherings signed in the following manner A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z.

d) if a normally used letter is omitted, its absence must be noted. Thus the formula A-D, F-Z represents a book of twentytwo gatherings, normal except that there is no gathering with the signature E.

e) combined with this statement of the gatherings is the statement of the number of leaves in each gathering. Thus the formula A-Z⁴ represents a book of twentythree gatherings signed in sequence from A to Z, in which each of the gatherings has four leaves. The superior suffixed figure always indicates the number of leaves in the gathering or gatherings.

f) therefore using the format as well, 4°: A-Z⁴ represents a quarto book with twentythree gatherings regularly signed, each gathering having four leaves.

also 8°: A-Z⁸ represents an octavo book in twentythree gatherings regularly signed, each gathering having eight leaves.

But 4°: A-Z⁴ represents a quarto book with gatherings each consisting of two sheets, one inside the other, folded together to make a quarto format, but making a gathering thereby of eight leaves. In this case, where books on hand made paper are being dealt with,