Elizangela Dias

FROM ONE PAGE
TO THE NEXT

catchwords in manuscripts and
printed books from the sixteenth
to the nineteenth centuries

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2020

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ACKNOWLEDGMENTS

I dedicate this book to my sister Isabel and my mother Judith, two precious people who have taught me, each in their own way, and showing me with their own experience what unconditional love is.

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PREFACE

In the context of Portuguese philological studies, researchers have looked tirelessly at different manuscripts to try and understand all the implications of their message and production. In this process, the text, as a historical document, carries certain aspects that add meaning and, somehow, influence the way in which it will be read and studied. Its materiality is as fundamental as the content and the context of its production. Philology is clearly defined in this way by reuniting both material and intimate realities, as defended by the late professor Antonio Candido: the first characterized by its appearance, role, calligraphy, type, state of the text and its history (by whom, where, when, under what conditions) and the second, by its intimate tangibility and true purpose; its nature, meaning, artistic reach, and in a way its soul.

It is not a question of obtaining an immediate result; the researcher needs to gather learning in himself erudition, he must go to the sources and study the object with determination and rigor. It takes a long time to achieve your goal, but in the end, the work reveals its magnitude and all its scientific, philological beauty to the reader, which is the case of this book as well as the researcher Elizangela Dias. The conductor principle in catchwords, *from one page to the next*, we are guided by marked and organized methodology, from

the codex to the handwritten and printed book, to the tone of the author's dedication and zeal.

Elizangela Dias presents us with a stunning piece of work, whose contribution is extremely important to Philology and related areas, not only for the exhaustive research of occurrences in a previously selected *corpus*, but also for the significance of the texts analyzed. In this way, it fulfils its role, as confirmed in its conclusion, by providing support for new research, and arousing interest in the value of Codicology, Material Bibliography and Philology.

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INTRODUCTION

We are so used to leafing through a book in the course of reading a text that we are hardly aware of its materiality. The manner in which the book is constructed, the way the sheets come together, the sequence of the pages, the existence of numbering, how sewn bound books are organized or how the sheets are attached to the spine, rarely attract the attention of the average reader. In the past, what we would now call a book had quite different characteristics.

To organize the written material and ensure that the page order was correct, authors used pointers to help identify them. These pointers enabled the book to be edited and facilitated reading at a time when printing didn't exist as we know it today. The *catchword* was exactly that letter or an abbreviation of a word, or even a whole word, which was placed at the bottom of the page and repeated at the beginning of the next page.

The study of texts in Portuguese, in manuscript and print form, from the 16th to the 19th century, reveals variety in terms of the structure of catchwords, some predominant types, and that the frequency of its use maintains a certain regularity over time.

We therefore found relevance in scaling the general definition from an exhaustive survey of occurrences in a previously selected *corpus*. The texts chosen, if they do not account for each of the periods studied, are intended to provide examples that begin to outline a framework that can be expanded later.

Starting with an approach based on Codicology and Material Bibliography, we will briefly review the revolution brought about by the invention of the printed press, deal with the structure of the codex and the printed book and place the catchwords in that context. Then we will present the tabulation of the catchwords identified in the *corpus* of printed texts and manuscripts from the 16th to the 19th century. From the description of the catchwords in handwritten and printed documents and their contextualization in the codicological and bibliographic sciences, we will present the occurrences of catchwords in tables to give a schematic view of their use in the works studied.

The criteria for the classification of catchwords are, in order, the text studied, the date and type of catchword. This study is intended to present a descriptive examination of the use of the catchword that will specify the framework outlined by the general concept, seeking to establish a typology within the *corpus* studied. We believe that this characterization of the catchwords can help understand the changes to them over time.

In addition, it is important to establish if there are variations in the use of the catchwords between manuscript and printed texts within the same century. However, we must emphasize that this comparison and the conclusions reached are restricted to a very limited set of texts, whose criterion of choice will be explained later. Therefore, what is affirmed in relation to this *corpus* may not necessarily be valid for other texts.

One of the identified functions of the catchword is to indicate the sequence of the folios, to facilitate the raising, that is, the ordering of book folding according to the sequence of pages, and to advance the reading. Paging, as we call it today, was indicated by an abbreviation placed, almost always, under the page. In this study, the texts analyzed do not therefore form more than isolated points in a much wider context. What we seek to achieve here is to systematize the material to which we have had access, without of course, wanting to exhaust the subject.

Initially it was thought that as time progressed the occurrence of catchwords in any given text would become less common, that is, the older the document, the more catchwords it would have, and the more recent the document the fewer it would have. However, this assertion does not apply. In medieval times, catchwords were often used in manuscripts only at the end of the book, indicating a

low frequency of use. Subsequently, mainly in printed texts, they are used on all pages. McKerrow observes that:

> In medieval MSS. it was not uncommon for the scribe to add at the end of each section the first word of the next as a guide to the binder in arranging the sections correctly. Such catchwords thus served somewhat the same purpose as signatures in printed books. As used, however, in the latter, catchwords ordinarily appear at the foot of every page and are probably to be considered mainly as guides to the printer in imposing the pages. (McKERROW, 1927, p. 82)

However, specifically in the case of manuscripts, it is true that the more we step back in time, the more catchwords we see, and as time progresses there are fewer catchwords found. We corroborated this statement from visiting archives and documentary collections, where we were able to consult a vast collection of manuscripts and printed matter[1]:

This study is presented in the following order: first, we will deal with catchwords in manuscripts and printed books. Then, we will complete a characterization of the *corpus*, composed of printed texts and manuscripts from the sixteenth to the nineteenth century.

Subsequently, we will present the classification and the connection of the catchwords identified in the *corpus*, the analysis of what was observed, and we will present our partial results. Finally, we will finish with the presentation and description of the general results.

This publication is derived from a master's thesis, defended at the University of São Paulo in 2007, and was initially intended for philologists and researchers in the academic field. We hope that this study, now published, will give researchers, bibliophiles and lovers of reading and books in general a better understanding of each theme.

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[1] We researched in a variety of archives and consulted a diverse range of documents. In the Arquivo da Cúria Metropolitana de São Paulo we consulted *pastorals, edicts* and *orders* from the period 1853-1859 – citation 4-2-27, *Autos de ereções e patrimônio de capelas* from the period 1746-1864 – citation 1-2-8, *Livro de registros de testamentos* from the period 1746-1877 – citation 4-1-40 and many others. In the Arquivo do Estado de São Paulo we consulted the *Livro de registros de testamentos* from the period 1760-1815 – citation C00456, dozens of inventories and wills (citations C600 through C612 – C7890, C9879, etc.). In addition, the Arquivo Histórico da Cidade de São Paulo, the Instituto de Estudos Brasileiros, Seção de Obras Raras da Faculdade de Filosofia Letras e Ciências Humanas, the Museu Paulista and Biblioteca Nacional do Rio de Janeiro are other archives where we researched.

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[2].

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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[2] "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[3]:

Image of bifolia

one bifolium

another bifolium

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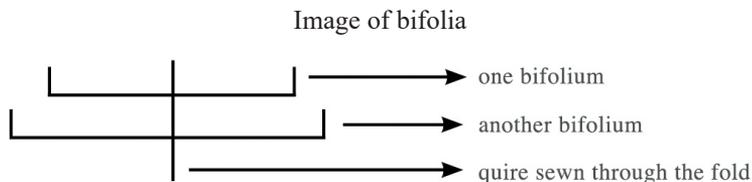
There are several ways of organizing quires, the most common of which is described above. Another way involves the leaves being overlaid as seen in the images below.

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[3]   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
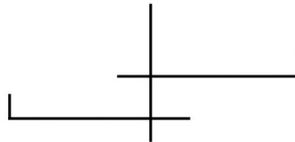
The quires, depending on the number of bifolia they are made of, can have different names: duernion, ternion and quaternion, consisting of two, three or four leaves respectively. The following images of these quires better clarifies the way they were composed.

Binio: composed of two

Ternion: composed of three

Quaternion: composed
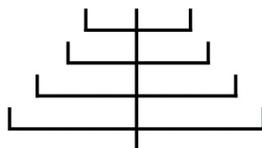
The term "caderno" (quire) comes from "quaterno" (quaternion). The *in-folio* (sheet) has four pages. If there are two folds it becomes *in-quarto*, which has eight pages. Quires composed of five bifolia are called *quinios*, six bifolia: *senios*, seven bifolia: *septenios,* eight bifolia: *octonios* 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
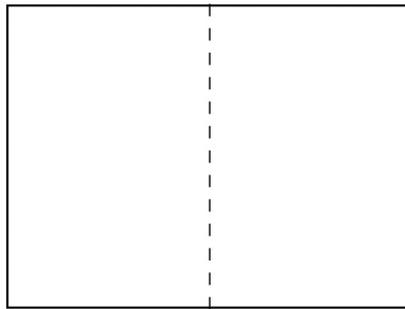
In-quarto: two fold, eight pages
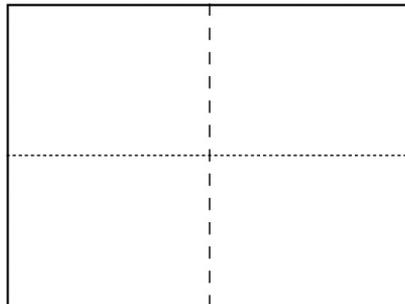
The *in-octavo* has three folds and sixteen pages, and so on. The quires were considered independent units until the point they were bound, which is why order/sequence indicators were needed. These indicators are known as the **signatures** and **catchwords**.

Example of how a "quaterno" is composed
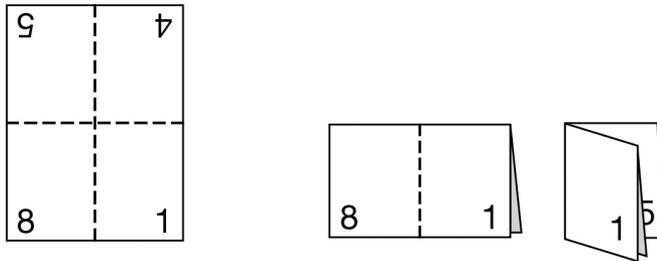
Example of a quire composed of three bifolia, with signatures
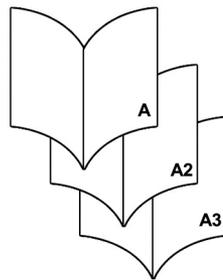
Example of a book composed of with three bifolia
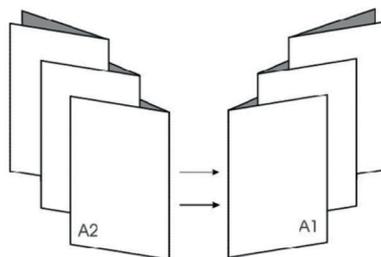
Page numbering first occurred around 1470, in the *Sermo de Praesentatine Beata Mariae*, by Werner Rolevinck, according to Araújo (1986, p. 275).

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 *incunabùlum*[4], would have been the first typography productions. In fact, they were prints made by dipping blocks of wood into ink, a method called woodblock 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[5]. 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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[4] Incunabula (<lat. *incunabùlum*, not documented) were adopted to designate the first typography productions (prior to 1500) c.f. HOUAISS, *Dicionário Eletrônico*, 2002.

[5] 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 *spiegeln*. John Man (2004, p. 76) referred to the *spiegeln* as mirrors, however, Rizzini (1988, p. 79) in *O livro, o jornal e a tipografia no Brasil*, states that by "literally translating the word *spiegeln*, 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 *spiegeln* 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 *spiegeln* 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: Officina de Valentim da Costa, Impressor de Sua Magestade, 1709.

KATECISMO

INDICO

DA LINGVA KARIRIS,

ACRESCENTADO DE VARIAS

Praticas doutrinaes, & moraes, adaptadas 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 JOAO V.

S. N. QUE DEOS GUARDE.

LISBOA,

Na Officina de VALENTIM DA COSTA Deslandes, Impreſſor de Sua Mageſtade.

M. DCCIX.

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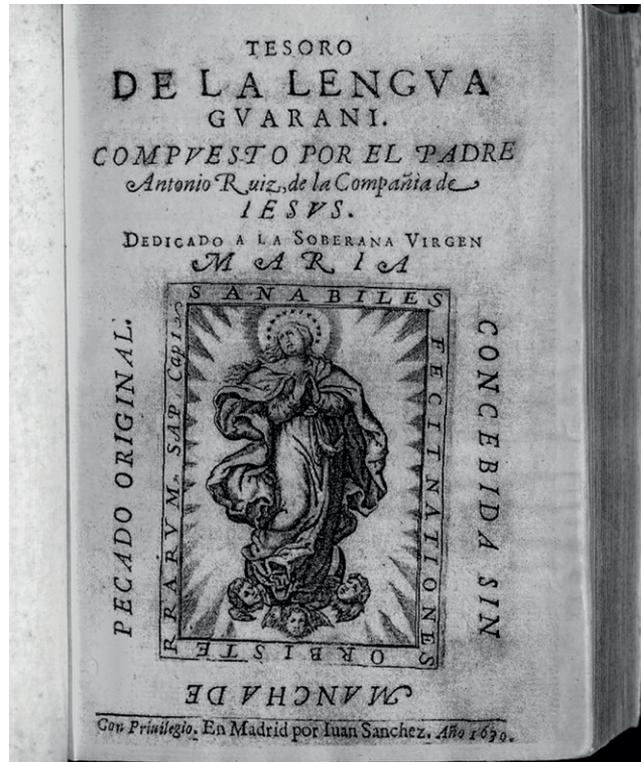
Image taken from the article "O que se fala e o que se lê: língua, instrução e leitura". Villalta, Luiz Carlos. *História da vida privada no Brasil*, São Paulo: Cia. das Letras, 2002, p. 336.

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 someone 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 benefi-ciaries; 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 libra-ries were priests, lawyers, and physicians according to Villalta (2002, p. 362).

By the end of the eighteenth and the beginning of the nineteenth century, Bra-zilian 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, al-though 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, it's 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 aficcionados 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.
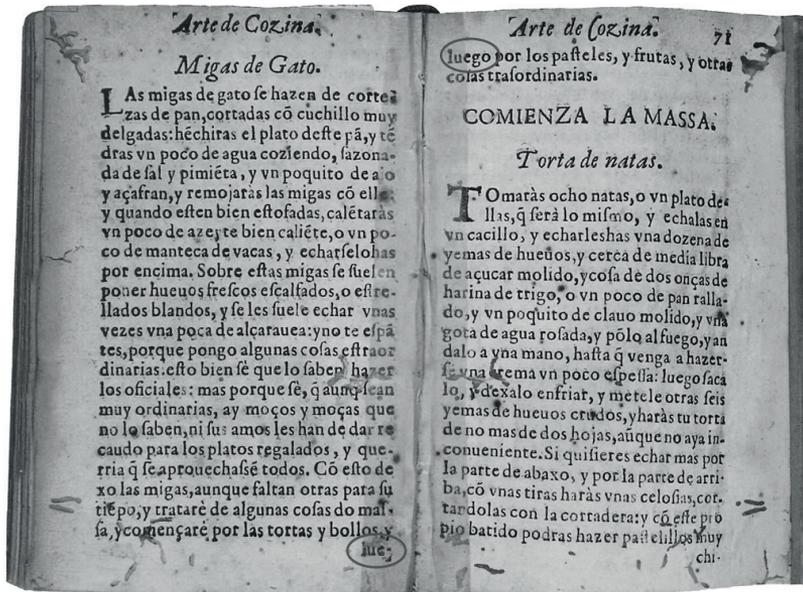
Image taken from *O Livro dos Livros*, p. 328.

Les singvlaritez de la France Antarctiqve, avtrement nommée Amerique:
& Isles decouvertes de nostre temps, 1558, André Thevet.
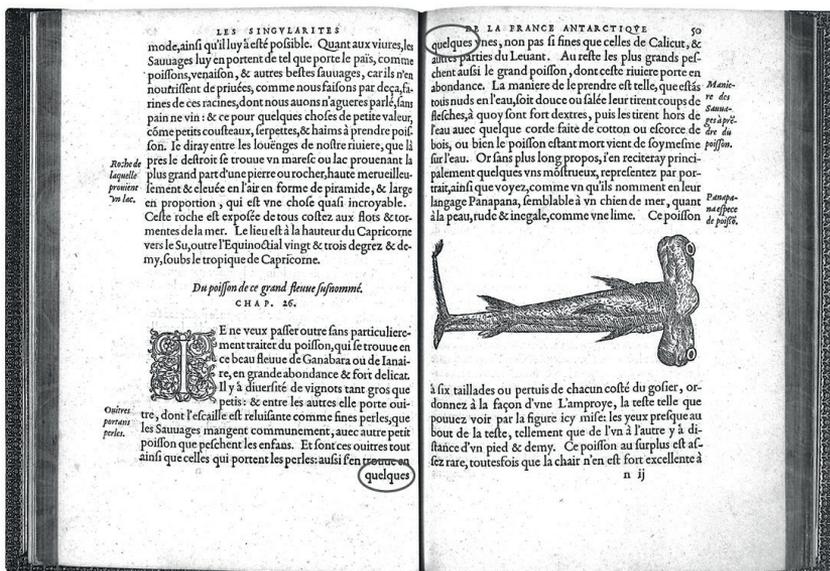
Image taken from Destaques da Biblioteca Indisciplinada de Guita e José Mindlin,
vol.I, Brasiliana, p. 51.

AN ACCOUNT OF THE STUDIED TEXTS

Warhaftig Historia vnd Beschreibung eyner Landtschafft der Wilden, Nacketen, Grimmigen Menschfresser Leuthen, in der Newnwelt America gelegen, vor vnd nach Christi geburt im Land [...] Gedruckt zu Marpurg im jar. 1557. Hans Staden.
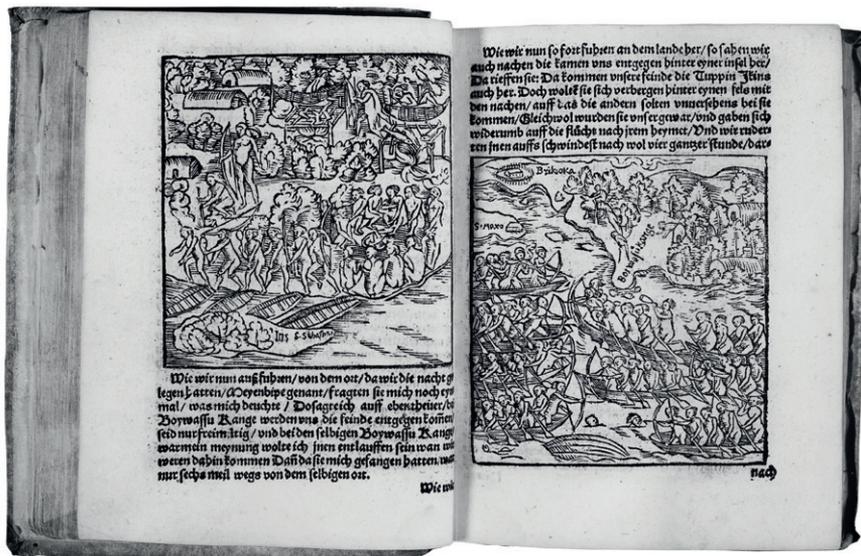
Image taken from *Destaques da Biblioteca Indisciplinada de Guita e José Mindlin,* vol. I, Brasiliana. p. 48-49.

At one point, the use of the catchword was concomitant to the use of the numbering system. Numbering all pages of the book, handwritten or printed, is a more effective system for indicating the sequence of pages. However, this system of organization doesn't address the quires as units, but the text as a whole, and therefore making a page the minimum unit of organization in a book.

We studied over 300 works and documents containing catchwords[6]. In terms of the research criteria, only works that demonstrated frequent use of catchwords and those which had preferably more than 50 folios were considered in order to study the different circumstances in which catchwords could be used. We had access to several documents that made it possible to exemplify the use of the catchwords. These documents ranged from the sixteenth to nineteenth century and met the research criteria.

In choosing the texts, we considered the chronological date of the document, but did not question its origin; in this case, Brazil or Portugal and written in Portuguese Language. In texts published by the same publishing house or by the same group of copyists, a more detailed examination showed a pattern could be identified in the use of the catchwords, however this was not our objective. All works used in this research are listed below.

CENTURY	PRINTED DOCUMENTS
XVI	Historia da Província de Santa Cruz (1576)
XVII	As obras do Doutor Francisco de Sá de Miranda (1677)
XVIII	Arte da pintura, simetria e perspectiva (1767)
XIX	Vestígios da língua arábica em Portugal (1830)

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[6] The Estado de São Paulo Archive, the Cúria Metropolitana de São Paulo Archive, the Museu Paulista, the Biblioteca de Obras Raras e Especias (FFLCH-USP) and on the following websites: Biblioteca Nacional de Portugal – www.bn.pt, National Library of Brazil – www.bn.br, Biblioteca do Futuro (USP) – www.bibvirt.futuro.usp.br, Núcleo de Pesquisas em Informática, Literatura e Linguística (UFSC) – www.cce.ufsc.br/~nupill, Virtual Books Online – http://virtualbooks.terra.com.br, Projeto Gutenberg – www.gutenberg.org and Livraria de Livros Raros Castro e Silva – www.castroesilva.com.

CENTURY	MANUSCRIPT DOCUMENTS
XVI	---
XVII	Auto (1613)
XVIII	Diário da navegação (1769-71)
XIX	Livro de compromisso (1801)

Now we will give a description of the selected texts, according to the sources to which we had access.

PRINTED BOOKS

História da Província de Santa Cruz (1576)

In the sixteenth century, most of the works written about Brazil were not created by Brazilians. It was the explorers who wrote about Brazil, in the style of informational or travel literature. In addition to this, literature of the Jesuit denomination composed of reports of the religious incursions for catechizing the Indians was also commonly found. *História da Província de Santa Cruz* gives a description of Brazil which at that time was called the Province of Santa Cruz. It was written by Pero de Magalhães de Gândavo to Dom Lionis Pereira, the governor of Malacca and other parts in southern India. In the prologue, the author states that after the discovery of Brazil, nothing had been written on the subject until that year, 1576, and it was for that reason he composed the work at the request of Dom Lionis. The first chapter describes Pedro Álvares Cabral′s journey and reports that the expedition would have continued towards the east. However, because of a storm, Cabral's ship became separated from the fleet and after sailing for about a month with favourable winds, the crew spotted lands they thought were a great island, for they spent all day cruising the coast. He reports that they had no idea they were in the West, as they had no information about land for that hemisphere. However, they soon realized that they were not in the East when they spotted the locals, who were physically very different from the other aborigines seen so far. The work is a narrative of discovery, and contains the description of fauna, flora and food that could be obtained from the plants (the author describes cassava, for example, as a root "that people ate instead of bread"). It also provides an account of several historical facts, such as the expulsion of the French from São Sebastião, today the city of Rio de Janeiro, the death of the son of Mem de Sá and the wars waged by indigenous peoples.

The book was printed in Lisbon in the workshop of Antonio Gonçalves, in 1576. It was composed of 48 leaves and 96 pages and the use of signatures to mark the quires in this book is evident. Antonio Gonçalves also printed *Os Lusíadas* in 1572. According to information obtained on the website of the National Library of Lisbon, there are only two copies: one in the National Library of Rio de Janeiro and another in Lisbon. We had access to the facsimile of the first edition on the website of the National Digital Library of Lisbon under reference http://purl.pt/121. The printed copy is registered in the National Library of Lisbon under reference RES.365P.

As obras do Doutor Francisco de Sá de Miranda (1677)

This book is dedicated to "His Excellency D. Joam da Sylva, Marquis de Gouvêa and Count de Port'Alegre". It was granted a license by the Holy Office (Santo Ofício), information given in the first few pages, which attests to a heavy influence on the part of the Catholic Church and it begins with the "Biography" of Francisco de Sá de Miranda. The author was born in the city of Coimbra, in the year 1495, coincidentally, on the same day that King D. Manuel ascends to the throne.

He studied classical literature, became a doctor, and rejected the position of judge, which he was offered several times, to continue with his philosophical and moral studies. He visited Italy and Spain and married D. Joana d'Azevedo with whom he had two sons, Gonçalo and Hieronymo. The biography is detailed and takes great care in extolling the poet, as well as providing details of his genealogy and tracing his psychological profile – something which is linked to the wisdom of a philosopher. With the death of his wife, in 1555, Sá de Miranda disregarded life and died at the age of 63. His epitaph is written in the Latin language.

The book's *Taboada* contains eglogues, letters, elegies, songs, sonnets, *esparsas,* ditties, villancicos, epitaphs, epithalamiums, strophes and glosses, showing a wide range of poetic compositions, and demonstrating great versatility on the part of Francisco de Sá of Miranda. Some of the texts arranged in this compilation are in Spanish. The topics covered are extremely varied, such as the countryside (there are many texts about shepherds), the evils of love, and there are still a lot of tributes to children, friends and kings (the letter to his brother Mem de Sá reveals the care he took with his words) and even a text about wolf hunting.

The book was published in 1677, in Lisbon, by Antônio Leite, and has 346 pages. We had access to the facsimile of the first edition of this work

through National Library of Lisbon's website, under the reference http://purl.pt/844. The printed copy is registered in the National Library of Lisbon under reference L 3211P.

Arte da Pintura, Simetria e Perspectiva (1767)

This book was made for apprentices and also had to be sanctioned by the Holy Office to be published. From the outset, we can see the exaltation of painting within the arts, the appreciation of the hyper-realistic naturalistic element, as well as a description of how numerous renowned thinkers and potentates of ancient Greece and Rome conceived this artistic discipline/branch.

Viewed as liberal art, painting is coupled with knowledge: according to the author, you cannot penetrate all its secrets, there is always something further to discover because of the great skill involved in this art. Painting contributes to several areas, such as medicine, as well as being linked to geometry and perspective (the book has sections that deal with optics). In addition, it is important to give prominence to the three noble qualities of painting: virtues, the supernatural and politics. The author also describes the steps for obtaining perspective. The presentation of graphics and drawings corroborates the didactic objective of the work, which serves as a painting guide. It talks about mathematical principles, reveals a concern over technique with a view to painting something with artistic value. Painting is defined and classified: oil, tempera and parchment. The author then proceeds to teach the specifics of his field; "the painter must first concern himself with how the light hits the subject".

Another aspect worked on in the book is symmetry – and here one also learns that mathematics is necessary in the arts to represent the proportions present in the natural world. Specialized vocabulary is used and precise recommendations are given to help achieve the desired effect on the representation of a subject; to make it look as real as possible. The author presents several ways of creating symmetry, giving the apprentice a range of skills to apply to his art.

At another point in the text, materials such as paints, cloths, and wood are studied, and it gives guidelines on the proper use of objects, as well as certain processes such as working with colors, polishing, how to make varnish and bitumen, etc. The author indicates the sources and encourages the reader. *Arte da Pintura, Simetria e Perspectiva* gives apprentices a series of suggestions and recipes to make materials themselves as part of the pictorial process. We see, therefore, the artisan well portrayed: holder of all knowledge to develop his work of art.

The book was printed in Lisbon, in 1767, by Officina de João Baptista Alvares, and has 116 pages. We had access to the facsimile of this edition on the National Digital Library of Lisbon's website, under reference http://purl.pt/777.

A printed copy is registered at the National Library of Lisbon under reference BA 1604P.

Vestígios da Língua Arábica em Portugal (1830)

This book was written by Frei João de Souza, a famous Arabist born in Syria, in the city of Damascus in 1735, from parents born in Portuguese India. Since childhood he revealed a talent for languages and learned French, Italian and Spanish from the French based in Damascus who suggested to Frei João's parents that he be sent to Europe. So in 1750, aged 16, the adolescent left for Portugal, carrying some references and few financial resources. His trip was fraught with unforeseen and difficulties, however on arrival luck was on his side and he found himself at the residence of one of the most important noblemen of the time, João Vicente de Saldanha Oliveira e Sousa, heir to the Oliveira estate. Pitying the boy's helplessness, he treated him as one of his own and opportunities.

João de Souza already had a command of both eastern and European languages, however as his education was one of a man of commerce, he hadn't studied Latin. But his desire was to enter a religious order and for that Latin he needed Latin. He entered the Third Order of San Francisco.

In 1773 King Joseph had to send someone to Morocco to deal with matters of peace and chose João de Souza to act as secretary and interpreter. This gave João the opportunity to learn about the customs and politics there and also perfect himself in the Arabic dialect spoken in Morocco, which was very different from that spoken in Asia.

He returned to Portugal at the end of 1771 and then devoted himself to his Arabic studies and philological research into the Arabic language. In 1789 he published his work *Vestígios da Língua Arábica em Portugal*, for which he became renowned throughout Europe. In 1790, he published *Documentos arabicos para a historia portugueza, copiados dos originaes da Torre do Tombo* and in 1794, was appointed professor of Arab studies in the Convento de Jesus where he died from pulmonary complications, in January of 1812.

The book was printed in Lisbon in 1789 by the Royal Academy of Sciences. For the purpose of this research into catchwords, we used the edition registered at the rare books department of the Biblioteca da Faculdade de Filo-

sofia Letras e Ciências Humanas da USP, under reference sj 725v. This book is not as rare as the previously mentioned ones, and there are several copies still in circulation today.

MANUSCRIPTS

Auto (1613)

This book was written by Antonio da Motta Lucena, a royal scribe, and was commissioned by the judge Affonso Garcia Tinoco who presided over the Royal Estate. *Auto* is a detailed account of how to bring a process to a decision (Belloto, 2002, p. 49). An excerpt from the summary of the document tells us that the order was drawn up "in compliance with royal provisions which had ordered the levy and collection of the 1% tax on tithing contracts, the product of which was destined for pious works". It also gives us the place and date: Bahia, July 8, 1613.

This document is part of the collection of the Projeto Resgate and can be found at the IEB-USP – Boxes 1/2 – Dates: from 1613 to 1751. It was written in Brazil, more precisely in Bahia. The document has only 15 folios, and the last one is completely blank. We used this document even though it has so few pages because of the difficulty of finding another more extensive one as old as this, which presents readable catchwords. Often the location of the catchwords on the folio is the part that is most easily damaged by handling and bookworms.

Diário da Navegação (1769-71)

This diary, whose full title is *Diário da navegação do rio Tietê, rio Grande Paraná, e rio Gatemi em que se dá relação de todas as coisas mais notáveis destes rios, seu curso, sua distância, e de todos os mais rios que se encontram, ilhas, perigos, e de tudo o acontecido neste diário pelo tempo de dois anos e dois meses. Que principia em 10 de março de 1769,* was written between March 1769 and May 1771 by Sergeant Major Teotônio José Juzarte. It tells us in minuscule detail of an expedition that left Araritaguaba, today Porto Feliz (SP) on the banks of the Tietê, on April 13, 1769, bound for Praça de Iguatemi, located on the left bank of the river of the same name, near to where the city of Iguatemi (MS) can be found today.

Thirty-six vessels and more than seven hundred people undertook this expedition and faced many difficulties including discomfort, hunger and even death. It took two months and two days to travel from Araritaguaba to Iguatemi,

and in total the expedition lasted two years and two months until its return to Araritaguaba in May of 1771.

The order for Teotônio José Juzarte to command the second expedition of Iguatemi was given by Dom Luís Antônio de Souza Botelho and Mourão, heir of Mateus (captain general, governor of the captaincy of São Paulo).

The album, bought in 1960 by the National Library of Rio de Janeiro, is composed of 56 manuscript folios and shows maps of all stages of the expedition from Araritaguaba to Iguatemi, as well as many details observed and annotated by the author.

The original manuscript has 132 folios and belonged to Eduardo Prado's collection of rare works. It was purchased in 1916, by Armando Prado, for the Biblioteca do Museu Paulista, and was first published in 1922 in volume I of the *Annals of the Museu Paulista.*

The document that served as the basis for this commemorative edition of the 500 years of Brazil is in the Museu Paulista. These originals, in their 132 folios, present bookworm damage, but do not harm reading too much. The handwriting is regular but it's too well-crafted to be attributed to a semi-illiterate "sergeant" and there are also some variations in the color of the ink used. It is known that in the National Library of Lisbon there is another testimony of this diary, but it is believed that it is a copy, although it appears in the settlements of that library that is an original.

For the purpose of this research we studied Edusp's edition, published in 2000 by Jonas Soares de Souza and Myoko Makino; in this publication the full facsimile edition of the original journal can be found.

Livro de Compromisso da Irmandade da Senhora do Rosário dos Pretos da Freguesia das Areias. Ano de 1801

Livro de Compromisso looks at the composition of a brotherhood, its functions, activities, and its rules and norms (Belloto, 2002, p. 58). According to the Code of Canon Law "associations of the faithful who have performed pious or charitable work are called pias uniões, which, if they are constituted in a society, are called *irmandades* (brotherhoods). And the brotherhoods that exist to increase public worship receive the particular name of *confrarias* (confraternities)" (Boschi, 1986, p. 14-15).

The document is in good condition. The binding consists of a cover lined with brown leather and the writing pad appears to be made of laid paper, the

leaves have different thicknesses. There is some damage caused by bookworms, but that does not detract from reading. It has nine folios (1r, 2r, 3r, 3v, 4r, 4v, 5r, 5v, 6r, 6v, 7r, 7v, 8r, 8v, 9r).

As far as we know, this document has yet to be published. It can be found in the Archive of the State of São Paulo, under reference number E00614. It's also worth noting that it was difficult to find manuscript of the time with both catchwords and 50 folios or more.

CATEGORIZING CATCHWORDS

Catchword characterization

Once we were able to find works with a reasonable frequency of catchwords, we could observe how they were presented, on each one of the pages of all the selected texts. We found similarities between the types of catchwords and grouped them analogically in an attempt to establish categories. We also listed the types of *catchwords* found in the *corpus*.

A SUGGESTED FOR CATEGORIZING: TYPES OF CATCHWORDS

Considering we did not find any catchword classification that fit those in the *corpus* from the bibliography we consulted, we elaborated a list of types found and of those we thought could be observed in any other works.

Among the types or categories of catchwords are: a) word; b) syllable; c) word segment; d) compounds; e) abbreviation: f) more than one word; g) abbreviation + numeral; h) abbreviation + word + word; i) word + abbreviation; j) word + syllable; k) syllable + compound; l) syllable + word; m) word + segment; n) numeral + abbreviation; o) letter and p) numeral. We are using the following names

for the other cases: q) exceptional cases (for example, a catchword is indicated, but on next page it is absent) and r) absence of folio or leaf. There are therefore sixteen types or categories of catchwords, with the addition of two categories that do not refer to the catchword itself, but to specific contexts in which we cannot otherwise identify.

Below, we present the established categories, with examples taken from the *corpus* to illustrate them.

a) Word: the catchword is a whole word and has no interruption or syllabic separation.

As Obras do Doutor Francisco de Sá de Miranda.
In this example, the catchword is SONETO.

b) Syllable: the catchword is composed of one syllable.

As Obras do Doutor Francisco de Sá de Miranda
In this example, the catchword is the syllable Cha-.
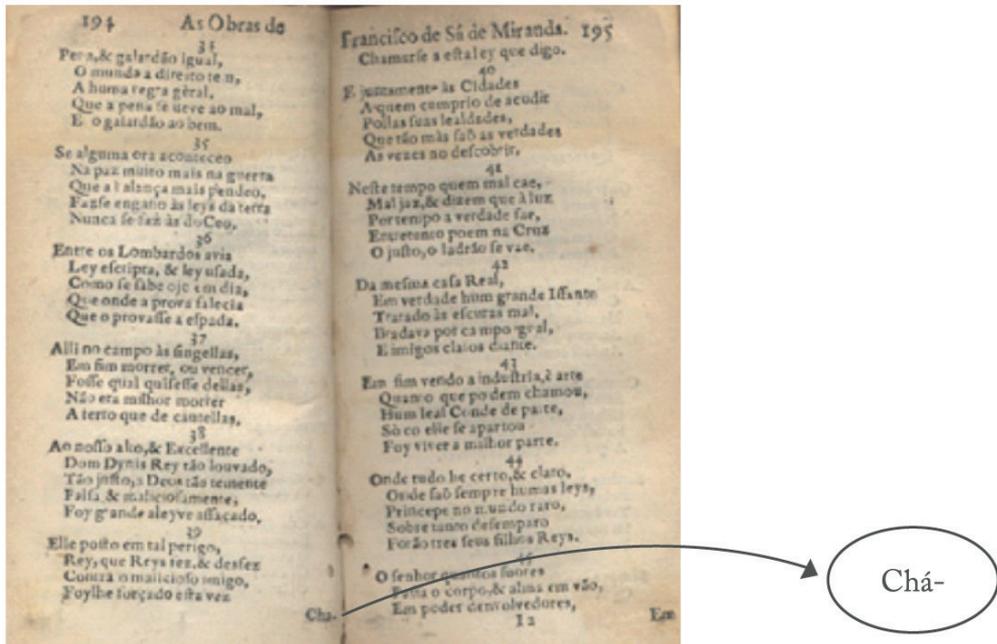
c) Word segment: the catchword can be composed of a unit greater or less than one syllable. Example: in the word "despedida", a segment could be "de" – a unit smaller than a syllable – or "despe" – a unit greater than a syllable or a segment that is not only a syllable.

As Obras do Doutor Francisco de Sá de Miranda
In this example, the catchword is *Aquel*.
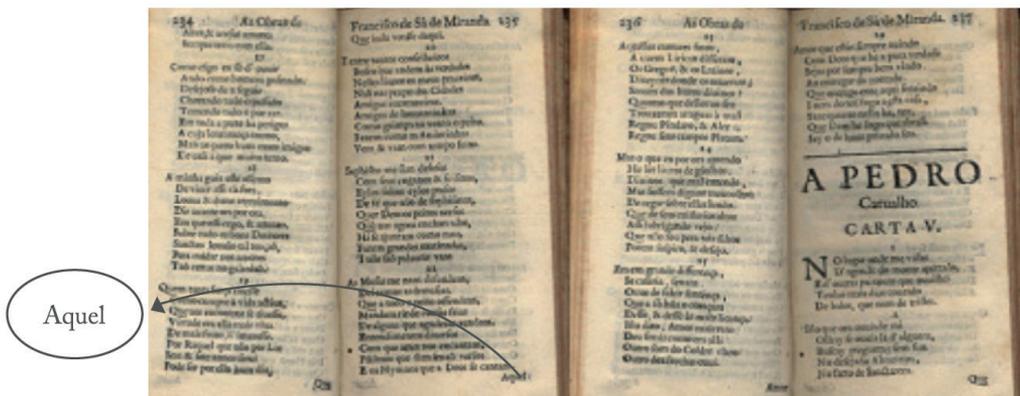
d) Compound: occurs when the catchword consists of two or more words or segments of two or more words and is joined/compounded.

As Obras do Doutor Francisco de Sá de Miranda

In this example we have a compound of two Spanish words for *Heme*: the verb "haber" and the pronoun "me".

e) Abbreviation: the catchword is an abbreviated word.

Vestigios da Lingua Arabica em Portugal

The example is *Tom.*, which is the abbreviation of the word "tomo".
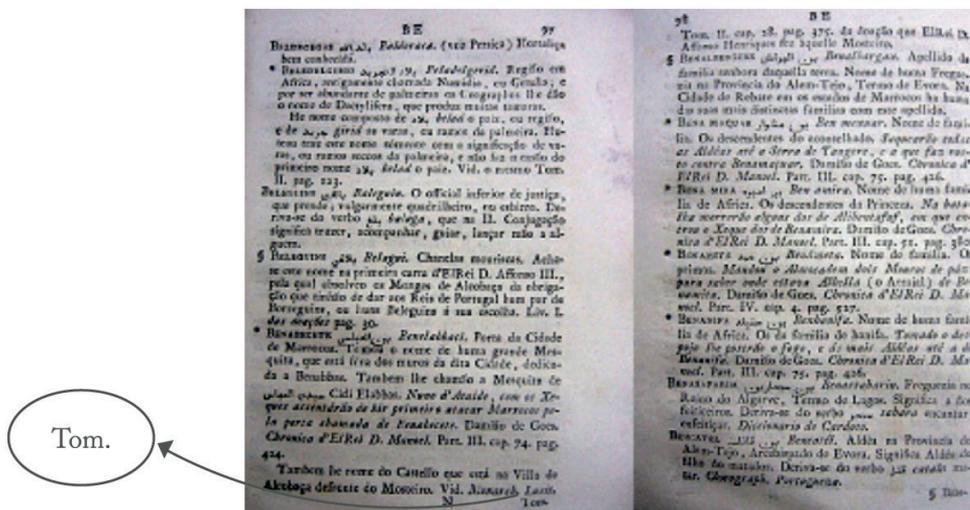
f) More than one word: the catchword is compound of two or more sepa-
rate words.

Arte da Pintura, Symmetria e Perspectiva
In this example we have the words *e com*.
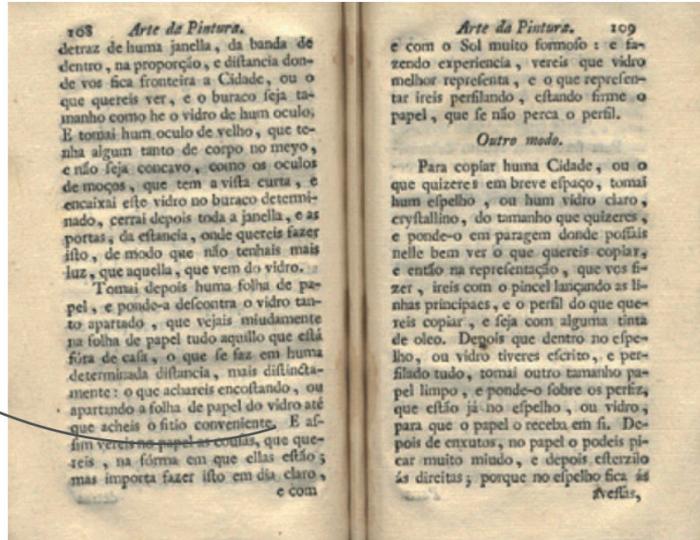
g) Abbreviation + numeral: this catchword is made up of an abbreviated word
and an Arabic numeral.

História da Província de Santa Cruz
The example is *Capi.8.*
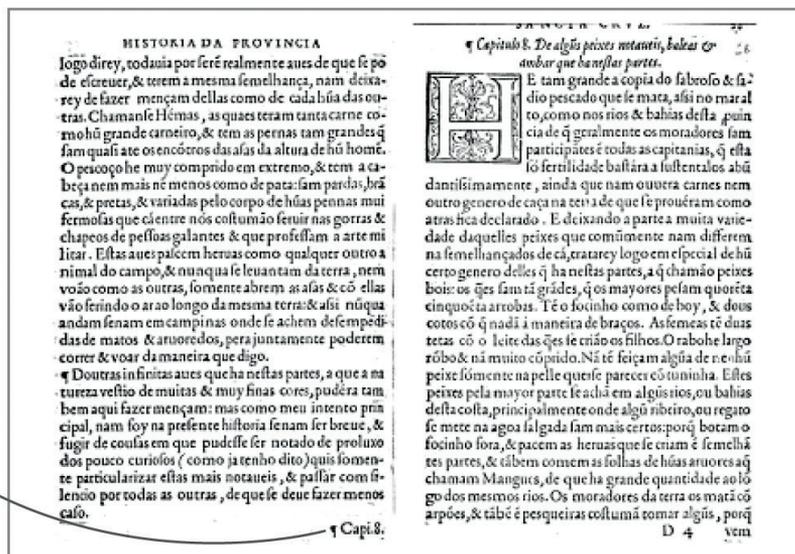
h) Abbreviation + word + word: the catchword is composed of an abbreviated word and two complete words.

História da Província de Santa Cruz

In this example we have *q o tempo*, in which the word "que" is abbreviated.
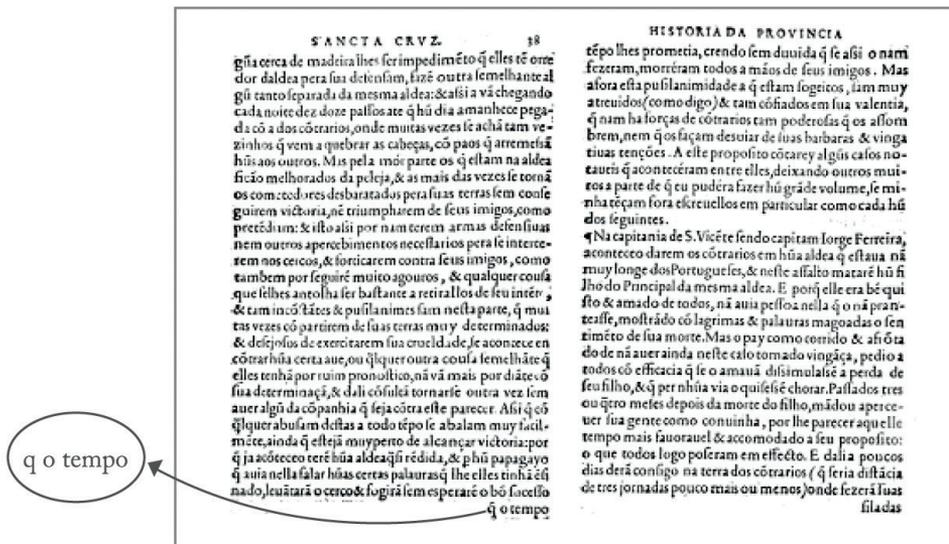
i) Word + abbreviation: the catchword is a complete word and an abbreviated word.

História da Província de Santa Cruz

The example is *E porq*, in which the word "porque" is abbreviated.
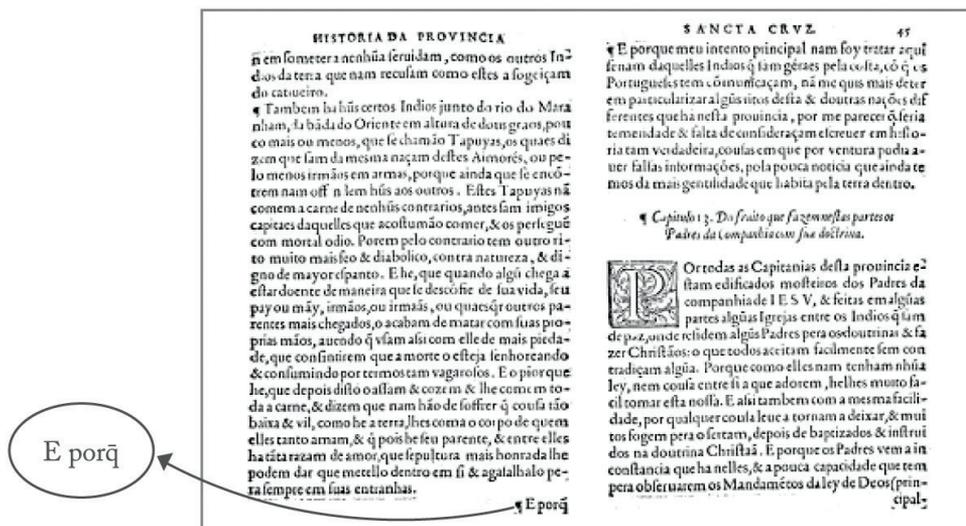
j) Word + syllable: the catchword is composed of one word and one syllable.

História da Província de Santa Cruz
In this example we have the word *de* and the syllable *ros-*.

k) Syllable + *compound*: the catchword is one syllable or segment of word and a compound (the compound words may be complete or not).

História da Província de Santa Cruz
The example is *za ode*.

l) Syllable + word: the catchword is composed of one syllable and another word.

História da Província de Santa Cruz
In this example we have the syllable *ra* and the word *de*.
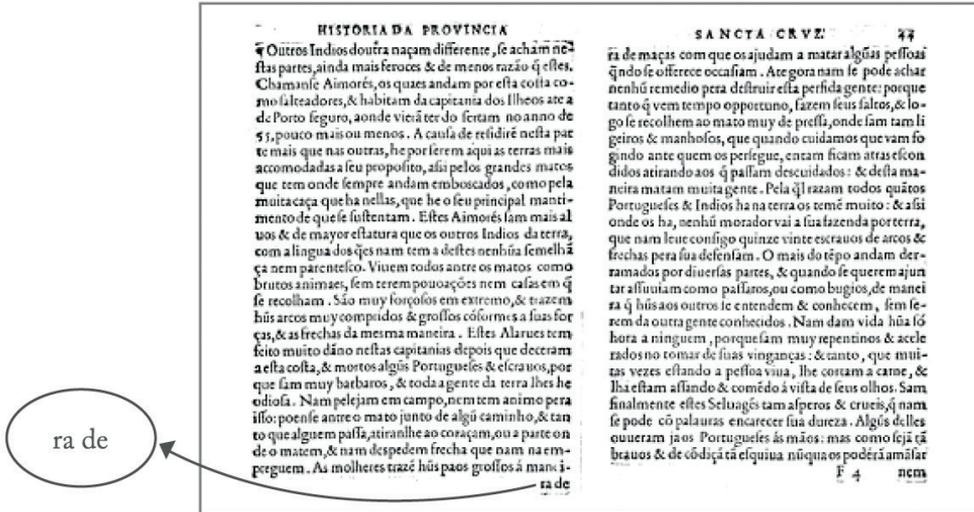
m) Word + segment: the catchword is made up of a word and a segment.

As Obras do Doutor Francisco de Sá de Miranda
Here the word is *A* and the segment *pare.*
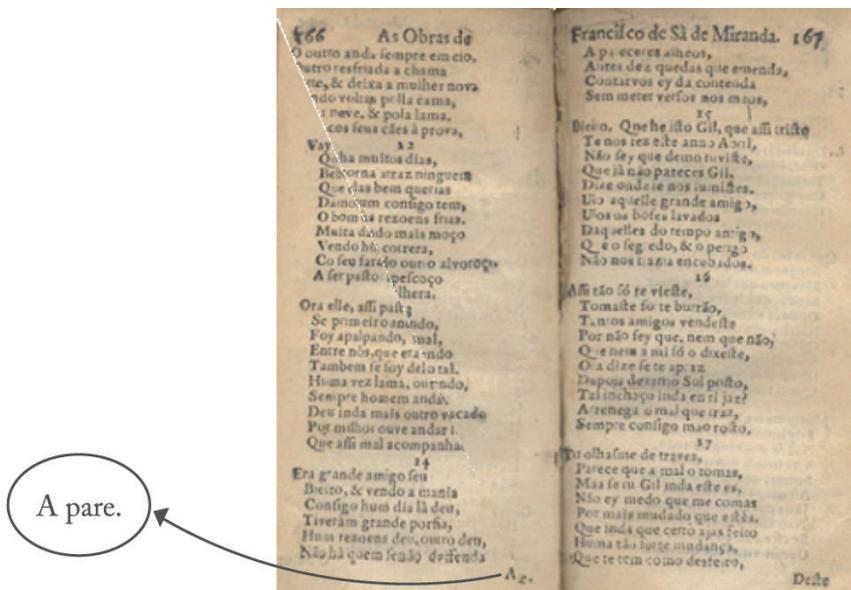
n) Numeral + abbreviation: the catchword is made up of a numeral and an abbreviated word.

Arte da Pintura, Symmetria e Perspectiva
This example shows the Arabic numeral 8 and the abbreviation *polit.*
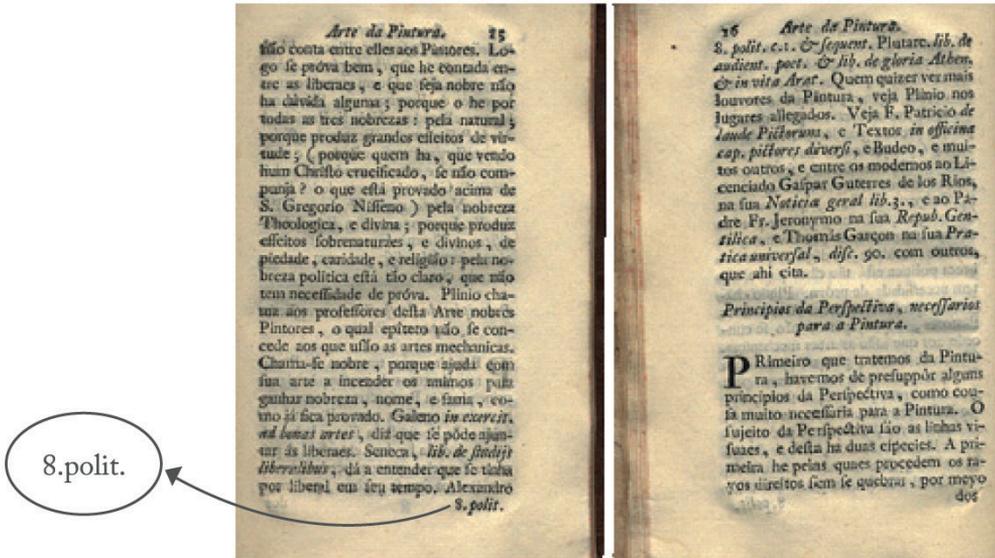
o) Letter: the catchword is a letter.

In this example we have the letter *Q.*
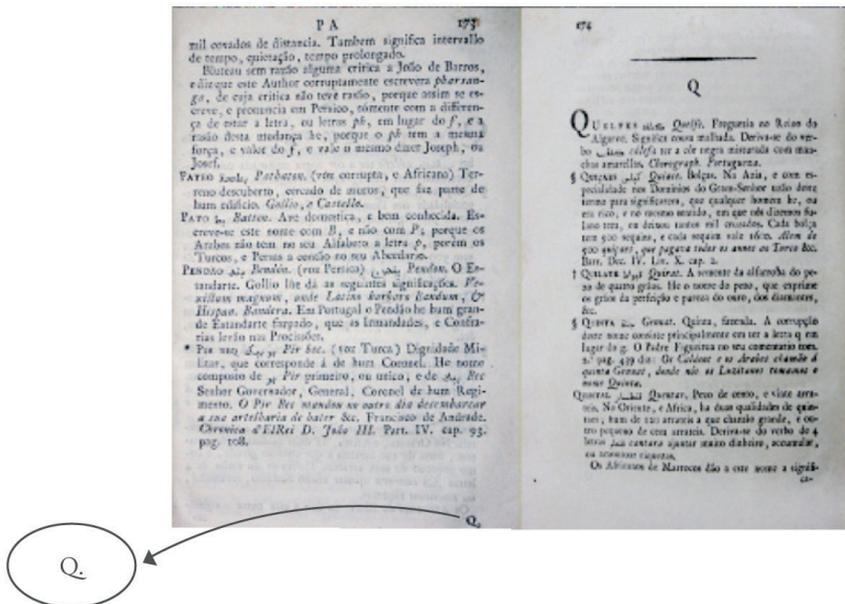
p) Numeral: the catchword can be an Arabic number.

In this case, the catchword is the number *60*.
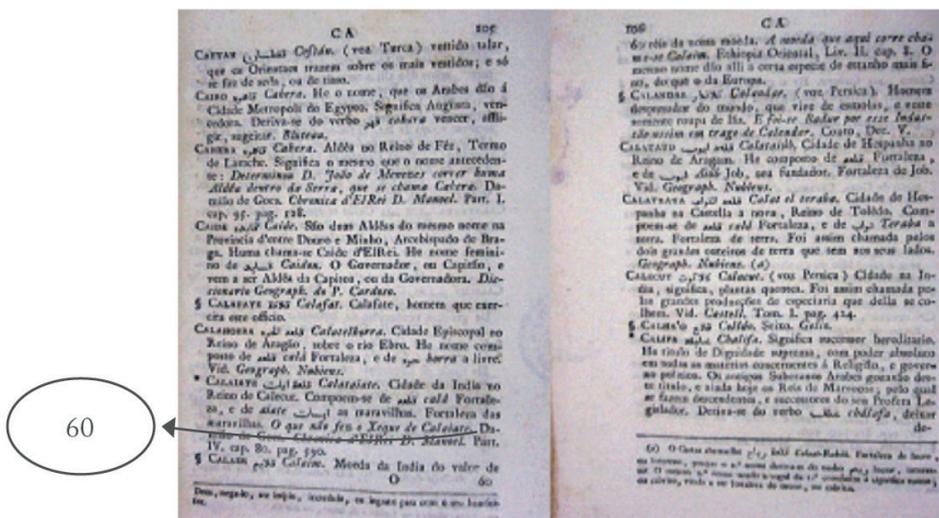
q) Exceptional cases: for example, when the catchword is found on one page, but does not appear on the next.

r) Absence of folios/pages/leaves.

In categories **a** to **f** (pages 63-65) we present the most common forms found in the manuscripts and printed books that formed our *corpus*. They are the main categories or types of catchwords. Catchwords found in categories **g** and **r** (pages 66-71) are less frequent and are considered combinations of the main forms. It is also important to emphasize that order is relevant to these categories. For example, the syllable + word combination falls into a distinct category word + syllable. At first, we thought of creating a category called "other types" due to the low frequency, but we decided to classify each one individually, which generated categories **g** to **r**.

CORPUS CATCHWORDS INVENTORY

We will now present the results of our research in the form of tables, separated by categories, following an exhaustive survey of catchwords in each of the works. The surveys are presented according to the text, in a chronological sequence.

The tables are presented as follows: in the first column is a reference number, which is used to locate the frequency of the comments; in the second column there is the catchword itself; in the third column is the folio or page number of which the catchword is found in addition to **r** (recto), which means front, and **v** (verso) when necessary. In some documents this representation is not necessary, because the numbering is per page and not by folio. In the fourth column is the syllable, word, words or word segment that initiates the next page or folio and in the fifth column is the folio or page number in which the syllable, word, words or word segment in the fourth column is given.

CATCHWORDS IN *HISTÓRIA DA PROVÍNCIA DE SANTA CRUZ* (1576)[7]

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	Dizendo	2r	Dizendo	2v
2	Nũa	2v	Nũa	3r
3	Eſte	3r	Eſte	3v
4	Tem	4r	Tem	4r
5	Ao	4r	Ao	4v
6	Noticia	6r	noticia	6v
7	Algũa	6v	algũa	7r
8	eſqueçamos	7r	eſqueçamos	7v
9	ſituada	7v	ſituada	8r
10	No	9v	no	10r
11	Tem	10r	Tem	10v
12	Nella	11r	nella	11v
13	Por	11v	por	12r
14	Decente	12r	decente	12v
15	Em	12v	em	13r
16	Diuide	13v	diuide	14r
17	eſtam	14r	eſtam	14v
18	Porque	14v	porque	15r
19	peſſoa	15r	peſſoa	15v
20	particular,	15v	particular,	16r
21	Nenhũa	16r	nenhũa	16v
22	Que	16v	que	17r
23	Desmanda	17r	desmanda	18r

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7   In this book the page numbering is alternated, which means page 1 is numbered and the next isn't numbering, page 2 is numbered and the next is unnumbered, and so on. Therefore, to organize the results and present the data in tables, we have called the numbered pages as recto (r) and those not numbered as verso (v), giving 1r, 1v, 2r, 2v and so on.

24	Capitulo.	19v	Capit. 6.	20r
25	Muito	20v	muito	21r
26	Todo	21r	todo	21v
27	pardas,	21v	pardas,	22r
28	Outro	22r	Outro	22v
29	Tamendoás,	22v	Tamendoás,	23r
30	Não	23r	nam	23v
31	Gente	25r	gente	25v
32	caſa,	25v	caſa	26r
33	Logo	27r	logo	27v
34	Vem	28r	vem	28v
35	Diabolica	30v	diabolica.	31r
36	Batanas	31r	batanas	31v
37	Hũas	31v	hũas	32r
38	gente,	33r	gẽte,	33v
39	Pera	33v	falta esta folha	34r
40	Quando	34v	Quando	35r
41	dos.	35r	dos.	35v
42	Todas	35v	Todas	36r
43	Nem	36r	nem	36v
44	Em	37r	em	37v
45	Filadas	38v	filadas	39r
46	ſem	39v	ſem	40r
47	Com	42r	com	42v
48	Imiga	42v	imiga	43r
49	Outros	43r	Outros	43v
50	Nem	44r	nem	44v
51	Pera	45v	pera	46r
52	ferramẽtas	46v	ferramentas	47r

TWO WORDS

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	O ſer	8r	O ſer	8v
2	na temperança	8v	na temperança	9r
3	de paz	10v	de paz	11r
4	A ſeptima	13r	A ſeptima	13v
5	de gado	20r	de gado	20v
6	as quaes	24v	as quaes	25r
7	E tanto	40v	E tanto	41r
8	& de	41v	& de	42r

WORD SEGMENT

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	tugueſes	5r	tugueſes	5v
2	bundancia	9r	bundancia	9v
3	manti-	18r	mantimentos	18v
4	tentamento.	39r	tentamento.	39v
5	cipal-	45r	cipalmente	45v
6	Tenta	47v	tenta	48r

SYLLABLE

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	Çam	17v	çam	18r
2	Naes	18v	naes	19r
3	Jam	36v	jam	37r
4	pim,	41r	pim,	41v
5	Ram	47r	ram	47v

ABBREVIATION + NUMERAL

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	Capi. I	5v	Capit. Primeiro	6r
2	Capi. 8.	27v	Capitulo 8.	28r
3	Capi. 12.	40r	Capitulo 12.	40v
4	Capit. 14.	46r	Capitulo 14.	46v

SYLLABLE + WORD

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	te que	19r	te que	19v
2	za as	26v	za as	27r
3	ra de	43v	ra de	44r

ABBREVIATION + WORD + WORD

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	q o tempo	38r	tẽpo	38v

WORD + ABBREVIATION

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	E porq	44v	E porque	45r

WORD + SYLLABLE

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	de ros-	26r	de rosmaninho	26v

SYLLABLE + COMPOUND

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	za ode	29v	za o despede,	30r

MISSING CATCHWORDS

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	laminas,	28v	(falta esta folha)	29r
2	(falta esta folha)	29r	Nã	29v
3	(falta esta folha)	34r	diſſensoẽs	34v

The first table presents the Word catchwords, which is the most frequent type of catchword, with a total of 52 cases out of a total of 82 in the book. Some examples in this set are worth mentioning: reference number 24 is the word

"Capitulo" however, the corresponding catchword on the next page is given in the abbreviated form "Capit.", a curious fact, since abbreviations usually come at the end of lines or pages in order to ration space and only to indicate how the next page would begin. In reference 30, the catchword is the word "não", but it is repeated in the form "nam", the letter *m* giving a nasal sound, a graphic example of nasal representation fluctuations. In reference number 35 is the word "Diabol-ica", written without an accent, and it is repeated as the word "diabolica.", also without accent, but followed by a period. When this work was written, there were still no uniform rules regarding graphic accentuation. Reference number 38, is the word "gente," followed by comma it is repeated as "gẽte", with the tilde indicating the nasal vowel sound on the letter *e*. Reference 52 is similar to 38 because the tilde over the letter *e* again gives a nasal vowel sound in the word "ferramẽtas" then on the following page the catchword is written with the letter "n" giving a nasal sound in the word "ferramentas".

Catchwords consisting of Two Words appear eight times. Of note is referen-ce number 1, which includes the pair of words "O fer" in which the grapheme ‹s› is written as the allograph ‹f›, which indicated a long s sound. It was not always used and this demonstrates a lack of graphical standardization at the time. In reference number eight we see the catchword "& de" in which the "&" symbol appears instead of the letter "e", but both have equivalent values.

The Word Segment is one of the most frequent types of catchwords in gen-eral and in this book there are six cases, most of which are the final part of the words like "tuguefes", "bundancia", "tentamento", however reference number five differs, since the catchword is the middle part of the word, for example "cipal-" and in the following text we have "cipalmente".

The Syllable type is used five times. The reference which stands out is the fourth, because after the catchword there is a comma: "pim," and this use of comma is quite unusual. Also, on the next page the catchword is exactly the same.

In the Abbreviation + Numeral group there are four instances. It's important to note that this work is divided into several chapters and often on the page before the beginning of a new chapter there is a catchword composed of the word "Chapter" in abbreviated form. Take, for example, reference two, where the catchword is "Capi. 8" and on the beginning of the next page is "Capitulo 8". In addition it is also worth noting reference one with the catchword "Capi. I" and following that "Capit. Primeiro" that is, 'capitulo' in abbreviated form presented in another way; instead of "Capi.", "Capit." is chosen and the Roman numeral

"I" appears as the extension "Primeiro". Therefore, we can see a division in the abbreviation category due to the lack of regularity in the forms of abbreviation.

There are only three instances of Syllable + Word: "te que", "za as" and "ra de", which are all repeated on the next page.

There is only one case of Abbreviation + Word + Word and it gives us an unusual example. We found subscribed to the line the set of words "q o tempo" which are repeated on the next page only as the word "tẽpo", spelt very differently to the catchword with the tilde over the letter "e" giving a nasal sound to the syllable "te". The text comes from a time when the Portuguese hadn't yet standardized the spelling of diphthongs and nasal vowels and there was no fixed form to follow, which explains the example above.

Again, there is only one case of in the Word + Abbreviation category; the word "E" and an abbreviation "porq". Note that there is no full stop indicating the abbreviation of the word "porque" in the catchword, and at the beginning of the next page the word "porque" is given in its full form.

We also found one case of the Word + Syllable group, which the set of "de ros-" and in sequence "de rosmaninho".

Finally, we only see one case of the Syllable + Compound group, presenting the word segment "za" and compound together with a syllable from the next word, "ode" and on the beginning of the next page is "za o despede,". The last group doesn't provide any catchwords, where there are pages missing in parts of the book.

We can therefore summarize how frequent the catchwords are in the book.

CATCHWORD TYPE	NUMBER OF INCIDENCE
WORD	52
TWO WORDS	8
WORD SEGMENT	6
SYLLABLE	5
ABBREVIATION + NUMERAL	4
SYLLABLE + WORD	3
ABBREVIATION + WORD + WORD	1
WORD + ABBREVIATION	1
WORD + SYLLABLE	1
SYLLABLE + COMPOUND	1
TOTAL	82

CATCHWORDS IN *AS OBRAS DO DOUTOR FRANCISCO DE SÁ DE MIRANDA* (1677)[8]

WORD

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	** era	VII	era	VII
2	ſtoyca	VIII	ſtoyca	IX
3	Teue	XII	Teue	XIII
4	na	XIII	na	XIV
5	lares	XIV	lares	XV
6	ſenam	XVI	ſenam	XVII
7	dos	XVII	dos	XVIII
8	da	XVIII	da	XIX
9	mas	XIX	mas	XX
10	ſe	XX	ſe	XXI
11	quam	XXI	quam	XXII
12	Quien	XXVII	Quien	XXVIII
13	La	XXVIII	La	XXIX
14	No	XXIX	No	XXX
15	SONETO	1	SONETO	2
16	SONETO	2	SONETO	3
17	SONETO	3	SONETO	4
18	SONETO	4	SONETO	5
19	SONETO	6	SONETO	7
20	SONETO	7	SONETO	8
21	SONETO	8	SONETO	9
22	SONETO	9	SONETO	10
23	SONETO	10	SONETO	11
24	SONETO	11	SONETO	12
25	SONETO	12	SONETO	13
26	SONETO	13	SONETO	14
27	SONETO	15	SONETO	16
28	As	16	As	17
29	El	18	El	19
30	Tantas	19	Tantas	20
31	Que	20	Que	21
32	(Si	21	(Si	22
33	Echoſe	22	Echoſe	23
34	Dizia	23	Dizia	24

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8 The author also composed some poems in Spanish, which explains why many of the catchwords are written in this language.

35	Que	24	Que	25
36	Ora	25	Ora	26
37	De	26	De	27
38	Del	27	Del	28
39	Por	28	Por	29
40	Como	30	Como	31
41	La	33	La	34
42	Un	34	Un	35
43	Que	36	Que	37
44	CELIA	37	CELIA	38
45	Lo	38	Lo	39
46	Ca	40	Ca	41
47	Quantos	43	Quantos	44
48	Mi	45	Mi	46
49	Socorre,	47	Socorre,	48
50	Que	48	Que	49
51	Al	51	Al	52
52	Bien	53	Bien	54
53	Vemos	55	Vemos	56
54	Suerte	56	Suerte	57
55	Medo	58	Medo	59
56	Una	61	Una	62
57	Faunos	62	Faunos	63
58	Sylvan.	63	Sylvan	64
59	Faunos	64	Faunos	65
60	PASTORES	67	PASTORES	68
61	Iſſo	70	Iſſo	71
62	Não	71	Não	72
63	Que	72	Que	73
64	Cantiga	73	Cantiga	74
65	Ines	74	Ines	75
66	Hum	75	Hum	76
67	Ines	76	Ines	77
68	Tanta	77	Tanta	78
69	CANTA	78	CANTA	79
70	Não	79	Não	80
71	Os	80	Os	81
72	Não	82	Não	83
73	NEMOROSO	84	NEMOROSO	85
74	El	86	El	87
75	Mas	88	Mas	89
76	Secos	90	Secos	91
77	Sancho	91	Sãcho	92

78	Que	92	Que	93
79	Balando	93	Balando	94
80	En	95	En	96
81	Pelay	96	Pelay	97
82	El	97	El	98
83	Las	98	Las	99
84	Por	99	Por	100
85	Suerte	100	Suerte	101
86	Al	101	Al	102
87	Vós	103	Vós	104
88	PASTORES	104	PASTORES	105
89	Nuño	105	Nuño	106
90	Anſi	108	Anſi	109
91	Los	109	Los	110
92	Hablan	110	Hablan	111
93	Eſto	111	Eſto	112
94	Como	112	Como	113
95	Engaño	113	Engaño	114
96	Tras	114	Tras	115
97	Que	116	Que	117
98	Toman	117	Toman	118
99	Si	118	Si	119
100	Del	122	Del	123
101	PASTORES	123	PASTORES	124
102	Pero	125	Pero	126
103	Porque	126	Porque	127
104	Siempre	127	Siempre	128
105	De	128	De	129
106	De	129	De	130
107	Que	130	Que	131
108	LA	132	LA	133
109	Pero	133	Pero	134
110	Tal	134	Tal	135
111	Alexo	135	Alexo	136
112	Libre	136	Libre	137
113	De	137	De	138
114	Las	139	Las	140
115	Que	140	Que	141
116	Amor	142	Amor	143
117	Ah	143	Ah	144
118	Aun	145	Aun	146
119	Mas	146	Mas	147
120	Aquillo	147	Aquillo	148

121	Con	148	Con	149
122	No	152	No	153
123	Sino	153	Sino	154
124	Los	154	Las	155
125	Un	155	Un	156
126	Mas	156	Mas	157
127	Quien	157	Quien	158
128	Alexo	158	Alexo	159
129	Alexo	159	Alexo	160
130	Topey	164	Topey	165
131	Deſte	167	Deſte	168
132	Ora	169	Ora	170
133	Vem	170	Vem	171
134	Peſſoa	171	Peſſoa	172
135	Querem	173	querem	174
136	Então	174	Então	175
137	Agora	175	Agora	176
138	Mas	176	Mas	177
139	Não	177	Não	178
140	Que	178	Que	179
141	Não	179	Não	180
142	Gil	180	Gil	181
143	Mais	181	Mais	182
144	Deſſes	182	Deſſes	183
145	Que	183	Que	184
146	Cá	184	Cá	185
147	Toma	185	Toma	186
148	Bieito	186	Bieito	187
149	Senhor	188	Senhor	189
150	Quanta	190	Quanta	191
151	Mal	191	Mal	192
152	(Voſſa	192	(Voſſa	193
153	Pena	193	Pena	194
154	Em	195	Em	196
155	Que	196	Que	197
156	Se	197	Se	198
157	Se	198	Se	199
158	Doutor	199	Doutor	200
159	Porém	200	Porém	201
160	Querem	201	Querem	202
161	Não	202	Não	203
162	Que	203	Que	204
163	Vós	204	Vós	205

164	Na	205	Na	206
165	Erão	206	Erão	207
166	Se	207	Se	208
167	Aquelles	209	Aquelles	210
168	Ao	210	Ao	211
169	Que	211	Que	212
170	Bom	212	Bom	213
171	Vay	213	Vay	214
172	Hum	214	Hum	215
173	Polas	215	Pollas	216
174	Aos	217	Aos	218
175	Ora	219	Ora	220
176	Em	220	Em	221
177	Nam	221	Nam	222
178	Vi	223	Vi	224
179	E	225	E	226
180	Vou-	226	Voume	227
181	Groſſo	228	Groſſo	229
182	Eu	229	Eu	230
183	Que	231	Que	232
184	Em	232	Entre	233
185	Altos,	233	Altos,	234
186	Que	234	Que	235
187	Amor	236	Amor	237
188	Que	237	Que	238
189	Como	238	Como	239
190	Mas	239	Mas	240
191	Onde	240	Onde	241
192	Eſta	241	Eſta	242
193	Servio	242	Servio	243
194	Não	243	Não	244
195	Aos	244	Aos	245
196	Não	245	Não	246
197	Alguns	246	Alguns	247
198	O	247	O	248
199	Doumos	248	Doumos	249
200	Imiga	250	Imiga	251
201	De	251	De	252
202	Dos	252	Dos	253
203	Que	253	Que	254
204	Que	255	Que	256
205	Diz	258	Diz	259
206	Que	259	Que	260

207	Quede	262	Quede	263
208	Que	264	Que	265
209	De	265	De	266
210	Otra	266	Otra	267
211	AO	267	AO	268
212	Se	269	Se	270
213	Não	274	Não	275
214	E	276	E	277
215	A	277	A	278
216	Agora	278	Agora	279
217	Que	279	Que	280
218	De	280	De	281
219	Que	281	Que	282
220	A	282	A	283
221	Hum	283	Hum	284
222	O	284	O	285
223	Son	286	Son	287
224	No	287	No	288
225	Brada	288	Brada	289
226	Olhos	289	Olhos	290
227	Emfim	290	Emfim	291
228	Cerra	292	Cerra	293
229	E	293	E	294
230	E	295	E	296
231	Do	301	Do	302
232	Cada	304	Cada	305
233	Quien	308	Quien	309
234	Mas	309	Mas	310
235	Olhos	310	Olhos	311
236	Ao	313	Ao	314
237	Tudo	315	Tudo	316
238	se	316	se	317
239	Naõ	318	Naõ	319
240	Com	319	Com	320
241	Eu	320	Eu	321
242	Quanto	322	Quanto	323
243	Não	324	Nam	325
244	O	328	O	329
245	Si	329	Si	330
246	Entre	330	Entre	331
247	Que	331	Que	332
248	Quien	333	Quien	334
249	A	334	A	335

250	Dexa	335	Dexa	336
251	Na	338	Na	339
252	Que	340	Que	341
253	De	341	De	342
254	Moços	342	Moços	343
255	Gloſſa	343	Gloſſa	344
256	Para	345	Para	346

SYLLABLE

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	no-	I	nome	II
2	Po-	IV	Podeſe	V
3	pes,	IX	pes,	X
4	Bra-	X	Braga	XI
5	Tra	XV	Tratou	XVI
6	con-	XXIII	concorriam	XXIV
7	Ta-	XXV	Taboada	XXVI
8	CAN	XXVI	CANÇOENS	XXVII
9	SO-	5	SONETO	6
10	Mien	17	Mientras	18
11	Can	31	Cantando	32
12	PAS-	39	PASTORES	40
13	Que-	54	Querida	55
14	Sin	83	Singello	84
15	Ten	150	Tendido	151
16	Com-	151	Combidamos	152
17	Gran	162	Grande	163
18	Cha-	194	Chamarſe	195
19	Quan-	218	Quanto	219
20	Tor-	222	Tornemos	223
21	Cum-	224	Cumpre	225
22	Dei-	257	Deixay	258
23	Es-	261	Esperar	262
24	An-	268	Andaſe	269
25	Mon	270	Mondego	271
26	Re-	275	Repousado	276
27	Quan-	285	Quando	286
28	En	291	Entre	292
29	CAN	294	CANTIGA	295
30	VOL-	296	VOLTA	297

31	CAN:	297	CANTIGA	298
32	To-	298	Tolhem	299
33	VOL-	299	VOLTA	300
34	CAN-	300	CANTIGA	301
35	VOL.	302	VOLTAS.	303
36	CAN	303	CANTIGA	304
37	En -	305	Entre	306
38	Eſ	306	Eſcusado	307
39	A-	307	Alhea	308
40	VOL.	312	VOLTA.	313
41	Som-	114	Sombras	315
42	VI	317	VILANCETE	318
43	VI:	321	VILANCETE.	322
44	VOL	323	VOLTAS.	324
45	Ra	326	Razoens	327
46	VOL.	332	VOLTA.	333
47	Mu-	336	Muguieſſe	337
48	VOL.	337	VOLTAS.	338
49	Le	339	Leuoumela	340
50	En	344	Entrambos	345

WORD SEGMENT

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	Vi-	V	Viſto	VI
2	mento,	XI	mento	XII
3	Chri-	XXII	Chriſtão	XXIII
4	Echa	29	Echado	30
5	EPI-	35	EPITAPHIO.	36
6	Andan	66	Andando	67
7	Affi	68	Affi ( ) valmente	69
8	Paſſan-	69	Paſſando	70
9	EPITA-	102	EPITALAMIO	103
10	Lleva-	106	Llevantate	107
11	Diſſimu-	120	Diſſimulando	121
12	Pere-	131	Perenales	132
13	PASTO=	163	PASTORES	164
14	Aquel-	235	Aquelles	236
15	Lidan;	256	Lidando	257

| 16 | Vezi | 263 | Vezino | 264 |
| 17 | Galle- | 327 | Gallego | 328 |

TWO WORDS

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	Y ſi	32	Y ſi	33
2	Y vòs	52	Y vòs	53
3	O por	57	O por	58
4	Y quando	59	Y quando	60
5	A DOM	65	A DOM	66
6	A donde	85	A donde	86
7	Y a	87	Y a	88
8	Y no	89	Y no	90
9	Y como	115	Y como	116
10	Y que	119	Y que	120
11	Y vós	149	Y vòs	150
12	O autor	165	O outro	166
13	A Ceſar	189	A Ceſar	190
14	O seu	208	O seu	209
15	E com	254	E com	255
16	A la	311	A la	312

ABBREVIATION

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	V.	II	V.	III
2	Maur	41	Maur	42
3	Maur	42	Maur	43
4	Maur	44	Maur	45
5	Aur,	46	Aur.	47
6	Aur	49	Aur	50
7	Maur	50	Maur	51
8	Anton	138	Anton	139
9	Anton	141	Anton	142
10	Anton	160	Anton	161

WORD + SYLLABLE

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	Y qui-	60	Y quiçá	61
2	A AN-	121	A ANTONIO	122
3	Y por-	144	Y porque	145
4	A NV-	161	A NUNAL	162
5	E que-	216	E quereis	217
6	A IOR.	260	A IORGE	261

WORD + WORD SEGMENT

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	A fermo-	81	A fermosura	82
2	A pare-	166	A pareceres	167

COMPOUND

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	Eſtoyte	107	Eſtoyte (E estoy te)	108
2	Heme	124	Heme	125

THREE WORDS

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	A EL REY	187	A EL REY	188

EXCEPTIONAL CASES (ILLEGIBLE TERMS)

REFERENCE NUMBER	CATCHWORD	PAGE NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	PAGE NUMBER
1	Ah	94	(illegible)	95
2	Cos	230	(illegible)	231

There are many instances of the Word category in this book; 256 in total. In reference 1, there are two asterisks before the catchword, but they are not used when repeated on the next page. However, in reference 32, the catchword, the Spanish-spelled word "Si", accompanied by a parenthesis is repeated in exactly the same form on the next page. Reference 49 is the word "Socorre" followed by a comma, which is again repeated identically however in reference 58, the catchword is the name "Sylvan" followed by a full stop, but there is no full stop in the repetition. "Sancho", reference number 77 is repeated but in the repetition nasalization is indicated by the tilde on the letter "ã" instead of using the letter *n*. Reference number 90 is the word *assim*, spelled "Anſi.", which could indicate orality. In reference 124, the catchword is "Los," but it should be "Las", as shown at the beginning of the next page.

A common thread is that the catchword is capitalized and then when repeated is given in lowercase, as in reference 135. References 152 and 32 are similar as both have a parenthesis in the catchword. Reference 173 is the word "Polas", a variant form of *Pelas* and in the repetition it is written with two ls: "Pollas". In 177 the catchword is "Nam" instead of "não", which is characteristic of how spelling oscillated for nasal sounds at the time. Reference 180, "Vou-" is given on the next page in the form of "Voume", however, according to modern day spelling it should be *vou-me*. In reference 239, we find an alternative spelling used at that time for the word "não"; with a tilde on the letter "o": "Naõ". In reference 250, the sonnet in which this catchword is inserted is written in Spanish and the word "dexa" has the meaning of *deixar* (to leave), therefore we believe it should be written "deja"; in Corominas (1992, p. 435) we find *dexar* as a variant of *dejar*.

The Syllable category, with 50 instances, is the second most used. Reference 3 is interesting because the full word is *princepes*, yet the catchword is "pes," – followed by a comma which is repeated at the beginning of the next page: "pes,". In reference 31, we found the catchword "Can:" and instead of a hyphen the mark <:> is used. The same is true in reference 43: "VI:". Reference 45 is the syllable "Ra" without a hyphen, and at the beginning of the next page "Razoens" is written with *ns* indicating the nasal sound.

The Word Segment category comprises of 17 examples and generally, on the page following the catchword, the word is spelled in its full form. For example, in reference number 16 the catchword is "Vezi", and on the next page "Vezino". In reference 2, the catchword is "ment," followed by a comma however on the next page after the segment no comma is used. Often the segment does not have the hyphen indicative of end-of-line syllable separation, as noted in reference 6:

catchword "Andan", and on the next page "Andando." Unfortunately, we could not identify reference number 7, as it is illegible but what we do know is that it starts with "Aſſi" and the suffix is "valmente". In reference 10 we find "Lleva-" and on the next page "llevantate", a Spanish word spelled with <ll> at the beginning. Reference 13 is the catchword "Pasto=" which, instead of a hyphen, displays the sign = to indicate the end-of-line syllable separation. And in reference 15 the catchword is "Lidan;" – note the semicolon that comes after the segment in place of the hyphen.

The Two Words category has 16 examples and most of them show repetitions, except for reference number 12, where the catchword is composed of the words "O autor" and the repetition is "O outro", which makes sense in context of the work, thus characterizing a typographical error.

There are 16 examples of catchwords in the Abbreviation category. In reference 1 the abbreviation is "V." for the pronoun *vossa* and it is repeated as "V." at the beginning of the next page. This is a widely used abbreviation even to the present day. The other examples are abbreviated first names as in reference 2: "Maur" which is an abbreviation of Maurício.

In the Word + Syllable category, there are six instances including reference 1: the catchword "Y qui-", which in repetition becomes "Y quiçá"; reference 2: "A AN-" which becomes "A Antonio", and then "Y por-" which is "Y porque" on the next page. The fourth reference is "A NV-" which is written as "A Nunal" on the next page, where we noted that the letter V replaces the letter U and when repeated instead of the letter V, the letter U is used. Reference 5 shows an interrupted verb "E que- ", which is repeated as "E quereis".

There are two examples of the Word + Word Segment category. The first is the catchword "A fermo-", which is repeated as "A fermosura" and the second is the catchword "A pare-" which is written as "A pareceres" on the next page. Note the full word is usually an article or a short word.

The Compound category, which has two examples in this document, shows "Eſtoyte" which is a group of words *E estoy te* and the second "Heme" which is words *he me* (esp.). Note that at the beginning of the next page the catchword is repeated exactly, i.e. the compound words are not separated.

Finally, in the Three Words category, we recognise a rarely used form with only one example: "A El Rey" which is repeated on the next page.

In the category of illegible terms, we found two instances. The first is the catchword "Ah", however the word on the beginning of the next page is illegible.

The second example is the syllable "cos" and similarly the word on the next page is also illegible.

Here is a summary of the types of catchword found in this document.

CATCHWORD TYPE	NUMBER OF INCIDENCE
WORD	256
SYLLABLE	50
WORD SEGMENT	17
TWO WORDS	16
ABBREVIATION	10
WORD + SYLLABLE	6
WORD + WORD SEGMENT	2
COMPOUND	2
THREE WORDS	1
TOTAL	360

CATCHWORDS IN *AUTO* (1613)

WORD

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	Não	I	0	II
2	Não	II	Não	III
3	Senhor	IV	Senhor	V
4	Nas	V	Nas	VI
5	canoas	VI	canoas	VII

MISSING

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	0	III	0	IV
2	0	VII	0	VIII
3	0	XII	0	XIII

COMPOUND

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	enforma	X	Enforma	XI
2	oque	XI	O que	XII

WORD + ABBREVIATION

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	os or (Abreviatura)	VIII	os o_____(abrev. desenv)	IX

WORD SEGMENT

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	vinha	IX	Vinha	X

Considering this document is short, there are few catchwords. In the Word category we found five examples, which are all common. The folios where catchwords are missing have been categorized as Missing, of which there are three examples and in the Compound category we found only two instances. In the Word + Abbreviation category there is only one example, but we were unable to understand which word was abbreviated as this document is difficult to read. Finally, in the Word Segment category, also with a single example, is the catchword "vinha", which comes from the word *convinha*, from the verb *convir*.

Below is a summary of each type of catchword in the document.

CATCHWORD TYPE	NUMBER OF INCIDENCE
WORD	5
MISSING	3
COMPOUND	2
WORD + ABBREVIATION	1
WORD SEGMENT	1
TOTAL	9

CATCHWORDS IN *ARTE DA PINTURA, SIMETRIA, E PERSPECTIVA* (1767)

WORD

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	DO	III	DO	IV
2	Como	VI	Como	VII
3	Como	VII	Como	VIII
4	Para	VIII	Para	IX
5	ceſto	1	ceſto	2
6	de	3	De	4
7	Quaes	6	Quaes	7
8	aos	10	Aos	11
9	deſta	11	deſta	12
10	podem	13	Podem	14
11	não	14	Não	15
12	dos	16	Dos	17
13	Mas	20	Mas	21
14	Vedes	21	Vedes	22
15	qual	22	Qual	23
16	E;	24	E;	25
17	ſe	26	ſe	27
18	em	27	Em	28
19	viſuaes	29	viſuaes	30
20	quaes	30	Quaes	31
21	Pintura	31	Pintura	32
22	ſão	32	ſão	33
23	verá	33	Verá	34
24	por	35	Por	36
25	cinco	38	Cinco	39

26	que	39	Que	40
27	oito	43	Oito	44
28	decima	44	Decimal	45
29	O	45	O	46
30	uma	46	Uma	47
31	De	53	De	54
32	do	54	Do	55
33	Modo	55	Modo	56
34	As	57	As	58
35	Como	59	Como	60
36	que	61	Que	62
37	grande	62	Grande	63
38	côr	66	Côr	67
39	de	75	De	76
40	noite	76	Noite	77
41	Outro	78	Outro	79
42	Os	79	Os	80
43	quem	83	Quem	84
44	chegar	84	Chegar	85
45	uſar	85	uſar	86
46	Como	86	Como	87
47	ſobre	87	ſobre	88
48	Como	89	Como	90
49	ſeja	90	ſeja	91
50	depois	91	Depois	92
51	podeis	92	Podeis	93
52	pois	93	Pois	94
53	ovo	95	ovo,	96
54	Para	96	Para	97
55	lavar	97	Lavar	98
56	ter	99	Ter	100
57	mais	100	Mais	101
58	como	105	Como	106
59	reis	106	Reis	107
60	detraz	107	Detraz	108
61	aveſſas	109	aveſſas	110
62	Para	110	Para	111
63	duas	111	Duas	112
65	Para	112	Para	113
66	dias,	114	dias,	115

SYLLABLE

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	dem	I	Dem	II
2	LI-	II	LICENÇAS	III
3	IN-	IV	INDEX	V
4	Ex-	V	Exemplo	VI
5	Se	19	Segundo	20
6	tros	2	Tros	3
7	Te	5	Tenhão	6
8	ſas	7	ſas	8
9	Pin-	12	Pintor.	13
10	ços	25	ços	26
11	SYM-	34	SYMMETRIA	35
12	tro	37	tro	38
13	Men-	47	Menſura	48
14	No-	50	Nomes	51
15	tas	56	tas	57
16	Tam-	58	Também	59
17	Ver-	60	Vermelho	61
18	ro-	68	ro,	69
19	Si-	69	e Sinopera	70
20	PIN-	70	PINTURA	71
21	pel	72	pel	73
22	PIN-	74	PINTURA	75
23	ráõ	77	ráõ	78
24	ma	81	ma	82
25	ma	88	ma	89
26	rão	94	rão	95
27	Te-	101	Tereis	102

WORD SEGMENT

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	LOUVO-	IX	LOUVORES	1
2	tendião	4	tendião	5
3	ſeiſcen-	8	ſeiſcentos	9
4	gulos,	23	gulos,	24
5	Aquel-	28	Aquellas	29

6	EX-	36	EXEMPLO	37
7	Symme-	40	Symmetria	41
8	ſto,	41	ſto,	42
9	Symme-	42	Symmetria	43
10	riga	48	riga	49
11	EX-	49	EXEMPLO	50
12	maráõ	51	maráõ	52
13	palmente	64	palmente	65
14	Diffe-	65	Differença	66
15	curo,	67	curo,	68
16	Monta-	71	Montanha,	72
17	bado	73	bado	74
18	berto	82	berto	83
19	cando,	98	cando,	99
20	ſados	102	ſados	103
21	guma;	104	guma;	105
22	parroza,	113	parroza,	114
23	meiro	115	meiro	116

WORD + SYLLABLE

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	a fór-	18	a fórma	19
2	e de-	52	e depois	53
3	e de-	63	e depois	64
4	a ou-	80	a outra	81

TWO WORDS

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	a ella	17	a ella	18
2	o que	103	o que	104
3	e com	108	e com	109

NUMERAL + ABBREVIATION

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	8 polit.	15	8 polit.	16

WORD + WORD SEGMENT

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	a cabe-	9	a cabeça	10

In this document, once again the Word category is the most common with 66 examples. Reference 7 is the word "Quaes", instead of *quais* which is spelled with an *e* instead of an *i*. In reference 19 we found "viſuaes" spelled with the grapheme <ſ> instead of an *s* and the letter *e* instead of an *i*. In 38 the word *cor* has a circumflex on the o: "côr". These are examples of spelling used at the time, which present the largest variation to modern day spelling.

In terms of range, the second largest category is Syllable with 27 examples. Reference number 11 is the catchword "SYM-", which presents an interesting case of syllable separation; the etymological spelling which is also respected in the word that begins the next page: "Symme-Tria". The catchword in reference 19 is the syllable "Si-" and on the next page we found "e Sinopera" instead of starting directly with the word "Sinopera". In reference 23 it is worth noting the accentuation: there is an acute accent on the letter á and a tilde on the letter õ.

We found a total of 23 examples which fall into the Word Segment category including catchwords with the following characteristics: the first syllables of a word as in reference 1, "louvo-" from "louvores". Some are not even a syllable as in reference 6: "Ex-" from "Exemplo". Others are composed of word suffixes as in references 12 and 13: "maráõ" and "palmente" respectively. We also found examples which used the final syllables of the word and were followed by a comma, as in reference 15 "curo,".

There are four examples in the Word + Syllable category which include: "a fór-" and on the next page "a fórma", "e de-" and "e depois" on the following page, which coincidentally appeared twice, and finally "a ou-" from "a outra". There are three regularly used catchwords in the Two Word category, which are "a ella", "o

que" and "e com". The Numeral And Abbreviation category has only a single, rare example: "8 polit.", which is repeated exactly the same on the next page. Again there is only one case in the Word + Word Segment category: "a cabe-" and on the following page the word "cabeça".

The following table shows the frequency of the different catchword categories in this document.

CATCHWORD TYPE	NUMBER OF INCIDENCE
WORD	106
SYLLABLE	96
WORD SEGMENT	36
WORD + SYLLABLE	9
TWO WORDS	3
NUMBER + ABBREVIATION	3
WORD + WORD SEGMENT	2
TOTAL	256

CATCHWORDS IN *DIÁRIO DA NAVEGAÇÃO DO RIO TIETÊ, RIO GRANDE PARANÁ, E RIO GATEMY (...) QUE PRINCIPIA EM MARÇO DE 1769*

SYLLABLE

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	Sol=	104	Soldados	105
2	laõ	106	Laõ	107
3	to=	107	Todos	108
4	tam	108	Também	109
5	com	112	Compassadas	113
6	sa	113	Sa	114
7	en=	118	Envertir	119
8	is	122	Is	123
9	mes	124	Fómes	125
10	ou	126	Outros	127
11	mos=	131	Mossa	132
12	ro=	132	Rogativos	133
13	hy	134	hy	135

14	zo	147	zo	148
15	A	152	Amanhecendo	153
16	mos	154	mos	155
17	te	155	te	156
18	ra	159	ra	160
19	ma=	160	mais	161
20	per	162	per	163
21	na=	163	navegamos	164
22	sos	164	sos	165
23	da	167	da	168
24	Pi=	169	Piloto	170
25	Gros=	171	grossas	172
26	pe=	178	perigózas;	179
27	De	179	Deos	180
28	do	180	do	181
29	pu=	181	pude	182
30	tan=	182	tantos	183
31	laõ	183	laõ	184
32	de	184	de	185
33	ca=	185	cada	186
34	rem	190	rem	191
35	per=	193	perdida	194
36	a=	194	aqui	195
37	Em=	197	Em	198
38	as	199	as	200
39	No=	205	nomes	206
40	so	209	so	210
41	ça	211	ça	212
42	me=	212	meya	213
43	va	213	va	214
44	go	215	governo	216
45	es=	216	este	217
46	me	220	me	221
47	ca	221	ca	222
48	A=	224	Amanhecendo	225
49	bio,	225	bio	226
50	san=	226	sangradouro	227
51	cam=	227	campanha	228
52	pe=	230	pela	231
53	Pa=	232	Pays	233
54	te	234	te	235
55	po	237	po	238
56	do	238	do	239

57	hu=	239	huma	240
58	Cor=	241	corremos	242
59	fo=	242	forão	243
60	pa=	243	para	244
61	dos	245	dos,	246
62	ma	246	ma	247
63	tas	248	tas;	249
64	is	249	is	250
65	se	250	seguimos	251
66	A=	252	Amanhecendo	253
67	des	253	deste	254
68	o=	255	obrigou	256
69	mos	259	mos	260
70	vi=	260	viagem,	261
71	só=	264	sóbe	265
72	mos	265	mos	266
73	ás	268	ás	269
74	sa=	271	sahimos	272
75	raõ	273	raõ	274
76	na=	276	navegando	277
77	hó=	277	horas	278
78	sau=	279	saudamos	280
79	as	283	as	284
80	A	285	Agoa	286
81	Ter=	286	terra,	287
82	ta	288	ta	289
83	mor	289	mor	290
84	co	296	co	297
85	des=	298	deste	299
86	as=	299	assim	300
87	cem	300	cem	301
88	quar=	301	quarta	302
89	cin=	304	cinco	305
90	gran=	311	grande	312
91	mor=	314	mordidos	315
92	los	322	los	323
93	que=	325	quebrou	326
94	so	326	so	327
95	ban=	332	banda	333
96	con=	335	confissoens	336
97	mos	338	mos	339
98	sú	341	sú,	342
99	vi=	342	vira	343

100	goa	343	goa	344
101	dou	347	dou	348
102	to	348	to	349
103	com-	351	compaixão	352
104	mor=	354	mortandade	355
105	mes=	360	mesma	361
106	te	362	te	363

WORD

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	Quaes	103	quaes	104
2	Da	109	da	110
3	As	110	as	111
4	Durante	111	Durante	112
5	Lhe	116	lhe	117
6	Há	117	Há	118
7	Na	119	na	120
8	O	121	o	122
9	A	123	a	124
10	Lhe	127	lhe	128
11	Dia	128	dia	129
12	Furias	129	furias	130
13	Hum	130	hum	131
14	Duas	133	duas	134
15	Porém	135	Porém	136
16	Nestes	136	Nestes	137
17	Principia	137	Principia	138
18	Virtude	138	virtude	139
19	Calçado	139	calçado	140
20	Foi	140	foi	141
21	Dia	142	Dia	143
22	Feito	143	Feito	144
23	Sem	144	sem	145
24	Ficamos	145	ficamos	146
25	Foi	147	foi	149
26	Ahy	158	ahy	159
27	Cham	161	cham	162
28	Hum	165	hum	166
29	Carregou	166	carregou	167
30	Teceo	168	teceo	169

31	Dia	170	Dia	171
32	Poucas	174	poucas	175
33	Grande	176	grande	177
34	De	177	de	178
35	Dia	187	dia	188
36	Sou	188	sou	189
37	Por	198	por	199
38	Em	200	em	201
39	Braço	201	braço,	202
40	Que	202	que	203
41	Dia	203	Dia	204
42	Do	204	do	205
43	E	210	e	211
44	Tem	217	tem	218
45	Qual	218	qual	219
46	Dia	219	Dia	220
47	A	222	a	223
48	Da	223	da	224
49	Margem	229	margem	230
50	Rio	231	Rio	232
51	Foi	233	foi	234
52	Dos	236	dos	237
53	De	240	de	241
54	Formidável	244	formidável	245
55	Huã	247	huã	248
56	Obrigou	251	obrigou	252
57	Com	256	com	257
58	Se	257	se	258
59	O	258	o	259
60	Se	262	se	263
61	De	263	de	264
62	E	266	e	267
63	Ao	267	ao	268
64	O	269	o	270
65	Hū	270	hū	271
66	Já	278	ja	279
67	Dia	280	Dia	281
68	Aqui	281	aqui	282
69	Dia	282	Dia	283
70	De	284	de	285
71	Mil	290	mil	291
72	As	291	as	292
73	Correo	292	correo	293
74	Aq´ Aquelles	293	aquelles	294

75	Telhamos	294	telhamos,	295
76	Na	305	na	306
77	Nos	307	nos	308
78	Com	308	com	309
79	Todos	310	todos	311
80	Vivem	315	vivem	316
81	Solto	316	solto,	317
82	Suas	317	suas	318
83	No	318	no	319
84	De	324	de	325
85	Principia	329	Principia	330
86	Hé	334	hé	335
87	Principia	336	Principia	337
88	Seos	337	seos	338
89	Principia	339	Principia	340
90	Cinzas	345	Cinzas,	346
91	Foi	346	foi	347
92	Principia	350	Principia	351
93	No	352	no	353
94	De	353	de	354
95	Principia	355	Principia	356
96	Chegou	357	Chegou	358

WORD SEGMENT

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	nia	105	nia	106
2	nece=	114	necessário	115
3	bertas	115	bertas	116
4	tivos	125	tivos	126
5	barcar	146	barcar	147
6	nave=	150	navegando	151
7	dindo	151	dindo	152
8	timo	153	timo	154
9	samos	156	samos	157
10	ya	157	ya	158
11	do-se	172	do-se	173
12	zendo-se	175	zendo-se	176
13	dido	189	dido	190
14	taculo	191	taculo	192
15	Ama=	192	Amanhecemos	193

16	eira	195	eira	196
17	dido	214	dido	215
18	plorar	228	plorar	229
19	rando	235	rando	236
20	Ama=	272	Amanhecendo	273
21	voaçaõ	287	voaçaõ	288
22	panhões	295	panhões,	296
23	pedaçaraõ	302	pedaçaraõ	303
24	çoens	303	çoens	304
25	tentes	306	tentes,	307
26	voadores	319	voadores,	320
27	coenta	320	coenta,	321
28	reraõ	321	reraõ	322
29	dades	330	dades	331
30	tavaõ	331	tavaõ	332
31	occa=	333	occaziaõ	334
32	cendo	340	cendo	341
33	Uni=	344	Unica	345
34	rados	349	rados	350
35	offi=	356	officiaes,	357
36	conti=	358	continuou,	359

ABBREVIATION

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	pa	173	pa	174
2	mto.	254	mto.	255
3	Q	261	q	262
4	mto.	274	mto.	275
5	pa.	275	pa.	276
6	Q	297	q	298
7	Q	309	q	310
8	Q	323	q	324
9	Q	361	q	362

WORD + SYLLABLE

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	a al=	120	a altura	121
2	o Es=	327	o Espanhol	328
3	e tu=	328	e tudo	329
4	de fu=	313	de fumo;	314

COMPOUND

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	ea	186	ea	187
2	efu=	196	efugiu	197
3	elogo	312	elogo	313

MISSING

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	0	206	0	207
2	0	207	0	208
3	0	208	0	209

MORE THAN ONE WORD

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	as familias	141	as familias	142
2	a noite	149	a noite	150

The page numbering in this book refers to the commemorative edition of *Diário de Navegação* produced for the 500th anniversary of Brazil by Jonas Soares de Souza and Myoko Makino.

It is not, therefore, the numbering of the original document, which does not exist. The very fact that the numbering is missing may be justification for the use of catchwords on virtually every page of the lengthy document.

Catchwords in this book are very common, that is, they appear on every page except one where there is a list of waterfall names. The vast majority of catchwords (106 examples) belong to the Syllable category and in second place the Word category (96 examples). In this Word category, of note is reference 74, in which the catchword "Aq´ (space) Aquelles" is written at the beginning of the last line of the text and "aquelles" which is found at the end of this last line. Another type of catchword widely used in this document is the Word Segment, with 36 examples, in which the hyphen is indicated by an =.

There are nine examples in the Abbreviation category and four in the Word + Syllable. We found three examples in the Compound category, and only two times in the More Than One Word. You can better observe the frequency of the different types of catchwords in the following table.

CATCHWORD TYPE	NUMBER OF INCIDENCE
WORD	106
SYLLABLE	96
WORD SEGMENT	36
WORD + SYLLABLE	9
TWO WORDS	4
NUMBER + ABBREVIATION	3
WORD + WORD SEGMENT	2
TOTAL	256

CATCHWORDS IN *VESTÍGIOS DA LÍNGUA ARÁBICA EM PORTUGAL* (1830)

SYLLABLE

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	ceo	I	ceo	II
2	Pen-	II	Pensaráõ	III
3	ro-	III	ropa	IV
4	De-	V	Depois	VI
5	Se-	VI	seria	VII
6	EX-	VII	EXPLICAÇÃO	VIII
7	gas;	IX	gas;	X
8	AD-	XIII	ADVERTÊNCIA	XIV
9	IN-	XIV	INDEX	XV
10	Jor-	XV	Jornada	XVI
11	VES-	XVI	VESTIGIOS	1
12	zer	1	zer	2
13	pri-	3	primeiro	4
14	en-	5	entrada	6
15	va-	9	vada	10
16	to	11	to	12
17	sem-	13	sento	14
18	Co-	14	Cochim	15
19	gem,	15	gem,	16
20	ta-	16	tados,	17
21	Blu-	17	Bluteau	18
22	tan-	18	tangeres	19
23	hu-	19	huma	20
24	men-	20	mente	21
25	*AL-	21	*ALBIRAM	22
26	le	23	leza	24
27	AL-	26	ALCAMUNIA	27
28	gar-	27	garmente	28
29	ção	28	ção	29
30	si-	31	sição	32
31	Ca-	32	Careba	33
32	AL-	33	ALCUNHA	34
33	AL	34	ALDUAR	35
34	tas	35	tas	36
35	ve-	40	velhice	41
36	*AL-	41	*ALFITIAN	42

37	Oc-	44	Occidental	45
38	te-	47	temer	48
39	no	49	nome	50
40	vro	54	vro	55
41	ma	55	ma	56
42	AL-	58	ALMICANTARAT	59
43	pro	60	pronuncião	61
44	Es-	62	Estremadura	63
45	ços	63	ços	64
46	ca-	64	cado	65
47	lo	65	lo	66
48	AL-	66	ALVARA	67
49	gua-	67	guada	68
50	ros	68	ros	69
51	roz,	70	roz,	71
52	ca,	71	ca,	72
53	ro-	72	rocos-	73
54	el-	73	elles	74
55	gum	74	gum	75
56	AR-	75	ARZEA	76
57	Por-	77	Portugal	78
58	Si-	78	Significa	79
59	ter-	88	terra	89
60	Mon-	89	Montes,	90
61	BAL-	91	BALDIO	92
62	na-	92	naca,	93
63	po,	93	po,	94
64	*BA-	94	*BATEGA	95
65	za	95	za	96
66	BEL	96	BELDROEGAS (planta)	97
67	§ BEN-	98	§ BENCATEL	99
68	gi-	99	gina	100
69	par-	102	particularmente	103
70	es-	103	escripto	104
71	CA-	104	CAFTAN	105
72	de-	106	depois	107
73	co-	107	comitiva	108
74	ra-	108	rana	109
75	§ CA-	109	§ CATUR	110
76	CHA-	112	CHAFARIZ	113
77	Bis-	113	Bispado	114
78	ran-	114	randão	115
79	es-	115	especiaria	116

80	trel-	118	trella	119
81	al-	119	algumas	120
82	Re-	120	Religião	121
83	le	123	levão	124
84	ra,	124	ra,	125
85	tre-	125	tremadura	126
86	ta	126	ta	127
87	su-	127	sugeito	128
88	quar-	128	quartinhos,	129
89	tre	131	tre	131
90	ser-	137	servindo-lhe	138
91	De-	138	Deriva-se	139
92	*KA-	139	KAÇABE	140
93	thor	140	thor	141
94	Ca-	141	Cabela,	142
95	ra,	142	ra,	143
96	Du-	146	Ducala.	147
97	pra-	148	prata	149
98	tou	149	tou	150
99	§ MAN-	150	§ MANCHIL	151
100	MAZ-	154	MAZMORRA	155
101	*MA-	155	*MATE	156
102	§ MO-	162	§ MOCARRARAT	163
103	MO-	163	MOGADOURO	164
104	§ MON-	164	§ MONCADA	165
105	MU-	165	MUMIA	166
106	Hes-	166	Hespanha	167
107	mo	168	mo	169
108	gas	170	gas	171
109	ca-	174	cação	175
110	da-	175	dario	176
111	? RE-	176	? RECAMAR	177
112	Cas-	179	Castello	180
113	§ SA-	180	§ SAFORA	181
114	me-	187	melhantes	188
115	§ TA-	188	ſTAGADARTE	189
116	na-	189	nacionaes	190
117	§ TA-	190	§ TARECENA	191
118	del-	194	delle	195
119	bun-	195	bundo	196
120	rem	198	rem	199
121	§ Buz	101	§ Buz	102

WORD

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	A	IV	A	V
2	Nas	VIII	Nas	IX
3	por	X	por	XI
4	A	XII	A	XIII
5	de	4	de	5
6	He	6	He	7
7	mão	10	mão	11
8	o	22	o	23
9	de	24	de	25
10	ás	29	ás	30
11	e	30	e	31
12	das	36	das	37
13	hum	37	hum	38
14	te	38	te	39
15	da	39	da	40
16	quer	43	quer	44
17	com	45	com	46
18	He	46	He	47
19	lia	48	lia	49
20	a	51	a	52
21	de	53	de	54
22	de	56	de	57
23	El	57	ElRei	58
24	do	59	do	60
25	qual	76	qual	77
26	em	79	em	80
27	de	80	de	81
28	do	81	do	82
29	A	83	A	84
30	o	86	o	87
31	erão	87	erão	88
32	de	90	de	91
33	ser	100	ser	101
34	vão	110	vão	111
35	da	111	da	112
36	mão	116	mão	117
37	os	117	os	118
38	mil	129	mil	130

39	os	132	os	132
40	Rio	133	Rio	134
41	Réis	143	réis	144
42	Da	144	da	145
43	Dar	147	dar	148
44	He	156	He	157
45	De	157	de	158
46	boa,	158	boa,	159
47	He	160	He	161
48	Crer	161	crer	162
49	Em	167	em	168
50	Mil	172	mil	173
51	Do	177	do	178
52	Mão	185	mão	186
53	El-	186	ElRei	187
54	Bem	199	bem	200

WORD SEGMENT

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	§ ABES-	2	ABESSO	3
2	§ ACHA-	7	§ ACHACAR (acusar)	8
3	§ ACI-	8	§ ACITERA	9
4	péos	42	péos	43
5	§ ALI-	50	§ ALIFAFE	51
6	aquel-	52	aquella	53
7	riei-	61	rieiros	62
8	ANA-	69	ANAGUEIS	70
9	§ AXO-	82	§ AXORAR	83
10	AZEI-	84	AZEITONA	85
11	§ AZE-	85	AZEVAL	86
12	§ EMA-	121	§ EMANO	122
13	ala-	145	alagadiça	146
14	mião	153	mião	154
15	zião	178	zião	179

LETTER

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	Q	173	Q	174
2	Z	200	*ZA	201

NUMERAL

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	60	105	60	106

ABBREVIATION

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	Tom.	97	Tom.	98

The catchwords in this document are subdivided into six categories, the most prevalent being the Syllable, Word and Word Segment.

There are 121 examples in the Syllable category. Reference 17 is the catchword "sem-" and repeated on the next page as "sento". In reference 54 the catchword is "el-" which is repeated as "elles". The syllable separation is given under the direction of João de Barros (1643, p. 42v): "...toda diçám que ſe eſcreve com letera dobráda, a primeira das leteras ſerá da precedĕte, ſyllaba, e a ſegunda da ſeguinte...". Finally, reference 111 is the syllable "RE-" preceded by the sign †.

There are a total of 54 catchwords in the Word category and in reference 13 is the word "um" spelled with the initial letter *h*. Reference 31, the word "erão" is spelled with ão instead of *am*, which is typical of the variations in spelling which even prevailed in printed books.

In this work, several words are preceded by the symbol §, as in references 1, 2 and 3 of the Word Segment category, in which we found 15 examples. Reference 8 is interesting because the catchword is just the central part of the word, which is unusual. In general, the catchword is either the prefix or the suffix of the word.

As we are dealing with a lexicon, we found two catchwords which are Letters. Reference 1 is the letter "Q", which is repeated in the same form on the next page. In reference 2 however the letter "Z" was written as "*ZA." on the next page.

There is only one example found in the Numeral category. It is an unusual type of catchword and is written in Arabic numerals rather than spelled out in full: "60". We also found only one case which falls into the Abbreviation category: the catchword "Tom." which is repeated identically on the next page.

An overview of the different catchword categories in *Vestígios da Língua Arábica em Portugal* (1830) can be found in the table below.

CATCHWORD TYPE	NUMBER OF INCIDENCE
SYLLABLE	121
WORD	54
WORD SEGMENT	15
LETTER	2
NUMBER	1
ABBREVIATION	1
TOTAL	194

CATCHWORDS IN *LIVRO DE COMPROMISSO – ANO 1801*

ABBREVIATION

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	Cap.	3r	Capitulo	3v
2	Cap.	4r	Capitulo	4v
3	Cap.	5v	Capitulo	6r
4	Cap.	6r	Capitulo	6v

WORD

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	no-	3v	no	4r

SYLLABLE

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	ta	5r	a dita	5v

MISSING

REFERENCE NUMBER	CATCHWORD	FOLIO NUMBER	CATCHWORD AT THE BEGINNING OF THE NEXT PAGE	FOLIO NUMBER
1	0	1r	0	1v
2	0	2r	0	2v

In this work, as in *Diário da Navegação*, the catchwords are quite regular, however this book has few pages. There are four examples in the Abbreviation category, all identical: "Cap." and when repeated the abbreviation is written in full. We found only one example in the Word category: "no-" which is repeated as "no" without the hyphen. There is only one case in the Syllable category too: "ta" which is repeated: "a dita". On two pages, the catchword is missing. The following table identifies the categories of catchwords found in this book.

CATCHWORD TYPE	NUMBER OF INCIDENCE
ABBREVIATION	4
WORD	1
SYLLABLE	1
MISSING	2
TOTAL	6

REFLECTIONS ON THE USE OF CATCHWORDS

Our proposal was to conduct a timely study based on handwritten and printed documents from the 16th to the 19th centuries, with the objective of providing an aid to understand the use of and changes applied to catchwords. We found that it is possible to classify catchwords by types or categories and then established a typological classification in order to identify which types were the most widely used. The conclusion we have come to is that the main

categories of catchwords are, in order: Word, Syllable, Word Segment, Abbreviation, Compound and More Than One Word. There are several other types that are used less frequently and are considered combinations or arrangements of the main forms. All categories found are presented in the following table, in order of most to least frequent.

CATCHWORD CATEGORIES ORDERED BY FREQUENCY

1st	WORD
2nd	SYLLABLE
3rd	WORD SEGMENT
4th	ABBREVIATION
5th	COMPOUND
6th	MORE THAN ONE WORD
7th	WORD + SYLLABLE
8th	ABBREVIATION + NUMBER
9th	SYLLABLE + WORD
10th	WORD + WORD SEGMENT
11th	ABBREVIATION + WORD + WORD
12th	LETTER
13th	NUMBER
14th	NUMBER + ABBREVIATION
15th	WORD + ABBREVIATION
16th	SYLLABLE + COMPOUND

We found that the most commonly used category of catchwords in the studied documents is Word, followed by Syllable and then Word Segment. Having studied over three hundred other documents from these centuries, in addition to those dealt with in detail in this paper, we can corroborate that this tendency is broader than the limits of our *corpus*.

As for the division by centuries, we arrived at the results presented in the following table. The first column refers to the type of document studied (handwritten or printed) and the next four columns show, in order, the most prevalent catchword categories in the works.

MOST COMMON CATCHWORD CATEGORIES BY CENTURY

Century XVI			
Manuscript	-	-	-	-
Printed	Word	More than one word	Word segment	Syllable

Century XVII			
Manuscript	Word	Compound	Abbreviation	Word segment
Printed	Word	Syllable	Word segment	More than one word

Century XVIII			
Manuscript	Syllable	Word	Word segment	Abbreviation
Printed	Word	Syllable	Word segment	Word + Syllable

Century XIX			
Manuscript	Abbreviation	Palavra	Syllable	-
Printed	Syllable	Word	Word segment	Letter

Based on the data obtained, we found that in the printed document studied from the sixteenth century the most widely used categories were, in order of most frequent category: Word, More Than One Word, Word Segment and Syllable. In the seventeenth century, in the manuscript document studied, preference was given in the following order: Word, Compound, Abbreviation and Word Segment. In the printed document of the same period we observed that the most used categories were, in order: Word, Syllable, Word Segment and More Than One Word. In the eighteenth century the manuscript document presented the following categories in order of most frequent category: Syllable, Word, Word Segment and Abbreviation, and in the printed document of the same period: Word, Syllable, Word Segment and Word + Syllable. In the nineteenth century the manuscript document studied presented the following results: Abbreviation, Word and Syllable, and the printed document from the same period presented: Syllable, Word, Word Segment And Letter.

The results were not homogeneous given the variety of documents selected for the study, especially in terms of number of pages and subject matter. However,

we can clearly see the preference for using the WORD and SYLLABLE categories, equally in manuscript documents and in printed works over the centuries researched.

Catchwords were also used, especially in the medieval period (when books were not portable and tradition was oral), to prevent the interruption of reading necessary to turn pages and to prevent the listeners from dispersing. Here we see some similarity to commercial radio and TV catchwords, which have, of course, several other purposes, but among them the function of filling in a gap between one program and another in the most attractive means possible in an attempt to keep the viewer glued to the TV.

Admittedly, in the twentieth century the catchword was still used, although its use was restricted to notary documents[9]. We suggest that the disappearance of the catchword in the twentieth century coincided with the use of signatures and pagination; other brands of orientation.

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[9] Researchers claim that catchwords were used until the 19th century. However, there are 20th century manuscripts in which one can still observe their presence. In our research, we identified repetition of words in the same lines of the catchwords in an early 20th-century manuscript document; an electoral process dating from 1908, which is found in the Arquivo do Estado de São Paulo, under reference number 41766.

CONCLUSIONS

From the papyrus scroll to digital books, the transmission of written culture has undergone a remarkable transformation. Beyond the great milestones of this trajectory, such as the creation of paper, the invention of the press and the digital revolution, we observe a slow and continuous evolution.

However, new forms for text do not extinguish or replace documents of the past, which remain a source that mustn't be ignored for historical research.

Our intention is that this study, by addressing printed culture and the historical and linguistic documents of the past, will contribute to the dissemination of literary culture and the value of ancient documents.

Our aim was to provide aids that could stimulate further investigations in the field of codicology, bibliographic material and Philology. Certainly, there are many other manuscripts and printed documents that deserve to be analyzed and studied.

We hope this study motivates the reader to find historical documentary records and make dozens of small discoveries that help to correlate the past and the present, since the latter is always the fruition of the former, even though we don't always see this relationship clearly.

We also wish that this paper will give other researchers the learning experience and pleasure of attending archives, libraries and expanding research, as it has done for us.

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IMAGES

FIGURE 1: Isabel da Bretanha's hours book. Made in Paris, around 1415, the book belonged to Isabel, daughter of João VI, Duke of Brittany, and his wife Joana. It was produced by one of the most famous illuminators of his time, Master Bedford.

Image taken from: Gulbenkian, Museum, Founder's Collection. In: https://gulbenkian.pt/ museu/works_museum / book-of-hours-of-isabel-of-brittany-or-the-hours-of-lamoignon /.

FIGURE 2: Partiartially open roller.

In: https://www.digestivocultural.com/colunistas/coluna.asp? codigo = 3275 & titulo = Historia_da_leitura_ (I): _ as_tabuas_da_lei_e_o_rolo.

FIGURE 3: Example of illumination of a Latin hour book, dated 1588.

Image taken from *O Livro dos Livros*, p. 213.

FIGURE 4: Closed and open Vatican Codex.

In: http://www.utopia.it/codice_vaticano-087.htm.

FIGURE 5: Presence of complaint in Guarani translation, made in the 18th century (1733), from the first catechesis of the wild Indians. The title says: "First catechesis of the wild Indians by the priests of the Society of Jesus. Originally written in Spanish by Father Antônio Rodrigues, former instructor of the Gentile and then poured into Abañeêga by another priest".
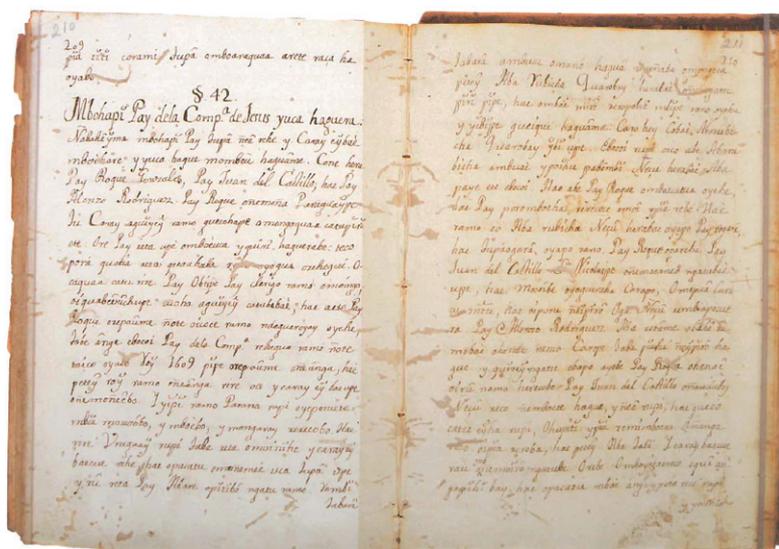
Image taken from *O Livro dos Livros*, p. 221.

FIGURE 6: Example of a complaint subscribed to the text.

Image taken from *o Livro dos Livros*. p. 237.

FIGURE 7: Example of incunabulum. This work highlights the quality of the arts Venice graphics. Image taken from National Library: the story of a collection. Opera omnia grammar. Priscianus Coesariensis. Venice, Johann von Köln and Johann Manthen, 1475/1476. Royal Library.
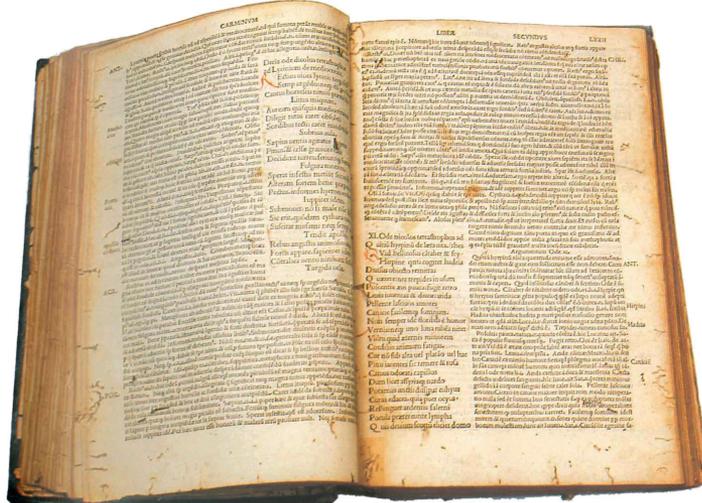
COMMENTARIES

INNOVATIVE CLASSIFICATION

The book *From page to page*: catchwors in handwritten and printed books from the 16th to the 19th centuries, by the doctor Elizangela Dias, is an important contribution to studies in the area of Philology and Codicology, as it deals with a subject little addressed with the depth that is observed in this work. The care in the selection of printed and manuscript texts, as well as the thorough analysis of the object in question, the claims, culminates in an innovative classification proposal. It is a fundamental work those who deal with handwritten and printed texts and who are interested in the history of writing more broadly. Answer also to an audience made up of undergraduate students from the áreas related to Philology, such as Letters and History, for example. It is worth highlighting the excellent selection and the treatment given to the images in the volume, in addition to the contributions brought to the field of Codicology, which has few works in Portuguese.

Prof. Vanessa Martins Monte
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SOURCES OF HISTORICAL INFORMATION

It is possible to know the past by reading books of History. But, after all, where the authors of these books learned what do you know about the past? In the "handwritten texts" it would be the right answer. For scholars of Brazilian history and also for the less conformed onlookers, those who do not are content with the reported speech of the books, the manuscripts represent the source of our past, where our ancestors left their legacy. Our colonial history is all written hand. That's because until the arrival of the Royal Family to Brazil, here there were no authorized printers. Handwriting assumed more than that knowledge of writing, required the scribe to organize with accurately the material where the text was carefully drawn with the tip of a bird's feather soaked in boiling ink. For (that) maintain the correct order of the pages, organized in a different from the current one, they used the "advertisements", cunning pieces of words that can confuse unwary readers. Understand this artisanal resource of the writers of the past is indispensable to who wants to know history through the voices of those who no longer live in flesh and blood, but continue to speak by the design of their hands.

Prof. Renata Ferreira Munhoz
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THE KEYNOTE OF THIS WORK

From survey in handwritten and printed texts from the 16th to the 19th centuries, Elizangela Dias emerges when looking of the modern reader graphic expedients prior to the pagination that aimed to contribute to the organization of the book: the signature and the claim, accurately studying the latter.

To do so, part of the focus based on Codicology and Material Bibliography, tabulate the occurrences of the corpus and describe them, contextualizing them codicologically and bibliographically. Besides presenting the signature concept, reviews in this work the conceptualization general complaint, graphic element widely used in clipping proposed time limit and establishes a typology of the occurrences found in the analyzed corpus.

Here is the keynote of his work: in addition to offering to the specialist a typologization of complaints, contributes at the same time for the intellectual increase of those who are interested by written culture.

Prof. Fábio César Montanheiro
Adjunct Professor at the Federal University of Ouro Preto

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