

CAMBERWELL COLLEGE OF ARTS
UNIVERSITY OF THE ARTS LONDON

**Limp, laced-case binding in parchment
on sixteenth-century Mexican printed books**

2 Volumes

Volume 2

by

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APPENDIX I. SIXTEENTH-CENTURY MEXICAN PRINTED BOOKS ANALYSED IN THIS THESIS

The name of the authors and the printers are written as they are known in Spanish (including the use of accents). The title-pages were fully transcribed, including variant spellings. Information about author, date and printer were obtained from the title-pages. In those cases in which the information was not available in the title-pages, it was obtained from the colophon or from online library catalogues. In these cases, the information is given between brackets and the source of the information is given in a footnote.

SAMPLE-BOOK	AUTHOR	TITLE-PAGE	DATE	PRINTER	LIBRARY AND SHELFMARK
B-1	Bartolomé de Ledesma	REVERENDI PATRIS FRATRIS BARTHO-/lomaei à Ledesma ordinis Praedicatorum et sacrae Theologiae profes/soris de septem nouae legis sacramentis Summarium. / Cum indice locupletissimo. / Mexici, excudebat Antonius de Espinosa. / Cum priuilegio. / 1566	1566	Antonio de Espinosa	Biblioteca Nacional de México, Mexico [RSM 1566 M4LED ej.2]
B-2	Bartolomé de Ledesma	REVERENDI PATRIS FRATRIS BARTHO-/lomaei à Ledesma ordinis Praedicatorum et sacrae Theologiae profes/soris de septem nouae legis sacramentis Summarium. / Cum indice locupletissimo. / Mexici, excudebat Antonius de Espinosa. / Cum priuilegio. / 1566	1566	Antonio de Espinosa	Biblioteca Nacional de México, Mexico [RSM 1566 M4LED ej.3]
B-3	Bartolomé de Ledesma	REVERENDI PATRIS FRATRIS BARTHO-/lomaei à Ledesma ordinis Praedicatorum et sacrae Theologiae profes/soris de septem nouae legis sacramentis Summarium. / Cum indice locupletissimo. / Mexici, excudebat Antonius de Espinosa. / Cum priuilegio. / 1566	1566	Antonio de Espinosa	Biblioteca Nacional de México, Mexico [RSM 1566 M4LED ej.6]
B-4	Pedro de Gante	Doctrina c[h]ris tiana en le[n]gua Mexicana. / Per signu[m] crucis, / Jcamachiotl Cruz / yhuicpa in toyaohua / Xitechmomaquixtili / Totecuyoe diose. Jca/inmotocatzin. Tetatzin. yhua[n] Tep[ilizin] / yhuan spiritus sancti. Amen. Jesus.	[1547 circa] ⁶¹⁹	Unknown printer	Huntington Library, USA [106310]
B-5	Alonso de Molina	Arte de la lengua Mexi/cana y Castellana, compuesta por el muy Re/uerendo padre fray Alonso de Mo-/lina dela orden de Señor / Sant Francisco. / En Mexico en casa de Pedro Ocharte. 1571	1571	Pedro Ocharte	Biblioteca Nacional de México, Mexico [RSM 1571 M4MOL OCH]
B-6	Juan de la Anunciación	SERMONARIO. / EN LENGVA / MEXICANA, DONDE SE CON-/TIENE (POR EL ORDEN DEL MISSAL / NVEVO ROMANO,) DOS SERMONES / en todas las Dominicas y Festiuidades principales de todo el año: / y otro en las Fiestas de los Sanctos, con sus vidas, Comunes. / CON UN CATHESISMO EN LENGVA MEXICANA / y Española, con el Calendario. Compuesto por el reuerendo padre / Fray Iuan de la Annunciacion, Subprior del monaste-/rio de sant Agustin de Mexico. / DIRIGIDO AL MUY REVERENDO PADRE MAE-/stro fray Alonso de la vera cruz, Prouincial de la orden de los / Hermitaños de sant Agustin, en esta nueua España. / EN MEXICO, por Antonio Ricardo. M. D. LXXVII. / Esta tassado en papel en pesos.	1577	Antonio Ricardo	Biblioteca Nacional de México, Mexico [RSM 1577 M4JUA ej.2]

⁶¹⁹ Huntington Library Catalog (<http://catalog.huntington.org/search> [Accessed 22 October 2012]).

SAMPLE-BOOK	AUTHOR	TITLE-PAGE	DATE	PRINTER	LIBRARY AND SHELFMARK
B-7	Diego García de Palacio	DIALOGOS / MILITARES, / DE LA FORMACION, / è informacion de Personas, Instrumen/tos, y cosas necessarias para el / buen vso de la Guerra. / Compuesto por el Doctor Diego Garcia de Palacio, del / Consejo de su Magestad, y su Oydor en la / Real Audiencia de Mexico. / CON LICENCIA, / En Mexico, en casa de Pedro Ocharte. Año de 1583.	1583	Pedro Ocharte	Biblioteca Nacional de México, Mexico [RSM 1583 M4GAR]
B-8	Juan Bautista	ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-tilulco: dela Prouincia del Sancto / Euangelio. / Primera parte. / Con Priuilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte. año 1600. Bound with: ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-tilulco: dela Prouincia del Sancto / Euangelio. / Segunda Parte. / Con Priuilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte. año 1600.	1600- [1601]	Melchor Ocharte / Luis Ocharte Figueroa	Huntington Library, USA [106318-19]
B-9	Agustinos	CONSTITV/TIONES ORDINIS FRA/RTVM EREMITARVM / SANCTI AGVSTINI. / Nuper recognitae et in amplioem formam / ac ordinem redactae. / MEXICI. / Excudebat Petrus Ocharte Cum Licencia. / Anno 1587.	1587	Pedro Ocharte	Huntington Library, USA [106396]
B-10	Juan Bautista	CONFESIONARIO / EN LENGVA MEXI-CANA Y CASTE/LLANA. / Con muchas aduertencias muy necessarias / para los Confesores. / Compuesto por el Padre Fray Ioan Baptista / de la orden del Seraphico Padre Sanct Francis-co, lector de Theología en esta prouincia del San/cto Euangelio, y guardian del conuento de Sanc/tiago Tlatilulco. CON PRIVILEGIO. / En Sanctiago Tlatilulco, Por Melchior / Ocharte. Año de. 1599.	1599	Melchor Ocharte	Biblioteca "Francisco Xavier Clavijero". UIA, Mexico [R BX 2264 B38]
B-11	Agustín Farfán	TRACTADO BREVE / DE ANATHOMIA Y CHIRVGIA, Y DE ALGVNAS / enfermedades, que mas co[m]munmente suelen hauer / en esta Nueva España. Compuesto por el muy / Reuerendo padre Fray Agustin Farfan, / Doctor en Medicina, y Religioso / de la Orden de Sant / Agustin. / Dirigido al muy Reuerendo padre Maestro Fray Martin de Perea, / Prouiencial de la dicha Orden de Sant Agustin. / En Mexico, en casa de Antonio Ricardo. Año de 1579.	[1579] ⁶²⁰	[Antonio Ricardo]	Huntington Library, USA [87097]
B-12	Francisco Toledo	INTRODVCTIO / IN DIALECTICAM / ARISTOTELIS,/ PER MAGISTRVM FRAN-/ciscum Toletu[m] Sacerdotem societatis Iesu, / ac Philosophiae in Romano Societatis / Collegio professore. / MEXICI. In Collegio Sanctorum Petri et Pauli, / Apud Antonium Ricardum./ M.D.LXXVIII.	1578	Antonio Ricardo	Huntington Library, USA [106405]

⁶²⁰ García Icazbalceta (1954, p. 300).

SAMPLE-BOOK	AUTHOR	TITLE-PAGE	DATE	PRINTER	LIBRARY
B-13	Pedro de Gante	Doctrina c[hrist]iana en le[n]gua Mexicana. / Per signu[m] crucis, / Icamachiotl cruz / yhuicpa in toyao-/hua. Xitech momaq[uix-/]tili totecuyoe diose. / Ica inmotocatzin. Tetatzin yhua[n] Te/pilizin yhua[n] sp[iri]tus sancti. Ame[n]. Iesus.	[1553] ⁶²¹	[Juan Pablos]	Biblioteca Cervantina-ITESM, Mexico [9]
B-14	Alonso de Molina.	Aqui comiença vn vocabula-/rio en la lengua Castellana y Mexicana. Compuesto / por el muy reuerendo padre fray Alonso de / Molina: Guardia[n] d[e]l coue[n]to d[e] sant Antonio d[e] / Tetzcuco d[e]la orde[n] delos frayles Menores. / Indonim nimia te fecit prole parentem. / qui genuit moriens, quos pater alme foues. / Confixus viuis, langues: cum mente reuoluis. / vulnera, cum spectas, stigmata carne geris.	[1555] ⁶²²	[Juan Pablos]	Biblioteca Cervantina-ITESM, Mexico [14]
B-15	Alonso de la Veracruz	SPECVLVM CONIVGIORVM AEDI-/TVM PER R.P.F. ILLEPHONSVM A VERA CRV/CE INSTITVTI HAEREMITARVM SANCTI / Agustini, artiu[m] ac sacrae Theologicae doctore[m], cathedraeq[ae] primariae / in inclyta Mexicana academia moderatorem. / EXCVSSVM OPVS ME-/XICI IN AEDIBVS IO-/ANNIS PAVLI BRISSEn/SIS / A.D.1556.IDI.AVG[USTINUS]. / Accessit in fine compendium breue aliquorum priuilegiorum, praeci/pue concessorum ministris sancti euangelij buius noui orbis.	1556	Juan Pablos	Biblioteca Cervantina-ITESM, Mexico [19]
B-16	Maturino Gilberti	THESORO SPIRITVAL EN LENGVA / de Mechuaca[n], enel q[ua]l se contiene la doctrina / [christ]iana y or[aci]ones pa cada dia, y el exame[n] d[e]la co[n]cie[n]cia, y declaracio[n] d[e]la missa Co[m]puesto por el / R.p. fray Maturino Gilberti, dela orde[n] del se/raphico padre sant Francisco. Año de. 1558	1558	[Juan Pablos] ⁶²³	Biblioteca Cervantina-ITESM, Mexico [20]
B-17	[Vasco de Puga, comp.] ⁶²⁴	PHILIPPVS HISPANIA/RVM ET INDIARVM / REX. / Prouisio[n]es cedulae / instrucciones de su Magestad: orde/na[n]ças d[e] difu[n]tos y audie[n]cia, p[ar]a la bue/na expedicio[n] de los negocios, y admi/nistracio[n] d[e] justicia: y gouernacio[n] d[e]sta / nueua España: y p[ar]a el bue[n] tratamie[n]to y [con]servacio[n] d[e] los yndios, dende el / año 1525. hasta este presente de.63. / EN MEXICO EN CASA / De Pedro Ocharte. M.D.LXIII	1563	Pedro Ocharte	Biblioteca Cervantina-ITESM, Mexico [26]
B-18	Alonso de Molina	Arte de la lengua Mexi/cana y Castellana, compuesta por el muy Re/uerendo padre fray Alonso de Mo-/lina dela orden de Señor / Sant Francisco. / En Mexico en casa de Pedro Ocharte. 1571	1571	Pedro Ocharte	Biblioteca Cervantina-ITESM, Mexico [37]

⁶²¹ University of Texas Libraries (<http://catalog.lib.utexas.edu> [Accessed 22 October 2012]).

⁶²² New York Public Library (<http://www.nypl.org> [Accessed 22 October 2012]).

⁶²³ New York Public Library (<http://www.nypl.org> [Accessed 22 October 2012]).

⁶²⁴ University of Texas Libraries (<http://catalog.lib.utexas.edu> [Accessed 22 October 2012]).

SAMPLE-BOOK	AUTHOR	TITLE-PAGE	DATE	PRINTER	LIBRARY
B-19	Francisco Gonzaga	ESTATVTOS / GENERALES DE BARCELONA, PARA LA / Familia Cismontana, de la Orden de nuestro Seraphico / Padre.S Francisco: los quales por mandado de nuestro. R./P.F Francisco Gonçaga, Ministro general, fueron reforma/dos y de nueuo recopilados, por ciertos Padres para ello di/putados, rescebidos, y aprobados en el Cap. G[e]n[er]al Interme-/dio de la familia Cismo[n]tana, celebrado en la ciudad d[e] Tole/do, en el insigne Co[n]ue[n]to de. S. Iuan delos Reyes, dela sancta / Proui[n]cia d[e] Castilla, en el año d[e] n[uest]ro S. Iesu Christo de. 1583. / Y fueron confirmados por nuestro Reuerendissimo. P. Ge/neral, co[n] especial auctoridad Apostolica, q[ue] le fue co[n]cedida. / En Mexico, con lice[n]cia, en casa de Pedro Ocharte. 1585.	1585	Pedro Ocharte	Huntington Library, USA [106313]
B-20	Alonso de la Veracruz	SPECVLVM CONIVGIORVM AEDI-/TVM PER R.P.F. ILLEPHONSVM A VERA CRV/CE INSTITVTI HAEREMITARVM SANCTI / Agustini, artiu[m] ac sacrae Theologicae doctore[m], cathedraeq[ae] primariae / in inclyta Mexicana academia moderatorem. / EXCVSSVM OPVS ME-/XICI IN AEDIBVS IO-/ANNIS PAVLI BRISSEn/SIS / A.D.1556.IDI.AVG[USTINUS]. / Accessit in fine compendium breue aliquorum priuilegiorum, praeci/pue concessorum ministris sancti euangelij buius noui orbis.	1556	Juan Pablos	Biblioteca Pública Universitaria Michoacana de San Nicolás de Hidalgo, Mexico [22453 Fondo Conventual]
B-21	Maturino Gilberti	THESORO SPIRITVAL DE / pobres en la le[n]gua de Michuaca[n]: Dirigida / al muy Illustre y. R. Señor Don / Fray Ioan de Medina Rincon / Electo dignisimo Obispo / dela dicha Prouiencia. / Por el muy R. Padre Fray Maturino Gilberti dela orde[n] de los menores. / EN MEXICO. / Con licencia, por Antonio de Spinosa. / 1575.	1575	Antonio de Espinosa	Biblioteca Cervantina-ITESM, Mexico [44]
B-22	Mannuel Álvares	IHS: / EMMANVELIS / ALVARI E / SOCIETATE IESV / DE INSTITVTIONE / GRAMMATICA. / LIBRI TRES. / MEXICI. / Apud Viduam Petri Ocharte. / Superiorum permissu. [15]XCIII.	1594	Viuda de Pedro Ocharte	Biblioteca Cervantina-ITESM, Mexico [61]
B-23	San Buenaventura	MISTICA THEO/LOGIA: EN LA QVAL. SENOS / enseña el verdadero camino del cielo, me-/diante el ejercicio de la virtud. / Compuesta por el Seraphico Doctor sant Iuan Eustachio Buena Ventura, Cardenal / y Obispo Albano de la orden de / Sant Francisco. / En Mexico en cassa de Pedro Balli. / 1575.	1575	Pedro Balli	Huntington Library, USA [106320-1]
B-24	Alonso de la Veracruz	SPECVLVM CONIVGIORVM AEDI-/TVM PER R.P.F. ILLEPHONSVM A VERA CRV/CE INSTITVTI HAEREMITARVM SANCTI / Agustini, artiu[m] ac sacrae Theologicae doctore[m], cathedraeq[ae] primariae / in inclyta Mexicana academia moderatorem. / EXCVSSVM OPVS ME-/XICI IN AEDIBVS IO-/ANNIS PAVLI BRISSEn/SIS / A.D.1556.IDI.AVG[USTINUS]. / Accessit in fine compendium breue aliquorum priuilegiorum, praeci/pue concessorum ministris sancti euangelij buius noui orbis.	1556	Juan Pablos	Huntington Library, USA [106391]
B-25	Francisco de Alvarado	VOCABVLARIO / EN LENGVA MISTECA, HECHO / por los Padres dela Orden de / Predicadores, que residen enella, y vltima/mente recopilado, y acabado por el Padre Fray Francisco de Alua-/rado, Vicario de Tamaçu-/lapa, de la misma / Orden. / EN MEXICO. / Con Licencia, En casa de Pedro Balli / 1593.	1593	Pedro Balli	Biblioteca "Eusebio Francisco Kino", Mexico [17823]

SAMPLE-BOOK	AUTHOR	TITLE-PAGE	DATE	PRINTER	LIBRARY
B-26	Juan de la Anunciación	DOCTRINA CHRISTIANA MVY CVMPLIDA, DONDE SE CON-tiene la exposicion de todo lo necesario para Do-/ctrinar a los Yndios, y administralles los San-/ctos Sacramentos. / Compuesta en lengua / Castellana y Mexicana por el muy Re/uerendo padre Fray Iuan dela Anun/ciacion Religioso dela orden / del glorioso Doctor dela Y/glesia sant Augustin. / Dirigida al muy Excelente Principe don Martin Enrriquez Visor-/rey gouernador y capitan general enesta nueva España y presiden/te del Audiencia real que enella reside. / En Mexico en casa de Pedro Balli. / 1575.	1575	Pedro Balli	Biblioteca "Eusebio Francisco Kino", Mexico [17176]
B-27	Franciscanos	Jesus Maria Francisc[us]. / Instituta ordinis beati / Francisci. / En Mexico en casa de Antonio de Espinosa 1567.	1567	Antonio de Espinosa	British Library, UK [C.37.f.1]
B-28	Alonso de la Veracruz	RECOGNITIO, SVM/mularum Reuerendi / PATRIS ILLDEPHONSI A VERA / CRVCE AVGVSTINIANI ARTIVM / ac sacrae Theologiae Doctoris apud indorum in-/clytam Mexicum primarij in Academia / Theologiae moderatoris. / MEXICI. / Excudebat Ioannes Paulos Brissensis. / 1554. Bound with: DIALECTICA / resolutio cum textu / ARISTOTELIS EDITA PER / REVERENDVM PATREM / ALPHONSVM A VERA CRVCE / Augustinianum. Artium atq[ue] sacr[ae] Theo/logiae magistrum in achademia Me/xicana in noua Hspa-/nia cathedrae pri/mae in Theo-/logia / moderatorem. / MEXICI. / Excudebat Joannes Paulus Brissensis. /1554.	1554	Juan Pablos	Huntington Library, USA [111122-23]
B-29	Juan Bautista	ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Primera parte. / Con Prouilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte, año 1600.	1600	Melchor Ocharte	Benson Library-UT, USA [GZZ IC115 V.1 LAC-ZZ CPO.2]
B-30	Juan de la Anunciación	SERMONARIO. / EN LENGVA / MEXICANA, DONDE SE CON-/TIENE (POR EL ORDEN DEL MISSAL / NVEVO ROMANO,) DOS SERMONES / en todas las Dominicas y Festiuidades principales de todo el año: / y otro en las Fiestas de los Sanctos, con sus vidas, Comunes. / CON UN CATHESISMO EN LENGVA MEXICANA / y Española, con el Calendario. Compuesto por el reuerendo padre / Fray Iuan de la Annunciacion, Subprior del monaste-/rio de sant Agustín de Mexico. / DIRIGIDO AL MUY REVERENDO PADRE MAE-/stro fray Alonso de la vera cruz, Prouincial de la orden de los / Hermitaños de sant Agustín, en esta nueva España. / EN MEXICO, por Antonio Ricardo. M. D. LXXVII. / Esta tassado en papel en pesos. ⁶²⁵	1577	Antonio Ricardo	Benson Library-UT, USA [GZZIC73 LAC-ZZ COP.2]

⁶²⁵ This binding has only the second part of the work: CATHECISMO / EN LENGVA MEXICANA Y / ESPAÑOLA, BREVE Y MVY COMPEN/DIOSO, PARA SABER LA DO-/ctrina Christiana y enseñarla. / COMPVESTO POR EL MUY REVERENDO / Padre Fray Iuan de la Annunciacion Supprior del / Monasterio de Sant Agustín de / MEXICO.

SAMPLE-BOOK	AUTHOR	TITLE-PAGE	DATE	PRINTER	LIBRARY
B-31	Bartolomé de Ledesma	REVERENDI PATRIS FRATRIS BARTHO-/lomaei à Ledesma ordinis Praedicatorum et sacrae Theologiae profes/soris de septem nouae legis sacramentis Summarium. / Cum indice locupletissimo. / Mexici, excudebat Antonius de Espinosa. / Cum priuilegio. / 1566	1566	Antonio de Espinosa	Biblioteca Pública Universitaria Michoacana de San Nicolás de Hidalgo, Mexico [22439 Fondo Conventual]
B-32	Bartolomé de Ledesma	REVERENDI PATRIS FRATRIS BARTHO-/lomaei à Ledesma ordinis Praedicatorum et sacrae Theologiae profes/soris de septem nouae legis sacramentis Summarium. / Cum indice locupletissimo. / Mexici, excudebat Antonius de Espinosa. / Cum priuilegio. / 1566	1566	Antonio de Espinosa	Biblioteca Pública del Estado de Jalisco, Mexico [234.16 LED 1566 Ej.2]
B-33	[Vasco de Puga, comp.] ⁶²⁶	PHILIPPVS HISPANIA/RVM ET INDIARVM / REX. / Prouisio[n]es cedula[s] / instrucciones de su Magestad: orde/na[n]ças d[e] difu[n]tos y audie[n]cia, p[ar]a la bue/na expedicio[n] de los negocios, y admi/nistracio[n] d[e] justicia: y gouernacio[n] d[e]sta / nueua España: y p[ar]a el bue[n] tratamie[n]to y [con]servacio[n] d[e] los yndios, dende el / año 1525. hasta este presente de.63. / EN MEXICO EN CASA / De Pedro Ocharte. M.D.LXIII	1563	Pedro Ocharte	Biblioteca Pública del Estado de Jalisco, Mexico [349.72 MEX 1563]
B-34	Bartolomé de Ledesma	REVERENDI PATRIS FRATRIS BARTHO-/lomaei à Ledesma ordinis Praedicatorum et sacrae Theologiae profes/soris de septem nouae legis sacramentis Summarium. / Cum indice locupletissimo. / Mexici, excudebat Antonius de Espinosa. / Cum priuilegio. / 1566	1566	Antonio de Espinosa	Biblioteca Pública del Estado de Jalisco, Mexico [234.16 LED 1566]
B-35	Juan de la Anunciación	SERMONARIO. / EN LENGVA / MEXICANA, DONDE SE CON-/TIENE (POR EL ORDEN DEL MISSAL / NVEVO ROMANO,) DOS SERMONES / en todas las Dominicas y Festiuidades principales de todo el año: / y otro en las Fiestas de los Sanctos, con sus vidas, Comunes. / CON UN CATHESISMO EN LENGVA MEXICANA / y Española, con el Calendario. Compuesto por el reuerendo padre / Fray Iuan de la Annunciacion, Subprior del monaste-/rio de sant Agustin de Mexico. / DIRIGIDO AL MUY REVERENDO PADRE MAE-/stro fray Alonso de la vera cruz, Prouincial de la orden de los / Hermitaños de sant Agustin, en esta nueua España. / EN MEXICO, por Antonio Ricardo. M. D. LXXVII. / Esta tassado en papel en pesos. ⁶²⁷	1577	Antonio Ricardo	Biblioteca Pública del Estado de Jalisco, Mexico [252 JUA 1577]
B-36	Juan Bautista	ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Segunda parte. / Con Prouilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte, año 1600.	1600 [1601]	Melchor Ocharte / Luis Ocharte Figueroa	Biblioteca Pública del Estado de Jalisco, Mexico [265.62 JUA 1600]

⁶²⁶ University of Texas Libraries (<http://catalog.lib.utexas.edu> [Accessed 22 October 2012]).

⁶²⁷ This binding has only the second part of the work: CATHESISMO / EN LENGVA MEXICANA Y / ESPAÑOLA, BREVE Y MVY COMPEN/DIOSO, PARA SABER LA DO-/ctrina Christiana y enseñarla. / COMPVESTO POR EL MUY REVERENDO / Padre Fray Iuan de la Annunciacion Supprior del / Monasterio de Sant Augustin de / MEXICO.

SAMPLE-BOOK	AUTHOR	TITLE-PAGE	DATE	PRINTER	LIBRARY
B-37	Alonso de Molina.	Aqui comiença vn vocabula-/rio enla lengua Castellana y Mexicana. Compuesto / por el muy reuerendo padre fray Alonso de / Molina: Guardia[n] d[e]l coue[n]to d[e] sant Antonio d[e] / Tetzcuco d[e]la orde[n] delos frayles Menores. / Indonim nimia te fecit prole parentem. / qui genuit moriens, quos pater alme foues. / Confixus viuis, langues: cum mente reuoluis. / vulnera, cum spectas, stigmata carne geris.	[1555] ⁶²⁸	[Juan Pablos]	Biblioteca Pública del Estado de Jalisco, Mexico [497.4523 MOL 1555]
B-38	Juan Bautista	ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Primera parte. / Con Priuilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte. año 1600. Bound with: ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Segunda Parte. / Con Priuilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte. año 1600.	1600- [1601]	Melchor Ocharte / Luis Ocharte Figueroa	Biblioteca "Armando Olivares", UG, Mexico [2381 Conventos]
B-39	Juan Bautista	ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Primera parte. / Con Priuilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte. año 1600. Bound with: ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Segunda Parte. / Con Priuilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte. año 1600.	1600- [1601]	Melchor Ocharte / Luis Ocharte Figueroa	Biblioteca "Armando Olivares", UG, Mexico [4392 Conventos]
B-40	Bartolomé de Ledesma	REVERENDI PATRIS FRATRIS BARTHO-/lomaei à Ledesma ordinis Praedicatorum et sacrae Theologiae profes/soris de septem nouae legis sacramentis Summarium. / Cum indice locupletissimo. / Mexici, excudebat Antonius de Espinosa. / Cum priuilegio. / 1566	1566	Antonio de Espinosa	Biblioteca "José María Lafragua", BUAP, Mexico [3029 41010305 11822]

⁶²⁸ New York Public Library (<http://www.nypl.org> [Accessed 22 October 2012]).

SAMPLE-BOOK	AUTHOR	TITLE-PAGE	DATE	PRINTER	LIBRARY
B-41	Pio V	BVLLA / CONFIRMATIONIS ET NOVAE CON-/cessionis priuilegiorum omnium ordinum Mendicantium. / CVM CERTIS DECLARATIONIBVS DE-/cretis et Inhibitio[n]ibus S.N.D. Pij Papae V. Motu. p[ro]prio. / MEXICI. / Apud Antonium de Spinosa. / Anno. 1568. ⁶²⁹	1568	Antonio de Espinosa	Biblioteca "José María Lafragua", BUAP, Mexico [7138 41010303]
B-42	Juan Bautista	ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Primera parte. / Con Priuilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte. año 1600. Bound with: ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Segunda Parte. / Con Priuilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte. año 1600.	1600- [1601]	Melchor Ocharte / Luis Ocharte Figueroa	Biblioteca Franciscana, Mexico [COC4/29]
B-43	Bartolomé de Ledesma	REVERENDI PATRIS FRATRIS BARTHO-/lomaei à Ledesma ordinis Praedicatorum et sacrae Theologiae profes/soris de septem nouae legis sacramentis Summarium. / Cum indice locupletissimo. / Mexici, excudebat Antonius de Espinosa. / Cum priuilegio. / 1566	1566	Antonio de Espinosa	Biblioteca "Francisco Burgoa", UABJO, Mexico [4265]
B-44	Juan de Gaona / Miguel de Zárate	COLLOQVIOS DE- / la paz, y tranquilidad Chri/stiana, en lengua Mexicana. / CON LICENCIA, Y / Priuilegio. / En Mexico, e[n] casa d[e] Pedro Ocharte. / M.D.LXXXII.	1582	Pedro Ocharte	Biblioteca "Francisco Burgoa", UABJO, Mexico [2987]
B-45	Jerónimo Taix / [Domingo de Salazar] ⁶³⁰	INSTITVCION, / MODO DE REZAR, Y MYLA-/gros e Indulgencias del Rosario dela Virgen / Maria, nuestra Señora, recopilado delos / mas authenticos escritores, q[ue] del escri-/uieron: por el muy R.P.F. Hiero/nimo Taix, Doctor en Sancta / Theologia, dela orden de / los Predicadores. / Agora en esta sexta impression, corregido y eme[n]-dado por el muy R.P.F. Domingo de Salazar de la dicha orden. Con vn Calendario para las fiestas / del Año, conforme al nueuo rezado del Sancto / Concilio Tridentino. / En Mexico.1576.	1576	Pedro Balli	Biblioteca "Francisco Burgoa", UABJO, Mexico [2987]

⁶²⁹ Bound with: REPERTORIO / general, y muy copioso del / Manual de Confesores, y de los cinco Co-/mentarios para su declaración, co[m]pue/stos. En el qual.c.significa capitulo.n.numero.Coment. Co-/mentario.p.pagina.y M.si-/gnifica mortal, o mor-/talmente. Pero no / se alega pagina del Manual, ni capitulo / de los Comenta/rios para mas / claridad y / breue-/dad. / Año. 1570.

⁶³⁰ The British Library (http://explore.bl.uk/primo_library/libweb/action/search.do?vid=BLVU1 [Accessed 22 October 2012]).

SAMPLE-BOOK	AUTHOR	TITLE-PAGE	DATE	PRINTER	LIBRARY
B-46	[Vasco de Puga, comp.] ⁶³¹	PHILIPPVS HISPANIA/RVM ET INDIARVM / REX. / Prouisio[n]es cedulae / instrucciones de su Magestad: orde/na[n]ças d[e] difu[n]tos y audie[n]cia, p[ar]a la bue/na expedicio[n] de los negocios, y admi/nistracio[n] d[e] justicia: y gouernacio[n] d[e]sta / nueua España: y p[ar]a el bue[n] tratamie[n]to y [con]servacio[n] d[e] los yndios, dende el / año 1525. hasta este presente de.63. / EN MEXICO EN CASA / De Pedro Ocharte. M.D.LXIII	1563	Pedro Ocharte	Biblioteca "Francisco Burgoa", UABJO, Mexico [12416]
B-47	Alonso de la Veracruz	SPECVLVM CONIVGIORVM AEDI-/TVM PER R.P.F. ILLEPHONSVM A VERA CRV/CE INSTITVTI HAEREMITARVM SANCTI / <i>Agustini, artiu[m] ac sacrae Theologicae doctore[m], cathedraeq[ae] primariae / in inclyta Mexicana academia moderatorem. / EXCVSSVM OPVS ME-/XICI IN AEDIBVS IO-/ANNIS PAVLI BRISSEn/SIS / A.D.1556.IDI.AVG[USTINUS]. / Accessit in fine compendium breue aliquorum priuilegiorum, praeci/pue concessorum ministris sancti euangelij buius noui orbis.</i>	1556	Juan Pablos	Biblioteca "Francisco Burgoa", UABJO, Mexico [4266]

⁶³¹ University of Texas Libraries (<http://catalog.lib.utexas.edu> [Accessed 22 October 2012]).

**APPENDIX 2. LOCATION OF SIXTEENTH-CENTURY MEXICAN
PRINTED BOOKS ANALYSED IN THIS THESIS**

LIBRARY	CITY, COUNTRY	BOOKS ANALYSED IN THIS THESIS
Biblioteca Nacional de México	Mexico City, Mexico	6
Biblioteca "Francisco Xavier Clavijero". UIA, Mexico	Mexico City, Mexico	1
Biblioteca "Eusebio Francisco Kino", Mexico	Mexico City, Mexico	2
Biblioteca Cervantina-ITESM, Mexico	Monterrey, Mexico	8
Biblioteca Pública Universitaria Michoacana de San Nicolás de Hidalgo, Mexico.	Morelia, Mexico	2
Biblioteca Pública del Estado de Jalisco, Mexico	Guadalajara, Mexico	6
Biblioteca Franciscana, Mexico	Cholula, Mexico	1
Biblioteca "José María Lafragua", BUAP, Mexico	Puebla, Mexico	2
Biblioteca "Armando Olivares", UG, Mexico	Guanajuato, Mexico	2
Biblioteca "Francisco Burgoa", UABJO, Mexico	Oaxaca, Mexico	5
Huntington Library, USA	Pasadena, USA	9
Benson Library-UT, USA	Austin, USA	2
British Library, UK	London, UK	1
	TOTAL	47

APPENDIX 3. SPANISH AND OTHER EUROPEAN BOOKS USED AS A COMPARATIVE SAMPLE

The selection of the books used as the comparative sample was based on the bibliography made by Yhmoff Cabrera (1996), from which those books that still have their first bindings and that could have been a model to be followed by Mexican binders were selected. This means that forty-seven books that were possibly bound in Spain or other European countries during the sixteenth century were also analysed.

At the time of the selection of books that had been printed in Spain for the comparative sample and their analysis, the collection of sixteenth-century European printed books in the Biblioteca Nacional de México was in the process of being catalogued. As a consequence, it was only possible to analyse twenty-nine books that had been printed in Spain. In order to complete the forty-seven books required to make up the comparative sample, it was decided to include and analyse books of from other European countries that could have been part of the library at the *Colegio Imperial de Santa Cruz de Tlatelolco*,⁶³² because it was the only monastery in which it is known that there was a bookbinding workshop during the sixteenth century and, whose imported books, therefore, could have served as models for the binders who worked there.⁶³³

The title-pages were fully transcribed, including variant spellings. Information about author, date and printer were obtained from the title-pages. In those cases in which the information was not available in the title-pages, it was obtained from the colophon or from online library catalogues. In these cases, the information is given between brackets and the source of the information is given in a footnote. The name of the authors are written as they are known in English (including Spanish authors).⁶³⁴

⁶³² See Chapter 1 (page 22).

⁶³³ The titles that could have been part of the library of the *Colegio Imperial de Santa Cruz de Tlatelolco* are marked with an asterisk (e.g. CB*).

⁶³⁴ Specially in the catalogues of The British Library, The Oxford Libraries online and the Library of Congress.

SAMPLE NUMBER	AUTHOR	TITLE-PAGE	DATE	PRINTER	PLACE	SHELFMARK
CB-1*	Saint Thomas Aquinas	BENE SCRIPSISTI THOMA. / Problemata diui Tho/me Aquinatis que quodlibeticas questio-/nes inepte Neoterici vocant: Nos au-/teni rectius placita Theologica nun / cupamus: in quibus. S[anctus]. doctor et / fuerit in extemporaneis que-/stionibus copiosus: in red/de[n]da omni poscenti ra/tione disertus: vos / ipsi rerum diuina-/rum Athlete / dignosci-/te.	[1520] ⁶³⁵	[Iacobi. q. Francisci de Giunta et Iacobi myt]	[Lugduni]	RFO 93-16537
CB-2*	Saint Basil, Bishop of Caesarea	OPERVM / D. BASILLI MA-/gni Caesariae Cappadociae quon-/DAM ARCHIEPISCOPI PRIOR TO./mus, cuius pars multò melior nunc demum solerti industria nec mi-/nùs accurata collatione ad fidem Graecorum ailquot Ar-/chetypon partim restituta est Synceriori quàm ha-/ctenus lectioni, partim uersa per Godefri-/dum Tilmannum Cartusiae Pa-/risiensis monachum. / Prioris huius tomi catalogum habes statim post indices]. ⁶³⁶ / PARISIIS, / Ex officina Carolae Guillard, sub Sole aureo, / uia ad diuum Iacobum. / 1547	1547	Carolae Guillard	Parisiis	RFO 281.3 BAS.o.1547
CB-3*	Saint Thomas Aquinas	Angelici doctoris Sancti / Thome Aquinatis: in Eua[n]gelium beati Joannis Eua[n]geliste aurea expositio. / Denundatur Parrhisiis in / co[n]pito Claustri / Brunelli: in / edibus Joa[n]nis de Porta sub / signo diue Marie virginis	[1520] ⁶³⁷	Joannis de Porta	Parrhisiis	RFO 226.507F THO.i.1520
CB-4*	Thomas Beauxamis	IN SACRO SANCTA / COENAE MYSTE-/RIA, PASSIONEM, / ET RESVRRECTIONEM / DOMINI NOSTRI IESV, / Homiliae, et Tabulae, annexis quibusdam / Scholiis, ex primis Ecclesiae / patribus. / Ad Amplissimum, et Illustrissimum Principem / Carolum Cardinalem Lotharingum. / F. Thoma Beauxamis Doct[issimo] Theologo Parisiensi / Carmelita. / ANTVERPIAE, / In AEDIBUS Viduae et Haeredum Ioan[nis] Stelsij. / M. D. LXXIII. / CVM PRIVILEGIO.	1573	Viduae et Haeredum Joannis Stelsii	Antverpiae	93-33953

⁶³⁵ Biblioteca Nazionale Braidense (<http://www.braidense.it/cataloghi/> [Accessed 10 September 2012]).

⁶³⁶ The title-page is damaged. The information between the square brackets was obtained from Yhmoff Cabrera (1996, Tomo I, record No. 40, p. 220).

⁶³⁷ Harvard Library, Hollis Classic (<http://hollis.harvard.edu> [Accessed 10 September 2012]).

SAMPLE NUMBER	AUTHOR	TITLE-PAGE	DATE	PRINTER	PLACE	SHELFMARK
CB-5*	Gabriel Biel	Gabriel Biel super canone misse cum additionibus. / Profundissimi viri Gabrielis / Bieli sacretheologie licentiat: nostre tempestatis erudi / tissimi atq[ue] disertissimi: literalis ac mystica expositio sa-/cri canonis misse: omniumq[ue] mysteriorum que de ritu ec-/clesie catholice in missa fiunt: probis q[ui]busq[ue] presbyteris / admodu[m] necessaria: nouissime (perspectis diuersis exe[m]-/plaribus) maxima cu[m] diligentia semel atq[ue] ite[rum] recogni/ta [et] eme[n]data: additis marginalibus adnotamentis ex / opusculo doctissimi viri Grauffredi Goussardi theologi / doct[oris] eximii excerptis ac a priorib[us] hoc signo *distinctis. / ¶ Hac etiam editione additas videbis Adnotationes / no[n] pauca: quib[us] haec vox ADDITIO p[ro]posita est. / ¶ Habes etiam optime lector refertum Indicem olm / materiarum scitu dignarum que hoc in opere continent / quo facilius que scire volueris tibi occurrant. / ¶ Accessitq[ue] huic operi ipsius Gabrielis Biel vita ex / libro Joannis Tritthenemii abbatis Sphanhemensis / qui intitulatur Descriptoribus ecclesiasticis. / 1541	1541	[Dominici Verardi] ⁶³⁸	Lugduni	30278
CB-6*	Alfonso de Castro	DE IVSTA / HAERETICO-/RVM PVNI-TIONE, / LIBRI III. / F. ALFONSO A CASTRO / Zamorensis, ordinis Minorum, regularis / Obseruantiae, prouinciae sancti Ia-/cobi, authore, nunc recens / accuratè recogniti. / His rerum praecipuarum accessit in-/dex locupletissimus. / LVGDVNI, Apud Sebastianum Barptolomai Honorati. / M. D. LVI.	1556	Sebastianum Barptolomai Honorati	Lugduni	RFO 262.9 CAS.i.1556 ej.2
CB-7*	Angelus Caninius	DE LOCIS / S[anctae] SCRIPTVRAE / HEBRAICIS / ANGELI CANINII / COMMENTARIVS, / ET ANTONII NEBRISSENSIS / QVINQVAGENA. / Nunc primùm simul emendatiùs edita. / ACCESSIT GASPARIS VARRERRI / LVSITANI DE OPHIRA REGIONE / in Sacris litteris Disputatio. / Ad Cl. V. BALTHASAREM SVNIGAM, / Regis Cartholici in Belgio Legatum. / ANTVERPIAE, / SVMPTIBVS VIDVAE ET HAEREDVM / Io[annis] BELLERI, sub insigni aquilae aureae. / ANNO M. D C.	1600	Viduae et Haeredum Ioannis Belleri	Antuerpiae	RFO 225 CAN.I.1600 ej.2

⁶³⁸ University of Michigan (<http://mirlyn.lib.umich.edu> [Accessed 10 September 2012]).

SAMPLE NUMBER	AUTHOR	TITLE-PAGE	DATE	PRINTER	PLACE	SHELFMARK
CB-8	Angelus Caninius	DE LOCIS / S[anctae]. SCRIPTVRAE / HEBRAICIS / ANGELI CANINII / COMMENTARIVS, / ET ANTONII NEBRISSENSIS / QVINQVAGENA. / Nunc primùm simul emendatiùs edita. / ACCESSIT GASPARIS VARRERII / LVSITANI DE OPHIRA REGIONE / in Sacris litteris Disputatio. / Ad Cl.V. BALTHASAREM SVNIGAM, / Regis Catholici in Belgio Legatum. / ANTVERPIAE, / SVMPTIBVS VIDVAE ET HAEREDVM / Io[annis] BELLERI, sub insigni aquilae aureae. / ANNO M. D C.	1600	Viduae et Haeredum Ioannis Belleri	Antuerpiae	RFO 225 CAN.I.1600 ej.4
CB-9	Justinian I, Emperor of the East	CODICIS / D[ivi] N[ostri] IVSTINIANI SA-/CRATISSIMI PRINCIPIS EX / REPETITA PRAELECTIONE LI-/BRI NOVEM PRIORES, AD VETVSTIS / SIMORVM EXEMPLARIVM, ATQVE AD IPSIVS-/ETIAM NORICAE EDITIONIS (QVAM HALOAN-/DRO DEBEMVS) FIDEM RECOGNITI / ET EMENDATI. / Adiectae sunt huic editioni Sanctiones aliquot Graecae, à multis ante annis non visae, vnàque cum illis Fran-/cisci Hotomani Latina interpretatio: Annotationes que pluribus in locis ex Doctis-/simorum virorum Commentariis, nusquam ante hac euulgatae. / Catalogum Consulum, tum ad discernenda Constitutionum tempora per utilem, tum ad totius / Romanae historiae cognitionem maximè necessarium, sub / finem operis reiecimus. RFO 94-45082 / LVGDVNI, / Apud Hugonem à Porta. / M. D. LIII. / Cum Priuilegio Regis.	1553	Hugonem à Porta	Lugduni	RFO 94-45082
CB-10*	Saint Cyprian, Bishop of Carthage	[Beatissimi Cecillii Cypriani Carthag]inensiu[m] pr[a]esulis / oratoris / verbiq[ue] diuini pr[a]econis eloque[n]tissimi: ac / [tri]ni vnusq[ue] dei proclamatoris vehementissimi opera hinc inde ex-/cerpta/ et in vnu[m] vigiliis / et su[m]ptib[us] magistri Bertholdi Rembolt /. / et Ioannis vvaterloes calcographoru[m] peritissimoru[m] ac veracissimo / u[m] collecta et impressa: quorum distinctio fronte sequenti notatur. / Tetrastichon ad Lectores. / Quisquis amat xp[istu]m: Cypriani volue labores: / Neve locum ignores / quo capiantur: habe. / Sol tibi signa dabit: pariterq[ue] Georgius: illo / Verte pedem: dabitur quicquid habere voles.	[1512] ⁶³⁹	[Berthold Rembolt & Johannes Waterlooes]	[Parrhisiis]	RFO 240 CYP.o. 1512

⁶³⁹ Metropolitan Museum of Art, Thomas J. Watson Library (<http://library.metmuseum.org> [Accessed 10 September 2012]).

SAMPLE NUMBER	AUTHOR	TITLE-PAGE	DATE	PRINTER	PLACE	SHELFMARK
CB-11*	Philippe Diez	SVMMA PRAEDI-/CANTIVM EX OMNIBVS / locis communibus locupletissima, edita à fra-/tre Philippo Diez Lusitano Praedicatore / ordinis fratrum minorum Prouin-/ciae Sancti Iacobi. / TOMVS SECVNDVS. / SALAMANTICAE. / Excudebat Ioannes Ferdinandus. / M.D.LXXXIX.	1589	Ioannes Ferdinandus	Salamanticae	RFO 251 DIE.s. 15889 v.2, ej.2
CB-12	Alonso Noveno	EL FVERO REAL DE ESPAÑA / DILIGENTEMENTE / hecho por el noble Rey Don Alonso noueno: / Glossado por el egregio Doctor Alonso Diaz de / Montaluo. / Asii mesmo por vnsabio Doctor de la vniversidad de Salamanca adicionado, y concordado con / las siete partidas, y leyes del Reyno: dando a cada ley la adicion / que conuenia. / CON LICENCIA, / En Salamanca, En casa de Iuan Baptista de Terranoua. / 1569 / esta tassado en marauedis.	1569	Iuan Baptista de Terranoua	Salamanca	94-41812
CB-13	Martín de Azpilcueta	MANVAL DE CON-/FESSORES Y PENITENTES, / QVE CLARA Y BREUEMENTE CON-/TIENE, LA VNIVERSAL Y PARTICV-/LAR DECISION DE QVASI TODAS LAS DV-/das, que en las confesiones suelen ocurrir de los pecados, / absoluciones, restituciones, censuras, / & irregularidades. / Compuesto por el Doctor Martin de Azpilcueta Nauarro Cathedratico / lubilado de Prima en Canones, por la orden de vn pequeño, que / en Portugues hizo un padre pio de la pijissima / Prouincia de la piedad. / Acrescentado agora por el mismo Doctor con / las Decisiones de muchas dudas, que despues de la / otra edicion le han embiado. / Las vnas de las quales van insertas so esta señal * las otras en cinco Co-/mentarios de Vsuras, Cambios, Symonia mental, Defension del proximo, / De hurto notable, & irregularidad. / Con su Reportorio copiosissimo. / Con priuilegio Apostolico, Real / de Castilla, Aragon, y Portugal. / Impresso en Salamanca, en casa de Andrea de / Portonarijs, Impessor de su Magestad. / M D L V I I. / Esta tassado en cinco blancas el pliego. ⁶⁴⁰	1557	Andrea de Portonarijs	Salamanca	RFO 253 AZP.m. 1557

⁶⁴⁰ Bound with: COMENTARIO / resolutio de vsuras, sobre el cap[itulo] / primero de la question. iij. de la. xiiij. causa, / compuesto por el Doctor Martin de / Azpiculeta Nauarro. / Dirigido a vna con otros quatro sobre el principio del capitulo final. / De vsuris. Y el Capitulo final. Desymonia. Y el Capitulo. / Non in inferenda . xxij . quaest . iij. Y el Capi-/tulo final. xiiij . q. final. / Al muy alto, y muy poderoso Señor Don Car/los Principe de Castilla , y de otros mu-/chos y muy grandes Reynos / nuestro Señor. / Para mayor declaracion de lo que ha tratado en su / Manual de Confessores. / Impresso en Salamanca, en casa de / Andrea de Portonarijs, Impessor / de su Magestad. / 1557.

SAMPLE NUMBER	AUTHOR	TITLE-PAGE	DATE	PRINTER	PLACE	SHELFMARK
CB-14	Francisco de Alcozer	CONFESSIONA-/rio breue y muy proue-/choso para los penitentes. / COMPVESTO POR FRAY FRAN-/cisco de Alcozer de la orden de los Frayles menores / de obseruancia de la provincia de Santiago. En el / qual con toda breuedad y claridad se ponen los pecados ordinarios, y comunes a todos, y agora se aña/den de nueuo los pecados de algunos particulares / estados, y officios, y muchos capitulos muy proue-/chosos para los confesores y penitentes. Y declara-/se quando el pecado es mortal, y quando venial. Y / van puestas las cosas particulares que en lo que / aqui se toca se declararon, y ordena-/ron en el sancto Concilio / Tridentino: / EN SALAMANCA, / En casa de Alexandro de Canoua, / M. D. LXXII. / Con priuilegio de Castilla y Aragon. / Estas tassado en marauedis	1572	Alexandro de Canoua	Salamanca	265.6 ALC.c.1572
CB-15	Universidad de Salamanca	ESTATVTOS / HECHOS POR LA MVY / INSIGNE VNIVERSIDAD / DE SALAMANCA. / Año. / M. D. LXI. / EN SALAMANCA. / en casa de Iuan Maria de Terranoua. / M. D. LXI.	1561	Iuan Maria de Terranoua	Salamanca	94-41909
CB-16	Juan de Pedraza	Summa de casos de / CONCIENCIA AGO/ra nueuame[n]te compuesta por / el Doctor fray loa[n] de Pedraza, / en dos breues volumines: muy / necessaria a Ecclesiasticos, y / seglares: a confesores, y / penitentes. etc. / EN BARCELONA, / En casa de Claudio Bornat. / 1566.	1566	Claudio Bornat	Barcelona	RFO 241.1 PED.s. 1566
CB-17	Joannes Osorius	CONCIONUM / IOANNIS OSORII, SOCIE-/TATIS IESV, / DE SANCTIS. / TOMVS TERTIUS, / Ad clarissimum Licentiatum D[ominum] Ferdinandum á Padilla, / Priorem Oxomensis Ecclesiae. / TURNONI, / Per Claudium MICHAelem, Typographum / Vniuersitatis. M. D. XCVI. / Sumptibus Fratrum de G A B I A N O. / Cum Priuilegio Regis Christianissimi.	1596	Claudio Michaellem	Turnoni	RFO 252.008 OSO.c. 1596 v.3
CB-18	Joannes Osorius	CONCIONVM R.P. / IOANNIS / OSORII / SOCIETATIS / IESV. / TOMVS QVARTVS, / qui Sylua inscribitur. / Diuini verbi praedicatoribus extra ordinem Domini-/carum, et festorum passim occurrentium. In quibus / et populi singularis expectatio est, et argu-/menti inueniendi magna dif-/ficultas. / Editio postrema, aucta et ab innumeris men-/dis repurgata. / COLONIAE AGRIPPINAE, / Apud Antonium Hierat, sub Monocerote. / Anno M. DC. / Cum Priuileg[i]o Caesareo et Regio.	1600	Antonium Hierat	Coloniae Agrippinae	RFO 252.008 OSO.c. 1600 v.4

SAMPLE NUMBER	AUTHOR	TITLE-PAGE	DATE	PRINTER	PLACE	SHELFMARK
CB-19	Joannes Osorius	IOANNIS OSORII / SOCIETATIS IESV, TOMVS SE-/CVNDVS CONCIONVM. / A DOMINICA PRIMA POST / Paschavsque [sic] ad Aduentum. / AD D. FRANCISCVM SARMIEN-/tum Episcopum Giennensem. / CVM INDICE LOCORVM SACRAE / SCRIPTVRAE ET RERVM. / CUM PRIVILEGIO. / SALMANTICAE. / Excudebat Michael Serranus de Vargas. / ANNO.M.D.XC.III.	1593	Michael Serranus de Vargas	Salmanticae	RFO 252.008 OSO.c. 1591-93 v.2
CB-20	Francisco Farfan	TRES LIBROS / CONTRA EL PEC-/cado de la simple fornicacion: / donde se auerigua, que la tor-/peza entre solteros es peccado mortal, / segun ley diuina, natural, y humana: / y se responde a los engaños de / los que dizen que no es / peccado. / Compuesto por el Maestro Francisco / Farfan, natural de Toledo, y Canonigo / Penitenciario en la Santa Iglesia / de Salamanca. / CON PRIVILEGIO. / En Salamanca, por los Herederos de / Matthias Gast. Año. 1585.	1585	Herederos de Matthias Gast	Salamanca	RFO. 241.3.FAR.t. 1585 ej.3 / 93-35095
CB-21	Diego de Alaba y Viamont	EL PERFETO / CAPITAN, INSTRVIDO / En la diciplina Militar, y nueua ciencia / de la Artilleria. / POR DON DIEGO DE / Alaba y Viamont. / DIRIGIDO AL REY DON FELIPE / nuestro señor, segundo deste nombre. / CON PRIVILEGIO. / En Madrid, por Pedro Madrigal: / Año de M. D. X C.	1590	Pedro Madrigal	Madrid	94-41616
CB-22	[Spain] ⁶⁴¹	SEGVNDA PARTE / Delas leyes del Reyno, / Libro Sexto. / Impresso en Alcala de Henares, en c[asa] / de Andres de Angulo / año 1567.	1567	Andres de Angulo	Alcala de Henares	94-41988
CB-23	[Spain] ⁶⁴²	RECOPILACION / de las leyes destos Reynos, hecha por mandado / dela Magestad Catholica del Rey don Phi-/lippe Segundo nuestro Señor. / Contienense en este libro las leyes hechas hasta el año de mil y quinientos y /nouenta y dos, excepto las leyes de Partida, y del Fuero, y del Esti-/lo: y también van enel las visitas de las Audiencias. / CON PRIVILEGIO DESV MAGESTAD. / Acabose de imprimir esta presente impression en Alcala de Henares, en casa / de Iuan Iñiguez de Lequerica / impressor de libros, Año. / M.D.XCII. / Esta tassado este libro, primera y segunda parte, que son nueue libros, en	1592	Iuan Iñiguez de Lequerica	Alcala de Henares	94-40963

⁶⁴¹ The British Library (http://explore.bl.uk/primo_library/libweb/action/search.do?vid=BLVU1 [Accessed 10 September 2012]).

⁶⁴² The British Library (http://explore.bl.uk/primo_library/libweb/action/search.do?vid=BLVU1 [Accessed 10 September 2012]).

SAMPLE NUMBER	AUTHOR	TITLE-PAGE	DATE	PRINTER	PLACE	SHELFMARK
CB-24	Luis de León	DE LOS / NOMBRES / DE CRISTO / EN TRES LIBROS, / POR EL MAESTRO / Fray Luys de Leon. / Segunda impresion, en que demas de vn libro que de nueuo se añade, van / otras muchas cosas añadidas y emendadas. / Con Priuilegio / EN SALAMANCA, / Por los Herederos de Mathias Gast. / M D L X X V.	1585	Herederos de Mathias Gast	Salamanca	RFO 232 LEO.I. 1585
CB-25	[Spain] ⁶⁴³	IESVS. / Pragmaticas y Leyes he-/chas y recopiladas por mandado delos muy altos, Catholicos / y poderosos Principes, y señores el Rey do[n] Ferna[n]do, y la Reyna do-/ña Ysabel, Con algunas bulas concedidas por el Summo Ponti/fiice, en fauor dela jurisdicio[n] Real para la buena gouernacion / y guarda dela justicia. Con adicion de muchas pragmaticas / q[ue] fasta aqui no fueron impressas. En especial estan nueua/ mente añadidas las Leyes de Madrid, y delos Ara[n]-zeles, y delos paños y lanas, y Capítulos de Cor-/regidores, y leyes de Toro, y leyes de Her-/mandad. / Con mas el nueuo Reportorio / de todas las leyes y Pragmaticas / y Bulas eneste libro conteni-/das, concordado con / otras leyes destos / Reynos, y con / las leyes / y pragmaticas que su magestad del Emperador / don Carlos a fecho y promulgado enestos / sus Reynos, co[m]puesto y añadido por / el Licenciado Diego perez na/tural y vezino de / Salaman/ca: impressas en Medi-/na del ca[m]po por Pe/dro de Castro / Añ[o] de. M.D.XL.IX.años	1549	Pedro de Castro	Medina del Campo	RFO 94-41006
CB-26	Alonso de Orozco	[RECOPIACION / DE LAS OBRAS, DE EL MUY / Reuerendo padre fray Alonso de Orozco, reli-/gioso de la orden del glorioso doctor sant Au-/gustin, y predicador de su Magestad. Dirigidas / a la serenissima señora doña luana, / infanta de Castilla, y princesa / de Portogal, etc. / Agora nueuamente emendadas por el mismo auctor. / Impressas en Alcala de Henares, en casa de An-/dres de Angulo, año de 1570. / Con priuilegio real, nueuamente concedido. / Esta tassado en doze reales en papel.] ⁶⁴⁴	1570	Andres de Angulo	Alcala de Henares	RFO 12077
CB-27	Caius Julius Solinus	IVL[IUS] SOLINO / DELAS COSAS MA-/RAVILLOSAS DEL / MVNDO. / TRADVZIDO POR / Christoual de las Casas. / CON PRIVILEGIO Y / licencia de su Magestad. / En Seuilla en casa de Alonso Escriuano / impressor, en la calle de la Sierpe. / 1573. / A costa de Andrea Pescioni. / Està tassado en	1573	Alonso Escriuano	Sevilla	RFO 93 48140

⁶⁴³ The British Library (http://explore.bl.uk/primo_library/libweb/action/search.do?vid=BLVU1 [Accessed 10 September 2012]).

⁶⁴⁴ Information obtained from the title-page of the copy hold by the British Library, shelfmark: General Reference Collection 3677.d.13.

SAMPLE NUMBER	AUTHOR	TITLE-PAGE	DATE	PRINTER	PLACE	SHELFMARK
CB-28	Alonso de Orozco ⁶⁴⁵	DECLAMATIONES / decem et septem, pro / Aduentu Domini nostri Iesu Christi, et / vsq[ue] ad Septuagesimam. / Authore Fratre Alfonso ab Horozco, Praedi-/catore Regio, Ordinis Haeremita-/rum S.Augustini. / Accessit alia declamatio, in festo Beati Illefonsi / Archiepiscopi Toletani eiusdem Authoris. / C[VM PRIVILEGI]O. / Mant[uae excudebat Petrus Cosin.] Anno / [1569.] / A costa d[e Sebastiani Yuañez librero] ⁶⁴⁶ en Corte.	1569	Petrus Cosin	Mantuae	RFO 39490
CB-29	Tomás Cerdan de Tallada	Verdadero gouierno / desta Monarchia, tomado por su pro-/prio subiecto la conseruacion de la paz. Co[m]-/puesto por el Doctor Thomas Cerdan de Tallada, na-/tural dela ciudad de Xatiua del Reyno de Valen-/cia, del Consejo de su Magestad, y su Aboga-/do Fiscal en dicho Reyno. / Dirigido ala S.C.R.M. del Potentissimo y Sabio Rey don / Phelippe II. nuestro Señor. / IN QVO / Iustitia et pax osculatae sunt. Psal.84. / Vendense en casa de Miguel Borras, mercader de libros, / delante la Diputacion.	[1581] ⁶⁴⁷	[Viuda de Pedro de Huete]	Valencia	RFO 93-46324
CB-30	Gerónimo Castillo de Bobadilla	POLITICA / PARA CORREGIDORES / Y SEÑORES DE VASSALLOS, EN / TIEMPO DE PAZ, Y DE GVERRA: Y PARA / Perlados en lo Espiritual, y Temporal entre legos, luezes de / Comission, Regidores, Abogados, y otros Oficiales publicos: / y de las Iurisdicciones, Preeminencias, Residencias, y sala-/rios dellos: y de lo tocante à las de Ordenes, / y Caualleros dellas. / PRIMER TOMO. / AVTOR EL LICENCIADO CASTILLO DE / Bouadilla, Abogado en los Consejos del Rey don Felipe II. nuestro señor. / DIRIGIDA AL MVY ALTO Y MVY PODEROSO / Católico Principe de las Españas, y del Nueuo mundo, don / Felipe nuestro señor. / Con priuilegio, En Madrid, Por Luis Sanchez: / Año M.D.XCVII.	1597	Luis Sanchez	Madrid	RFO 342.46 CAS.p. 1597 v.1

⁶⁴⁵ Also know as Beato Alonso de Orozco, San Alfonso de Orozco, Alfonso de Orozco, Alonso de Orozco (Biblioteca Virtual del Patrimonio Bibliográfico (http://bvpb.mcu.es/es/consulta_aut/registro.cmd?control=BVPB20080012229 [Accessed 10 September 2012])).

⁶⁴⁶ The title-page has a paper seal that covers the information at the bottom. The information that is not visible was obtained from the image of the title-page available in the Biblioteca Virtual del Patrimonio Bibliográfico. (<http://bvpb.mcu.es/es/consulta/registro.cmd?id=399033> [Accessed 10 September 2012]).

⁶⁴⁷ Information obtained from the colophon.

SAMPLE NUMBER	AUTHOR	TITLE-PAGE	DATE	PRINTER	PLACE	SHELFMARK
CB-31	Francisco García	ARTE PRIMERA / Del tratado vtilissi-/mo y muy general de todos los contractos, quantos en los / negocios humanos se suelen offerer. Hecho por el muy / R.P.F, Francisco Garcia, Doctor Theologo, de / la orden de los Predicadores. / Dirigida al muy Ilustre Señor don Hieronymo Ruyz de Corella, / mayorazgo y heredero vnico de la casa y Con/dado de Cocentayna. / Impressa en Valencia, en casa de Ioan Nauarro. 1583. / P.L.M.P./ Impressa a costa de la Compañía, vendose en la calle de Caualleros.	1583	Ioan Nauarro	Valencia	93-44500
CB-32	[Marcos da Silva Bishop of Oporto] ⁶⁴⁸	PRIMERA PARTE. / DE LAS CHRONICAS DE LA / Orden de los Frayles Menores: / TRADVZIDA DE LA LENGVA PORTVGVESA / en Castellana, por el muy Reuerendo padre fray Diego Nauarro / de la orden de Sant Francisco, Prouincial de la / provincia de Castilla./ DE CAETERO NEMO MIHIMOLESTVS SIT / egoenim stigmata Domini IESV in corpore meo porto. / Gratia domini nostri Iesu Christi cum spiritu / vuestro frates. Amen./ CON PRIVILEGIO: / En Madrid en casa de Francisco Sanchez. Año de: M.D.LXXIII. / Esta tassada en diez reales.	1574	Francisco Sanchez	Madrid	RFO 271.3MAR.d. 1574 v.1
CB-33	Pedro Mártir Coma	DIRECTORIVM / CVRATORVM / O INSTRVCION DE CV-/RAS, VTIL Y PROVECHO-/SO PARA LOS QVE / tienen cargo de Animas. / COMPUESTO POR EL PA-/dre Don Fray Pedro Martyr Coma / Obispo de Elna. Agora nueuame[n]te corregido y emmen/dado. / Co[n] lice[n]cia, en Medina del Campo. Año.1598 / Por la Viuda de F[rancis]co del C[anto].	1598	Viuda de Francisco del Canto	Medina del Campo	RFO 265 COM.d. 1598
CB-34	Juan de los Ángeles	TRIVMPHOS / DEL AMOR DE / DIOS, OBRA PRO-/uechosissima para toda suerte de personas, / particularmente, para las que por medio / de la contemplacion dessean / vnirse a Dios. / Compuesto por el padre fray Iuan de los Angeles, / Predicador de la prouincia de Sant Ioseph / de los descalços. / Dirigido a Andres de Alua Secretario del Rey nuestro señor, /y del su consejo de Guerra. / CON PRIVILEGIO. / En Medina del Campo por Francisco / del Canto. M. D. X C.	1590	Francisco del Canto	Medina del Campo	248.22 JUA.t. 1590 ej.3

⁶⁴⁸ The British Library (http://explore.bl.uk/primo_library/libweb/action/search.do?vid=BLVU1 [Accessed 10 September 2012]).

SAMPLE NUMBER	AUTHOR	TITLE-PAGE	DATE	PRINTER	PLACE	SHELFMARK
CB-35	Pedro Simón Abril	LA / GRAMATICA / Griega escrita en lengua / Castellana, para que desde luego / puedan los niños aprender la len-/gua Griega, juntamente con la Latina, confor-/me al consejo de Quintiliano, con el aiuda i / faour de la vulgar: compuesta por Pedro Si-/mon Abril, natural de Alcaraz, m[a]estro / en la Filosofía. / Dirigida al Retor, Claustro i insigne vniversidad / de Salamanca. / Lo que este libro contiene, lo mues-/tra la pagina siguiente. / Con priuilegio, / En Madrid, por Pedro Madrigal, / M.D.LXXXVII.	1587	Pedro Madrigal	Madrid	RFO 488 ABR.g. 1587
CB-36	Gabriel Alonso de Herrera	Libro de Agricultura, que tracta de la labran-/ça y criança, y muchas otras particularidades y prouechos el campo. / Dirigido al Illustriss[imo] y Reuerendiss[imo] S. don F. Francisco Ximenez, Arçobispo / de Toledo, y Cardenal de España. etc. Nueuamente corregido y emendado. / Impresso con licencia, en Medina del Campo, A costa de Iuan Boyer mercader de libros. / Por Francisco del Canto. Año de M.D. LXXXVIII.	1584	Francisco del Canto	Medina del Campo	630 HER.I. 1584
CB-37	Diego de Estella	MEDITA-/CIONES DE VO-/TISSIMAS DEL A[MOR] / DE DIOS. / HECHAS POR EL R.P.F. DIEGO DE / Estella, de la Orden de San Francisco. / CON PRIVILEGIO. / Impresso en Alcalá de Henares, en casa de Iua[n] Gracian. / Año M.D. XCVII.	1597	Iua[n] Gracian	Alcalá de Henares	RFO 242.2 EST.M. 1597
CB-38	Melchor de Huélamo	ESPIRITVALES / DISCVRSOS, Y PREDICA-/bles consideraciones, sacadas de las ceremonias / y misterios de la Missa del Missal Romano, / reformado segun el decreto del santo Con-/cilio de Trento, por mandado del nue-/stro muy santo Padre Pio V. Pon/tifice Maximo. / COMPVESTAS POR EL REVEREN-/do Padre fray Melchor de Huelamo predicador, de la / Orden del Serafico Padre San Francisco, de la Prouincia / de Carthagená, natural de la Villa de Taran-/con, Obispado de Cuenca. / HALLARAN LOS PREDICADORES EN / el presente tratado no pequeño fruto, y los Eclesiasticos mu-/cha luz para su oficio; y el curioso cosas curiosas; y el simple / y llano, muchas con familiar llaneza tratadas: y finalmen-/te todos (de qualquiera condicion y estado que sean) / hallaran gustoso, deleytable, apazible, y espi-/ritual entretenimiento. / DIRIGIDO A DON PEDRO / de Mendoça, Arcediano de Huete, Y Cano-/nigo en la santa Iglesia de Cuenca. / CON LICENCIA / Impresso en Cuenca, en casa de Christiano Bernabe, y a su cossta / Año M. D. XCV.	1595	Christiano Bernabe	Cuenca	25581

SAMPLE NUMBER	AUTHOR	TITLE-PAGE	DATE	PRINTER	PLACE	SHELFMARK
CB-39	Luis de Granada	[MEMORIAL / de la vida Christiana: en el qual / se enseña todo lo que vn Christiano de/ue hazer dende el principio de su conversion / hasta el fin de la perfection: repartido en / siete Tratados. Compuesto por el / R.P.F. Luys de Granada, / de la orden de Sancto / Domingo. / Primer volumen, donde se pone lo que perte- nesce a la doctrina de bien Viuir. / EN SALAMANCA, / En casa de Domingo de Portonarijs, Impessor / de la Real Catholica Magestad. / 1571 / CON PRIVILEGIO. / Esta tassado en cinco blancas el pliego.] ⁶⁴⁹	1571	Domingo de Portonarijs	Salamanca	RFO. 248 LUI.m.1576
CB-40	Luis López	[INSTRVCTORII / CONSCIENTIAE / R.P.F. LVDOVICI LOPEZ / ORDINIS PRAEDICATORVM / Prouinciae Hispaniae in sacra Theo- /logia Praesentati, /PRIMA PARS. / Opus vndique summa pietate et eruditione / non vulgari refertum. / In quo resolutiones et celebriores sententiae Conciliorum, / veterum Patrum, Theologorum, Iurisconsultorum, ad / consientiae instructionem solerissimè colliguntur. / Nunc variis locorum autoritatibus, locupletatum, Opera / PETRI MATTHAEI I.V.D. / Accessit eiusdem sub calce operus de iusicibus Lectio. / Cum duplici Indice locorum communium, et matiarum / viriusque partis copiosissimo. / LVGDVNI, / APVD PETRVN LANDRY / M. D. X C I I. / Cum Priuilegio Regis.] ⁶⁵⁰	1592	Petrum Landry	Lvgdvni	241.1 LOP.i. 1587.a
CB-41	Francisco Ortiz Lucio	LVGARES COMVNES / DE LA SEGVNDA / IMPRESSION, MVY COR-/regida y emendada, con vna nueua tabla y / compendio de todas las doctrinas, lugares y escripturas, de gran-/de vtilidad para todos los estados, especial para Pre-/dicadores, Curas, y Prelados. / Es el Autor Fray Francisco Ortiz Luzio, Predicador de la Prouincia / de Castilla, de la Obseruancia de Sant Francisco. / Dirigido a Don Diego de Cabrera, Conde de Chinchon, Ma-/yordomo del Rey nuestro señor, Thesorero ge-/neral de la Corona de Aragon. / CON PRIVILEGIO. / Impresso en Alcala de Henares, en casa de Iuan Iñiguez / de Lequerica. Año. 1592. / A costa de Diego Guillen, mercader de libros. Tiene este libro. 154. pliegos.	1592	Iuan Iñiguez	Alcala de Henares	RFO 241 ORT.I. 1592

⁶⁴⁹ The title-page is missing. The information was obtained form Biblioteca Virtual Andalucía (<http://www.bibliotecavirtualdeandalucia.es> [Accessed 10 September 2012]).

⁶⁵⁰ The title-page is missing. The information was obtained form Google Libros (http://books.google.com.mx/books?id=SgcP0Bc78mMC&printsec=frontcover&hl=es&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false [Accessed 10 September 2012]).

SAMPLE NUMBER	AUTHOR	TITLE-PAGE	DATE	PRINTER	PLACE	SHELFMARK
CB-42*	Francisco Núñez	ADVERTENCIAS / SOBRE LOS QVATRO / Euangelios del Aduento: Colligidas por Fray / Francisco Nuñez, Predicador de la Orden de Sant / Francisco, y prouincia de Sanctiago. / Dirigidas a Don Pedro Gonçalez de Azeuedo Obispo de Plasencia, / del Consejo del Rey nuestro Señor. / CON PRIVILEGIO. / En Salamanca, En casa de Iuan Fernandez. / Año M. D. XCV.	1595	Iuan Fernandez	Salamanca	93-17847
CB-43	John Major	IO[ANIS] MAIORIS / Hadingtonaní, Theologi in quatuor Eua[n]gelia / expositiones luculentae: et disquisitiones et / disputationes contra haereticos plurimae, prae-/misso serie literaru[m] indice: et additis ad finem / op[er]is quatuor quaestionibus no[m] imp[er]tine[n]tibus. / Vaenundatur, a quo impressae sunt, Iodoco Badio / Sub gratia et priuilegio, et facultatis theologiae / permissu, a tergo huius explicandis.	[1529] ⁶⁵¹	Iodoco Badio	[Paris]	RFO 226.07 MAJ.i. 1529
CB-44*	John Major	IO[ANIS] MAIORIS / Hadingtonaní, Theologi in quatuor Eua[n]gelia / expositiones luculentae: et disquisitiones et / disputationes contra haereticos plurimae, prae-/misso serie literaru[m] indice: et additis ad finem / op[er]is quatuor quaestionibus no[m] imp[er]tine[n]tibus. / Vaenundatur, a quo impressae sunt, Iodoco Badio / Sub gratia et priuilegio, et facultatis theologiae / permissu, a tergo huius explicandis.	[1529] ⁶⁵²	Iodoco Badio	[Paris]	RFO 226.07 MAJ.i. 1529. ej.2
CB-45	Antonius Ricciardus	COMMENTARIOVM / SYMBOLICORVM / TOMVS SECVNDVS / Antonio Ricciardo Brixiano / AVCTORE. / IN QVO EXPLICANTVR ARCANA PENE INFINITA / Ad mysticam naturalem, et occultam rerum significationem attinentia. /QVAE NEMPE DE ABSTRVSIORVM OMNIVM PRIMA / Adamica lingua: / Tum de antiquissima Aegyptiorum, caeterarumque Gentium Orphica Philosophia: / Item ex Sacrosancta veteri Mosaica, et Prophetica, nec non Caelesti noua Christiana Aposto-/lica, et Sanctorum patrum Euangelica Theologia, deprompta sunt. / Praeterea quae etiam Celeberrimorum vatium sigmentis, ac denique secretissimis Chimistarum / inuo-/lucris conteguntur. / Que nunc primum in lucem edita sunt, instructaque duplici Indice tam significantium vocum / omnium, quam / ex illis significatarum. / CVM PRIVILEGIIS. / VENETIIS, / Apud Franciscum de Francischis Senensem. / M D XCI.	1591	Franciscum de Francischis Senensem	Venetiis	RFO 94-42573

⁶⁵¹ The Oxford Libraries online (http://solo.bodleian.ox.ac.uk/primo_library/libweb/action/search.do?vid=OXVU1&fromLogin=true&reset_config=true [Accessed 10 September 2012]).

⁶⁵² The Oxford Libraries online (http://solo.bodleian.ox.ac.uk/primo_library/libweb/action/search.do?vid=OXVU1&fromLogin=true&reset_config=true [Accessed 10 September 2012]).

SAMPLE NUMBER	AUTHOR	TITLE-PAGE	DATE	PRINTER	PLACE	SHELFMARK
CB-46	Joannes Royardus	Homiliae in Eua[n]/ <i>GELIA FERIARUM / QVADRAGESIMAE IVXTA LI-teram, per F. Ioannem Royar-/dum ordinis F.Minorum / iam primùm aeditae. / Adiecta est / Apologia contra Zelotem / ITEM, / Soliloquium, seu formula Deum precandi. / MARCI PRIMO, / Paenitemini, et credite Euangelio. / PARISIIS, / Apud Hieronymum et Dionysiam de Marnef, viduam / spectabilis viris Ambrosij Girault, in vico / Iacobaeo, ad insigne Pelicani. / 1548.</i>	1548	Hieronymum et Dionysiam de Marnef, viduam spectabilis viris Ambrosij Girault	Parisiis	RFO 252.62 ROY.h. 1548
CB-47*	Franciscus Vergara	FRANCISCI / VERGARAE DE GRAECAE LIN/GVAE GRAMMATICA LI/BRI QVINQVE. / Opus nunc primum natum et excusum. / LIBER Primus habet exempla inflexionum partium orationis decli/nabilium, et species indeclinabilium. / SECVNDVS Agit de omnium accidentibus. In quo praecepta im/primis declinandi coniugandi[ue] traduntur. / TERTIVS Est de constructione octo partium orationis. / QVARTVS Deliteris et syllabis et de earum accidentibus. In quo / de Orthographia agitur: item de Prosodia copiosius, hoc est de tono/rum atq[ue] spirituum ratione, deq[ue] syllabarum quantitate. / QVINTVS Dialectorum, Co[m]munis videlicet, Atticae, Ionicae, Doti-/cae, atq[ue] Aeolicae idiomata: et Poetarum proprietates recenset. / Adiecta sunt per Autorem tribus libris mediis SCHOLIA / non poenitenda. Item post Epistolam Nuncupatoriam Ad-/monitio quaedam ad lectorem praefationis vice, de / operis ordine, simulq[ue] de eius perdiscendi / modo, et de Graecanici studii ratione. / Deinde sequuntur Precatio Do/minica, Duae salutationes / ad beatam virginem, / Symbolum Apo/stolorum, et / octo Bea/titudi/nes / Iuxta Matthaeum / Cap. V	[1537] ⁶⁵³	[Miechaelem de Equia]	[Compluti]	RFO 93-34893

⁶⁵³ The British Library (http://explore.bl.uk/primo_library/libweb/action/search.do?vid=BLVU1 [Accessed 10 September 2012])

APPENDIX 4. DESCRIPTIONS OF BINDINGS ON BOOKS PRINTED IN MEXICO IN THE SIXTEENTH CENTURY AND ANALYSED IN THIS THESIS

Inconsistencies in the descriptions of the copies made by different bibliographers make it difficult to know the exact number of gatherings one might expect to find in the books described. The number of gatherings reported in the following descriptions is therefore approximate and corresponds to the number of gatherings found in copy analysed for this thesis.⁶⁵⁴ Where pictures were available, they are included.

⁶⁵⁴ For example, *Doctrina Christiana...* written by fray Juan de la Anunciación and printed in 1575 by Pedro Bali (B-26) is described by Toribio Medina (1912, p.196) from the copy that he analysed as having 289 pages (approximately 18 gatherings), García Icazbalceta (1886, p.211) said that the copy that he was describing was incomplete and was damaged so far that only 24 folios were remaining (approximately 4 gatherings), whilst the textblock of the copy studied by Fernández de Zamora (2009, p.118) had approximately 228 pages (or 17 gatherings). The textblock of the copy that I analysed for this thesis has approximately 19 gatherings.

a) BOOKS IN LIMP, LACED-CASE COVERS

B-1 (Book-1). REVERENDI PATRIS FRATRIS BARTHO-/lomaei à Ledesma ordinis Praedicatorum et sacrae Theologiae profes/soris de septem nouae legis sacramentis Summarium. / Cum indice locupletissimo. / Mexici, excudebat Antonius de Espinosa. / Cum priuilegio. / 1566 [Biblioteca Nacional de México, RSM 1566 M4LED ej.2]

Size:	211 mm x 152 mm x 50 mm.
Textblock:	Approximately 53 gatherings of European handmade paper, with pilgrim and hand watermarks. ⁶⁵⁵
Endleaves:	<i>Left:</i> recently replaced. The pastedown seems to be part of the original bookblock because it has the same red edges as the rest of the bookblock. This pastedown is full-size, adhered overall to the inside of the cover. <i>Right:</i> replaced with seventeenth-century, plain, handmade paper (identified by the watermark). ⁶⁵⁶ The replacement endleaf is a tipped single fold of plain, handmade paper (type 1). ⁶⁵⁷ It was cut independently from the textblock, with the outer leaf used as a pastedown. This pastedown is adhered around the perimeter to the original pastedown.
Structure:	<i>Sewn:</i> all-along, packed, with five sewing stations with pierced holes, on three single supports spaced at equal intervals along the spine. The direction of sewing could not be identified. <i>Supports:</i> it is impossible to identify either the material from which the sewing supports are made or their formation. The slips were cut off at the joints. <i>Thread:</i> single, thin, natural-colour, linen, S-ply thread with a tight twist, waxed.
Edges:	All edges plain-cut, with plough-marks on the head-edge. The manuscript notes on the fore-edge margins are cut which suggests that either the book was annotated before the edges were cut or that the textblock has been cut more than once. <i>Decoration:</i> all the edges were sprinkled with a red pigment after the endbands were worked.
Spine and lining:	<i>Spine:</i> flat, without joints, with an animal-based adhesive. <i>Lining:</i> panel lining of an unknown material at head and tail.
Endbands:	Worked in double, thick, S-ply, medium-twist, jute thread of toned-natural colour, with a back beads, pack-sewn, over crushed alum-tawed cores. There are four tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a long, tapered point. The endbands were worked before the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, stained yellow, with joint-creases, turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edges. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none. The yellow stain is streaked across the parchment, which could be the result of an uneven surface left by the use of the parchment-maker's crescent-shaped or circular knife during the preparation of the skin and emphasized by the yellow stain.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁶⁵⁸ The ties were adhered inside the cover to secure them in place.
Titling:	Manuscript title [LEDEZMA DE SACRAMENTIS] written across the head-edge of the spine in sepia-coloured ink. Seventeenth-century lettering. ⁶⁵⁹
Brand:	An unidentified brand on head-edge. ⁶⁶⁰

⁶⁵⁵ See Appendix 6.

⁶⁵⁶ See Appendix 6.

⁶⁵⁷ See Appendix 7.

⁶⁵⁸ See Appendix 11.

⁶⁵⁹ The type of lettering is similar to that published by Day (1978, plate 36); Garone Gravier, Historian of typography, IIB-UANM, 2010. pers. comm.

⁶⁶⁰ See Appendix 12.

B-2 (Book-2). REVERENDI PATRIS FRATRIS BARTHO-/lomaei à Ledesma ordinis Praedicatorum et sacrae Theologiae profes/soris de septem nouae legis sacramentis Summarium. / Cum indice locupletissimo. / Mexici, excudebat Antonius de Espinosa. / Cum priuilegio. / 1566 [Biblioteca Nacional de México, RSM 1566 M4LED ej.3]

Size:	210 mm x 160 mm x 51 mm.
Textblock:	Approximately 51 gatherings of European handmade paper with cross and pilgrim watermarks. ⁶⁶¹
Endleaves:	Each of the endleaves is a tipped single-fold of printed paper taken from a law book in Latin (type 1). ⁶⁶² They were cut slightly undersize, independently from the textblock and retain deckle edges at the head, with the outer leaf used as a pastedown, adhered overall to the inside of the cover. The re-used printed paper used for both endleaves is from the same book.
Structure:	<i>Sewn:</i> all-along, packed, with five sewing stations (there should be six but the tail kettlestitch has been cut away), with pierced holes, on four single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of sewing could not be identified. <i>Supports:</i> single, rolled, alum-tawed supports. The slips were cut off at the joints. <i>Thread:</i> single, thin, natural-colour, hemp, S-ply thread with a tight twist, waxed.
Edges:	All edges plain-cut, with knife-marks on the tail-edge. The kettlestitch at the tail has been cut away. ⁶⁶³ <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> slight round, without joints, with an animal-based adhesive. <i>Lining:</i> panel lining at head and tail of plain parchment. There are some offsets in black and red letters in panels 2, 3 and 5 from earlier sixteenth-century manuscript linings. ⁶⁶⁴
Endbands:	Worked in double, medium, S-ply, tight-twist, linen thread of a dark-natural colour, with back beads, pack-sewn, over crushed alum-tawed cores. There are five tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the sewing supports at head and tail. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a long, tapered point.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably goat parchment with the hairside outside, of a yellow tone, without joint-creases, with turn-ins at head, tail and fore-edge. <i>Turn-ins:</i> neat-trimmed edges, not pared. Lapped mitres at the corners with the fore-edge turn-ins over head and tail turn-ins. The spine has been reinforced on the inside of the cover by a piece of plain hairsheep parchment with the hairside outside and of a light brown-natural tone. It is the same size as the spine and it is held in place by being tucked under the head and tail turn-ins. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through the cover and turn-ins through two holes arranged at an oblique angle of approximately 45 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie is laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁶⁶⁵ The ties are adhered to the inside of cover to secure them.
Titling:	Manuscript title [SUMMA DE Ledesma] written across the head-edge of the spine in sepia-coloured ink. Seventtenth- or eighteenth-century lettering. ⁶⁶⁶
Brand:	Convento de San Gabriel de Tacuba, Mexico City, on head-edge. The mark on the tail-edge was drawn in ink. ⁶⁶⁷

⁶⁶¹ See Appendix 6.

⁶⁶² See Appendix 7.

⁶⁶³ See section 3.3 Edges.

⁶⁶⁴ Garone Gravier, *Historian of typography*, IIB-UANM, 2010. pers. comm. (2010. pers. comm).

⁶⁶⁵ See Appendix 11.

⁶⁶⁶ The type of lettering is similar to those published by Day (1978, plates 36 and 37); Garone Gravier, *Historian of typography*, IIB-UANM, 2010. pers. comm.

⁶⁶⁷ See Appendix 12.

B-3 (Book-3). REVERENDI PATRIS FRATRIS BARTHO-/lomaei à Ledesma ordinis Praedicatorum et sacrae Theologiae profes/soris de septem nouae legis sacramentis Summarium. / Cum indice locupletissimo. / Mexici, excudebat Antonius de Espinosa. / Cum priuilegio. / 1566 [Biblioteca Nacional de México, RSM 1566 M4LED ej.6]

Size:	215 mm x 150 mm x 55 mm
Textblock:	Approximately 56 gatherings of European handmade paper with pilgrim and hand watermark. ⁶⁶⁸
Endleaves:	<p>Repaired. Sewn two-leaf text hook of plain, handmade paper with folded stub at each end (type 6).⁶⁶⁹ The endleaves are full-size and were cut with the textblock, with the outer leaf at each end used as a pastedown.</p> <p><i>Left:</i> the outer leaf, which was first used as a pastedown, is lost, and the second leaf is now used as pastedown. It is full-size, adhered overall to the inside of the cover with textblock ripples.</p> <p><i>Right:</i> the outer leaf with the folded stub hooked around the gathering remains in place whereas the second leaf is lost. It has been used as a pastedown and is full-size, adhered overall to the inside of the cover.</p> <p>The paper used for the pastedowns has a pilgrim watermark which means that the paper was made during the sixteenth century. It was not possible to determine if the watermark in the textblock and that in the endleaves is the same because in both cases, only a section of the watermark can be seen.</p>
Structure:	<p><i>Sewn:</i> all-along, packed, with four sewing stations (there should be five but the head kettlestitch has been cut away), with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of sewing could not be identified.</p> <p><i>Supports:</i> single, alum-tawed supports. The sewing-support formation could not be identified. The slips were laced through the cover and turn-ins and trimmed inside, neat and square.</p> <p><i>Thread:</i> single, thin, toned-natural colour, linen, S-ply thread, with a medium twist, waxed.</p>
Edges:	<p>All edges knife-cut, cutting through the sewing thread and removing the kettlestitch at the head.⁶⁷⁰</p> <p><i>Decoration:</i> all the edges were dabbed with red and olive-green pigments before the endbands were worked.</p>
Spine and lining:	<p><i>Spine:</i> slight round, without joints. The adhesive was not identified.</p> <p><i>Lining:</i> panel linings of re-used printed paper in all panels.</p>
Endbands:	<p>Worked in double, thin, S-ply, medium-twisted thread of toned-natural colour, with back beads, pack-sewn, over alum-tawed cores. It is impossible to identify either the material from which the thread was made or the core formation. There are five tiedowns which are not placed in the centre-folds of the gatherings. They were worked below kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tie-down at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside neat and square. The endbands were worked after the edges were decorated.</p>
Boards:	None.
Cover:	<p><i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, and of a yellow-grey tone, without joint-creases, with turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edges. The type of animal from which the parchment was made could not be identified. Originally with dark-brown tanned leather straps across the spine of which only some small pieces remain between the cover and the sewing supports slips and on the spine.</p> <p><i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins.</p> <p><i>Cover extensions:</i> folded over the fore-edge at a right angle with square ends. The cover extensions almost meet when folded over the fore-edge.</p> <p><i>Decoration:</i> none.</p>
Attachment:	<p>Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine. Each of the three sewing support slips was laced through two holes arranged at right-angles to the spine. All the slips are trapped inside the covers by the pastedowns. Mirrored lacing.</p>
Fastening:	<p>Two pairs of alum-tawed ties on the fore-edge. Each tie was laced through three holes arranged in a straight line at right-angles to the fore-edge. The lacing route cannot be determined. The appearance of the tie on the outside of the cover is the same as that created by type 3 or 4 lacing.⁶⁷¹</p>
Titling:	<p>Manuscript title written from head to tail along the spine in sepia-coloured ink. The style of lettering used could not be identified.</p>
Brand:	<p>Convento de Nuestra Señora de la Consolación de San Cosme, Mexico City, on the head-edge.⁶⁷²</p>

⁶⁶⁸ See Appendix 6.

⁶⁶⁹ See Appendix 7.

⁶⁷⁰ See section 3.3 Edges.

⁶⁷¹ See Appendix 11.

⁶⁷² See Appendix 12.

B-5 (Book-5). Arte de la lengua Mexi/cana y Castellana, compuesta por el muy Re/uerendo padre fray Alonso de Mo-/lina dela orden de Señor / Sant Francisco. / En Mexico en casa de Pedro Ocharte. 1571 [Biblioteca Nacional de México, RSM 1571 M4 MOL OCH]

Size:	150 mm x 100 mm x 25 mm
Textblock:	Approximately 14 gatherings of European handmade paper with an unidentified watermark. Bound as an incomplete textblock in this binding.
Endleaves:	Replaced. The endleaves are tipped single folds of marbled paper (type 1). ⁶⁷³ The endleaves were cut full-size, independently of the textblock, with the outer leaves used as pastedowns adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of the sewing could not be identified. <i>Supports:</i> it is impossible to identify either the material from which the sewing supports are made or their formation because it is not possible to see them. The slips were laced through the cover. It was not possible to determine the treatment of the ends of the slips. <i>Thread:</i> single, medium, natural-colour, hemp, S-ply thread with a medium twist, waxed.
Edges:	The damage to the book makes it impossible to identify how the edges were cut.
Spine and lining:	<i>Spine:</i> flat, without joints, with an animal-based adhesive. <i>Lining:</i> none.
Endbands:	Worked in single, thick, S-ply, medium-twist, jute thread of a dark-natural colour, with back beads, pack-sewn over twisted alum-tawed cores. There are three tiedowns, which are not placed in the centre-folds of the gatherings. The tiedowns were worked below the sewing supports except for one at the head which was worked below the kettlestitch. It was impossible to identify either the treatment of the ends of the thread or the direction of the sewing. The slips were laced through the cover and turn-ins. It was not possible to determine the treatment of the ends of the slips.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, hairsheep parchment, with the hairside outside, of a yellow-grey tone, without joint-creases, with turn-ins at head, tail and fore-edge. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners. <i>Left:</i> the fore-edge turn-in is over the tail- but under head-edge. <i>Right:</i> the fore-edge turn-in is over both head and tail turn-ins. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 60 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of single holes pierced on the fore-edge. All the ties are missing.
Titling:	Manuscript title. It is impossible to identify either the direction of the writing or the type of lettering.
Brand:	Convento Grande de San Francisco de México, Mexico city, on the head-edge. ⁶⁷⁴
Note:	The book has been repaired.

⁶⁷³ See Appendix 7.

⁶⁷⁴ See Appendix 12.

B-6 (Book-6). SERMONARIO. / EN LENGVA / MEXICANA, DONDE SE CON-/TIENE (POR EL ORDEN DEL MISSAL / NVEVO ROMANO,) DOS SERMONES / en todas las Dominicas y Festiuidades principales de todo el año: / y otro en las Fiestas de los Sanctos, con sus vidas, Comunes. / CON UN CATHESISMO EN LENGVA MEXICANA / y Española, con el Calendario. Compuesto por el reuerendo padre / Fray Iuan de la Annunciacion, Subprior del monaste-rio de sant Agustin de Mexico. / DIRIGIDO AL MUY REVERENDO PADRE MAE-/stro fray Alonso de la vera cruz, Prouincial de la orden de los / Hermitaños de sant Agustin, en esta nueva España. / EN MEXICO, por Antonio Ricardo. M. D. LXXVII. / Esta tassado en papel en pesos. [Biblioteca Nacional de México, RSM 1577 M4 JUA ej.2]

Size:	205 mm x 162 mm x 27 mm
Textblock:	Approximately 25 gatherings of European handmade paper with a pilgrim watermark. ⁶⁷⁵ Bound as an incomplete textblock in this binding.
Endleaves:	Replaced with seventeenth- or eighteenth-century paper (identified by the watermark). ⁶⁷⁶ They now consist of a sewn single fold of plain paper (type 2). ⁶⁷⁷ The endleaves were cut full-size, independently of the textblock, with the outer leaf used as a pastedown. The pastedown was adhered around the perimeter and the centre to the inside of the cover. The left endleaves were also adhered to the textblock at the spine-edge.
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of sewing could not be identified. <i>Supports:</i> single, rolled, alum-tawed supports. The slips were cut off at the joints. <i>Thread:</i> single, thin, dark-natural colour, jute, S-ply thread, with a loose twist, waxed.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all the edges were coloured red before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints, with an animal-based adhesive. <i>Lining:</i> none.
Endbands:	Worked in single, medium, S-ply, tight-twist, hemp thread of a dark-natural colour, with back beads, pack-sewn over alum-tawed cores. The formation of the cores could not be identified. There are four tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a long, tapered point. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably sheep parchment, with the hairside outside, stained yellow, with joint-creases and turn-ins at head, tail and fore-edge. The yellow stain is streaked across the parchment, which could be the result of an uneven surface left by the use of the parchment maker's crescent-shaped or circular knife during the preparation of the skin and emphasized by the yellow stain. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at corners, with the fore-edge turn-ins over the head and tail turn-ins. There is a half of an oval flayhole in the left tail-edge turn-in. ⁶⁷⁸ <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 60 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of single holes pierced on the fore-edge. All the ties are missing.
Titling:	Manuscript title [A..asion Serm...] written from head to tail along the spine in sepia-coloured ink in a black-letter gothic script. ⁶⁷⁹
Brand:	None.

⁶⁷⁵ See Appendix 6.

⁶⁷⁶ See Appendix 6.

⁶⁷⁷ See Appendix 7.

⁶⁷⁸ This type of flayhole was created by a nick made in the skin during flaying which opens up when the skin dries and shrinks on the parchment-maker's frame.

⁶⁷⁹ The type of lettering is similar to those published by Brown (2007, pp. 28-29).

B-7 (Book-7). DIALOGOS / MILITARES, / DE LA FORMACION, / è informacion de Personas, Instrumen/tos, y cosas necesarias para el / buen vso de la Guerra. / Compuesto por el Doctor Diego Garcia de Palacio, del / Consejo de su Magestad, y su Oydor en la / Real Audiencia de Mexico. / CON LICENCIA, / En Mexico, en casa de Pedro Ocharte. Año de 1583 [Biblioteca Nacional de México, RSM 1583 M4GAR]

Size:	196 mm x 144 mm x 27 mm
Textblock:	Approximately 24 gatherings of European handmade paper with a pilgrim watermark.
Endleaves:	Each of the endleaves is sewn single-leaf text hook of plain, handmade paper. There are no pastedowns (type 4). ⁶⁸⁰ They were cut full-size, with the textblock. Apparently the paper is the same as that used for the textleaves. ⁶⁸¹
Structure:	<i>Sewn:</i> all-along, packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. Sewn from left to right. <i>Supports:</i> single, twisted, alum-tawed supports. The slips were laced through the cover and they have pointed ends. The slips are broken at the joints. The slips on the left joint have been repaired with added alum-tawed slips which are laced through the cover. it was not possible to determine the treatment of the end of the slips. <i>Thread:</i> single, thin, natural-colour, linen, S-ply thread with medium twist, waxed.
Edges:	Plain-cut on all edges, with knife-marks on the fore-and head-edges. <i>Decoration:</i> all the edges were mottled with a purple pigment.
Spine and lining:	<i>Spine:</i> flat, without joints, with a starch-based adhesive. <i>Lining:</i> none.
Endbands:	None.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, hairsheep parchment, with the hairside outside, of a yellow tone, without joint-creases, with turn-ins at head, tail and fore-edge and with cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at corners, with the fore-edge turn-ins over the head and tail turn-ins. The cover extensions almost meet when folded over the fore-edge. <i>Cover extensions:</i> folded over the fore-edge of the textblock at a right angle with square ends. The cover extensions almost meet when folded over the fore-edge. <i>Decoration:</i> none.
Attachment:	Each of the three sewing support slips (added and original) was laced through two holes arranged at right-angles to the spine. The ends of the slips left free inside the covers. Mirrored lacing.
Fastening:	There are two pairs of tapered, alum-tawed ties. Each tie was laced through a single hole (type 2). ⁶⁸²
Titling:	Manuscript title [...ogos MILITA...] written from head to tail along the spine in sepia-coloured ink in a uppercase roman italic lettering of the seventeenth-century. ⁶⁸³
Brand:	None.

⁶⁸⁰ See Appendix 7.

⁶⁸¹ The characteristics of colour, texture and thickness determined by a visual examination show marked similarities.

⁶⁸² See Appendix 11.

⁶⁸³ Garone Gravier, Historian of typography, IIB-UANM, 2010. pers. comm.; Pickwoad (2010. pers.comm.).

B-8 (Book-8). ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Primera parte. / Con Priuilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte. año 1600. **Bound with:** ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Segunda Parte. / Con Priuilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte. año 1600. [Huntington Library, 106319-19]

Size:	150 mm x 104 mm x 50 mm
Textblock:	Approximately 60 gatherings of European handmade paper, without watermarks.
Endleaves:	Each of the endleaves with two components (types 3 & 6) of plain, handmade paper. ⁶⁸⁴ Component 1: two sewn single-folds, one inside the other (type 3). Component 2: sewn two-leaf text hook with folded stub (type 6). The endleaves were cut full-size with the textleaves, with the outermost leaf used as a pastedown. These pastedowns are full-size, adhered to the cover around their perimeters only (head-, tail- and fore-edges).
Structure:	<i>Sewn:</i> all-along, packed, with four sewing stations, with pierced holes, on two single supports, the panels at head and tail shorter than the central panel. The direction of sewing could not be identified. <i>Supports:</i> single, twisted, alum-tawed supports. The slips were laced through the cover. It was not possible to determine the treatment of the ends of the slips. <i>Thread:</i> single, medium, natural-colour, S-ply thread with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut edges. Cut to show proof. <i>Decoration:</i> all the edges were sprinkled with a magenta pigment. I have no record of whether the edges were decorated before or after the endbands were worked.
Spine and lining	<i>Spine:</i> slight round, without joints. The adhesive was not identified. <i>Lining:</i> transverse lining of plain parchment at head and tail. Panel lining of plain paper in the second panel. I have no record of whether the lining joints were adhered to the inside of the cover or to the endleaves.
Endbands:	Worked in thin, S-ply, medium-twist thread of a toned-natural colour with back beads, pack-sewn, over crushed, alum-tawed cores. The material from which the thread was made could not be identified. There are six tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of sewing could not be identified. The slips were laced through the cover and turn-ins. It was not possible to determine the treatment of the ends of the slips. I have no record of whether the endbands were worked before or after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, parchment with the hairside outside, of a yellow tone, with joint-creases, turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edges. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 60 degrees from the spine. Each of the two sewing-support slips was laced through two holes arranged at right-angles to the spine. All the slips are trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁶⁸⁵ The ties were adhered to the inside of the cover to secure them.
Titling:	Manuscript title written across the head-edge of the spine in sepia-coloured ink. The type of lettering used could not be identified.
Brand:	Convento de San Francisco de la Puebla de los Angeles, Puebla, on head-edge. ⁶⁸⁶

⁶⁸⁴ See Appendix 7.

⁶⁸⁵ See Appendix 11.

⁶⁸⁶ See Appendix 12.

B-9 (Book-9). CONSTITVTIONES ORDINIS FRA/RTVM EREMITARVM / SANCTI AGVSTINI. / Nuper recognitae et in ampliorem formam / ac ordinem redactae. / MEXICI. / Excudebat Petrus Ocharte Cum Licencia. / Anno 1587. [Huntington Library, 106396]

Size:	146 mm x 112 mm X 40 mm
Textblock:	Approximately 35 gatherings of European handmade paper with a pilgrim watermark. ⁶⁸⁷
Endleaves:	Each of the endleaves are sewn two-leaf text hook with folded stub (type 6), ⁶⁸⁸ without pastedowns. The damage to the book makes it impossible to identify either the characteristics of the paper or the size of the endleaves.
Structure:	<i>Sewn:</i> all-along, packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of sewing could not be identified. <i>Supports:</i> single, twisted, alum-tawed supports. The slips were laced through the cover, with ends left free inside. <i>Thread:</i> single, thin, toned-natural colour, cotton, Z-ply thread with a tight twist, waxed.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all the edges were sprinkled with a magenta pigment. I have no record of whether the edges were decorated before or after the endbands were worked.
Spine and lining:	<i>Spine:</i> flat, without joints, with a starch-based adhesive. <i>Lining:</i> transverse lining. The linings in panels 1 and 2 are made of plain paper. Those in panels 3 and 4 are made of printed paper. It is possible that the plain paper used in panels 1 and 2 were cut from the margins of the re-used printed paper. The lining joints were adhered to the endleaves.
Endbands:	Worked in single, thin, Z-ply, medium-twist, cotton thread of natural-colour, without beads, pack-sewn over twisted alum-tawed cores. There are six tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitch and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and their ends were trimmed neat and square. I have no record of whether the endbands were worked before or after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably goat parchment, with the hairside outside, of a yellow tone, without joint-creases, with turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> the damage to the book makes it impossible to determine how the edges, which have square ends, were folded. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine. Each of the three sewing-supports slips was laced through two holes arranged at right-angles to the spine. The ends of the slips left free inside the covers.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through three holes arranged in line at right-angles to the fore-edge (type 3). ⁶⁸⁹
Titling:	Manuscript title written from head to tail along the spine in sepia-coloured ink. The type of the lettering used could not be identified.
Brand:	None.

⁶⁸⁷ See Appendix 6.

⁶⁸⁸ See Appendix 7.

⁶⁸⁹ See Appendix 11.

B-10 (Book-10). CONFESIONARIO / EN LENGVA MEXI/CANA Y CASTE/LLANA. / Con muchas aduertencias muy necessarias / para los Confessores. / Compuesto por el Padre Fray Ioan Baptista / de la orden del Seraphico Padre Sanct Francis-co, lector de Theología en esta prouincia del San/cto Euangelio, y guardian del conuento de Sanc/tiago Tlatilulco. CON PRIVILEGIO. / En Sanctiago Tlatilulco, Por Melchior / Ocharte. Año de. 1599. [Biblioteca "Francisco Xavier Clavijero", Universidad Iberoamericana, R BX 2264 B38]

Size:	148 mm x 100 mm x 37 mm
Textblock:	Approximately 22 gatherings of European handmade paper with an unidentified watermark.
Endleaves:	Replaced with seventeenth- or eighteenth-century paper (identified by the watermark). ⁶⁹⁰ Each now consists of a tipped single-fold of plain, handmade paper (type 1). ⁶⁹¹ The endleaves were cut full-size, independently of the textblock, and the outer leaves were used as pastedowns. These pastedowns are full-size, adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, packed, with four sewing stations, with pierced holes, on two single supports, the panels at head and tail shorter than the central panel. The direction of sewing could not be identified. <i>Supports:</i> single, alum-tawed supports. The formation could not be identified. The slips were cut off at the joints. <i>Thread:</i> single, thin, natural-colour, S-ply thread with a tight twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all the edges were sprinkled with a red pigment before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints, with an animal-based adhesive. <i>Lining:</i> transverse linings in all panels of printed-paper from a religious book printed in Spanish. The lining joints were adhered to both the pastedowns and the inside of the cover.
Endbands:	Worked in single, thin, Z-ply, tight-twist, jute thread of a natural colour, without beads, pack-sewn, over twisted alum-tawed cores. There are five tiedowns at the head and four at the tail. All of them were placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. The end of the thread on the right-side was knotted at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside neat and square. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably goat parchment with the hairside outside, yellow tone, with joint-creases, turn-ins at head, tail and fore-edge and with cover extensions at the fore-edge. <i>Turn-ins:</i> edges neat-trimmed and not pared. <i>Left:</i> lapped mitres at corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Right:</i> open mitre at tail corner. The parchment is damaged at the head. <i>Cover extensions:</i> folded over the fore-edge at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 60 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁶⁹²
Titling:	Manuscript title [Jua...B...] written from head to tail along the spine in black ink. The type of lettering used could not be identified.
Brand:	An unidentified brand, on the tail edge. ⁶⁹³

⁶⁹⁰ See Appendix 6.

⁶⁹¹ See Appendix 7.

⁶⁹² See Appendix 11.

⁶⁹³ see Appendix 12.

B-11 (Book-11). TRACTADO BREVE / DE ANATHOMIA Y CHIRVGIA, Y DE ALGVNAS / enfermedades, que mas co[m]munmente suelen hauer / en esta Nueva España. Compuesto por el muy / Reuerendo padre Fray Agustin Farfan, / Doctor en Medicina, y Religioso / de la Orden de Sant / Agustin. / Dirigido al muy Reuerendo padre Maestro Fray Martin de Perea, / Prouencial de la dicha Orden de Sant Agustin. / En Mexico, en casa de Antonio Ricardo. Año de 1579. [Huntington Library, 87097]

Size:	210 mm x 147 mm x 40 mm
Textblock:	Approximately 36 gatherings of European handmade paper with a pilgrim watermark. ⁶⁹⁴
Endleaves:	Replaced with seventeenth-century paper (identified by the watermark). ⁶⁹⁵ The endleaves are tipped, single folds of plain, handmade paper (type 1). ⁶⁹⁶ The endleaves were cut full-size, independently from the textblock, retaining the deckle edge at the head, with the outer leaves used as pastedowns. These pastedowns are full-size, adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, packed, with five sewing stations, with pierced holes, on three single supports, spaced at equal intervals along the spine. The direction of sewing could not be identified. <i>Supports:</i> single, rolled, alum-tawed supports. The slips are cut off at the joints. <i>Thread:</i> single, thin, toned-natural colour, linen, S-ply thread with a medium twist, not waxed.
Edges:	All edges plain-cut, with knife-marks at the head. Cut to show proof. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> flat, without joints, with an animal-based adhesive. <i>Lining:</i> transverse linings of paper in all panels. The characteristics of the paper could not be identified. The lining joints were adhered to both the pastedown and the inside of the cover.
Endbands:	Worked in double, thin, S-ply, loose-twist thread of a dark-natural colour, without beads, pack-sewn, over alum-tawed cores. It is impossible to identify either the material from which the thread is made or the formation of the cores. The direction of the sewing could not be identified. There are five tiedowns worked below the kettlestitches and through the linings. It is impossible to identify either the positions of the tiedowns in the bookblock or the treatment of the ends of the thread. The slips are laced through the cover and turn-ins and trimmed inside to a long, tapered point.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside and of a yellow tone, with joint-creases, turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge at an oblique angle with square ends.
Attachment:	The endband-core slips are laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁶⁹⁷
Titling:	Manuscript title written from head to tail along the spine in sepia-coloured ink. The type of lettering used could not be identified.
Brand:	None.

⁶⁹⁴ See Appendix 6.

⁶⁹⁵ See Appendix 6.

⁶⁹⁶ See Appendix 7.

⁶⁹⁷ See Appendix 11.

B-13 (Book-13). Doctrina c[hrist]iana en le[n]gua Mexicana. / Per signu[m] crucis, / Icamachiotl cruz / yhuicpa in toyao-/hua. Xitech momaq[ui-x-/]tili totecuyoe diose. / Ica inmotocatzin. Tetatzin yhua[n] Te/pilizin yhua[n] sp[iri]tus sancti. Ame[n]. Iesus. [Biblioteca Cervantina-ITESM, 9]

Size:	145mm x 90mm x 22mm
Textblock:	Approximately 20 gatherings of European handmade paper with a pilgrim watermark. ⁶⁹⁸ Bound as an incomplete textblock in this binding.
Endleaves:	Replaced. Each now consists of a single fold of plain, handmade paper, both of which are stitched through the inner leaf of each bifolio and through the whole of the textblock in a single operation. The endleaves are full-size, cut with the textblock, with the outer leaf of each used as a pastedown. The pastedowns are full-size and adhered overall to the inside of the cover.
Structure:	Repaired. It is impossible to describe the features of the structure because the repairs obscure the original sewing.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all the edges were sprinkled with a red pigment before the endbands were worked.
Spine and lining:	<i>Spine:</i> flat, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings of manuscript paper in each panel. The linings at head and tail were cut flush with the head- and tail-edges and the edge-colour can be seen on the outer edges of the linings. The lining joints were adhered to both the pastedown and the inside of the cover.
Endbands:	Worked in single, medium, S-ply, medium-twist, thread of a dark-natural colour, pack-sewn, over crushed alum-tawed cores. It is not possible to say if there is a bead. There are three tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. The left end of the thread is passed under the second tiedown. The direction of the sewing could not be identified. The slips in the left cover are laced through the cover and turn-ins and are cut square at the end. Those in the right cover are trimmed inside to a short, tapered point. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably goat parchment, with the hairside outside, of a yellow tone with joint-creases, turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared. <i>Left:</i> open mitres at the corners. <i>Right:</i> has lapped mitres at the corners, with the fore-edge turn-in over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of single holes pierced on the fore-edges of the cover. All the ties are lost except for the inner end of the alum-tawed ties inside the covers, which show a simple lacing path through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁶⁹⁹
Titling:	Sixteenth-century manuscript title [Doct Christiana] written from head to tail along the spine in sepia-coloured ink in uncial lettering. ⁷⁰⁰
Brand:	None.
Note:	The book has been repaired.

⁶⁹⁸ See Appendix 6.

⁶⁹⁹ See Appendix 11.

⁷⁰⁰ Garone Gravier, Historian of typography, IIB-UANM, 2010. pers. comm.

B-15 (B-15). SPECVLVM CONIVGIORVM AEDI-/TVM PER R.P.F. ILLEPHONSVM A VERA CRV/CE INSTITVTI HAEREMITARVM SANCTI / Agustini, artiu[m] ac sacrae Theologicae doctore[m], cathedraeq[ae] primariae / in inclyta Mexicana academia moderatorem. / EXCVSSVM OPVS ME-/XICI IN AEDIBVS IO-/ANNIS PAVLI BRISSEn/SIS / A.D.1556.IDI.AVG[USTINUS]. / Accessit in fine compendium breue aliquorum priuilegiorum, praeci/pue concessorum ministris sancti euangelij buius noui orbis. [Biblioteca Cervantina-ITESM, 19]

Size:	217 mm x 167 mm x 50 mm
Textblock:	Approximately 42 gatherings of European handmade paper with pilgrim and cross watermarks. ⁷⁰¹
Endleaves:	Replaced with seventeenth- or eighteenth-century paper (identified by the watermark). ⁷⁰² The endleaves are tipped and sewn single folds of plain, handmade paper. They were cut slightly undersize, independently of the textblock, with each outer leaf used as a pastedown, adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, with five sewing stations with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. It is impossible to identify either the direction or the type of sewing. <i>Supports:</i> single, alum-tawed supports. Their formation could not be identified. The slips were cut off at the joints. <i>Thread:</i> single, thin, natural-colour, S-ply thread with a tight twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with knife-cuts on the head- and fore-edges. <i>Decoration:</i> all the edges were sprinkled with a red pigment before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints, with a starch-based adhesive. <i>Lining:</i> transverse linings of plain paper at head and tail. The linings were cut flush with the edges and the edge-colour can be seen on the outer edges of the linings. The lining joints were adhered to both the pastedown and the inside of the cover.
Endbands:	Worked in a single, medium, S-ply, medium-twist thread of a dark-natural colour, with back beads, pack-sewn, over crushed, alum-tawed cores. The material from which the thread was made could not be identified. There are four tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitch and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a long, tapered point. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a yellow tone, with joint-creases, turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips were laced through two holes arranged at an oblique angle of approximately 60 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of single holes pierced on the fore-edge. All the ties are lost.
Titling:	Sixteenth-century manuscript title [Speculú Coniúg M] written from head to tail of the spine in dark-brown ink in gothica rotunda lettering. ⁷⁰³
Brand:	Convento de San Juan Teotihuacán, Estado de Mexico, on the head-edge and Convento Grande de San Francisco de México, Mexico City, on the tail-edge. ⁷⁰⁴

⁷⁰¹ See Appendix 6.

⁷⁰² See Appendix 6.

⁷⁰³ The type of lettering is similar to those published by Brown (2007, pp. 124-125); Garone Gravier, Historian of typography, IIB-UANM, 2010. pers. comm.

⁷⁰⁴ See Appendix 12.

B-17 (Book-17). PHILIPPVS HISPANIA/RVM ET INDIARVM / REX. / Prouisio[n]es cedula[s] / instrucciones de su Magestad: orde/na[n]ças d[e] difu[n]tos y audie[n]cia, p[ar]a la bue/na expedicio[n] de los negocios, y admi/nistracio[n] d[e] justicia: y guoernacio[n] d[e]sta / nueua España: y p[ar]a el bue[n] tratamie[n]to y [con]servacio[n] d[e] los yndios, dende el / año 1525. hasta este presente de.63. / EN MEXICO EN CASA / De Pedro Ocharte. M.D.LXIII [Biblioteca Cervantina-ITESM, 26]

Size:	300 mm x 210 mm x 32 mm
Textblock:	Approximately 27 gatherings of European handmade paper with an unidentified watermark.
Endleaves:	Replaced. They now consist of a sewn two-leaf, outside hook of re-used paper printed in Latin and Spanish from a religious book, with separate stubs (type 6). ⁷⁰⁵ The endleaves were cut full-size, with the textblock, with the outer leaf at each end used as a pastedown. These pastedowns were adhered overall to the inside of the cover. The printed paper used at both ends is from the same book.
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of sewing could not be identified. <i>Supports:</i> single, twisted, alum-tawed supports. Only the slips of sewing support number 2 were laced-in through the cover and were trimmed inside to a tapered point. The slips of sewing supports numbers 1 and 3 were cut off at the joints. <i>Thread:</i> single, thin, natural-colour, S-ply thread with a tight twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with knife-marks on the head- and fore-edges. Cut to show proof. <i>Decoration:</i> all the edges were coloured red before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings in all panels of an unidentified material. The lining joints were adhered to both the pastedown and the inside of the cover.
Endbands:	Worked in single, thin, S-ply, medium-twist thread of a dark-natural colour, with back beads, pack-sewn over crushed alum-tawed cores. The material from which the thread was made could not be identified. There are four tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestiches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a tapered point. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, hairsheep parchment, with the hairside outside, of a yellow tone, with joint-creases and turn-ins at head, tail and fore-edge. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners with the fore-edge turn-ins over the head and tail turn-ins. <i>Decoration:</i> none.
Attachment:	The endband-core slips were laced through two holes arranged at an oblique angle of approximately 50 degrees from the spine. The slips of support number 2 were each laced through two holes arranged at right-angles to the spine. All the slips are trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of tanned leather ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁷⁰⁶
Titling:	Sixteenth-century manuscript title [...a Cedula[s] Reales de Indias] written from head to tail of the spine in a dark-brown ink in a black-letter gothic script. ⁷⁰⁷
Brand:	Convento Grande de San Francisco de México, Mexico City, on the head-edge. ⁷⁰⁸

⁷⁰⁵ See Appendix 7.

⁷⁰⁶ See Appendix 11.

⁷⁰⁷ The type of lettering is similar to those published by Brown (2007, pp. 84-85); Garone Gravier, Historian of typography, IIB-UANM, 2010. pers. comm.

⁷⁰⁸ See Appendix 12.

B-18 (Book-18). Arte de la lengua Mexi/cana y Castellana, compuesta por el muy Re/uerendo padre fray Alonso de Mo-/lina dela orden de Señor / Sant Francisco. / En Mexico en casa de Pedro Ocharte. 1571 [Biblioteca Cervantina-ITESM, 37]

Size:	146 mm x 97 mm x 21 mm
Textblock:	Approximately 15 gatherings of European handmade paper with an unidentified watermark.
Endleaves:	The endleaves have been so extensively repaired that is impossible to identify the original format.
Structure:	<i>Sewn:</i> all-along, packed, with five sewing stations with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of the sewing could not be identified. <i>Supports:</i> single, alum-tawed supports. It is impossible to identify their formation. The slips were cut off at the joints. <i>Thread:</i> single, medium, natural-colour, S-ply with a tight twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all the edges were coloured red before the endbands were worked.
Spine and lining:	<i>Spine:</i> flat, without joints, with an animal-based adhesive. <i>Lining:</i> transverse linings of plain paper in all panels. The torn edges of the linings at the joints are clear evidence that the lining joints were lost with the original endleaves. The linings at head and tail were cut flush with the edges and the edge-colour can be seen on the edges of the linings. It was not possible to determine whether the linings were adhered to the endleaves or the cover.
Endbands:	Worked in single, medium, S-ply, medium-twist thread of a toned-natural colour, without beads, pack-sewn, over crushed alum-tawed cores. It was impossible to identify either the material from which the thread was made or the direction of the sewing. There are three tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a tapered point. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment with the hairside outside, of a yellow-brown tone, without joint-creases, with turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through the cover and turn-ins through two holes arranged at an oblique angle of approximately 45 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of alum-tawed ties on the fore-edge. Each tie was laced through one hole (type 2). ⁷⁰⁹
Titling:	Manuscript title [Arte de la lengua Mexicana y Castella. Molina. 1571] written across the head-edge of the spine in black ink. Seventeenth- or Eighteenth-century lettering. ⁷¹⁰
Brand:	Seminario Conciliar de México, Mexico City, on head-edge. ⁷¹¹

⁷⁰⁹ See Appendix 11.

⁷¹⁰ The type of lettering is similar to those published by Day (1978, plates 84, 85 and 91). Garone Gravier, Historian of typography, IIB-UANM, 2010. pers. comm.

⁷¹¹ See Appendix 12.

B-19 (Book-19). ESTATVTOS / GENERALES DE BARCELONA, PARA LA / Familia Cismontana, de la Orden de nuestro Seraphico / Padre.S Francisco: los quales por mandado de nuestro. R./P.F Francisco Gonçaga, Ministro general, fueron reforma/dos y de nueuo recopilados, por ciertos Padres para ello di/putados, rescebidos, y aprobados en el Cap. G[e]n[er]al Interme-/dio de la familia Cismo[n]tana, celebrado en la ciudad d[e] Tole/do, en el insigne Co[n]ue[n]to de. S. Iuan delos Reyes, dela sancta / Proui[n]cia d[e] Castilla, en el año d[e] n[uest]ro S. Iesu Christo de. 1583. / Y fueron confirmados por nuestro Reuerendissimo. P. Ge/neral, co[n] especial auctoridad Apostolica, q[ue] le fue co[n]cedida. / En Mexico, con lice[n]cia, en casa de Pedro Ocharte. 1585. [Huntington Library, 106313]

Size:	204 mm x 160 mm x 24 mm
Textblock:	Approximately 18 gatherings of European handmade paper with a pilgrim watermark. ⁷¹²
Endleaves:	None.
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine. Sewn from left to right. <i>Supports:</i> single, crushed, alum-tawed supports. The slips were laced through the cover and trimmed inside, neat and square. <i>Thread:</i> single, thin, toned-natural colour, S-ply, with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. Cut to show proof. <i>Decoration:</i> the damage to the book makes it impossible to determine whether the edges were decorated.
Spine and lining:	<i>Spine:</i> flat, without joints, with an animal-based adhesive. <i>Lining:</i> none.
Endbands:	None.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably hairsheep parchment, with the hairside outside, of a yellow-grey tone, with joint-creases, turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> the damage to the parchment makes it impossible to determine how they were folded. <i>Decoration:</i> none.
Attachment:	Each of the three sewing-support slips was laced through two holes arranged at right-angles to the spine. The ends of the slips left free inside the covers. Mirrored lacing.
Fastening:	Two pairs of alum-tawed ties on the fore-edge. Each tie was laced through one hole (type 2). ⁷¹³
Titling:	Manuscript title written in sepia-coloured ink. It was impossible to identify either the direction of the writing or the type of the lettering.
Brand:	An unidentified brand on head-edge.

⁷¹² See Appendix 6.

⁷¹³ See Appendix 11.

B-20 (Book-20). SPECVLVM CONIVGIORVM AEDI-/TVM PER R.P.F. ILLEPHONSVM A VERA CRV/CE INSTITVTI HAEREMITARVM SANCTI / Agustini, artiu[m] ac sacrae Theologicae doctore[m], cathedraeq[ae] primariae / in inclyta Mexicana academia moderatorem. / EXCVSSVM OPVS ME-/XICI IN AEDIBVS IO-/ANNIS PAVLI BRISSEn/SIS / A.D.1556.IDI.AVG[USTINUS]. / Accessit in fine compendium breue aliquorum priuilegiorum, praeci/pue concessorum ministris sancti euangelij buius noui orbis. [Biblioteca Pública Universitaria Michoacana de San Nicolás de Hidalgo, 22453 Fondo Conventual]

Size:	216 mm x 156 mm x 44 mm
Textblock:	Approximately 42 gatherings of European handmade paper with pilgrim and cross watermarks. ⁷¹⁴
Endleaves:	Replaced. They now consist of a tipped single fold of plain, handmade paper with an unidentified watermark ⁷¹⁵ (type 1). ⁷¹⁶ The endleaves were cut full-size with the textblock, with each outer leaf used as a pastedown. The pastedowns are full-size, adhered around the perimeter of the cover and to the spine-lining joints.
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of sewing could not be identified. <i>Supports:</i> single, rolled, alum-tawed supports. The slips were laced through the cover and turn-ins and trimmed inside neat and square. <i>Thread:</i> single, thin, natural-colour, S-ply thread with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with knife-marks at tail and fore-edge. Cut to show proof. <i>Decoration:</i> all edges were coloured red after the endbands were worked.
Spine and lining:	<i>Spine:</i> flat, without joints, with a starch-based adhesive. <i>Lining:</i> panel linings of manuscript parchment at head and tail.
Endbands:	Worked in single, thin, S-ply, loose-twist thread of a natural colour with back beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are seven tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. It was impossible to identify either the treatment of the ends of the thread or the direction of the sewing. The slips were laced through the cover and turn-ins and trimmed inside, neat and square. The endbands were worked before the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, sheep parchment, with the hairside outside, of a yellow tone, without joint-creases, with turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edge. Originally with dark-brown tanned leather straps across the spine of which only some small pieces remain between the cover and the sewing supports slips. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at right-angles with square ends. The cover extensions almost meet when folded over the fore-edge. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through three holes arranged at an oblique angle of approximately 50 degrees from the spine. Each of the three sewing-support slips was laced through two holes arranged at right-angles to the spine. All the slips are trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of alum-tawed ties on the fore-edge. They were laced through three holes arranged in a straight line at right-angles to the fore-edge. The lacing route cannot be determined. The appearance of the tie on the outside of the cover is the same as that created by type 3 or 4 lacing. ⁷¹⁷
Titling:	Manuscript title in sepia-coloured ink, written from the spine to the fore-edge, on the left cover. The type of lettering used could not be identified.
Brand:	Convento de San Buenaventura de Valladolid, Morelia, Michoacán, on the head-edge. ⁷¹⁸

⁷¹⁴ See Appendix 6.

⁷¹⁵ See Appendix 6.

⁷¹⁶ See Appendix 7.

⁷¹⁷ See Appendix 11.

⁷¹⁸ See Appendix 12.

B-22 (Book-22). IHS: / EMMANVELIS / ALVARI E / SOCIETATE IESV / DE INSTITVTIONE / GRAMMATICA. / LIBRI TRES. / MEXICI. / Apud Viduam Petri Ocharte. / Superiorum permissu. [15]XCIII. [Biblioteca Cervantina-ITESM, 61]

Size:	148 mm x 110 mm x 32 mm
Textblock:	Approximately 32 gatherings of European handmade paper with an unidentified watermark.
Endleaves:	Replaced. Now they are single folds of plain, handmade paper tipped and stitched with joint loops with diagonal links to the textblock. The endleaves were cut full-size, with the textblock, with each outer leaf used as a pastedown. These pastedowns are full-size, adhered around their perimeters only (head-, tail- and fore-edges) to the inside of the cover. The left endleave have an unidentified watermark.
Structure:	<i>Sewn:</i> all-along, not packed, with four sewing stations, with pierced holes, on two single supports, the panels at head and tail shorter than the central panel. The direction of the sewn could not be identified. <i>Supports:</i> single, tanned-leather supports. Their formation could not be identified. The slips were cut off at the joints. <i>Thread:</i> single, medium, toned-natural colour, S-ply thread with a tight twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with knife-marks at the head-edge. <i>Decoration:</i> all the edges were coloured red before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints, with an animal-based adhesive. <i>Lining:</i> transverse linings of plain paper in all panels. The lining joints were adhered to the inside of the cover?
Endbands:	Worked in single, thick, S-ply, medium-twist thread, of dark-natural colour, with back beads, pack-sewn, over crushed, alum-tawed cores. It was impossible to identify either the material from which the thread was made or the direction of the sewing. There are four tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The slips were laced through the cover and turn-ins and trimmed inside to a long, tapered point. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, hairsheep parchment, with the hairside outside, of a yellow tone, with joint-creases, turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared, except the left fore-edge turn-in which was rough trimmed. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge. The damage to the parchment makes it impossible to determine how the cover extensions were folded. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 65 degrees to the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of single holes pierced on the fore-edge. All the ties are lost except for the inner end of one alum-tawed tie inside the right cover and the inner ends of both alum-tawed ties inside the left cover, which show a simple lacing path through a single pierced hole in the turn-in and the outer part of the cover. It is therefore likely that the other tie was laced in the same way (type 1). ⁷¹⁹
Titling:	Manuscript title written from head to tail along the spine in dark-brown ink. It was impossible to identify the style of the lettering.
Brand:	An unidentified brand on the head-edge. ⁷²⁰

⁷¹⁹ See Appendix 11.

⁷²⁰ See Appendix 12.

B-23 (Book-23). MISTICA THEO/LOGIA: EN LA QVAL. SENOS / enseña el verdadero camino del cielo, me-/diante el ejercicio de la virtud. / Compuesta por el Seraphico Doctor sant Iuan Eustachio Buena Ventura, Cardenal / y Obispo Albano de la orden de / Sant Francisco. / En Mexico en cassa de Pedro Balli. / 1575. [Huntington Library, 106320-1]

Size:	143 mm x 101 mm x 19 mm
Textblock:	Approximately 7 gatherings of European handmade paper with a pilgrim watermark.
Endleaves:	Each of the endleaves are sewn two-leaf text hook with folded stub of plain, handmade paper (type 6). ⁷²¹ They were cut full-size with the textblock. There are no pastedowns.
Structure:	<i>Sewn:</i> all-along, packed, with five sewing stations, with pierced holes, on three single supports, spaced at equal intervals along the spine. The direction of sewing could not be identified. <i>Supports:</i> single, twisted, alum-tawed supports. The slips were laced through the cover and trimmed inside neat and square. <i>Thread:</i> single, thin, red-brown colour, S-ply, thread with medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Cut. It is not possible to identify how the edges were cut. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> flat, without joints, with an animal-based adhesive. <i>Lining:</i> none.
Endbands:	Worked in a double, thin, S-ply, medium-twist thread of red-brown colour, pack-sewn, over twisted, alum-tawed cores. The thread is the same as that of the sewing. ⁷²² The material from which the thread was made could not be identified. The tiedowns are not placed in the centre-folds of the gatherings. The slips were laced through the cover and turn-ins and trimmed inside neat and square. The rest of the features could not be described because it was not possible to see between the spine and the cover.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably goat parchment, with the hairside outside, with a yellow tone, without joint-creases, with turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge. The damage to the parchment makes it impossible to identify how they were folded. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine. Each of the three sewing-support slips was laced through two holes arranged at right-angles to the spine. The ends of the slips were left free inside. Mirrored lacing.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁷²³
Titling:	Manuscript title written from head to tail along the spine in black ink. The type of lettering could not be identified.
Brand:	None.

⁷²¹ See Appendix 7.

⁷²² The characteristics of colour, ply, thickness and twist determined by visual examination show marked similarities.

⁷²³ See Appendix 11.

B-24 (Book-24). SPECVLVM CONIVGIORVM AEDI-/TVM PER R.P.F. ILLEPHONSVM A VERA CRV/CE INSTITVTI HAEREMITARVM SANCTI / Agustini, artiu[m] ac sacrae Theologicae doctore[m], cathedraeq[ae] primariae / in inclyta Mexicana academia moderatorem. / EXCVSSVM OPVS ME-/XICI IN AEDIBVS IO-/ANNIS PAVLI BRISSEn/SIS / A.D.1556.IDI.AVG[USTINUS]. / Accessit in fine compendium breue aliquorum priuilegiorum, praeci/pue concessorum ministris sancti euangelij buius noui orbis. [Huntington Library, 106391]

Size:	216 mm x 166 mm x 37 mm
Textblock:	Approximately 43 gatherings of European handmade paper, with a cross watermark. ⁷²⁴
Endleaves:	Replaced. Now they are single fold of plain, handmade paper tipped and stitched to the textblock. The endleaves were cut full-size with the textblock, with each outer leaf used as a pastedown. The pastedowns are full-size, adhered to the cover around their perimeters only (head-, tail-, fore- and spine-edges). The left endleaves have an eighteenth-century watermark whereas the right endleaves have a sixteenth-century watermark. ⁷²⁵
Structure:	<i>Sewn:</i> two-on sewing, with six sewing stations, with pierced holes, on four single supports spaced at equal intervals along the spine. The direction of sewing could not be identified. <i>Supports:</i> single supports. It is impossible to identify either the material or the formation of the sewing supports. The slips were cut off at the joints. <i>Thread:</i> single, thin, natural-colour, S-ply thread, with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with knife-marks on the fore-edge. Cut to show proof. <i>Decoration:</i> all the edges were coloured red. I have no record of whether the edges were decorated before or after the endbands were worked.
Spine and lining:	<i>Spine:</i> flat, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings in each panel. The lining material could not be identified. The lining joints were adhered to the endleaves.
Endbands:	Worked in double, thick, S-ply, medium-twist thread of a dark-natural colour, with back beads, pack-sewn, over twisted, alum-tawed cores. The material from which the thread was made could not be identified. There are four tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a tapered point. I have no record of whether the endbands were worked before or after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably hairsheep parchment, with the hairside outside, of a pale-yellow tone, with joint-creases, turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips is laced through the cover and turn-ins through two holes arranged at an oblique angle of approximately 45 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of alum-tawed ties on the fore-edge. Each tie was laced through a single, pierced hole in the turn-in and the outer part of the cover (type 1). ⁷²⁶
Titling:	Manuscript title [Speculum...] written from head to tail along the spine in black ink. The style of the lettering used could not be identified.
Brand:	Convento del Santo Desierto del Monte Carmelo de Tenancingo, Estado de México, on the head-edge. ⁷²⁷

⁷²⁴ See Appendix 6.

⁷²⁵ See Appendix 6.

⁷²⁶ See Appendix 11.

⁷²⁷ See Appendix 12.

B-25 (Book-25). VOCABULARIO / EN LENGVA MISTECA, HECHO / por los Padres dela Orden de / Predicadores, que residen enella, y vltima/mente recopilado, y acabado por el Padre Fray Francisco de Alua-/rado, Vicario de Tamaçu-/lapa, de la misma / Orden. / EN MEXICO. / Con Licencia, En casa de Pedro Balli / 1593. [Biblioteca “Eusebio Francisco Kino”, 17823]

Size:	200 mm x 167 mm x 40 mm
Textblock:	Approximately 25 gatherings of European handmade paper, with pilgrim and cross watermarks. ⁷²⁸
Endleaves:	Replaced. They are now tipped single fold of plain, handmade paper (type 1). ⁷²⁹ The endleaves were cut slightly undersize, independently from the textblock, with each outer leaf used as a pastedown. These pastedowns are adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. Sewn from left to right. <i>Supports:</i> single, rolled, tanned-leather supports. The slips were laced through the parchment cover. <i>Thread:</i> single, thin, natural colour, Z-ply thread with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	The damage to the book makes it impossible to determine how the edges were cut. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> slight round, without joints. The adhesive was not identified. <i>Lining:</i> panel linings in all panels. The linings at head and tail are made of plain parchment. Those in panels 2 and 3 are made of plain paper.
Endbands:	Missing. There are some pierced holes from endband tiedowns below the kettlestitches and through the linings. The damage to the book makes it impossible to determine the number of holes on the spine.
Boards:	None.
Cover:	<i>Primary cover: formation:</i> limp, laced-case parchment, with the hairside outside, without turn-ins. This cover was subsequently given a secondary cover of tanned leather with turn-ins at head, tail and fore-edge. The type of the animal from which both the parchment and the leather was made could not be identified. <i>Secondary cover:</i> turn-ins: the edges of the turn-ins were rough-trimmed and not pared. Lapped mitres at the corners with the fore-edge turn-ins over the head and tail turn-ins. The turn-ins are cut across close to the joints, and the head-cap turn-in was trimmed straight across with square ends. The damage to the book makes it impossible to describe the tail-cap turn-in. <i>Decoration:</i> none.
Attachment:	Each of the slips of sewing supports 1 and 3 was laced through the parchment cover through four holes arranged as follows: an exit hole close to the spine (1) and an entry hole (2), both at the same height as the sewing supports. The re-exit hole (3) and re-entry hole (4), were made in a line and angled downwards from, the entry hole (2). The slips are trapped inside the parchment cover by the pastedowns (<i>Fig. 128</i>).
Fastening:	Two pairs of single holes pierced on the fore-edge. All the ties are missing.
Titling:	None.
Brand:	None.
Note:	The book has been so extensively repaired that it is impossible to describe many of the features of the first binding.

⁷²⁸ See Appendix 6.

⁷²⁹ See Appendix 7.

B-26 (Book-26). DOCTRINA CHRISTIANA MVY CVMPLIDA, DONDE SE CON-tiene la exposicion de todo lo necessario para Do-ctrinar a los Yndios, y administralles los San-ctos Sacramentos. / Compuesta en lengua / Castellana y Mexicana por el muy Re/uerendo padre Fray luan dela Anun/ciacion Religioso dela orden / del glorioso Doctor dela Y/glesia sant Augustin. / Dirigida al muy Excellente Principe don Martin Enrriquez Visor-/rey gouernador y capitan general enesta nueua España y presiden/te del Audiencia real que enella reside. / En Mexico en casa de Pedro Balli. / 1575. [Biblioteca "Eusebio Francisco Kino", 17176]

Size:	196 mm x 150 mm x 28 mm
Textblock:	Approximately 19 gatherings of European handmade paper, with a pilgrim watermark.
Endleaves:	The damage to the endleaves makes it impossible to describe them.
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of sewing could not be identified. <i>Supports:</i> single, rolled, alum-tawed supports. The slips were laced through the cover and trimmed inside. It was not possible to identify the treatment of the ends of the slips. <i>Thread:</i> single, thick, natural-colour, S-ply thread with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Cut. The damage to the edges makes it impossible to identify how they were cut. <i>Decoration:</i> all edges were coloured magenta.
Spine and lining:	<i>Spine:</i> the damage to the book makes it impossible to determine the shape of the spine. <i>Lining:</i> transverse linings of plain parchment in all panels. Originally the lining joints were adhered to the endleaves.
Endbands:	It is not possible to determine whether there were endbands.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, second-use, probably goat parchment, with the hairside outside, of a yellow-orange tone, without joint-creases, with turn-ins at head, tail and fore-edge. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the head and tail turn-ins over the fore-edge turn-ins. <i>Decoration:</i> none.
Attachment:	Each of the three sewing supports slips was laced through two holes arranged at right-angles to the spine. Mirrored lacing.
Fastening:	There are two pairs of alum-tawed ties. Each tie was laced through one hole (type 2). ⁷³⁰
Titling:	None.
Brand:	None.
Note:	The book has been repaired. The cover was previously used as a cover of another book.

⁷³⁰ See Appendix 11.

B-27 (Book-27). Jesus Maria Francisc[us]. / Instituta ordinis beati / Francisci. / En Mexico en casa de Antonio de Espinosa 1567. [British Library, C.37.f.1]

Size:	235 mm x 180 mm, 22 mm
Textblock:	Approximately 9 gatherings of European handmade paper without watermarks.
Endleaves:	Repaired. <i>Left:</i> a sewn text hook consisting of a single-leaf followed by a stub, with a folded stub of plain, handmade paper, with the outer leaf used as a pastedown and the following stub possibly cut down from a full leaf (type 5). ⁷³¹ <i>Right:</i> a sewn single-leaf text hook of plain, handmade paper (type 4). ⁷³² This endleaf is broken at the joint, and it is not certain that the pastedown was part of the endleaf section. Both endleaves were cut full-size with the textblock. It is not possible to determine how the pastedowns were adhered to the cover.
Structure:	<i>Sewn:</i> all-along, packed, with six sewing stations, with pierced holes, on four single supports spaced at equal intervals along the spine, with shorter panels at head and tail. Sewn from left to right. <i>Supports:</i> single, crushed, alum-tawed supports. The slips were laced through the cover and trimmed inside to a tapered point. <i>Thread:</i> single, thin, dark-natural colour, S-ply thread with a tight twist, waxed. The material from which the thread was made could not be identified.
Edges:	Cut. It is not possible to know how the edges were cut. <i>Decoration:</i> all edges were sprinkled with a red pigment.
Spine and lining:	<i>Spine:</i> flat, without joints, without adhesive. <i>Lining:</i> none.
Endbands:	None.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably hairsheep parchment, with the hairside outside, of a yellow tone, without joint-creases, with turn-ins at head, tail and fore-edge, and with cover extensions on the fore-edges. <i>Turn-ins:</i> edges rough-trimmed and not pared. Lapped mitres at the corners with the fore-edge turn-ins over the head and tail turn-ins, except for the left tail corner which has an open mitre. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the four sewing-support slips was laced through two holes arranged at right-angles to the spine. The slips are trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of single holes pierced on the fore-edge. All the ties are lost, except for the inner end of the ties inside the right cover, which show a simple lacing path through a single pierced hole in the turn-in and the outer part of the cover. It is therefore likely that the other ties were laced in the same way (type 1). ⁷³³
Titling:	Manuscript title written from head to tail along the spine in sepia-coloured ink. The type of lettering used could not be identified.
Brand:	Convento Grande de San Francisco de México, Mexico City, on the tail- and head-edges. ⁷³⁴

⁷³¹ See Appendix 7.

⁷³² See Appendix 7.

⁷³³ See Appendix 11.

⁷³⁴ See Appendix 12.

B-29 (Book-29). ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Primera parte. / Con Prouilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte, año 1600. [Benson Library-UT, GZZ IC115 V.1 LAC-ZZ COP.2]

Size:	145 mm x 108 mm x 37 mm
Textblock:	Approximately 36 gatherings of European handmade paper. It was impossible to determine whether there were watermarks.
Endleaves:	The damage to the book makes it impossible to describe the endleaves.
Structure:	<i>Sewn:</i> all-along, packed, with four sewing stations, with pierced holes, on two single supports, the panels at head and tail shorter than the central panel. Sewn from left to right. <i>Supports:</i> single, folded, alum-tawed supports. The slips were cut off at the joints. <i>Thread:</i> single, thick, natural-colour, S-ply thread with a loose twist, not waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> flat spine without joints. The damage to the book makes it impossible to determine the presence of adhesive. <i>Lining:</i> it is impossible to determine whether the spine was lined or not.
Endbands:	Both endbands are lost.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably hairsheep parchment, with the hairside outside, of a dark-yellow tone, with joint-creases, turn-ins at head, tail and fore-edge and with cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners. <i>Left:</i> fore-edge turn-in over the head turn-in and under the tail turn-in. <i>Right:</i> fore-edge turn-in over head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	The damage to the book makes it impossible to describe the attachment of the textblock to the cover.
Fastening:	There are two pairs of single holes pierced on the fore-edge. All the ties are lost.
Titling:	Manuscript title written from tail to head along the spine in black ink. The type of the lettering used could not be identified.
Brand:	None.

B-30 (Book-30). SERMONARIO. / EN LENGVA / MEXICANA, DONDE SE CON-/TIENE (POR EL ORDEN DEL MISSAL / NVEVO ROMANO,) DOS SERMONES / en todas las Dominicas y Festiuidades principales de todo el año: / y otro en las Fiestas de los Sanctos, con sus vidas, Comunes. / CON UN CATHESISMO EN LENGVA MEXICANA / y Española, con el Calendario. Compuesto por el reuerendo padre / Fray Iuan de la Annunciacion, Subprior del monaste-/rio de sant Agustin de Mexico. / DIRIGIDO AL MUY REVERENDO PADRE MAE-/stro fray Alonso de la vera cruz, Prouincial de la orden de los / Hermitaños de sant Agustin, en esta nueua España. / EN MEXICO, por Antonio Ricardo. M. D. LXXVII. / Esta tassado en papel en pesos. [Benson Library-UT, GZZ IC73 LAC-ZZ COP.2]

Size:	The book has been restored so extensively that it can no longer yield meaningful measurements. I have therefore not recorded the current measurements.
Textblock:	Approximately 26 gatherings of European handmade paper, with a pilgrim watermark. The original textblock was divided in two. This binding has only the second part of the work. ⁷³⁵
Endleaves:	The book has been restored and is in a new binding. It is not possible to describe the original format of the endleaves.
Structure:	<i>Sewn:</i> I have made no record of the new sewing. <i>Supports:</i> the original cover retains the sewing supports. These are three single, twisted, alum-tawed supports spaced at equal intervals along the spine. The slips were laced through the cover and trimmed inside to a tapered point. <i>Thread:</i> the book has been restored. I have made no record of the thread used for the new sewing.
Edges	Cut. The repairs make it impossible to know how the edges were cut or if they were decorated.
Spine and lining:	It is impossible to determine either the original spine shape or the presence of spine linings.
Endbands:	The first cover retains the endbands. They were worked in single, medium, S-ply, medium-twist thread of natural colour, pack-sewn, over twisted, alum-tawed cores. The material from which the thread was made could not be identified. There are four tiedowns. It was impossible to identify either the treatment of the ends of the thread or the direction of the sewing. The slips were laced through the cover and turn-ins and trimmed inside to a tapered point.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably goat parchment, with the hairside outside, of a pale-yellow tone, without joint-creases, with turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edges over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 50 degrees to the spine. Each of the three sewing-support slips was laced through two holes arranged at right-angles to the spine. All the ends of the slips were left free inside the covers.
Fastening:	Two pairs of alum-tawed ties. Each tie was laced through one hole (type 2). ⁷³⁶
Titling:	Manuscript title written from head to tail along the spine in sepia-coloured ink. The type of the lettering used could not be identified.
Brand:	None.
Note:	The first cover has been preserved in a box together with the rebound textblock. The original textblock has been divided into two volumes, <i>Sermonario en Lengua Mexicana...</i> and <i>Cathesismo en Lengua Mexicana y Española</i> . Although originally bound together they are now catalogued individually. The description above is of the original cover preserved with the <i>Cathesismo</i> .

⁷³⁵ This binding has only the second part of the work: CATHECISMO. / EN LENGVA MEXICANA Y / ESPAÑOLA, BREVE Y MVY COMPEN/DIOSO, PARA SABER LA DO-/ctrina Christiana y enseñarla. / COMPVESTO POR EL MUY REVERENDO / Padre Fray Iuan de la Annunciacion Supprior del / Monasterio de Sant Agustin de / MEXICO.

⁷³⁶ See Appendix 11.

B-31 (Book 31). REVERENDI PATRIS FRATRIS BARTHO-/lomaei à Ledesma ordinis Praedicatorum et sacrae Theologiae profes/soris de septem nouae legis sacramentis Summarium. / Cum indice locupletissimo. / Mexici, excudebat Antonius de Espinosa. / Cum priuilegio. / 1566 [Biblioteca Pública Universitaria Michoacana de San Nicolás de Hidalgo, 22439 Fondo Conventual]

Size:	210 mm x 151 mm x 42 mm
Textblock:	Approximately 46 gatherings of European handmade paper, with a pilgrim watermark. ⁷³⁷
Endleaves:	Replaced. They now consist of a sewn, single fold of plain, handmade paper (type 2), ⁷³⁸ without watermarks. The endleaves were cut full-size with the textblock, with each outer leaf used as a pastedown. The pastedowns were adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> linked, by-pass, with four sewing stations, with pierced holes, on two double supports, the panel at the tail is longer than the central and head panels. Sewn from left to right. <i>Supports:</i> double cord supports. The slips were cut off at the joints. <i>Thread:</i> single, thin, toned-natural colour, S-ply thread with a loose twist, waxed. It was not possible to identify from what material it was made.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all edges were coloured red before the endbands were worked.
Spine and lining:	<i>Spine:</i> flat, without joints, with an animal-based adhesive. <i>Lining:</i> transverse linings of printed paper with musical notation in all panels. The lining joints were adhered to both the pastedown and the inside of the cover. The linings were cut flush at head and tail.
Endbands:	Worked in single, thick, Z-ply, tight-twist thread of a dark-natural colour, with back beads, pack-sewn, over crushed, alum-tawed cores. The material from which the thread was made could not be identified. There are seven tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of sewing could not be identified. The slips were laced through the cover and turn-ins. It was not possible to identify the treatment of the ends of the slips. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, hairsheep parchment, with the hairside outside, of a yellow-orange tone, with joint-creases, turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	The endband-core slips were laced through two holes arranged at an oblique angle of approximately 25 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of single holes pierced on the fore-edge. All the ties are lost, except for the inner end of the alum-tawed ties inside the covers which show a simple lacing path through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁷³⁹
Titling:	Manuscript title written from head to tail along the spine in sepia-coloured ink. Sixteenth-century lettering. ⁷⁴⁰
Brand:	Convento de San Buenaventura de Valladolid, Morelia, Michoacán, on head-edge. ⁷⁴¹

⁷³⁷ See Appendix 6.

⁷³⁸ See Appendix 7.

⁷³⁹ See Appendix 11.

⁷⁴⁰ The type of lettering is similar to those published by Day (1978, plate 1).

⁷⁴¹ See Appendix 12.

B-32 (Book-32). REVERENDI PATRIS FRATRIS BARTHO-/lomaei à Ledesma ordinis Praedicatorum et sacrae Theologiae profes/soris de septem nouae legis sacramentis Summarium. / Cum indice locupletissimo. / Mexici, excudebat Antonius de Espinosa. / Cum priuilegio. / 1566 [Biblioteca Pública del Estado de Jalisco, 234.16 LED 1566 E].2]

Size:	212 mm x 163mm x 54mm
Textblock:	Approximately 52 gatherings of European handmade paper, with hand, cross and pilgrim watermarks. ⁷⁴²
Endleaves:	<i>Left:</i> three-leaf text hook of printed paper with separate stubs (type 9). ⁷⁴³ <i>Right:</i> three-leaf endleaf-hook with separated stubs of printed paper (type 10). ⁷⁴⁴ The endleaves were cut full-size with the textblock, with the outermost leaf of each side used as a pastedown adhered to the cover around their perimeters only (head-, tail- and fore-edges). The printed re-used paper used for both endleaves was taken from the same sixteenth-century religious book. ⁷⁴⁵
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of the sewing could not be identified. <i>Supports:</i> single, alum-tawed supports. Their formation could not be identified. The support slips numbers 1 and 3 has been repaired. Support number 1 has an added slip of tanned leather at the left end. Support number 3 has an added slip of tanned leather at the right end. Each of the added slips was laced through the cover and trimmed inside to a tapered point. <i>Thread:</i> single, thin, natural colour, S-ply thread with a tight twist, waxed. The material from which the thread was made could not be identified.
Edges:	All edges plain-cut, with knife-marks on the fore-edge. <i>Decoration:</i> all edges were mottled with green and red pigment after the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints, with a starch-based adhesive. <i>Lining:</i> transverse linings of plain parchment in panels 1, 3 and 4. Transverse lining of manuscript parchment in panel 2. It is possible that the plain parchment used in panels 1, 3 and 4 were cut from the margins of the re-used manuscript parchment. The lining joints were adhered to the endleaves. The linings at head and tail were cut flush with the edges.
Endbands:	Worked in a single, medium, Z-ply, tight-twist thread of toned-natural colour, without beads, pack-sewn, over alum-tawed cores. It is impossible to identify either the material of the thread or the formation of the cores. There are eight tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. The end of the thread was knotted on the spine. I have no record of whether the end was knotted on left or right side. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed insidet to a tapered point. The endbands were worked before the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably hairsheep parchment, with the hairside outside, of a medium-yellow tone, with joint-creases, turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 50 degrees from the spine. Each of the slips (added and original) of support number 1 was laced through two holes angled downwards. Each of the slips (added and original) of support number 3 was laced through two holes angled upwards. All the slips are trapped inside the covers by the pastedowns. Mirrored Lacing.
Fastening:	Two pairs of alum-tawed ties on the fore-edge. Each tie was laced through single, pierced holes in the turn-ins and the outer part of the cover (type 1). ⁷⁴⁶
Titling:	Sixteenth-century manuscript title written from head to tail along the spine in a black ink in gothica rotunda lettering. ⁷⁴⁷
Brand:	Convento de San Francisco de Guadalajara, Jalisco, on the head-edge. ⁷⁴⁸

⁷⁴² See Appendix 6.

⁷⁴³ See Appendix 7.

⁷⁴⁴ See Appendix 7.

⁷⁴⁵ Villagómez (2010, pers. comm.)

⁷⁴⁶ See Appendix 11.

⁷⁴⁷ The type of lettering is similar to those published by Brown (2007, p. 124) and Whalley (1982, pp. 98-102).

⁷⁴⁸ See Appendix 12.

B-33 (Book-33). PHILIPPVS HISPANIA/RVM ET INDIARVM / REX. / Prouisio[n]es cedula[s] / instrucciones de su Magestad: orde/na[n]ças d[e] difu[n]tos y audie[n]cia, p[ar]ja la bue/na expedicio[n] de los negocios, y admi/nistracio[n] d[e] justicia: y gouernacio[n] d[e]sta / nueua España: y p[ar]ja el bue[n] tratamie[n]to y [con]servacio[n] d[e] los yndios, dende el / año 1525. hasta este presente de.63. / EN MEXICO EN CASA / De Pedro Ocharte. M.D.LXIII [Biblioteca Pública del Estado de Jalisco, 349.72 MEX 1563]

Size:	305 mm x 230 mm x 46 mm
Textblock:	Approximately 27 gatherings of European handmade paper. It was impossible to determine whether there were watermarks.
Endleaves:	<i>Left:</i> sewn three-leaf text hook of printed paper with separate stubs (type 9). ⁷⁴⁹ <i>Right:</i> sewn three-leaf endleaf-hook of printed paper with separate stubs (type 10). ⁷⁵⁰ The endleaves were cut full-size with the textblock, with the outermost leaf of each used as a pastedown. These pastedowns were adhered to the cover around their perimeters only (head-, tail- and fore-edges). The printed paper used for both endleaves was taken from the same religious book in Latin, from a work by Nicholas of Lyra, printed in the sixteenth century.
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of the sewing could not be identified. <i>Supports:</i> single, rolled, alum-tawed supports. The slips were cut off at the joint but all of them have added slips of tanned leather, laced through the cover, and trimmed inside to a tapered point. I have no record of the technique used to attach the added slips. <i>Thread:</i> single, medium, natural colour, S-ply thread with medium twist, waxed. It was not possible to identify from what material it was made.
Edges:	Plain-cut on all edges to show proof. <i>Decoration:</i> none.
Spine and lining	<i>Spine:</i> flat, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings of parchment in all panels. The characteristics of the parchment could not be identified. The lining joints were adhered to the endleaves. The linings were cut flush at head and tail.
Endbands:	Worked in single, medium, Z-ply, medium-twist thread of toned-natural colour, with back beads, pack-sewn over tanned-leather cores. The formation of the cores could not be identified. There are seven tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. The end of the thread on the right-side was knotted at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. Both endbands were sewn from left to right. The slips were laced through the cover and turn-ins and trimmed inside to a tapered point.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, hairsheep parchment, with hairside outside, of a dark-yellow tone, with joint-creases, turn-ins at head, tail and fore-edge and with cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine. <i>Left:</i> each of the added slips of support number 1 was laced through the cover through two holes in a line angled downwards from the spine. Each of the added slips of supports numbers 2 and 3 was laced through the cover through two holes angled upwards from the spine. <i>Right:</i> each of the three added slips was laced through the cover through two holes arranged in a line angled downwards. All the slips are trapped inside the covers by the pastedowns.
Fastening:	There are two pairs of alum-tawed ties on the fore-edge. Each tie was laced through single, pierced holes in the turn-in and the outer part of the cover (type 1). ⁷⁵¹
Titling:	Sixteenth-century manuscript title written from tail to head along the spine in a black ink in gothica rotunda lettering. ⁷⁵²
Brand:	Convento de San Francisco de Guadalajara, Jalisco, on the head-edge. ⁷⁵³

⁷⁴⁹ See Appendix 7.

⁷⁵⁰ See Appendix 7.

⁷⁵¹ See Appendix 11.

⁷⁵² The type of lettering is similar to those published by Whalley (1982, pp. 98-102). and Brown (2007, p. 124).

⁷⁵³ See Appendix 12.

B-34 (Book-34). REVERENDI PATRIS FRATRIS BARTHO-/lomaei à Ledesma ordinis Praedicatorum et sacrae Theologiae profes/soris de septem nouae legis sacramentis Summarium. / Cum indice locupletissimo. / Mexici, excudebat Antonius de Espinosa. / Cum priuilegio. / 1566 [Biblioteca Pública del Estado de Jalisco, 234.16 LED 1566]

Size:	205 mm x 157 mm x 55 mm
Textblock:	Approximately 44 gatherings of European handmade paper, with pilgrim and hand watermarks. ⁷⁵⁴
Endleaves:	Lost.
Structure:	<i>Sewn:</i> all-along, packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. Sewn from left to right. <i>Supports:</i> single, alum-tawed supports. Their formation could not be identified. The slips were possibly cut off at the joint. <i>Thread:</i> single, medium, natural-colour, S-ply thread with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Knife-cut on all edges. <i>Decoration:</i> all edges were sprinkled with a purple pigment before the endbands were worked.
Spine and lining:	<i>Spine:</i> the damage to the spine makes it impossible to describe the shape. It has no joints. Animal-based adhesive. <i>Lining:</i> transverse linings of indigenous paper in each panel. The torn edges of the linings at the joints and the lining joints surviving at the right side in panel number 2 are clear evidence that the linings once had joints and that the joints were probably lost with the first endleaves.
Endbands:	Worked in a single, medium, S-ply, medium-twist thread of natural colour. The material from which the thread was made could not be identified. The damage to the endbands makes it impossible to describe the sewing. The endbands were sewn over twisted alum-tawed cores. The slips were laced into the cover and trimmed inside to a long, tapered points. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, second-use parchment, with the hairside outside, of a yellow-brown tone, without joint-creases, with turn-ins at head, tail and fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed, with corners formed by folding first the head- and tail-edges and then the fore-edges, without any mitering, resulting in four thicknesses of parchment at each corner. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 30 degrees from the spine, the ends left free inside the covers. Mirrored lacing. There are three pairs of holes arranged at right-angles to the spine that are not in use. It is possible that the sewing-support slips were laced through the cover through these holes, but the damage to the parchment make it impossible to determine if the slips were laced-in.
Fastening:	There are two pairs of three holes arranged in a line at right-angles to the fore-edge of the cover (type 2). ⁷⁵⁵ Each alum-tawed tie is laced through the hole closest to the fore-edge, the rest of the holes are not in use. The unused holes indicate that the current ties are replacements.
Titling:	Sixteenth-century manuscript title written from tail to head along the spine in black ink in gothica rotunda lettering. ⁷⁵⁶
Brand:	None.
Note:	The cover was previously used as a cover of another book.

⁷⁵⁴ See Appendix 6.

⁷⁵⁵ See Appendix 11

⁷⁵⁶ The type of lettering is similar to those published by Whalley (1982, pp. 98-102) and Brown (2007, p. 124).

B-35 (Book-35). SERMONARIO. / EN LENGVA / MEXICANA, DONDE SE CON-/TIENE (POR EL ORDEN DEL MISSAL / NVEVO ROMANO,) DOS SERMONES / en todas las Dominicas y Festiuidades principales de todo el año: / y otro en las Fiestas de los Sanctos, con sus vidas, Comunes. / CON UN CATHESISMO EN LENGVA MEXICANA / y Española, con el Calendario. Compuesto por el reuerendo padre / Fray Iuan de la Annunciacion, Subprior del monaste-rio de sant Agustin de Mexico. / DIRIGIDO AL MUY REVERENDO PADRE MAE-/stro fray Alonso de la vera cruz, Prouincial de la orden de los / Hermitaños de sant Agustin, en esta nueva España. / EN MEXICO, por Antonio Rlcardo. M. D. LXXVII. / Esta tassado en papel en pesos.⁷⁵⁷ [Biblioteca Pública del Estado de Jalisco, 252 JUA 1577]

Size:	210 mm x 168 mm x 45 mm
Textblock:	Approximately 34 gatherings of European handmade paper, without watermarks.
Endleaves:	Each of the endleaves are three-leaf hook of sixteenth-century re-used paper printed in Latin, with separate stubs (type 10). ⁷⁵⁸ They were cut full-size with the textblock, with the outermost leaf of each used as a pastedown, adhered to the inside of the cover around the perimeter only (head-, tail- and fore-edge).
Structure:	<i>Sewn:</i> all-along, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. It was impossible to identify the type or direction of sewing. <i>Supports:</i> single, alum-tawed supports. The slips were cut off at the joints. Supports numbers 1 and 3 have added alum-tawed slips laced through the cover. It was impossible to determine either the formation of the sewing supports or the treatment of the ends of the added slips inside the cover. <i>Thread:</i> single, thin, natural-colour, S-ply thread with a medium twist, waxed. It was not possible to identify from what material it was made.
Edges:	Plain-cut on all edges. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> slight round, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings of parchment in each panel. The characteristics of the parchment could not be determined. The lining joints were adhered to the endleaves.
Endbands:	Worked in single, medium, S-ply, medium-twist thread of toned-natural colour, with back beads and pack-sewn, over alum-tawed cores. It was impossible to identify either the thread material or the core formation. There are seven tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. The end of the thread on the right-side was knotted at the bottom of the tie-down at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover. It was not possible to determine the treatment of the ends of the slips.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, second-use, goat parchment, with the hairside outside, of a yellow-brown tone, with joint-creases, turn-ins at head, tail and fore-edge and with cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners with fore-edge turn-ins over head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged in oblique angle of approximately 50 degrees from the spine. Each of the added slips of support number 1 was laced through two holes arranged angled downwards. Each of the added slips of support number 3 was laced through two holes angled upwards. All the slips are trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of single holes pierced on the fore-edge. All the ties are missing, except for the inner end of the alum-tawed ties inside the covers. It would appear that each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁷⁵⁹
Titling:	Sixteenth-century manuscript title written from head to tail of the spine in sepia-coloured ink in gothica rotunda lettering. ⁷⁶⁰
Brand:	Convento de San Francisco de Guadalajara, Jalisco, on the head-edge. ⁷⁶¹
Note:	The cover was previously used as a cover of another book.

⁷⁵⁷ This binding has only the second part of the work: CATHECISMO / EN LENGVA MEXICANA Y / ESPAÑOLA, BREVE Y MVY COMPEN/DIOSO, PARA SABER LA DO-/ctrina Christiana y enseñarla. / COMPVESTO POR EL MUY REVERENDO / Padre Fray Iuan de la Annunciacion Supprior del / Monasterio de Sant Augustin de / MEXICO.

⁷⁵⁸ See Appendix 7.

⁷⁵⁹ See Appendix 11.

⁷⁶⁰ The type of lettering is similar to those published by Whalley (1982, pp. 98-102) and Brown (2007, p. 124).

⁷⁶¹ See Appendix 12.

B-36 (Book-36). ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Segunda parte. / Con Prouilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte, año 1600. [Biblioteca Pública del Estado de Jalisco, 265.62 JUA 1600]

Size:	152 mm x 100 mm x 46 mm
Textblock:	Approximately 43 gatherings of European handmade paper, without watermarks.
Endleaves:	Each of the endleaves are sewn two-leaf text hook of plain, handmade paper with a folded stub (type 6). ⁷⁶² They were cut full-size, with the textblock, retaining the deckle edge at head and tail, with each outer leaf used as a pastedown, adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, with four sewing stations, with pierced holes, on two single supports, the panels at head and tail shorter than the central panel. It was impossible to identify either the type or the direction of sewing. <i>Supports:</i> single, rolled, alum-tawed supports. The slips were cut off at the joints but all of them have added slips of tanned leather, laced through the cover, and trimmed inside neat and square. <i>Thread:</i> single, thin, natural-colour, Z-ply thread with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	All edges plain-cut, with knife cut marks on the head- and tail-edges. <i>Decoration:</i> all edges were sprinkled with a red pigment before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings of plain parchment in all panels. The lining joints were adhered to both the pastedowns and the inside of the cover. The linings at head and tail were cut flush with the edges and the edge-colour can be seen on the outer edges of the linings.
Endbands:	Worked in a single, thin, Z-ply, tight-twist thread of toned-natural colour, with back beads, pack-sewn, over twisted, alum-tawed cores. The material from which the thread was made could not be identified. There are eight tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. The end of the thread on the left-side was knotted at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside neat and square. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably hairsheep parchment, with the hairside outside, of a yellow-brown tone, with joint-creases, turn-ins at head, tail and fore-edge and with cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged in oblique angle of approximately 45 degrees from the spine. Each of the slips of support number 1 was laced through the cover through two holes angled upwards. Each of the slips of support number 2 was laced through two holes angled downwards. All the slips are trapped inside the cover by the pastedowns.
Fastening:	Two pairs of alum-tawed ties on the fore-edge. Each tie was laced through single pierced holes in the turn-in and the outer part of the cover (type 1). ⁷⁶³
Titling:	Sixteenth-century manuscript title written from tail to head of the spine in a sepia-coloured ink in uncial lettering. ⁷⁶⁴
Brand:	Convento de San Agustín de Guadalajara, Jalisco, on the head egde. ⁷⁶⁵

⁷⁶² See Appendix 7.

⁷⁶³ See Appendix 11.

⁷⁶⁴ The type of lettering is similar to those published by Brown (2007, pp. 24-25).

⁷⁶⁵ See Appendix 12.

B-37 (Book-37). Aqui comiença vn vocabula-/rio en la lengua Castellana y Mexicana. Compuesto / por el muy reuerendo padre fray Alonso de / Molina: Guardia[n] d[e]l coue[n]to d[e] sant Antonio d[e] / Tetzcuco d[e]la orde[n] delos frayles Menores. / Indonim nimia te fecit prole parentem. / qui genuit moriens, quos pater alme foues. / Confixus viuus, langues: cum mente reuoluis. / vulnera, cum spectas, stigmata carne geris.. [Biblioteca Pública del Estado de Jalisco, 497.4523 MOL 1555]

Size:	212 mm x 165 mm x 41 mm
Textblock:	Approximately 62 gatherings of European handmade paper, with hand watermark. ⁷⁶⁶
Endleaves:	Replaced. The replacement single-leaf-hook endleaves are stitched through the hook to the textblock. The re-used paper used for both endleaves is from the same sixteenth-century book printed in Latin. The endleaves were cut full-size, independently of the textblock, with the outermost leaves used as pastedowns and adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, with six sewing stations, with pierced holes, on four single supports spaced at equal intervals along the spine. The rest of the features could not be described. The book cannot be opened far enough to make it possible to see in between the spine and the cover. <i>Supports:</i> single, rolled, alum-tawed supports. The slips were cut off at the joints. There are two pairs of alum-tawed stabbed slips placed between sewing supports numbers 1 and 2 and between supports numbers 3 and 4. All the stabbed slips were laced through the cover. It was not possible to determine the treatment of their ends inside the cover. <i>Thread:</i> single, thin, blue, silk, S-ply thread with a medium twist, waxed.
Edges:	All edges plain-cut, with plough-marks on the head- and tail-edges. <i>Decoration:</i> all edges were coloured red after the endbands were worked.
Spine and lining:	<i>Spine:</i> rounded, without joints, with an animal-based adhesive. <i>Lining:</i> three transverse linings of plain parchment, in an unusual arrangement. The bottom edge of lining number 1 lies over sewing support number 1; lining number 2 lies over sewing support number 3 and lining number 3 is below sewing support number 4. The linings 1 and 3 were cut flush with the edges. The lining joints were adhered to both the pastedown and the inside of the cover.
Endbands:	Worked in a single, medium, Z-ply, medium-twist thread of a toned-natural colour, with back beads, pack-sewn, over tanned-leather cores. It was impossible to identify either the material of the thread or the formation of the cores. There are seven tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. The end of the thread on the left-side was knotted at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins. It was not possible to identify the treatment of the ends of the slips. The endbands were worked before the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably sheep parchment, with the hairside outside, of a pale-yellow tone, without joint-creases, with turn-ins at head, tail and fore-edge and with cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine. There is a pair of added slips stabbed through each joint. Each of the stabbed slips closer to the head was laced through two holes angled downwards and each of the stabbed slips closer to the tail was laced through two holes angled upwards. All the slips are trapped inside the cover by the pastedowns.
Fastening:	There are two pairs of single holes pierced on the fore-edge. All the ties are lost, except for the inner end of the alum-tawed ties inside the covers which show a simple lacing path through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁷⁶⁷
Titling:	Sixteenth-century manuscript title [Bocab: mexican...] written from head to tail along the spine in sepia-coloured ink in gothica rotunda lettering. ⁷⁶⁸
Brand:	Convento de San Francisco de Guadalajara, Jalisco, on the head-edge. ⁷⁶⁹

⁷⁶⁶ See Appendix 6.

⁷⁶⁷ See Appendix 11.

⁷⁶⁸ The type of lettering is similar to those published by Whalley (1982, pp. 98-102) and Brown (2007, p. 124);

⁷⁶⁹ See Appendix 12.

B-38 (Book-38). ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Primera parte. / Con Priuilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte. año 1600. **Bound with:** ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Segunda Parte. / Con Priuilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte. año 1600. [Biblioteca "Armando Olivares", Universidad de Guanajuato, 2381 Conventos]

Size:	150 mm x 105 mm x 45 mm
Textblock:	Approximately 55 gatherings of European handmade paper, with an unidentified watermark.
Endleaves:	Lost.
Structure:	<i>Sewn:</i> all-along, not packed, with four sewing stations, with pierced holes, on two single supports, the panels at head and tail shorter than the central panel. Sewn from left to right. <i>Supports:</i> single, rolled, alum-tawed supports. The slips were laced through the cover and trimmed inside neat and square. <i>Thread:</i> single, medium, natural, Z-ply thread with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all edges were sprinkled with a brown pigment before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints with a starch-based adhesive. <i>Lining:</i> panel linings of plain parchment at head and tail. Panel lining in panel number 2 of plain paper.
Endbands:	Worked in single, medium, S-ply, medium-twist thread of natural colour, without beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are six tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and emerge immediately below the lining. The end of the thread on the right-side was knotted at the bottom of the tie-down at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside neat and square. The endbands were worked after the edges were decorated
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably goat parchment, with the hairside outside, of a yellow-grey tone, without joint-creases, with turn-ins at head, tail and fore-edge and with cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine. Each of the two sewing-support slips was laced through two holes arranged at right-angles to the spine. All slips were left free inside the covers. Mirrored lacing.
Fastening:	Two pairs of alum-tawed ties on the fore-edge. Each tie was laced through one hole (type 2). ⁷⁷⁰
Titling:	Sixteenth-century manuscript title [...bertencias del...] written from head to tail along the spine in black ink in uncial lettering. ⁷⁷¹
Brand:	Convento de San Agustín de Celaya, Guanajuato, on the tail-edge. ⁷⁷²

⁷⁷⁰ See Appendix 11.

⁷⁷¹ The type of lettering is similar to those published by Brown (2007, pp. 24-25).

⁷⁷² See Appendix 12.

B-41 (Book-41). BVLLA / CONFIRMATIONIS ET NOVAE CON-/cessionis priuilegiorum omnium ordinum Mendicantium. / CVM CERTIS DECLARATIONIBVS DE-/cretis et Inhibitio[n]ibus S.N.D. Pij Papae V. Motu. p[ro]prio. / MEXICI. / Apud Antonium de Spinosa. / Anno. 1568.⁷⁷³ [Biblioteca “José María Lafragua”, BUAP, 7138 41010303]

Size:	217 mm x 180 mm x 55 mm
Textblock:	Approximately 2 gatherings of European paper with a pilgrim watermark, ⁷⁷⁴ bound with <i>Repertorio general y muy copioso del Manual de Confessores...</i> ⁷⁷⁵ The whole textblock comprises approximately 17 gatherings of European handmade paper.
Endleaves:	<i>Left:</i> there is a single leaf of plain, handmade paper adhered to the joints of the spine linings. <i>Right:</i> a sewn single-leaf text hook of plain, handmade paper (type 4). ⁷⁷⁶ It is not possible to determine if there were pastedowns.
Structure:	<i>Sewn:</i> linked, with five sewing stations, with pierced holes, on three double supports spaced at equal intervals along the spine, with shorter panels at head and tail. Sewn from left to right. <i>Supports:</i> double, rolled tanned supports. The slips were laced through the cover and trimmed inside neat and square. <i>Thread:</i> single, thin, natural-colour, S-ply thread with a tight twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. Cut to show proof. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> rounded, without joints, with a starch-based adhesive. <i>Lining:</i> transverse linings in each panel. The linings in panels numbers 1, 2 and 3 are made of plain parchment, that in panel 4 of manuscript parchment, written in Latin. It is possible that the plain parchment used in panels 1, 2 and 3 were cut from the margins of the re-used manuscript parchment. The lining joints were adhered to the endleaves.
Endbands:	Worked in single, medium, S-ply, medium-twist thread of toned-natural colour, with back beads, pack-sewn, over twisted, tanned cores. The material from which the thread was made could not be identified. There are eight tiedowns which are not placed in the centre-folds of the gatherings. They were worked through the linings. It was not possible to determine the length of the tiedowns in relation with the kettlestitches. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of sewing could no be determined. The slips were laced through the cover and the turn-ins and trimmed inside to a tapered point.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably hairsheep parchment, with the hairside outside, of a yellow-brown tone, without joint-creases, with turn-ins and cover extensions at the fore-edges. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded at a right angle over the fore-edge of the textblock with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips were laced through two holes arranged at an oblique angle of approximately 65 degrees from the spine. The cover was attached by means of split-lacing in which the two slips from each element of double support at each joint emerge from a single exit hole close to the spine and are then divided, angled upwards and downwards, to return individually through separate entry holes placed above and below the exit hole.
Fastening:	Two pairs of alum-tawed ties on the fore-edge, laced through three holes arranged in line at a right-angle to the spine (type 4). ⁷⁷⁷
Titling:	None.
Brand:	Convento de San Francisco de la Puebla de los Ángeles, Puebla, on the head-edge. ⁷⁷⁸

⁷⁷³ Bound with: REPERTORIO / general, y muy copioso del / Manual de Confessores, y de los cinco Co-/mentarios para su declaración, co[m]pue/stos. En el qual.c.significa capitu-/tulo.n.numero.Coment. Co-/mentario.p.pagina.y M.si-/gnifica mortal, o mor-/talmente. Pero no / se alega pagina del Manual, ni capitulo / de los Comenta/rios para mas / claridad y / breue-/dad. / Año. 1570.

⁷⁷⁴ See Appendix 6.

⁷⁷⁵ See footnote 773.

⁷⁷⁶ See Appendix 7.

⁷⁷⁷ See Appendix 11.

⁷⁷⁸ See Appendix 12.

B-42 (Book-42). ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Primera parte. / Con Priuilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte. año 1600. **Bound with:** ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Segunda Parte. / Con Priuilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte. año 1600. [Biblioteca Franciscana, COC4/29]

Size:	160 mm x 106 mm x 50 mm
Textblock:	Approximately 58 gatherings of European handmade paper, without watermarks.
Endleaves:	Each of the endleaves are sewn two-leaf text hook of plain, handmade paper with a folded stub (type 6). ⁷⁷⁹ They were cut full-size, with the textblock, with each outer leaf used as a pastedown adhered around their perimeters (head-, tail- and fore-edge).
Structure:	<i>Sewn:</i> all-along, with four sewing stations, with pierced holes, on two single supports, the panels at head and tail shorter than the central panel. It was not possible to identify either the type or the direction of sewing. <i>Supports:</i> single, alum-tawed supports. The support formation could not be determined. The slips were cut off at the joint. <i>Thread:</i> single, thin, natural colour, S-ply thread with a tight twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all edges were mottled with a red pigment before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints. The adhesive was not identified. <i>Lining:</i> panel linings of parchment at head and tail. Panel lining of paper in panel number 2.
Endbands:	Worked in double, medium, S-ply, medium-twist thread of dark-natural colour, without beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are five tiedowns which are not placed in the centre-folds of the gatherings. They are worked through the lining. It was not possible to determine the length of the tiedowns in relation to the kettlestitches. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a long, tapered point. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, second-use, probably hairsheep parchment, with the hairside outside, of a pale-yellow tone, without joint-creases, with turn-ins at head, tail and fore-edge and with cover extensions at fore-edge. <i>Turn-ins:</i> edges rough-trimmed and not pared. Lapped mitres at the corners with fore-edge turn-ins over head and tail turn-ins, except for the left head corner which has an open mitre. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 60 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of alum-tawed ties on the fore-edge. Each tie was laced through single pierced holes in the turn-in and the outer part of the cover (type 1). ⁷⁸⁰
Titling:	Manuscript title written from head to tail along the spine in sepia-coloured ink. The type of lettering used could not be identified.
Brand:	Two different brands of the Convento Grande de San Francisco de México, Mexico City, on the head- and tail-edges. ⁷⁸¹
Note:	The cover was previously used as a cover of another book.

⁷⁷⁹ See Appendix 7.

⁷⁸⁰ See Appendix 11.

⁷⁸¹ See Appendix 12.

B-43 (Book-43). REVERENDI PATRIS FRATRIS BARTHO-/lomaei à Ledesma ordinis Praedicatorum et sacrae Theologiae profes/soris de septem nouae legis sacramentis Summarium. / Cum indice locupletissimo. / Mexici, excudebat Antonius de Espinosa. / Cum priuilegio. / 1566 [Biblioteca “Francisco Burgoa”, UABJO, 4265]

Size:	220 mm x 162 mm x 47 mm
Textblock:	Approximately 55 gatherings of European handmade paper. It was not possible to determine whether there were watermarks.
Endleaves:	The endleaves are sewn two-leaf text hook of sixteenth-century paper printed in Latin, with a folded stub, (type 6). ⁷⁸² They were cut full-size, independently from the textblock, with each outer leaf used as a pastedown, adhered overall to the inside of the cover.
Structure:	The damage to the book makes it impossible to describe the structure.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all edges were sprinkled with a red pigment. I have no record of whether the edges were decorated before or after the endbands were worked.
Spine and lining:	<i>Spine:</i> flat, without joints. It was not possible to determine the type of adhesive used. <i>Lining:</i> the damage to the book makes it impossible to identify the type of the linings.
Endbands:	Missing.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably goat parchment, with the hairside outside, of a pale-yellow tone, with joint-creases, turn-ins at head, tail and fore-edge and with cover extensions at the fore-edges. <i>Turn-ins:</i> the damage to the book makes it impossible to describe the turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged in oblique angle of approximately 60 degrees from the spine. Each of the slips of the upper sewing support was laced through two holes angled upwards and each of the slips of the lower sewing support was laced through two holes angled downwards. All the slips are trapped inside the cover by the pastedowns.
Fastening:	There are two pairs of alum-tawed ties on the fore-edge. Although there are some small pieces of the ties surviving in each side of the cover laced through single holes, it is not possible to determine exactly how they were laced-in because of the damage to the book.
Titling:	Manuscript title written from head to tail along the spine in black ink. The type of lettering used could not be described.
Brand:	Unidentified brand on tail-edge.

⁷⁸² See Appendix 7.

B-44 (Book-44). COLLOQVIOS DE- / la paz, y tranquilidad Chri/stiana, en lengua Mexicana. / CON LICENCIA, Y / Priuilegio. / En Mexico, e[n] casa d[e] Pedro Ocharte. / M.D.LXXXII. [Biblioteca "Francisco Burgoa", UABJO, 2987]

Size:	149 mm x 109 mm x 14 mm
Textblock:	Approximately 45 gatherings of European handmade paper with a pilgrim watermark.
Endleaves:	<i>Left:</i> endleaves with two components of plain, handmade paper (type 2 & 4): ⁷⁸³ component 1: sewn single fold of plain, handmade paper (type 2). Component 2: sewn single-leaf text hook (type 4). The endleaves were cut full-size, with the textblock, with the outermost leaf used as a pastedown, adhered overall to the inside of the cover. <i>Right:</i> sewn two-leaf text hook of plain, handmade paper, with a folded stub, with outer leaf used as a pastedown, adhered overall to the inside of the cover (type 6). ⁷⁸⁴ It would appear that the paper used for the right endleaves is the same as that of the textleaves. ⁷⁸⁵
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of the sewing could not be identified. <i>Supports:</i> single, alum-tawed supports. The slips were cut off at the joints. The formation could not be identified. <i>Thread:</i> single, thin, toned-natural colour, Z-ply thread with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	Knife-cut on all edges. <i>Decoration:</i> all edges were sprinkled with a red pigment. I have no record of whether the edges were decorated before or after the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings of plain paper in all panel. The lining joints were adhered to both the pastedowns and the inside of the cover.
Endbands:	Worked in double, medium, S-ply, medium-twist thread of dark-natural colour, without beads, pack-sewn over crushed alum-tawed cores. The material from which the thread was made could not be identified. There are three tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. It was impossible to identify either the treatment at the ends of the thread or the direction of sewing. The slips were laced through the cover and the turn-ins and trimmed inside neat and square. I have no record of whether the endbands were worked before or after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-used, probably hairsheep parchment, with the hairside outside, of a pale-yellow tone, without joint-creases, with turn-ins at head, tail and fore-edge. <i>Turn-ins:</i> edges rough-trimmed and not pared. <i>Left:</i> lapped mitre at each corner with the fore-edge turn-in over the head and tail turn-ins. <i>Right:</i> lapped mitre at each corner with the fore-edge turn-in under the head turn-in and over the tail turn-in. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 65 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁷⁸⁶
Titling:	Manuscript title [Collo...] written from head to tail along the spine in sepia-coloured ink. The type of lettering used could not be identified.
Brand:	Convento de Santo Domingo de la Ciudad de México, Mexico City, on all edges. ⁷⁸⁷

⁷⁸³ See Appendix 7.

⁷⁸⁴ See Appendix 7.

⁷⁸⁵ The characteristics of colour, texture and thickness determined by a visual examination show marked similarities.

⁷⁸⁶ See Appendix 11.

⁷⁸⁷ See Appendix 12.

B-45 (Book-45). INSTITVACION, / MODO DE REZAR, Y MYLA-/gros e Indulgencias del Rosario dela Virgen / Maria, nuestra Señora, recopilado delos / mas authenticos escriptores, q[ue] del escri-/uieron: por el muy R.P.F. Hiero/nimo Taix, Doctor en Sancta / Theologia, dela orden de / los Predicadores. / Agora en esta sexta impression, corregido y eme[n]-/dado por el muy R.P.F. Domingo de Salazar de la dicha orden. Con vn Calendario para las fiestas / del Año, conforme al nuevo rezado del Sancto / Concilio Tridentino. / En Mexico.1576. [Biblioteca "Francisco Burgoa", UABJO, 2987]

Size:	155 mm x 115 mm x 35 mm
Textblock:	Approximately 35 gatherings of European handmade paper, with a pilgrim watermark.
Endleaves:	Repaired. <i>Left:</i> tipped single fold of plain, handmade paper (type 1). ⁷⁸⁸ <i>Right:</i> sewn single fold of plain, handmade paper (type 2). ⁷⁸⁹ In both cases, the endleaves were cut full-size, with the textblock, with the outer leaf used as pastedowns, adhered to the cover around their perimeters (head-, tail- and fore-edge) and centre. Both endleaves show a section of an unidentified watermark. ⁷⁹⁰
Structure:	<i>Sewn:</i> linked-sewing, with five sewing stations, with pierced holes, on three double supports spaced at equal intervals along the spine, with shorter panels at head and tail. Sewn from left to right. <i>Supports:</i> double, alum-tawed supports. Their formation could not be identified. The slips were cut off at the joints. <i>Thread:</i> single, medium, natural-colour, S-ply thread with a loose-twist, not waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. Cut to show proof. <i>Decoration:</i> all edges were coloured red. I have no record of whether the edges were decorated before or after the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints, with an animal-based adhesive. <i>Lining:</i> transverse linings of plain paper in each panel. I have no record of whether the lining joints were adhered to the endleaves or to the inside of the cover.
Endbands:	Worked in double, thin, S-ply, tight-twist thread of natural colour, without beads, pack-sewn over rolled, alum-tawed cores. The material from which the thread was made could not be identified. There are four tiedowns which are not placed in the centre-folds of the gatherings. They are worked below the kettlestitches and through the linings. The end of the thread on the left-side was knotted at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a tapered point. I have no record of whether the the endbands were worked before or after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably goat parchment, with the hairside outside, of a yellow tone, with joint-creases, with turn-ins at head, tail and fore-edge and with cover extensions at the fore-edges. <i>Turn-ins:</i> edge neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was lace through two holes arranged at an oblique angle of approximately 60 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁷⁹¹
Titling:	Manuscript title [Taix...] written from head to tail along the spine in black ink. The type of lettering used could not be identified.
Brand:	Convento de Santo Domingo de la Ciudad de México, Mexico City, on all edges. ⁷⁹²

⁷⁸⁸ See Appendix 7.

⁷⁸⁹ See Appendix 7.

⁷⁹⁰ See Appendix 6.

⁷⁹¹ See Appendix 11.

⁷⁹² See Appendix 12.

B-46 (Book-46). PHILIPPVS HISPANIA/RVM ET INDIARVM / REX. / Prouisio[n]es cedula[s] / instrucciones de su Magestad: orde/na[n]ças d[e] difu[n]tos y audie[n]cia, p[ar]a la buena expedicio[n] de los negocios, y adm[n]istracio[n] d[e] justicia: y gouernacio[n] d[e]sta / nueua España: y p[ar]a el buen tratamie[n]to y [con]servacio[n] d[e] los yndios, desde el / año 1525. hasta este presente de.63. / EN MEXICO EN CASA / De Pedro Ocharte. M.D.LXIII [Biblioteca “Francisco Burgoa”, UABJO, 12416]

Size:	287 mm x 202 mm x 33 mm
Textblock:	Approximately 28 gathering of European handmade paper with an unidentified watermark.
Endleaves:	Repaired. <i>Left:</i> tipped, single fold of seventeenth-century, plain, handmade paper (identified by the watermark), ⁷⁹³ cut full-size, with the textblock, with the outer leaf used as a pastedown (type 1), ⁷⁹⁴ adhered to the inside of the cover around its perimeter and the spine-lining joints. <i>Right:</i> sewn single-leaf text hook of printed paper (type 4), ⁷⁹⁵ cut full-size, with the outer leaf used as a pastedown, adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of the sewing could not be identified. <i>Supports:</i> single, tanned supports. Their formation could not be identified. The slips were cut off at the joints. <i>Thread:</i> single, medium, dark-natural colour, S-ply thread with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with knife-marks on the tail- and fore-edges. <i>Decoration:</i> all edges were sprinkled with a red pigment. I have no record of whether the edges were decorated before or after the endbands were worked.
Spine and lining:	<i>Spine:</i> flat, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings of plain paper in each panel. The lining joints were adhered to both the pastedowns and the inside of the cover.
Endbands:	Worked in double, medium, S-ply, tight-twist thread of natural colour, with back beads, pack-sewn over crushed alum-tawed cores. The material from which the thread was made could not be identified. There are four tiedowns and they are placed in the centre-folds of the gatherings. They were worked through the linings. It was not possible to determine the length of the tiedowns in relation to the kettlestitches. Each of the first and last tiedowns was secured with a knot at the bottom of the tie-down at the exit hole on the spine. The direction of sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside neat and square. I have no record of whether the endbands were worked before or after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably hairsheep parchment, with the hairside outside, of a pale-yellow tone, with joint-creases, with turn-ins at head, tail and fore-edge. <i>Turn-ins: left:</i> edges roughly trimmed and not pared. Lapped mitres at corners, with the fore-edge turn-in over the head and tail turn-ins. <i>Right:</i> the fore-edge turn-in edge is irregular. The head and tail turn-in edges were neat-trimmed. The edges are not pared, with lapped mitres at the corners, with fore-edge turn-in over the head and tail turn-ins. <i>Decoration:</i> none.
Attachment:	Each of the endband-cores slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine. There is an added slip glued across the centre of the spine, the slips of which are laced through the cover through two holes arranged at right-angles to the spine. All the slips are trapped inside the cover by the pastedowns. Mirrored lacing
Fastening:	There are two pairs of single holes pierced on the fore-edge. All the ties are missing, leaving only the inner ends of the alum-tawed ties inside the covers, which show a simple lacing path through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁷⁹⁶
Titling:	Manuscript title [Provi...] written from head to tail along the spine in sepia-coloured ink. The type of lettering used could not be identified.
Brand:	Convento de Santo Domingo de la ciudad de México, Mexico City, on all edges. ⁷⁹⁷

⁷⁹³ See Appendix 6.

⁷⁹⁴ See Appendix 7.

⁷⁹⁵ See Appendix 7.

⁷⁹⁶ See Appendix 11.

⁷⁹⁷ See Appendix 12.

B-47 (Book-47). SPECVLVM CONIVGIORVM AEDI-/TVM PER R.P.F. ILLEPHONSVM A VERA CRV/CE INSTITVTI HAEREMITARVM SANCTI / *Agustini, artiu[m] ac sacrae Theologicae doctore[m], cathedraeq[ae] primariae / in inclyta Mexicana academia moderatorem. / EXCVSSVM OPVS ME-/XICI IN AEDIBVS IO-/ANNIS PAVLI BRISSEn/SIS / A.D.1556.IDI.AVG[USTINUS]. /* Accessit in fine compendium breue aliquorum priuilegiorum, praeci/pue concessorum ministris sancti euangelij buius noui orbis. [Biblioteca "Francisco Burgoa", UABJO, 4266]

Size:	212 mm x 150 mm x 46 mm
Textblock:	Approximately 44 gatherings of European handmade paper. It was not possible to determine whether there were watermarks.
Endleaves:	The endleaves are sewn, single-fold of plain, handmade paper (type 2). ⁷⁹⁸ They were cut full-size, with the textblock, with the outer leaf used as pastedowns, adhered to the cover around their perimeters (head-, tail- and fore-edges) and centre.
Structure:	<i>Sewn:</i> all-along, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. It is impossible to identify either the type or direction of the sewing. <i>Supports:</i> single supports. It was not possible to identify either the material from which they were made or their formation because the book cannot be opened far enough to see in between the spine and the cover. The slips were cut off at the joints. <i>Thread:</i> single, medium, dark-natural colour, S-ply thread with a medium-twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all edges were sprinkled with a red pigment. I have no record of whether the edges were decorated before or after the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joint. The adhesive was not identified. <i>Lining:</i> transverse lining of paper in all panels. The characteristics of the paper could not be determined. I have no record of whether the lining joints were adhered to the endleaves or to the cover
Endbands:	Worked in a single, thick, S-ply, medium-twist thread of dark-natural colour, with back beads, pack-sewn, over alum-tawed cores. It was not possible to identify either the material from which the thread was made or the core formation. There are four tiedowns which are not placed in the centre-folds of the gatherings. They are worked through the linings. It was not possible to determine the length of the tiedowns in relation to the keetlestitches. It was impossible to identify either the treatment of the ends of the thread or the direction of the sewing. The slips were laced through the cover and turn-ins and trimmed inside. It was not possible to identify the treatment of the ends of the slips inside the cover. I have no record of whether the endbands were worked before or after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably hairsheep parchment, with the hairside outside, of a yellow tone, with joint-creases, with turn-ins at head, tail and fore-edge and with cover extensions at fore-edge. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins, except for the right head corner which has an open mitre. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at oblique angle of approximately 40 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of single holes pierced on the fore-edge. All the ties are lost, except for the inner end of the alum-tawed ties inside the cover, which show a simple lacing path through a single pierced hole in the turn-in and the outer part of cover (type 1). ⁷⁹⁹
Titling:	Manuscript title [SPECU-LVMCO] written from left to right across the spine in dark-brown ink. The type of lettering used could not be identified.
Brand:	An Unidentified brand on the head-edge. ⁸⁰⁰

⁷⁹⁸ See Appendix 7.

⁷⁹⁹ See Appendix 11.

⁸⁰⁰ See Appendix 12.

b) BOOKS BOUND IN BOARDS

B-4 (Book-4): Doctrina c[h]ris[t]iana en le[n]gua Mexicana. / Per signu[m] crucis, / Jcamachiotl Cruz / yhuicpa in toyaohua / Xitechmomaquixtili / Totecuyoe diose. Jca/inmotocatzin. Tetatzi[n]. yhua[n] Tep[ilizin] / yhuan spiritus sancti. Amen. Jesus. [Huntington Library, 106310]

Size:	142 mm x 100 mm x 26 mm
Textblock:	Approximately 8 gatherings of European handmade paper, without watermark. Bound as an incomplete textblock in this binding, with a manuscript written in Nahuatl.
Endleaves:	There are only pastedowns remaining. <i>Left:</i> the pastedown is formed by three manuscript paper leaves adhered on top of another. The outer leaf is full-height but only half the width of the bookblock, with red edges. Second and third leaves are full-size without decorated edges. <i>Right:</i> formed by two leaves adhered on top of another. The outer leaf is from a manuscript with edges coloured red and is full-height and more than 50% of the width of the bookblock. The second leaf is of plain paper. In both cases, it is likely that the outer leaves came from a bound manuscript that had red coloured edges.
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine. The direction of sewing could not be identified. <i>Supports:</i> cord supports. The slips were laced through the wooden boards. <i>Thread:</i> single, thin, dark-coloured, S-ply thread, with a loose twist. It was impossible to identify if the thread was waxed or from what material it was made.
Edges:	The damage to the book makes it impossible to identify how the edges were cut.
Spine and lining:	<i>Spine:</i> the damage to the book makes it impossible to identify either the shape of the spine or the presence of adhesives. <i>Lining:</i> none
Endbands:	None.
Boards:	Thin (approximately 3 mm), vertical-grain, wooden boards with a slightly rounded profile on the outer surface at the edges including the spine-edge. The boards are the same size as the textblock. The board linings are made of indigenous paper of a dark-toned natural colour. This paper is wrapped around the fore-edges of the boards and covers both sides of each board.
Attachment:	Each of the three sewing-supports slips was laced through the wooden boards. The indigenous paper covers the slips and lacing holes, with the result that it is impossible to identify either the number of lacing holes or their arrangement.
Cover:	<i>Formation:</i> full cover of tanned leather, with the hairside outside, of a black colour. The type of animal from which the leather was made could not be identified. It is adhered over the indigenous paper at the outer side of the boards but it is not adhered over the spine. The damage to the book makes it impossible to know if the cover was originally adhered to the spine. The leather is cut at the edges and therefore has no turn-ins. <i>Decoration:</i> none.
Fastening:	None.
Titling:	None.
Brand:	None.
Note:	There are two pierced sewing holes in each gathering, spaced with shorter panels at head and tail along the spine that are not in use in the current structure. These indicate that the book has been rebound.

B-12 (Book-12): INTRODVCTIO / IN DIALECTICAM / ARISTOTELIS,/ PER MAGISTRVM FRAN-
/ciscum Toletu[m] Sacerdotem societatis Iesu, / ac Philosophiae in Romano Societatis / Collegio
professore. / MEXICI. In Collegio Sanctorum Petri et Pauli, / Apud Antonium Ricardum./
M.D.LXXVIII. [Huntington Library, 106405]

Size:	150 mm x 104 mm x 37 mm
Textblock:	Approximately 29 gatherings of European handmade paper with a pilgrim watermark.
Endleaves:	The endleaves are lost and only two folded stubs remain folded over the first and last gatherings. It is likely that the endleaves were sewn two-leaf text hooks with folded stubs (type 6). ⁸⁰¹ The material features could not be identified.
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of sewing could not be identified. <i>Supports:</i> single, crushed, alum-tawed supports. Slips of support number 2 only laced-in. <i>Thread:</i> single, medium, natural colour, S-ply thread with a medium twist. The material from which the thread was made could not be identified.
Edges:	All edges plain-cut, with plough-marks on the head-edge. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> slight round with slight joints. Adhesive not identified <i>Lining:</i> transverse linings of paper in all panels. The lining joints have been lost with the first endleaves.
Endbands:	Worked in single, thin, S-ply, medium-twist of natural-colour thread, without beads, pack-sewn, over cord cores. There are six tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. It was impossible to identify either the treatment of the ends of the thread or the direction of the sewing. The slips were laced through the boards.
Boards:	Paste-laminated paper boards. <i>Left:</i> The top layer on the inside the board is made of paper printed in Nahuatl. <i>Right:</i> the top layer on the inside the board is made of paper printed in Latin. Both left and right boards have a flat profile, without back-corning ⁸⁰² and with narrow squares.
Attachment:	Each of the endband-core slips was laced through the board through two holes arranged at an oblique angle of approximately 45 degrees from the spine. Each slip was laced from the outside to the inside of the cover through the hole closer to the spine and returned to the outside of the board through the hole further from the spine. The slips were cut flush on the outside of the board. The slips of sewing supports 1 and 3 have been cut off at the joints, the remaining slips were laced through the board, each through two holes arranged at right-angles to the spine. The ends of the slips were cut flush on the outside of the board.
Cover:	<i>Formation:</i> over boards, first-use, full tanned leather, with the hairside outside, of a dark-brown colour, with turn-ins. The type of animal from which the leather was made could not be identified. It is attached to the boards by an unidentified adhesive. <i>Turn-ins:</i> edges rough-trimmed and pared. <i>Left:</i> open mitre at the head corner and butt mitre at the tail corner. <i>Right:</i> lapped mitres at the corners, with the fore-edge turn-in under the head turn-in but over the tail turn-in. <i>Decoration:</i> blind-tooled. <i>Cover:</i> blind-tooled decoration with two concentric frames made by a three-line tool. The space between them filled with a floral roll. There is a floral-stem tool inside the corners of the innermost frame, with a single, small lion tool in the centre. <i>Spine:</i> The spine decoration could not be described because it has been covered with a white paint.
Fastening:	None.
Titling:	None.
Brand:	Convento de San Cosme de Recolecti3n de los Padres de San Francisco, Mexico City, on head-edge. ⁸⁰³

⁸⁰¹ See Appendix 7.

⁸⁰² See Glossary.

⁸⁰³ See Appendix 9.

B-14 (Book-14): Aquí comienza vn vocabula-/rio en la lengua Castellana y Mexicana. Compuesto / por el muy reuerendo padre fray Alonso de / Molina: Guardia[n] d[e]l coue[n]to d[e] sant Antonio d[e] / Tetzcuco d[e]la orde[n] delos frayles Menores. / Indonim nimia te fecit prole parentem. / qui genuit moriens, quos pater alme foues. / Confixus viuus, langues: cum mente reuoluis. / vulnera, cum spectas, stigmata carne geris. [Biblioteca Cervantina-ITESM, 14]

Size:	214 mm x 158 mm x 42 mm
Textblock:	Approximately 65 gatherings of European handmade paper with a hand watermark. ⁸⁰⁴
Endleaves:	<i>Left:</i> tipped single fold (type 1). ⁸⁰⁵ <i>Right:</i> sewn single fold (type 2). ⁸⁰⁶ The endleaves were cut full-size with the textblock, with the outer leaf at each side used as a pastedown. These pastedowns were adhered overall to the inside of the board. The paper of the endleaves has a hand watermark of a type used during the sixteenth century. ⁸⁰⁷ It was not possible to determine if the watermark in the textblock and that in the paper of the endleaves is the same because, in both cases, only a section of the watermark is visible.
Structure:	<i>Sewn:</i> all-along, packed, with six sewing stations, with pierced holes, on four single supports spaced at equal intervals along the spine. The direction of the sewing could not be identified. <i>Supports:</i> single, rolled, allum-tawed supports. The slips were laced through the cover. <i>Thread:</i> single, thin, natural colour, jute, S-ply thread with a tight-twist, waxed.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all the edges were coloured red after the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, with slight joints. The adhesive was not identified. <i>Lining:</i> transverse linings of paper. The characteristics of the paper could not be identified. The linings at head and tail were cut flush with the edges and the edge-colour can be seen on the edges of the linings.
Endbands:	Only the tiedowns remain. There are eight tiedowns worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the boards. The endbands were worked with a single, thin, S-ply thread of toned-natural colour.
Boards:	Paste-laminated paper boards. Both left and right boards have square edges on all sides, with narrow squares, without back-corning. The head- and tail-edges of the boards and the perimeter of the inner surfaces adjacent to both edges show red pigment, which means that the textblock edges were decorated with the boards laced-on before being covered.
Attachment:	Each of the endband-core slips was laced through the boards. The slips are angled downwards at the head, and upwards at the tail. Each of the sewing-support slips was also laced through the boards. Although it can be seen that each entry hole is placed at the same height as the support, it is impossible to determine the number of holes, the lacing route or the treatment of the ends of the slips because the lacing-in is hidden by the cover.
Cover:	<i>Formation:</i> over boards, first-use, full tanned, probably sheep leather, with the hairside outside, of a dark-brown colour, with turn-ins. It is attached to the boards by an unidentified adhesive. <i>Turn-ins:</i> edges rough-trimmed and not pared. Lapped mitres at corners, with the fore-edge turn-ins under the head and tail turn-ins. <i>Decoration:</i> blind-tooled. <i>Cover:</i> blind-tooled decoration with four concentric frames. The space between frames 1 and 2 (numbered from the edge of the board to the centre) is filled with a head-in-medallion roll. The space between frames 2 and 3 is filled by alternating impressions of two of the small floral tools used in the central panel. The space between frames 3 and 4 is filled with a floral roll. There is a small flower-stem tool inside the corners of the innermost frame, and a centrepiece made with the same small tool used four times, forming a cross, where the stems join together to make the centre of the cross. The spaces above and below the centrepiece are filled by impressions of two different small floral tools. <i>Spine:</i> decorated with a three-line tool on each side of the raised bands, with small tools in each spine panel. Spine panels 2, 3 and 4 have diagonal blind-tooled lines forming a saltire cross (Fig. 149).
Fastening:	There are two pairs of single holes pierced on the fore-edge. All the ties are lost.
Titling:	None.
Brand:	Convento de San Francisco de la Puebla de los Ángeles, Puebla, on the tail-edge. ⁸⁰⁸

⁸⁰⁴ See appendix 6.

⁸⁰⁵ See Appendix 7.

⁸⁰⁶ See Appendix 7.

⁸⁰⁷ See Appendix 6.

⁸⁰⁸ See Appendix 12.

B-16 (Book-16): THESORO SPIRITVAL EN LENGVA / de Mechuaca[n], enel q[ua] se contiene la doctrina / [christ]iana y or[aci]ones pa cada dia, y el exame[n] d[e]la co[n]cie[n]cia, y declaracio[n] d[e]la missa Co[m]puesto por el / R.p. fray Maturino Gilberti, dela orde[n] del se/raphico padre sant Francisco. Año de. 1558 [Biblioteca Cervantina-ITESM, 20]

Size:	145 mm x 100 mm x 27 mm
Textblock:	Approximately 19 gatherings of European handmade paper with pilgrim and hand watermarks. ⁸⁰⁹
Endleaves:	<i>Left:</i> lost. <i>Right:</i> sewn single fold (type 2). ⁸¹⁰ The endleaves were cut full-size with the textblock, with the outer leaf at each end used as a pastedown. The pastedown was adhered overall to the inside of the board.
Structure:	<i>Sewn:</i> all-along, with four sewing stations, with pierced holes, on two single supports, with panels at head and tail shorter than the central panel. It was impossible to identify either the type or direction of sewing. <i>Supports:</i> single, rolled, alum-tawed supports. The slips were laced through the board. <i>Thread:</i> single, thin, natural-colour, S-ply thread with a loose-twist, not waxed. The material from which the thread was made could not be indentified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> slight round, without joints, with a starch-based adhesive. <i>Lining:</i> transverse linings of paper in all panels. The characteristics of the paper could not be identified.
Endbands:	The endbands are almost entirely missing; only a small piece of the tail-band core survives. This shows the core to be of tanned leather and that it was laced through the board.
Boards:	Medium (approximately 6 mm), wooden boards, bevelled on inside of the board to about half the thickness of the board, narrow squares, with a rounded outer surface on the spine-edge. The grain direction is parallel to the spine.
Attachment:	Each of the sewing-support slips was laced through the board, each through two holes arranged at right-angles to the spine-edges and at the same height as the supports. All slips are trapped inside the board by the pastedowns.
Cover:	<i>Formation:</i> over boards, first-use, full tanned, probably calf leather, with the hairside outside, of a black colour, with turn-ins. It is attached to the boards by an unidentified adhesive. <i>Turn-ins:</i> edges rough-trimmed and not pared. Open mitres at the corners. <i>Decoration:</i> blind-tooled. <i>Cover:</i> decorated with two blind-tooled frames made by a two-line tool. The space between them filled with repeated impressions of a small, daisy-like tool. The centrepiece is made with the same small tool, repeated four times in the shape of a cross. <i>Spine:</i> there is a two-line tooled in blind on each side of the rise bands (<i>Fig. 150</i>).
Fastening	<i>Left:</i> there is a pair of folded cathplates placed in line with the straps on the right board, with raised lips, placed under the leather cover, and held in place by means of two nails. <i>Right:</i> There is one pair of tanned-leather straps under the leather cover and held in place by two nails.
Titling:	None.
Brand:	None.
Note:	This book has been repaired. There are also grease stains in the textblock and the pastedowns, which show that the textblock was originally bound in the same cover but the other way up. This would mean that the catchplates would originally have been on the right board.

⁸⁰⁹ See Appendix 6.

⁸¹⁰ See Appendix 7.

B-21 (Book-21): THESORO SPIRITVAL DE / pobres en la le[n]gua de Michuaca[n]: Dirigida / al muy Illustre y. R. Señor Don / Fray Ioan de Medina Rincon / Electo dignisimo Obispo / dela dicha Prouiencia. / Por el muy R. Padre Fray Maturino Gilberti dela orde[n] de los menores. / EN MEXICO. / Con licencia, por Antonio de Spinosa. / 1575. [Biblioteca Cervantina-ITESM, 44]

Size:	147 mm x 109 mm x 48 mm
Textblock:	Approximately 40 gatherings of European handmade paper with a pilgrim watermark.
Endleaves:	The damage to the endleaves makes it impossible to determine the original format with any confidence, but there is a pastedown cut to the same size as the textblock.
Structure:	<i>Sewn:</i> all-along, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. It is impossible to identify either the direction or the type of sewing. <i>Supports:</i> single, cord supports. Each of the three sewing-support slips was laced through the boards. <i>Thread:</i> single, medium, natural colour, S-ply thread with a loose-twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, w with knife-marks on the tail-edge. <i>Decoration:</i> all the edges were sprinkled with a red pigment before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round with slight joints. The adhesive was not identified. <i>Lining:</i> there is a lining in each panel. The type of lining could not be identified.
Endbands:	Worked in single, thin, S-ply, tight-twist thread of natural colour, with back beads, pack-sewn, over cord cores. The material from which the thread was made could not be identified. There are nine tiedowns which are not placed in the centre-folds of the gatherings. They were worked through the linings. It was impossible to identify either the treatment of the ends of the thread or the direction of the sewing. The slips were laced through the board from the outside.
Boards:	paste-laminated paper boards. Both left and right boards have a flat profile, without back-cornering, and with narrow squares.
Attachment:	Each of the endband-core slips was laced through the board from the outside. Each of the sewing-support slips was laced through the board from the outside through an entry hole placed at the same level as the sewing support. The pastedowns and the cover make it impossible to see either the lacing route of the slips or the number of lacing holes.
Cover:	<i>Formation:</i> over boards, first-use, full tanned, probably hairsheep leather, with the hairside outside, of a dark-brown colour, with turn-ins. It is attached to the boards by an unidentified adhesive. <i>Turn-ins:</i> edges rough-trimmed. <i>Left:</i> the fore-edge turn-in is over the head and tail turn-ins, with lapped mitres at the head corner and an open mitre at the tail corner. <i>Right:</i> butt mitre at the head corner and lapped mitre at the tail corner, with the tail turn-in over the fore-edge turn in. <i>Decoration:</i> blind-tooled. <i>Cover:</i> decorated with two frames made by a three-line tool, with a small floral tool on the outside of the corners of the inner frame, with a single, small lion tool in the centre. <i>Spine:</i> there is a three-line tooled on each side of the raised bands, with a small floral tool in the centre of each spine panel (<i>Fig. 151</i>).
Fastening:	There are two pairs of alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in, board and the outer part of the cover (type 1). ⁸¹¹
Titling:	None.
Brand:	An unidentified brand on the head-edge.

⁸¹¹ See Appendix 11.

B-28 (Book-28): RECOGNITIO, SVM/mularum Reuerendi / PATRIS ILLDEPHONSI A VERA / CRVCE AVGVSTINIANI ARTIVM / ac sacrae Theologiae Doctoris apud indorum in-/clytam Mexicum primarij in Academia / Theologiae moderatoris. / MEXICI. / Excudebat Ioannes Paulos Brissensis. / 1554. **Bound with:** DIALECTICA / resolutio cum textu / ARISTOTELIS EDITA PER / REVERENDVM PATREM / ALPHONSVM A VERA CRVCE / Augustinianum. Artium atq[ue] sacr[ae] Theo/logiae magistrum in achademia Me/xicana in noua Hspa-/nia cathedrae pri/mae in Theo-/logia / moderatorem. / MEXICI. / Excudebat Joannes Paulus Brissensis. /1554. [Huntington Library, 111122-23]

Size:	298 mm x 220 mm x 40 mm
Textblock:	Approximately 46 gatherings of European handmade paper without watermark.
Endleaves:	The damage to the endleaves makes it impossible to determine their original format. The pastedowns were adhered overall to the inside of the boards.
Structure:	<i>Sewn:</i> all-along, with six sewing stations, with pierced holes, on four single supports spaced at equal intervals along the spine, with shorter panels at head and tail. It was impossible to identify either the type or the direction of sewing because the cover is adhered to the spine. <i>Supports:</i> single, alum-tawed supports. The slips were laced through the cover. <i>Thread:</i> single, medium, blue, S-ply thread with a medium-twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all edges were coloured red after the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, with slight joints. <i>Lining:</i> it was impossible to determine the presence of linings because the cover is adhered to the spine.
Endbands:	Worked in single, thick, S-ply, medium-twist thread of a toned-natural colour, pack-sewn. The rest of the features could not be determined because the cover is adhered to the spine.
Boards:	Couched-laminated paper boards, ⁸¹² with a square profile on all edges, without back-corning, and with narrow squares.
Attachment:	Each of the endband-core slips was laced through the board through two holes arranged at an oblique angle of approximately 45 degrees to the spine. There are entry holes placed at the same height as each sewing support, but it is not possible to describe either the lacing route of the slips or the number of lacing holes because they are hidden under the pastedowns and the cover.
Cover:	<i>Formation:</i> over boards, first-use, full tanned leather, with the hairside outside, of a black colour, with turn-ins. It is attached to the boards by an unidentified adhesive. <i>Turn-ins:</i> edges neat-trimmed and pared. Open mitres at the corners. <i>Decoration:</i> blind-tooled decoration. <i>Cover:</i> with four concentric frames made by a three-line tool. The space between frames 1 and 2 is filled with a floral roll. The space between frames 3 and 4 is filled with a different floral roll. The innermost frame is divided horizontally into two equal rectangles by a line made by a daisy-like flower roll, with a three-line tool. Each of the rectangles is decorated with a small flower-stem tool inside the corners of each frame, with a centrepiece made with a single, hazelnut-shaped, small tool used four times, forming a cross, where the stems join together to make the centre of the cross. <i>Spine:</i> the spine has been repaired, which makes it impossible to describe its original decoration.
Fastening:	There are two pairs of ties of yellow-stained alum-tawed skin, on the fore-edge, each laced through a single pierced hole in the outer part of the cover, the boards and turn-in (type 1). ⁸¹³
Titling:	None.
Brand:	Unidentified brand on all edges. ⁸¹⁴

⁸¹² See Glossary.

⁸¹³ See Appendix 11.

⁸¹⁴ See Appendix 12

B-40 (Book-40): REVERENDI PATRIS FRATRIS BARTHO-lomaei à Ledesma ordinis Praedicatorum et sacrae Theologiae profes/soris de septem nouae legis sacramentis Summarium. / Cum indice locupletissimo. / Mexici, excudebat Antonius de Espinosa. / Cum priuilegio. / 1566 [Biblioteca “José María Lafragua”, BUAP, 3029 41010305 11822]

Size:	220 mm x 165 mm x 54 mm
Textblock:	Approximately 56 gatherings of European handmade paper with a pilgrim watermark. ⁸¹⁵
Endleaves:	Sewn two-leaf text hook of plain paper with a pilgrim watermark with a folded stub (type 6). ⁸¹⁶ The paper is possibly the same as that of the textblock. ⁸¹⁷ The endleaves were cut full-size, with the textblock, with each outer leaf used as a pastedown, adhered overall to the inside of the boards.
Structure:	<i>Sewn:</i> all-along, packed, with six sewing stations, with pierced holes, on four single supports spaced at equal intervals along the spine. The direction of the sewing could not be identified. <i>Supports:</i> single, rolled, alum-tawed supports. Not all the slips are laced through the boards. <i>Left:</i> slips of supports numbers 2 and 4 were laced through the board. Slips of supports numbers 1 and 3 were cut off at the joint. <i>Right:</i> slips of supports numbers 1 and 3 were laced through the board. Slips of supports numbers 2 and 4 were cut at the joint. <i>Thread:</i> single, medium, natural-colour, S-ply thread, with a medium-twist, waxed.
Edges:	All edges plain-cut, with plough-marks on the head- and tail-edges. <i>Decoration:</i> all edges were dabbed with a red pigment after the endbands were worked.
Spine and lining:	<i>Spine:</i> rounded, with slight joints, with an animal-based adhesive. <i>Lining:</i> transverse linings of plain parchment in each panel. The lining joints were adhered to both the pastedowns and the inside of the cover
Endbands:	Worked in single, medium, S-ply, medium-twist thread, of natural colour, over cord cores. The damage to the endbands makes it impossible to describe either the type or the route of sewing. There are eight tiedowns which are not placed in the centre-folds of the gatherings. They were worked through the linings. The treatment of the ends of the thread could not be determined. The slips were laced through the boards and cut flush on the outside of the boards. The endbands were worked before the edges were decorated.
Boards:	Paste-laminated paper boards. Both left and right boards have square edges on all sides, without back-corning and with narrow squares. It was not possible to determine the type of paper used for making the paste-boards.
Attachment:	Each endband-core slip was laced through the boards through two holes arranged at an oblique angle of approximately 45 degrees from the spine. Sewing-support slips numbers 2 and 4 on the left joint have been cut off at the joint, and each of the remaining slips was laced through the board through a single hole pierced at the same height as the supports. Sewing-support slips numbers 1 and 3 on the right joint have been cut off at the joint, and each of the remaining slips was laced through the board through a single hole pierced at the same height as the supports. It is not possible to see how the slips were secured to the board. All the slips and the lining joints were secured by the pastedowns.
Cover:	<i>Formation:</i> over boards, first-use, full tanned, probably goat leather, with the hairside outside, of a brown colour, with turn-ins. It is attached to the boards by animal-based adhesive. <i>Turn-ins:</i> edges neat-trimmed and not pared. Open mitres at the corners. The turn-ins were cut close the joints at head and tail. The head- and tail-caps are lost. <i>Decoration:</i> blind-tooled. <i>Cover:</i> decorated with four concentric frames made by a three-line tool. The space between frames 1 and 2 is filled with a head-in-medallion roll. The space between frames 3 and 4 is filled with a floral roll. <i>Spine:</i> blind-tooled with a three-line tool on each side of the raised bands (<i>Fig. 152</i>).
Fastening:	There are two pairs of alum-tawed ties on fore-edge. Each tie was laced through a single pierced hole in the turn-in, the boards and the outer part of the cover (type 1). ⁸¹⁸
Titling:	None.
Brand:	Convento de San Francisco de la Puebla de los Ángeles, Puebla, on the head-edge. ⁸¹⁹

⁸¹⁵ See Appendix 6.

⁸¹⁶ See Appendix 7.

⁸¹⁷ The characteristics of colour, texture and thickness determined by a visual examination show marked similarities.

⁸¹⁸ See Appendix 11.

⁸¹⁹ See Appendix 12.



Fig. 149 Left cover of B-14



Fig. 150 Left cover of B-16



Fig. 151 Left cover of B-21



Fig. 152 Left cover of B-40

c) BOOKS WITHOUT COVERS

B-39 (Book-39). ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Primera parte. / Con Priuilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte. año 1600. **Bound with:** ADVERTENCIAS. / PARA LOS CONFESORES / de los Naturales. / COMPVESTAS POR EL PADRE / Fray Ioan Baptista, de la Orden del Seraphico / Padre Sanct Francisco, Lector de Theologia, y / Guardian del Conuento de Sanctiago Tla-/tilulco: dela Prouincia del Sancto / Euangelio. / Segunda Parte. / Con Priuilegio. / En Mexico, Enel Conuento de Sanctiago / Tlatilulco, Por M. Ocharte. año 1600. [Biblioteca "Armando Olivares", Universidad de Guanajuato, 4392 Conventos]

Size:	148 mm x 93 mm x 43 mm
Textblock:	Approximately 55 gatherings of European handmade paper, with an unidentified watermark.
Endleaves:	Lost.
Structure:	<i>Sewn:</i> all-along, packed, with four sewing stations, with pierced holes, on two single supports, the panels at head and tail shorter than the central panel. Sewn from left to right. <i>Supports:</i> single, crushed, alum-tawed supports. The treatment of the slips could not be determined. <i>Thread:</i> single, medium, natural colour, Z-ply thread with a medium-twist. I have no record of whether it was waxwd. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> flat, without joints with a starch-based adhesive. <i>Lining:</i> transverse linings of plain parchment at head and tail panels. Panel lining of printed paper in panel number 2.
Endbands:	Seven pierced holes each at head and tail, below the kettlestitches and through the linings provide evidence of endbands which are now lost.
Boards:	Not known.
Cover:	Lost.
Attachment:	Not known.
Fastening:	Not known.
Titling:	Not known.
Brand:	Convento de San Pedro Alcántara de Guanajuato, Guanajuato, on the head-edge. ⁸²⁰

⁸²⁰ See Appendix 12.

APPENDIX 5. DESCRIPTIONS OF BINDINGS ON SPANISH AND OTHER EUROPEAN BOOKS USED AS A COMPARATIVE SAMPLE

a) BOOKS IN LIMP, LACED-CASE COVERS

CB-1* (Comparative Book-1). BENE SCRIPSISTI THOMA. / Problemata diui Tho/me Aquinatis que quodlibeticas questio-/nes inepte Neoterici vocant: Nos au-/teni rectius placita Theologica nun / cupamus: in quibus. S[anctus]. doctor et / fuerit in extemporaneis que-/stionibus copiosus: in red/de[n]da omni poscenti ra/tione disertus: vos / ipsi rerum diuina-/rum Athlete / dignosci-/te. [RFO 93-16537]

Size:	160 mm x 115 mm x 42 mm
Textblock:	31 gatherings of European handmade paper, without watermarks.
Endleaves:	Replaced. Now they are single folds of handmade, plain paper, with an unidentified watermark. ⁸²¹ These replacements were tipped and stitched with joint loops with diagonal links to the textblock. They were cut slightly undersize, independently from the textblock, with the outer leaf used as a pastedown. It was not possible to determine how the pastedowns were adhered to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, packed, with five sewing stations, with pierced holes, on three double supports spaced at equal intervals along the spine. The direction of sewing could not be identified. <i>Supports:</i> double, tanned-leather supports. The sewing-support formation could not be identified. The slips were cut off at the joints. <i>Thread:</i> single, thin, toned natural-colour, S-ply thread with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges <i>Decoration:</i> all the edges were coloured red before the endbands were worked. The name of the author is written along the fore-edge in black ink.
Spine and lining:	<i>Spine:</i> slight round without joints, with an animal-based adhesive. <i>Lining:</i> transverse linings of paper printed in Latin at head and tail. The lining joints were adhered to the endleaves.
Endbands:	Worked in single, thin, S-ply, medium-twist thread of a brown colour, with back beads, pack sewn, over twisted alum-tawed cores. There are four tiedowns which are not placed in the centre-folds of the gatherings. They were worked through the linings. It was not possible to determine the length of the tiedowns in relationship with the kettlestitches. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. Each slip was laced through an exit hole in the the cover and the turn-in and back inside through an entry hole in the cover only and not the turn-in, and trimmed inside to a long, tapered point. The endbands were worked after the edges were decorated.
Boards:	None
Cover:	<i>Formation:</i> limp, laced-case, second-use, probably goat parchment with the hairside outside, of a yellow-orange tone, with joint-creases, turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edges. A piece of paper has been adhered inside each side of the cover (<i>Left:</i> plain handmade paper. <i>Right:</i> printed paper in Latin). This is not been recorded in European bininding. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	The endband-core slips are laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of single holes pierced on the fore-edge of the cover. All the ties are lost except for the inner end of the alum-tawed ties inside the cover, which show a simple path through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁸²²
Titling:	Manuscript title written from head to tail along the spine in black ink. Sixteenth-century lettering. ⁸²³ The name of the author is written along the fore-edge in black ink.
Brand:	Two different brands of Convento Grande de San Francisco de México, Mexico City, on the head-edge. ⁸²⁴
Note:	The cover was previously used as a cover of another book. The paper adhered inside each side of the cover might have been used as a reinforcement of the cover.

⁸²¹ See appendix 6.

⁸²² See Appendix 11.

⁸²³ The type of lettering is similar to those published by Day (1978, plates 39 and 40).

⁸²⁴ See appendix 12.

CB-2* (Comparative Book-2). OPERVM / D. BASILLI MA-/gni Caesariae Cappadociae quon-/DAM ARCHIEPISCOPI PRIOR TO./mus, cuius pars multò melior nunc demum solerti industria nec mi-/nùs accurata collatione ad fidem Graecorum ailquot Ar-/chetypon partim restituta est Synceriori quàm ha-/ctenus lectioni, partim uersa per Godefri-/dum Tilmannum Cartusiae Pa-/risiensis monachum. / Prioris huius tomi catalogum habes statim post indices]. / PARISIIS, / Ex officina Carolae Guillard, sub Sole aureo, / uia ad diuum Iacobum. / 1547 [RFO 281.3 BAS.o. 1547 v.1]

Size:	325 mm x 235 mm x 33 mm
Textblock:	27 gatherings of European handmade paper, without watermarks.
Endleaves:	There is a pastedown of plain, handmade paper adhered overall to the inside of each cover. It was not possible to determine whether there were watermarks. The rest of the features of the endleaves are not possible to describe because of the damage to the book.
Structure:	<i>Sewn:</i> all-along, not packed, with seven sewing stations, with pierced holes, on five double supports spaced at equal intervals along the spine. The direction of the sewing could not be identified. <i>Supports:</i> double, rolled, tanned-leather supports. The slips were cut off at the joints. <i>Thread:</i> single, thin, natural-colour, S-ply thread, with a loose twist, waxed. It was not possible to identify the material from which the thread was made.
Edges:	Plain-cut on all edges. <i>Decoration:</i> none. The left side of the title [OP / D.B / LII / NI] is written across the fore-edge in sepia-coloured ink, showing that only the first part of a thicker textblock has survived. The full title would have read: Operum D. Basilii Magni [the rest cannot be worked out].
Spine and lining:	<i>Spine:</i> flat, without joints, with a starch-based adhesive. <i>Lining:</i> transverse linings of printed paper in all panels. The lining joints were adhered to the endleaves.
Endbands:	Worked in single, medium, S-ply, medium-twist thread, of toned-natural colour, with back beads, pack sewn, over alum-tawed cores. The formation of the cores could not be identified. There are four tiedowns which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. The endband was worked from left to right, and the end of the thread of the final tiedown was secured with a knot to the bottom of the penultimate tiedown. The slips were laced through the cover and turn-ins and trimmed inside neat and square.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a yellow tone, with joint-creases, turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edges. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	The endband-core slips are laced through two holes arranged at an oblique angle of approximately 55 degrees from the spine. Mirrored lacing.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁸²⁵
Titling:	Manuscript title written from head to tail along the spine in sepia-coloured ink in a black-letter gothic script. ⁸²⁶ The left side of the title [OP / D.B / LII / NI] is written across the fore-edge in sepia-coloured ink, showing that only the first part of a thicker textblock has survived. The full title would have read: Operum D. Basilii Magni [the rest cannot be worked out].
Brand:	None.

⁸²⁵ See Appendix 11.

⁸²⁶ The type of lettering is similar to those published by Brown (2007, pp. 84-85).

CB-3* (Comparative Book-3). Angelici doctoris Sancti / Thome Aquinatis: in Eua[n]gelium beati Joannis Eua[n]geliste aurea expositio. / Denundatur Parrhisiis in / co[n]pito Claustri / Brunelli: in / edibus Joa[n]nis de Porta sub / signo diue Marie virginis [RFO 226.507F THO.i. 1520]

Size:	285 mm x 206 mm x 40 mm
Textblock:	39 gatherings of European handmade paper, without watermarks.
Endleaves:	Replaced. Each now consists of a single-fold of a sixteenth-century, plain, handmade paper (identified by the watermark), ⁸²⁷ both of which are sewn through the fold and the thread stabbed through the joint at each station and not around the sewing supports, stitched with joint loops diagonal links to the textblock. The endleaves were cut full-size, independently from the textblock, and the outer leaves used as pastedowns. These pastedowns are full-size. <i>Left:</i> adhered around the perimeter and lining to the inside of the cover. <i>Right:</i> adhered around the perimeter and centre to the inside of the cover.
Structure:	<i>Sewn:</i> seven sewing stations, on five supports spaced at equal intervals along the spine. The rest of the features are not visible, as the book cannot be opened far enough to see either between the spine and the cover or the centre of the gatherings. <i>Supports:</i> the slips were cut off at the joints. The features of the supports could not be seen as the book cannot be opened far enough to see between the spine and the cover. <i>Thread:</i> the features of the thread could not be seen.
Edges:	Plain-cut on all edges, with knife-marks on the head-edge. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> flat, without joints. The adhesive was not identified. <i>Lining:</i> the features of the lining were not visible, as the book cannot be opened far enough to see between the spine and the cover.
Endbands:	Worked in double, medium, S-ply, medium-twist thread of toned-natural colour, with back beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are four tiedowns. The slips were laced through the cover and turn-ins and trimmed inside to a long, tapered point. The rest of the features were not visible, as the book cannot be opened far enough to see between the spine and the cover.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably hairsheep parchment with the hairside outside, of yellow-grey tone, with joint-creases and with turn-ins at head, tail and fore-edge. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through the cover and turn-ins through two holes arranged at an oblique angle of approximately 60 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of alum-tawed ties on the fore-edge. Each tie was laced through one hole (type 1). ⁸²⁸
Titling:	Manuscript title written from tail to head along the spine in black ink. Sixteenth-century lettering. ⁸²⁹
Brand:	None.

⁸²⁷ See Appendix 6.

⁸²⁸ See Appendix 11.

⁸²⁹ The type of lettering is similar to those published by Day (1978, plate 36).

CB-5* (Comparative Book-5). Gabriel Biel super canone misse cum additionibus. / Profundissimi viri Gabriellis / Bieli sacretheologie licentiati: nostre tempestatis erudi / tissimi atq[ue] disertissimi: literalis ac mystica expositio sa-/cri canonis misse: omniumq[ue] mysteriorum que de ritu ec-/clesie catholice in missa fiunt: probis q[ui]busq[ue] presbyteris / admodu[m] necessaria: nouissime (perspectis diuersis exe[m]-/plaribus) maxima cu[m] diligentia semel atq[ue] ite[rum] recogni/ta [et] eme[n]data: additis marginalibus adnotamentis ex / opusculo doctissimi viri Grauffredi Goussardi theologi / doct[oris] eximii excerptis ac a priorib[us] hoc signo *distinctis. / ¶ Hac etiam editione additas videbis Adnotationes / no[n] paucas: quib[us] haec vox ADDITIO p[ro]posita est. / ¶ Habes etiam optime lector refertum Indicem olm / materiarum scitu dignarum que hoc in opere continent / quo facilius que scire volueris tibi occurrant. / ¶ Accessitq[ue] huic operi ipsius Gabriellis Biel vita ex / libro Joannis Trittenhamii abbatis Sphanhemensis / qui intitulatur Descriptoribus ecclesiasticis. / 1541. [30278]

Size:	250 mm x 180 mm x 30 mm
Textblock:	26 gatherings of European handmade paper without watermarks.
Endleaves:	Repaired. <i>Left:</i> replaced. The replacement endleaf is a sewn single-leaf outside hook of manuscript paper (type 13). ⁸³⁰ It was cut slightly undersize, independently of the textblock, with the outer leaf used as a pastedown. This pastedown was adhered to the cover around its perimeter only (head-, tail- and fore-edges). <i>Right:</i> original to the binding. Sewn single-leaf text hook of plain, handmade paper (type 4), ⁸³¹ without watermarks. It was cut full-size, with the textblock, with the outer leaf used as a pastedown. This pastedown is full-size, adhered to the cover around its perimeter only (head-, tail-, and fore-edges).
Structure:	<i>Sewn:</i> all-along, with five sewing stations, with pierced holes, on three double supports spaced at equal intervals along the spine. It was not possible to identify either the type or the direction of the sewing. <i>Supports:</i> double, twisted, alum-tawed supports. The slips were adhered to the endleaves at each end forming a V-pattern at each station. <i>Thread:</i> single, medium, natural-colour, S-ply thread with tight twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with plough-marks on the head-edge. Cut to show proof. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> slight round, without joints, with a starch-based adhesive. <i>Lining:</i> transverse linings of manuscript paper at head and tail. The lining joints were adhered to the endleaves.
Endbands:	Worked in single, thin, Z-ply, loose-twist, thread of toned-natural colour, pack-sewn, over twisted alum-tawed cores. It was impossible to identify either the material or the route of the thread. There are three tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. It was not possible to identify either the direction of the sewing or the treatment of the ends of the thread. The slips were laced through the cover and turn-ins and trimmed inside to a tapered point.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably hairsheep parchment, with the hairside outside, of a yellow tone, with joint-creases, with turn-ins at head, tail and fore-edge, and cover extensions at the fore-edge. <i>Turn-ins:</i> edges neat-trimmed and not pared, except for the fore-edge turn-in at the right side, which is rough-trimmed. Lapped mitres at the corners, with the fore-edge over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips is laced through the cover and turn-ins through two holes arranged at an oblique angle of approximately 55 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of alum-tawed ties on the fore-edge. Each tie was laced through a single, pierced hole in the turn-in and the outer part of the cover (type 1). ⁸³²
Titling:	Manuscript title written [...Biel, super...] from head to tail along the spine in black ink in a black-letter gothic script. ⁸³³
Brand:	Convento Grande de San Francisco de México, Mexico City, on the tail-edge. ⁸³⁴

⁸³⁰ See Appendix 7.

⁸³¹ See Appendix 7.

⁸³² See Appendix 11.

⁸³³ The type of lettering is similar to those published by Brown (2007, pp. 84-85).

⁸³⁴ See Appendix 12.

CB-6* (Comparative Book-6). DE IVSTA / HAERETICO-/RVM PVNI-/TIONE, / LIBRI III. / F. ALFONSO A CASTRO / Zamorensis, ordinis Minorum, regularis / Obseruantiae, prouinciae sancti Ia-/cobi, authore, nunc recens / accuratè recogniti. / His rerum praecipuarum accessit in-/dex locupletissimus. / LVGDVNI, Apud Sebastianum Barptolomai Honorati. / M. D. LVI. [RFO 262.9 CAS.i. 1556 ej.2]

Size:	172 mm x 112 mm x 50 mm
Textblock:	46 gatherings of European handmade paper, with an unidentified watermark. ⁸³⁵
Endleaves:	Replaced. Each of the endleaves is sewn two-leaf outside hook with separate stubs of printed paper (type 8). ⁸³⁶ The endleaves were cut independently from the textblock, with the outer leaf at each end used as a pastedown, adhered overall to the inside of the cover. <i>Left:</i> the endleaves are made of two different re-used papers, one printed in Latin, the other in Spanish. They were cut full-size. <i>Right:</i> the endleaves were made of re-used paper each printed in both Latin and Nahuatl. They were cut slightly undersize. The re-used paper was taken from the work of Martin de León, printed in 1612. ⁸³⁷
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine. The direction of the sewing could not be identified. <i>Supports:</i> single. It was impossible to identify either the material or the formation of the sewing supports. The slips were cut off at the joints. Supports number 1 and 3 have added alum-tawed slips adhered to them and laced through the cover and trimmed inside to a long tapered point. (On support number 1, this is done with a single strip of alum-tawed skin adhered cross along the support across the spine, the slips of which are laced in. On support number 3 two separate pieces of alum-tawed skin were adhered to the support, one at each end, and each was then laced through the cover). <i>Thread:</i> single, thin, toned-natural colour, S-ply thread with a tight twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain cut on all edges. <i>Decoration:</i> all edges were sprinkled with a red pigment. The edges were decorated before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints, with an animal-based adhesive. <i>Lining:</i> panel linings of an unknown material in all panels. The linings were cut flush at head and tail.
Endbands:	Worked in double, thin, S-ply, tight-twist thread of natural-colour, with back beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are five tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the last tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins. It was not possible to identify the treatment of the ends of the slips inside the cover. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, second-use parchment, with the hairside inside, of a yellow-grey tone, with joint-creases and with turn-ins at head, tail and fore-edge. The type of animal from which the parchment was made could not be identified. The parchment has stripes which could be the result of an uneven surface left by the use of the parchment-maker's crescent-shaped or circular knife during the preparation of the skin. <i>Turn-ins:</i> edges neat trimmed and not pared. Lapped mitres at the corners with the fore-edge over the head and tail turn-ins, except for the left tail corner which has an open mitre. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine. Each of the added slips of support number 1 was laced through two holes angled downwards. Each of the added slips of support number 3 was laced through two holes angled upwards. All the slips are trapped inside the covers and the pastedowns. Mirrored lacing.
Fastening:	Two pairs of alum-tawed ties. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁸³⁸
Titling:	Manuscript title. It is impossible to identify either the direction of the writing or the type of lettering.
Brand:	An unidentified brand on the head-edge. ⁸³⁹
Note:	The cover was previously used as a cover of another book.

⁸³⁵ See Appendix 6.

⁸³⁶ See Appendix 7.

⁸³⁷ Front page: CAMINO DEL / CIELO EN LENGVA MEXICANA, / con todos los requisitos necesarios para conseguir esse / fin, co[n] todo lo que vn Xp[t]iano deue creer, saber, / y obrar, desde el punto que tiene vso de / razon, hasta que muere. / Co[m]puesto por el P.F. Martin de Leo[n], de la orde[n] de Predicadores. / Dirigido al Excelentissimo señor Don Fray Garcia / Guerra de la orde[n] de n[uest]ro padre S. Domingo, Arço/bispo de Mexico, y Virrey desta Nueva España— / En Mexico, En la Empronta de Diego Lopez daualos / Y a costa de Diego Perez de los Rios. Año. De. 1612

⁸³⁸ See Appendix 11.

⁸³⁹ See Appendix 12.

CB-7* (Comparative Book-7). DE LOCIS / S[anctae] SCRIPTVRAE / HEBRAICIS / ANGELI CANINII / COMMENTARIVS, / ET ANTONII NEBRISSENSIS / QVINQVAGENA. / Nunc primùm simul emendatiùs edita. / ACCESSIT GASPARIS VARRERRI / LVSITANI DE OPHIRA REGIONE / in Sacris litteris Disputatio. / Ad Cl. V. BALTHASAREM SVNIGAM, / Regis Cartholici in Belgio Legatum. / ANTVERPIAE, / SVMPTIBVS VIDVAE ET HAEREDVM / Io[annis] BELLERI, sub insigni aquilae aureae. / ANNO M. D C. [RFO 225 CAN.I. 1600 ej.2]

Size:	167 mm x 106 mm x 30 mm
Textblock:	18 gatherings of European handmade paper, with an unidentified watermark. ⁸⁴⁰
Endleaves:	Replaced. Each now consists of a single fold of printed paper taken from a religious book in Latin tipped and stitched through the inner leaf and through the textblock. They were cut slightly undersize, independently from the textblock, with the outer leaf at each end was used as a pastedown. <i>Left:</i> adhered overall to the inside of the cover. <i>Right:</i> adhered around the perimeter of the cover and the spine-lining joints.
Structure:	<i>Sewn:</i> all-along, with four sewing stations, with pierced holes, on two single supports, the panels at head and tail are shorter than the central panel. It was not possible to identify either the type or the direction of the sewing. <i>Supports:</i> single supports. It was not possible to identify either the material or the formation of the sewing supports because it was not possible to see between the spine and cover. The slips were cut off at the joints. <i>Thread:</i> single, medium, toned natural-colour, S-ply thread with a loose twist, not waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all edges were coloured with a red pigment after the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joint. The adhesive was not identified. <i>Lining:</i> transverse linings at head and tail of re-used paper printed in Latin. The lining joints were adhered to both the pastedown and the inside of the cover.
Endbands:	Worked in a double, thin, S-ply, tight-twist thread of a natural colour, with back beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are four tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a long tapered point. The endbands were worked before the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside inside, of a yellow-grey tone, without joint-creases, with turn-ins at head, tail and fore-edge. The type of animal from which the parchment was made could not be identified. The parchment has stripes which could be the result of an uneven surface left by the use of the parchment-maker's crescent-shaped or circular knife during the preparation of the skin. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins, except for the right tail corner which has an open mitre. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁸⁴¹ The ties were adhered inside the cover to secure them in place.
Titling:	Manuscript title written across the head-edge of the spine in sepia-coloured ink. The style of lettering used could not be identified.
Brand:	Two different brands of the Convento Grande de San Francisco de México, Mexico City, on the head-edge. ⁸⁴²

⁸⁴⁰ See Appendix 6.

⁸⁴¹ See Appendix 11.

⁸⁴² See Appendix 12.

CB-8 (Comparative Book-8). DE LOCIS / S[anctae]. SCRIPTVRAE / HEBRAICIS / ANGELI CANINII / COMMENTARIVS, / ET ANTONII NEBRISSENSIS / QVINQVAGENA. / Nunc primum simul emendatiùs edita. / ACCESSIT GASPARIS VARRERII / LVSITANI DE OPHIRA REGIONE / in Sacris litteris Disputatio. / Ad CI.V. BALTHASAREM SVNIGAM, / Regis Catholici in Belgio Legatum. / ANTVERPIAE, / SVMPTIBVS VIDVAE ET HAEREDVM / Io[annis] BELLERI, sub insigni aquilae aureae. / ANNO M. D C. [RFO 225 CAN.I. 1600 ej.4]

Size:	162 mm x 110 mm x 35 mm
Textblock:	18 gatherings of European handmade paper, with two unidentified watermarks. ⁸⁴³
Endleaves:	Each of the endleaves is a sewn two-leaf text-hook of plain, handmade paper with a folded stub (type 6). ⁸⁴⁴ They were cut full-size, independently from the textblock, with the outer leaf at each end used as a pastedown. The pastedowns are full-size, adhered around their perimeters only (head-, tail- and fore-edge).
Structure:	<i>Sewn:</i> all-along, with four sewing stations, with pierced holes, on two supports, the panels at head and tail are shorter than the central panel. It was not possible to identify either the type or the direction of the sewing because it was not possible to see between the spine and the cover. <i>Supports:</i> The slips were cut off at the joints. It was not possible to describe the rest of the features because it was not possible to see between the spine and the cover. <i>Thread:</i> single, thin, toned natural-colour, S-ply thread with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	All edges plain-cut, with knife-marks at the head. <i>Decoration:</i> all edges were coloured with a blue pigment. The edges were decorated before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints, with a starch-based adhesive. <i>Lining:</i> transverse linings of parchment at head and tail. The characteristic of the parchment could not be determined. The lining joints were adhered to the endleaves.
Endbands:	<i>Primary sewing:</i> worked in double, thin, S-ply, loose-twist thread of natural colour, with back beads, over alum-tawed cores. It was impossible to identify either the material from which the threads were made or the core formation. There are three tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the lining. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins. <i>Secondary sewing:</i> worked over the primary sewing in two colours of triple, medium, S-ply, medium-twist thread of brown-dye and natural colour, with front bead, pack-sewn, worked from right to left. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a yellow tone, without joint-creases, with turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of 45 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of single holes pierced on the fore-edge. All the ties are missing.
Titling:	Manuscript title. It was impossible to identify either the direction of the writing or the type of lettering.
Brand:	Colegio de San Angel de Carmelitas Descalzos de Coyoacán, Mexico City, on the head-edge. ⁸⁴⁵

⁸⁴³ See Appendix 6.

⁸⁴⁴ See Appendix 7.

⁸⁴⁵ See Appendix 12.

CB-9 (Comparative Book-9). CODICIS / D[ivi] N[ostri] IVSTINIANI SA-/CRATISSIMI PRINCIPIS EX / REPETITA PRAELECTIONE LI-/BRI NOVEM PRIORES, AD VETVSTIS / SIMORVM EXEMPLARIVM, ATQVE AD IPSIVS-/ETIAM NORICAE EDITIONIS (QVAM HALOAN-/DRO DEBEMVS) FIDEM RECOGNITI / ET EMENDATI. / Adiectae sunt huic editioni Sanctiones aliquot Graecae, à multis ante annis non visae, vnáque cum illis Fran- /cisci Hotomani Latina interpretatio: Annotationes que pluribus in locis ex Doctis- /simorum virorum Commentariis, nusquam ante hac euulgatae. / Catalogum Consulium, tum ad discernenda Constitutionum tempora per utilem, tum ad totius / Romanae historiae cognitionem maximè necessarium, sub / finem operis reiecimus. RFO 94-45082 / LVGDVNI, / Apud Hugonem à Porta. / M. D. LIII. / Cum Priuilegio Regis. [RFO 94-45082]

Size:	412 mm x 285 mm x 120 mm
Textblock:	67 gatherings of European handmade paper, with a balance watermark. ⁸⁴⁶
Endleaves:	Each of the endleaves is a sewn two-leaf outside hook of plain, handmade paper with folded stubs, without watermarks (type 7). ⁸⁴⁷ They were cut slightly undersize independently from the textblock, with the two stubs and the outer full-width leaf at each end are adhered to the inside of the cover. The pastedowns were pasted around their perimeters only (head-, tail- fore- and spine-edges).
Structure:	<i>Sewn:</i> all-along, not packed, with eight sewing stations, with pierced holes, on six double supports spaced at equal intervals along the spine. The direction of the sewing could not be identified. <i>Supports:</i> double, rolled, tanned-leather supports. The slips were cut off at the joints. Supports number 2 and 5 have added alum-tawed slips at each end laced under each support and then through the cover. <i>Thread:</i> single, medium, toned natural-colour, S-ply thread with a loose twist, waxed. The material from which the thread was made could not be indentify.
Edges:	All edges plain-cut, with knife marks at the head. <i>Decoration:</i> all edges were coloured red after the endbands were worked. Manuscript title [CODEX] written from the spine to the fore-edge across the tail-edge.
Spine and lining:	<i>Spine:</i> flat, without joints, with a starch-based adhesive. <i>Lining:</i> repaired. The new linings are adhered over the original linings. They now are transverse linings in all panels of manuscript paper. The spine lining joints were adhered to the endleaves.
Endbands:	Worked in two colours of double, thin, S-ply, medium-twist, thread of natural and blue colour, without back beads, with front beads, pack-sewn, over cord cores. There is an added slip of alum-tawed skin stabbed through the head and tail of each joint close to the ends of the endband-cores, and laced through the cover and turn-ins. There are seven tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and under the new linings (the tiedowns are covered by the outer layer of the linings and are sewn through the first linings). It was impossible to determine either the direction of the sewing or the treatment of the ends of the thread. The endbands were worked before the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a yellow-orange tone, with joint-creases and turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the added endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine. Each of the added slips of supports numbers 2 and 5 was laced through two holes arranged at right-angles to the spine. All the slips are trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of single holes pierced on the fore-edge. Only the tapered, alum-tawed tie closer to the tail edge in the right cover, has survived. It was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁸⁴⁸
Titling:	Manuscript title [CODICIS...] written from head to tail along the spine in sepia-coloured ink in gothica rotunda lettering. ⁸⁴⁹ Manuscript title [CODEX] written from the spine to the fore-edge across the tail-edge.
Brand:	Hospicio de San Felipe Neri de la Ciudad de México, Mexico City, on the head-edge. ⁸⁵⁰
Note:	The present cover was made as a replacement of the previos leather on boards binding.

⁸⁴⁶ See Appendix 6.

⁸⁴⁷ See Appendix 7

⁸⁴⁸ See Appendix 11.

⁸⁴⁹ The type of lettering is similar to those published by Whalley (1982, pp. 98-102) and Brown (2007, pp. 124-125).

⁸⁵⁰ See Appendix 12.

CB-10* (Comparative Book-10). [Beatissimi Cecilij Cypriani Carthag]inensiu[m] pr[a]jesulis / oratoris / verbiq[ue] diuini pr[a]econis eloque[n]tissimi: ac / [tri]jni vnusq[ue] dei proclamatoris vehementissimi opera hinc inde ex-/cerpta/ et in vnu[m] vigiliis / et su[m]ptib[us] magistri Bertholdi Rembolt /. / et Ioannis vvaterloes calcographoru[m] peritissimoru[m] ac veracissimo / u[m] collecta et impressa: quorum distinctio fronte sequenti notatur. / Tetrastichon ad Lectores. / Quisquis amas xp[istu]m: Cypriani volue labores: / Neve locum ignores / quo capiantur: habe. / Sol tibi signa dabit: pariterq[ue] Georgius: illo / Verte pedem: dabitur quicquid habere voles. [RFO 240 CYP.o. 1512]

Size:	185 mm x 132 mm x 40 mm
Textblock:	27 gatherings of European handmade paper, with two unidentified watermarks. ⁸⁵¹
Endleaves:	Replaced. Each now consists of a tipped, single fold (type 1) ⁸⁵² of seventeenth-century, plain, handmade paper (identified by the watermark). ⁸⁵³ The endleaves were cut slightly undersize, independently from the textblock, with the outer leaf at each end used as a pastedown, adhered around their perimeter only (head-, tail- and fore-edge) to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, with five sewing stations, with pierced holes, on three single supports, spaced at equal intervals along the spine, with shorter panels at head and tail. It was not possible to identify either the type or the direction of the sewing. <i>Supports:</i> single, twisted, tanned-leather supports. The slips were laced through the cover and trimmed inside to a tapered point. <i>Thread:</i> single, thin, natural-colour, S-ply thread, with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all edges were sprinkled with a red pigment. The edges were decorated before the endbands were worked.
Spine and lining:	<i>Spine:</i> flat, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings in all panels. The linings at head and tail are made of plain parchment. Those in panels 2 and 3 are made of plain paper. It was not possible to determine whether the linings were adhered to the endleaves or to the cover.
Endbands:	Worked in double, thin, S-ply, medium-twist thread, of toned-natural colour, with back beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are three tiedowns, which are placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. It was impossible to identify either the treatment of the ends of the thread or the direction of the sewing. The slips were laced through the cover and turn-ins. It was not possible to identify the treatment of the ends of the slips inside the cover. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably hairsheep parchment, with the hairside outside, of a pale-yellow tone, without joint-creases, with turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edge. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 50 degrees from the spine. Each of the three sewing-support slips was laced through two holes arranged at right-angles to the spine. All the slips are trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	Replaced. There are two pairs of three holes arranged in a line at right-angles to the fore-edge of the cover. Each alum-tawed tie is laced through the centre hole (type 2), ⁸⁵⁴ the rest of the holes are not in use. The unused holes indicates that the current ties are replacements.
Titling:	Manuscript title written from head to tail along the spine in black ink in a black-letter gothic script. ⁸⁵⁵
Brand:	None.

⁸⁵¹ See Appendix 6.

⁸⁵² See Appendix 7.

⁸⁵³ See Appendix 6.

⁸⁵⁴ See Appendix 11.

⁸⁵⁵ The type of lettering is similar to those published by Brown (2007, pp. 84-85).

CB-11* (Comparative Book-11). SVMMA PRAEDI-/CANTIVM EX OMNIBVS / locis communibus locupletissima, edita à fra-/tre Philippo Diez Lusitano Praedicatore / ordinis fratrum minorum Prouin-/ciae Sancti Iacobi. / TOMVS SECVNDVS. / SALAMANTICAE. / Excudebat Ioannes Ferdinandus. / M.D.LXXXIX. [RFO 251 DIE.s. 1589 v.2, ej.2]

Size:	205 mm x 150 mm x 50 mm
Textblock:	67 gatherings of European handmade paper, with a hand watermark. ⁸⁵⁶
Endleaves:	Repaired. Originally, each of the endleaves was sewn two-leaf text hook with folded stub of plain, handmade paper, without watermarks (type 6). ⁸⁵⁷ They were cut full-size, independently from the textblock. The outer leaf at each side was replaced with printed paper in Latin, adhered to the surviving part of the original outer leaf, and used as a pastedown. These replacement pastedowns are full-size, adhered around their perimeters only (head-, tail- and fore-edges).
Structure:	<i>Sewn:</i> by-pass sewing, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine. The direction of the sewing could not be identified. <i>Supports:</i> single, rolled, alum-tawed supports. The slips were cut off at the joints. <i>Thread:</i> single, medium, natural-colour, S-ply thread with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> slight-round, without joints, with a starch-based adhesive. <i>Lining:</i> transverse linings of printed paper at head and tail. Panel linings of plain paper in panels 2 and 3. The lining joints were adhered to the endleaves. It is possible that the plain paper used in panels 2 and 3 were cut from the margins of the printed re-used paper.
Endbands:	Worked in single, thick, S-ply, medium-twist thread of a dark-natural colour, with back beads, pack-sewn, over rolled, alum-tawed cores. The material from which the thread was made could not be identified. There are four tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a tapered point.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a yellow tone, with joint-creases, with turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared, except for the fore-edge turn-in at the right side, which is rough-trimmed. Lapped mitres at the corners, with the fore-edge turn-ins over the head tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of single holes pierced on the fore-edge. All the ties are lost except for one tapered, alum-tawed tie on the fore-edge of the right cover. This tie was laced through a single hole in the turn-in and the outer part of the cover (type 1). ⁸⁵⁸ It is therefore likely that the other ties were laced in the same way.
Titling:	Manuscript title [Suma Predica...] written from head to tail along the spine in sepia-coloured ink, in gothica rotunda lettering. ⁸⁵⁹
Brand:	Colegio Apostólico de Propaganda Fide de San Fernando de México, Mexico City, on the head-edge. ⁸⁶⁰

⁸⁵⁶ See Appendix 6.

⁸⁵⁷ See Appendix 7.

⁸⁵⁸ See Appendix 11.

⁸⁵⁹ The type of lettering is similar to those published by Whalley (1982, pp. 98-102) and Brown (2007, pp. 124-125).

⁸⁶⁰ See Appendix 12.

CB-12 (Comparative Book-12). EL FVERO REAL DE ESPAÑA / DILIGENTEMENTE / hecho por el noble Rey Don Alonso noueno: / Glossado por el egregio Doctor Alonso Diaz de / Montaluo. / Asii mesmo por vnsabio Doctor de la vniversidad de Salamanca adicionado, y concordado con / las siete partidas, y leyes del Reyno: dando a cada ley la adicion / que conuenia. / CON LICENCIA, / En Salamanca, En casa de Iuan Baptista de Terranoua. / 1569 / esta tassado en marauedis. [94-41812]

Size:	310 mm x 230 mm x 45 mm
Textblock:	36 gatherings of European handmade paper, without watermarks.
Endleaves:	<i>Left:</i> missing. The left cover is missing and the left endleaves were lost with it. <i>Right:</i> repaired. It now consists of a tipped, single fold of plain, handmade paper, without watermarks (type 1). ⁸⁶¹ The endleaves were cut slightly undersize, independently from the textblock, with the outer leaf used as a pastedown, adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> linked with six sewing stations, with pierced holes, on four double supports spaced at equal intervals along the spine, with shorter panels at head and tail. Sewn from left to right. <i>Supports:</i> double, rolled, tanned-leather supports. The slips were cut off at the joints. <i>Thread:</i> single, medium, natural-colour, S-ply thread, with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges to show proof. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> slight round, without joints, with an animal-based adhesive. <i>Lining:</i> transverse linings of plain paper in all panels. The lining joints were adhered to both the pastedowns and the inside of the cover.
Endbands:	Worked in double, thin, S-ply, medium-twist thread of a dark-natural colour, with back beads, pack-sewn, over twisted, alum-tawed cores. The material from which the thread was made could not be identified. There are six tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. It was impossible to identify either the treatment of the ends of the thread or the direction of the sewing. The slips were laced through the cover and turn-ins, and trimmed inside neat and square.
Boards:	None.
Cover:	The cover is damaged, it only preserves a part of the spine and the right cover. The following description corresponds to those features shown by the right cover. <i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a yellow tone, with joint-creases, turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	The left cover is missing. On the right cover, each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine and trapped inside the cover by the pastedown.
Fastening:	On the right cover, there are two single holes pierced on the fore-edge. There is a tapered, alum-tawed tie laced through the hole nearest to the tail, pierced in the turn-in and the outer part of the cover (type 1). ⁸⁶² The tie nearer to the head is missing.
Titling:	Manuscript title [Fuero Real de E...] written from head to tail along the spine in a black ink, in gothica rotunda lettering. ⁸⁶³
Brand:	None.

⁸⁶¹ See Appendix 7.

⁸⁶² See Appendix 11.

⁸⁶³ The type of lettering is similar to those published by Whalley (1982, pp. 98-102) and Brown (2007, pp. 124-125).

CB-13 (Comparative Book-13). MANVAL DE CON-/FESSORES Y PENITENTES, / QVE CLARA Y BREUEMENTE CON-/TIENE, LA VNIVERSAL Y PARTICV-/LAR DECISION DE QVASI TODAS LAS DV-/das, que en las confesiones suelen ocurrir de los pecados, / absoluciones, restituciones, censuras, / & irregularidades. / Compuesto por el Doctor Martin de Azpilcueta Nauarro Cathedratico / Iubilado de Prima en Canones, por la orden de vn pequeño, que / en Portugues hizo un padre pio de la pijissima / Prouincia de la piedad. / Acrescentado agora por el mismo Doctor con / las Decisiones de muchas dudas, que despues de la / otra edicion le han embiado. / Las vnas de las quales van insertas so esta señal * las otras en cinco Co-/mentarios de Vsuras, Cambios, Symonia mental, Defension del proximo, / De hurto notable, & irregularidad. / Con su Reportorio copiosisimo. / Con priuilegio Apostolico, Real / de Castilla, Aragon, y Portugal. / Impresso en Salamanca, en casa de Andrea de / Portonarijs, Impessor de su Magestad. / M D L V I I. / Esta tassado en cinco blancas el pliego. [RFO 253 AZP.m. 1557]

Size:	210 mm x 156 mm x 55 mm
Textblock:	60 gatherings of European handmade paper, with a hand watermark. ⁸⁶⁴
Endleaves:	Replaced. They now consist of a tipped single-leaf endleaf hook (type 14) ⁸⁶⁵ of a seventeenth-century plain, handmade, paper (identified by the watermark). ⁸⁶⁶ They were cut full-size, independently from the textblock, with the outer leaf at each side used as pastedowns, adhered around their perimeters only (head-, tail- and fore-edges).
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations, with pierced holes, on three double supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of the sewing could not be identified. <i>Supports:</i> double, twisted, alum-tawed supports. The slips of sewing supports numbers 1 and 3 were laced through the cover. The slips of sewing support number 2 were left free inside the cover. All the slips were trimmed inside to a tapered point. <i>Thread:</i> single, medium, natural-colour, S-ply thread with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. Cut to show proof. <i>Decoration:</i> all the edges were coloured red. The edges were decorated after the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints, with an animal-based adhesive. <i>Lining:</i> none.
Endbands:	Missing. The endbands were worked before the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, second-use, probably hairsheep parchment, with the hairside outside, of a pale-yellow tone, with joint-creases and with turn-ins at head, tail and fore-edge. <i>Turn-ins:</i> edges neat-trimmed, with corners formed by folding first the head- and tail-edges and then the fore-edges, without any mitering, resulting in four thicknesses of parchment at each corner. <i>Decoration:</i> none.
Attachment:	The cover was attached by means of convergent split-lacing. <i>Left:</i> the two slips from each element of double supports numbers 1 and 3 at each joint emerge individually through separate exit holes close to the spine, to return through a single entry hole placed at a right-angles to the spine and at an oblique angle downwards and upwards from the entry holes. <i>Right:</i> the slips of double support number 1 is laced by the same split-lacing pattern. Both elements of double support are laced together through both the same exit and holes. All the slips are trapped inside the cover by the pastedown.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁸⁶⁷
Titling:	Manuscript title written from head to tail along the spine in sepia-coloured ink, in gothica rotunda lettering. ⁸⁶⁸
Brand:	Two different brands of Convento Grande de San Francisco de México, Mexico City, on the head- and tail-edges. ⁸⁶⁹
Note:	The cover was previously used as a cover of another book. It would appear that the existing cover was made with the endbands already lost and the binder did not replace them. There are no pierced holes in the cover that could suggest that the endband-core slips were ever laced in. The cover is therefore a replacement of a lost original. There is a clean uncoloured area across the spine-ends of the head- and tail-edges that indicate that there must once have been endbands before the edges were decorated.

⁸⁶⁴ See Appendix 6.

⁸⁶⁵ See Appendix 7.

⁸⁶⁶ See Appendix 6.

⁸⁶⁷ See Appendix 11.

⁸⁶⁸ The type of lettering is similar to those published by Whalley (1982, pp. 98-102) and Brown (2007, pp. 124-125).

⁸⁶⁹ See Appendix 12.

Size:	296 mm x 205 mm x 22 mm
Textblock:	16 gatherings of European handmade paper, without watermarks.
Endleaves:	Each of the endleaves is a sewn single-leaf text hook (type 4) ⁸⁷⁰ of a sixteenth-century, plain, handmade paper (identified by the watermark). ⁸⁷¹ The endleaves were cut full-size with the textblock. There are no pastedowns.
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations, with pierced holes, on three single sewing supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of the sewing could not be identified. <i>Supports:</i> single, twisted, alum-tawed supports. The slips were laced through the cover and trimmed inside neat and square. <i>Thread:</i> single, medium, natural-colour, S-ply thread, with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> flat, without joints, with a starch-based adhesive. <i>Lining:</i> transverse linings of plain parchment at head and tail. The lining joints were adhered to the endleaves.
Endbands:	Worked in double, medium, S-ply, medium-twist thread of toned-natural colour, with back beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are three tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside neat and square.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, second-use parchment, with the hairside outside, of a yellow-grey tone, without joint-creases, and with turn-ins at head, tail and fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. There is a flayhole in the left tail-edge turn-in. ⁸⁷² <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine. Each of the three sewing-support slips was laced through two holes arranged at right-angles to the spine. The ends of the slips were left free inside the cover. Mirrored lacing.
Fastening:	There are two pairs of tapered, alum-tawed ties. Each tie was laced through a single pierced hole (type 2). ⁸⁷³
Titling:	None.
Brand:	Convento de San Diego de México, Mexico City, on all edges. ⁸⁷⁴
Note:	The cover was previously used as a cover of another book.

⁸⁷⁰ See Appendix 6.

⁸⁷¹ See Appendix 6.

⁸⁷² This type of flayhole was created by a nick made in the skin during which opens up when the skin dries and shrinks on the parchment-makers frame.

⁸⁷³ See Appendix 11.

⁸⁷⁴ See Appendix 12.

CB-16 (Comparative Book-16). Summa de casos de / CONCIENCIA AGO/ra nueuame[n]te compuesta por / el Doctor fray loa[n] de Pedraza, / en dos breues volumines: muy / necessaria a Ecclesiasticos, y / seglares: a confesores, y / penitentes. etc. / EN BARCELONA, / En casa de Claudio Bornat. / 1566. [RFO 241.1 PED.s. 1566]

Size:	142 mm x 96 mm x 16 mm
Textblock:	17 gatherings of European handmade paper, with an unidentified watermark. ⁸⁷⁵
Endleaves:	Each of the endleaves is sewn two-leaf text hook with folded stub (type 6) ⁸⁷⁶ of plain, handmade paper, without watermarks. The endleaves were cut full-size, with the textblock, with the outer leaf used as a pastedown, adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, not packed, with four sewing stations with pierced holes, on two single supports, the panels at head and tail shorter than the central panel. The direction of the sewing could not be identified. <i>Supports:</i> single, alum-tawed supports. Their formation could not be identified. The slips were cut off at the joints. There is an added slip glued over each of the sewing supports, all the slips of which are trapped between the inside of the cover and the pastedowns. <i>Thread:</i> single, thin, natural-colour, S-ply thread with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges to show proof. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> slight round, without joints. The adhesive was not identified. <i>Lining:</i> linings in all panels of plain paper. It was impossible to determine the type of lining.
Endbands:	Worked in double, medium, Z-ply, loose-twist thread of a dark-natural colour, with back beads, pack-sewn, over twisted alum-tawed cores. There are three tiedowns, which are not placed in the centre-folds of the gatherings. It was not possible to determine either the length of the tiedowns in relationship with the kettlestitches or the position of the tiedowns in relationship with the lining, because it was not possible to see between the spine and the cover. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a long, tapered point.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside inside, of a yellow-grey tone, without joint-creases and with turn-ins at head, tail and fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of single holes pierced on the fore-edge. All the ties are lost except for one alum-tawed tie in the right cover, and the alum-tawed inner ends of the rest of the ties inside the covers. The tie that still survives shows a simple lacing path through a single pierced hole in the turn-in and the outer part of the cover. It is therefore likely that the others ties were laced in the same way (type 1). ⁸⁷⁷
Titling:	None.
Brand:	Convento de San Agustín de México, Mexico City, on the head-edge. ⁸⁷⁸

⁸⁷⁵ See Appendix 6.

⁸⁷⁶ See Appendix 7.

⁸⁷⁷ See Appendix 11.

⁸⁷⁸ See Appendix 12.

CB-17 (Comparative Book-17). CONCIONUM / IOANNIS OSORII, SOCIE-/TATIS IESV, / DE SANCTIS. / TOMVS TERTIUS, / Ad clarissimum Licentiatum D[ominum] Ferdinandum á Padilla, / Priorem Oxomensis Ecclesiae. / TURNONI, / Per Claudium MICHALEM, Typographum / Vniuersitatis. M. D. XCVI. / Sumptibus Fratrum de G A B I A N O. / Cum Priuilegio Regis Christianissimi. [RFO 252.008 OSO.c. 1596 v.3]

Size:	165 mm x 110 mm x 50 mm
Textblock:	52 gatherings of European handmade paper, without watermarks.
Endleaves:	Replaced. Single folds of plain paper, without watermarks, stitched through joints and possibly around the sewing supports. It would appear that the thread used to stitch the endleaves is the same as the one used to work the endbands. ⁸⁷⁹ The endleaves were cut slightly undersize, independently from the textblock, with the outer leaves used as pastedowns, adhered around the perimeter of the cover and the spine-lining joints. The endleaves at the right side retain the deckle edge at the tail.
Structure:	<i>Sewn:</i> by-pass sewing, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. It was not possible to identify either the type or the direction of the sewing. <i>Supports:</i> single, alum-tawed supports. Their formation could not be determined. The slips were cut off at the joints. <i>Thread:</i> single, thin, natural-colour, S-ply thread, with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with plough-marks on the head- and tail-edges. <i>Decoration:</i> the head- and fore-edges were sprinkled with a brown pigment. It was not possible to determine whether the tail-edge was decorated. The head-edge was decorated before the endband was worked.
Spine and lining:	<i>Spine:</i> slight round, without joints, with an animal-based adhesive. <i>Lining:</i> transverse linings of paper in all panels. The characteristics of the paper could not be identified. The linings joints are adhered to both the pastedowns and the inside of the covers.
Endbands:	Worked in single, thick, S-ply, medium-twist thread of blue colour, with back beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are four tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a tapered point. The headband was worked after the edge was decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, second-use parchment, with the hairside outside, of a yellow-brown tone, with joint-creases and with turn-ins at head, tail and fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, except for the left head corner which has an open mitre. The fore-edge turn-ins were folded over the head and tail turn-ins. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁸⁸⁰
Titling:	Manuscript title [OSORIO ...3] written across the head-edge of the spine in sepia-coloured ink. Seventeenth- or eighteenth-century lettering. ⁸⁸¹
Brand:	Colegio Apostólico de Propaganda Fide de San Fernando de México, Mexico City, on the head-edge. ⁸⁸²
Note:	The cover was previously used as a cover of another book.

⁸⁷⁹ The characteristics of colour, ply, thickness and twist determined by visual examination show marked similarities.

⁸⁸⁰ See Appendix 11.

⁸⁸¹ The type of lettering is similar to that published by Day (1978, plate 84).

⁸⁸² See Appendix 12.

CB-18 (Comparative Book-18). CONCIONVM R.P. / IOANNIS / OSORII / SOCIETATIS / IESV. / TOMVS QVARTVS, / qui Sylua inscribitur. / Diuini verbi praedicatoribus extra ordinem Domini-/carum, et festorum passim occurrentium. In quibus / et populi singularis expectatio est, et argu-/menti inueniendi magna difficultas. / Editio postrema, aucta et ab innumeris men-/dis repurgata. / COLONIAE AGRIPPINAE, / Apud Antonium Hierat, sub Monocerote. / Anno M. DC. / Cum Priuilegio] Caesareo et Regio. [RFO 252.008 OSO.c. 1600 v.4]

Size:	157 mm x 105 mm x 47 mm
Textblock:	36 gatherings of European handmade paper, without watermarks.
Endleaves:	Each of the endleaves is sewn two-leaf text hook of plain, handmade paper, without watermarks, with a folded stub (type 6). ⁸⁸³ The endleaves were cut full-size with the textblock, with the outer leaf at each end used as a pastedown. These pastedowns were adhered around the perimeter of the cover (head-, tail, and fore-edge).
Structure:	<i>Sewn:</i> by-pass, with five sewing stations, with pierced holes, on three double supports spaced at equal intervals along the spine. The direction of the sewing could not be identified. <i>Supports:</i> double, cord supports. The slips were cut off at the joints. <i>Thread:</i> single, medium, natural-colour, S-ply thread with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with plough-marks on the head- and tail-edges. <i>Decoration:</i> all the edges were coloured red before the endbands were worked.
Spine and lining:	<i>Spine:</i> rounded, without joints, with a starch-based adhesive. <i>Lining:</i> transverse linings of plain parchment in all panels. The lining joints are adhered to the endleaves. The linings at head and tail were cut flush with the head- and tail-edges and the edge-colour can be seen on the outer edge of the linings.
Endbands:	Worked in single, medium, S-ply, tight-twist thread of a toned natural-colour, with back beads, pack-sewn, over twisted, alum-tawed cores. The material from which the thread was made could not be identified. There are seven tiedowns, which are not placed in the centre-folds of the gatherings. They were worked above the kettlestitches and through the linings. The end of the thread on the left-side was knotted at the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside neat and square. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, second-use, probably hairsheep parchment, with the hairside outside, of a yellow tone, with joint-creases, turn-ins at head tail and fore-edge, and with cover extensions at the fore-edge. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of single holes pierced on the fore-edge of the cover. All the ties are lost except for the inner end of each alum-tawed tie trapped inside the covers by the pastedowns. It would appear that they followed a simple lacing path through a single pierced hole in the turn-in and outer part of the cover (type 1). ⁸⁸⁴
Titling:	It was not possible to determine whether it has titling.
Brand:	Convento de San Cosme de Recolecti3n de los Padres de San Francisco, Mexico City, on the head-edge. ⁸⁸⁵
Note:	The cover was previously used as a cover of another book.

⁸⁸³ See Appendix 7.

⁸⁸⁴ See Appendix 11.

⁸⁸⁵ See Appendix 12.

CB-19 (Comparative Book-19). IOANNIS OSORII / SOCIETATIS IESV, TOMVS SE-/CVNDVS CONCIONVM. / A DOMINICA PRIMA POST / Paschavsque [sic] ad Aduentum. / AD D. FRANCISCVM SARMIEN-/tum Episcopum Giennensem. / CVM INDICE LOCORVM SACRAE / SCRIPTVRAE ET RERVM. / CUM PRIVILEGIO. / SALMANTICAE. / Excudebat Michael Serranus de Vargas. / ANNO.M.D.XC.III. [RFO 252.008 OSO.c. 1591-93 v.2]

Size:	200 mm x 160 mm x 50 mm
Textblock:	50 gatherings of European handmade paper, without watermarks.
Endleaves:	Replaced. They now consist of a tipped single fold (type.1) ⁸⁸⁶ stitched through the inner leaf of each bifolio and to the textblock in a single operation. It was not possible to determine precisely how the endleaves were stitched to the textblock. The endleaves were made of a seventeenth- or eighteenth-century, plain, handmade paper (identified by the watermark), ⁸⁸⁷ cut full-size, independently from the textblock, with the outer leaf at each end used as a pastedown. These pastedowns were adhered around their perimeters (head-, tail- and fore-edge) only.
Structure:	<i>Sewn:</i> all-along, linked, with five sewing stations, with pierced holes, on three double supports spaced at equal intervals along the spine, with shorter panels at head and tail. Sewn from left to right. <i>Supports:</i> double, tanned-leather supports. Their formation could not be identified. The slips were cut off at the joints. <i>Thread:</i> single, thick, toned-natural colour, S-ply thread, with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. Cut to show proof, with plough-marks on the head-edge. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> rounded, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings in all panels of plain paper. The lining joints were adhered to the endleaves.
Endbands:	Worked in double, thick, S-ply, tight-twist, blue thread, with back beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are four tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and the turn-ins and trimmed inside neat and square.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a yellow-brown tone, with joint-creases, turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared, except for the right fore-edge turn-in, which was trimmed irregularly. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁸⁸⁸
Titling:	Manuscript title [Osorio Conci..Tom 2] written across the head-edge of the spine in sepia-coloured ink. Eighteenth-century lettering. ⁸⁸⁹
Brand:	Colegio Apostólico de Propaganda Fide de San Fernando de México, Mexico City, on the head-edge. ⁸⁹⁰

⁸⁸⁶ See Appendix 7.

⁸⁸⁷ See Appendix 6.

⁸⁸⁸ See Appendix 11.

⁸⁸⁹ The type of lettering is similar to that published by Day (1978, plate 84).

⁸⁹⁰ See Appendix 12.

CB-21 (Comparative Book-21). EL PERFETO / CAPITAN, INSTRVIDO / En la diciplina Militar, y nueua ciencia / de la Artilleria. / POR DON DIEGO DE / Alaba y Viamont. / DIRIGIDO AL REY DON FELIPE / nuestro señor, segundo deste nombre. / CON PRIVILEGIO. / En Madrid, por Pedro Madrigal: / Año de M. D. X C. [94-41616]

Size:	295 mm x 210 mm x 40 mm
Textblock:	37 gatherings of European handmade paper, without watermarks.
Endleaves:	The damage to the endleaves made it impossible to describe their formation. Only the pastedown survives, on the inside of each cover. These pastedowns are of plain, handmade paper, without watermarks, full-size, adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, with five sewing stations, with pierced holes, on three double supports, spaced at equal intervals along the spine. It was not possible to identify either the type or the direction of the sewing. <i>Supports:</i> double, twisted, alum-tawed supports. The two slips from each element of the double supports numbers 1 and 3 are trapped between the cover and the pastedowns. The slips from upper element of the double support number 2 are trapped between the cover and the pastedown, and the slips from the lower element are laced through the cover. All the slips were trimmed inside to a tapered point. <i>Thread:</i> single, thin, natural-colour, S-ply thread with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut edges. Cut to show proof. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> slight round, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings of paper in all panels. The characteristics of the paper could not be described. All the lining joints are adhered to both the inside of the cover and the pastedowns.
Endbands:	Worked in a double, medium, S-ply, tight-twist thread of a dark-natural colour, with back beads, pack-sewn, over crushed alum-tawed cores. The material from which the thread was made could not be identified. There are six tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and the last tiedowns was secured with a knot at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a tapered point.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a yellow-grey tone, with joint-creases, with turn-ins at head, tail and fore-edge, and with cover extensions at the fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared, except for the right fore-edge turn-in, which was irregularly trimmed. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 60 degrees from the spine. The slips of the lower element of the double support number 2 were laced through two holes arranged at right-angles to the spine. All the slips are trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	Two alum-tawed ties survive in part on the fore-edge of the left cover. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁸⁹¹ Two single holes are pierced in the fore-edge of the right cover, but the ties at this side are lost except for their inner ends on the inside the cover. These show a simple path through a single pierced hole in the turn-in and the outer part of the cover. It is therefore likely that the ties were laced in the same way as the ties in the left cover.
Titling:	Manuscript title [El Perfecto...] written from head to tail along the spine in sepia-coloured ink, in a black-letter gothic script. ⁸⁹²
Brand:	Convento de San Diego de México, Mexico City, on the head-edge. ⁸⁹³

⁸⁹¹ See Appendix 11.

⁸⁹² The type of lettering is similar to those published by Brown (2007, pp. 84-85).

⁸⁹³ See Appendix 12.

Size:	290 mm x 215 mm x 50 mm
Textblock:	43 gatherings of European handmade paper, without watermarks.
Endleaves:	Replaced. Each now consists of a single fold of plain paper, without watermarks, both of which are stitched through the outermost gatherings. They were cut full size, with the textblock, with the outer leaf at each end used as a pastedown, adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> by-pass, with four sewing stations (there should be six but the head and tail kettlestitches have been cut away), with pierced holes, on four single supports, spaced at equal intervals along the spine, and now with shorter panels at head and tail. It was not possible to identify either the type or the direction of the sewing. <i>Supports:</i> single supports. It was impossible to identify either the material or the formation of the sewing supports. The slips were cut off at the joints. Supports numbers 2 and 3 have added alum-tawed slips at each end laced under each support and then through the cover. All the slips were trimmed inside to a tapered point. <i>Thread:</i> single, medium, natural colour, S-ply thread with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. The edges have been cut at least twice, as not only is the text area cropped at the head- and fore-edges, but the kettlestitches have also been cut off. The pigment is not over the whole surface of the edges, only in some areas. <i>Decoration:</i> there is some red pigment on all edges. It was impossible to determine either how the edges were decorated or whether they were decorated before or after the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings of printed paper in all panels. The lining joints are pasted to both the pastedown and the inside of the cover.
Endbands:	Worked in single, thick, S-ply, medium-twist thread of dark-natural colour, with back beads, pack-sewn, over twisted, alum-tawed cores. The material from which the thread was made could not be identified. There are six tiedowns worked above the sewing support at the head and below that at the tail and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. It was not possible to determine either the position of the tiedowns in the bookblock, or the direction of the sewing. The slips were laced through the cover and turn-ins and trimmed inside to a long, tapered point. It was not possible to determine whether the endbands were worked before or after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably goat parchment, with the hairside outside, of a pale-yellow tone, with joint-creases, with turn-ins at head, tail and fore-edge and with cover extensions at the fore-edge. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 35 degrees from the spine. Each of the added slips of supports numbers 2 and 3 was laced through two holes arranged at right-angles to the spine. All the slips are trapped inside the cover by the pastedown. Mirrored lacing.
Fastening:	Two pairs of alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁸⁹⁴
Titling:	Manuscript title [...evn Recopila...] written from head to tail along the spine in black ink in a black-letter gothic script. ⁸⁹⁵
Brand:	None.

⁸⁹⁴ See Appendix 11.

⁸⁹⁵ The type of lettering is similar to those published by Brown (2007, pp. 84-85).

CB-23 (Comparative Book-23). RECOPIACION / de las leyes destos Reynos, hecha por mandado / dela Magestad Catholica del Rey don Phi-/lippe Segundo nuestro Señor. / Contienense en este libro las leyes hechas hasta el año de mil y quinientos y /nouenta y dos, excepto las leyes de Partida, y del Fuero, y del Esti-/lo: y también van enel las visitas de las Audiencias. / CON PRIVILEGIO DESV MAGESTAD. / Acabose de imprimir esta presente impression en Alcala de Henares, en casa / de Iuan Iñiguez de Lequerica / impressor de libros, Año. / M.D.XCII. / Esta tassado este libro, primera y segunda parte, que son nueue libros, en [94-40963]

Size:	310 mm x 210 mm x 55 mm
Textblock:	56 gatherings of European handmade paper, without watermarks.
Endleaves:	Repaired. <i>Left</i> : sewn two-leaf text-hook with folded stub of plain, handmade paper, without watermarks (type 6). ⁸⁹⁶ The endleaves were cut full-size with the textblock, with the outer leaf used as a pastedown, adhered overall to the inside of the cover. It would appear that the paper used for the left endleaf is the same as that of the textleaves. ⁸⁹⁷ <i>Right</i> : replaced. It now consists of a tipped single-leaf outside hook of re-used paper printed in Spanish (type 13). ⁸⁹⁸ This single-leaf is formed by two pieces of paper, each of slightly over half the height of the textblock, glued together to make leaves of the same height as the textblock. The hook is glued over the original pastedown, which is itself adhered around the perimeter of the cover and the spine-lining joints.
Structure:	<i>Sewn</i> : all-along, linked, with five sewing stations, with pierced holes, on three double supports spaced at equal intervals along the spine. Sewn from left to right. <i>Supports</i> : double, twisted, alum-tawed supports. The slips were laced through the cover and trimmed inside neat and square. <i>Thread</i> : single, medium, toned-natural colour, S-ply thread with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with plough-marks on the head- and tail-edges. Cut to show proof. <i>Decoration</i> : all the edges were coloured yellow after the endbands were worked.
Spine and lining:	<i>Spine</i> : slight round, without joints. The adhesive was not identified. <i>Lining</i> : transverse linings of plain parchment in all panels. The lining joints are adhered to both the inside of the cover and the pastedown at the left side. At the right side, the lining joints were pasted to the outside of the original pastedown.
Endbands:	Worked in double, thin, S-ply, tight-twist thread of a dark-natural colour, with back beads, pack-sewn, over rolled alum-tawed cores. The material from which the thread was made could not be identified. There are six tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside neat and square. The endbands were worked before the edges were decorated.
Boards:	None.
Cover:	<i>Formation</i> : limp, laced-case, first-used, hairsheep parchment, with the hairside outside, of a yellow tone, with joint-creases and turn-ins at head, tail and fore-edge, with cover extensions at the fore-edge. <i>Turn-ins</i> : edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions</i> : folded over the fore-edge of the textblock at a right angle with square ends. The cover extensions almost meet when folded over the fore-edge. <i>Decoration</i> : none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine. Each of the slips of the sewing supports are split-laced through the cover, in which the two slips from each element of double support at each joint emerge from a single exit hole close to the spine and are then divided, angled upwards and downwards, to return individually through separate entry holes placed above and below the exit hole. All the slips are trapped between the covers and the pastedowns. Mirrored lacing.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁸⁹⁹
Titling:	Manuscript title [...opilacio...lev...] written from head to tail along the spine in black ink in gothica rotunda lettering. ⁹⁰⁰
Brand:	Two different brands of Convento Grande de San Francisco de México, Mexico City, on the head-edge. ⁹⁰¹

⁸⁹⁶ See Appendix 7.

⁸⁹⁷ The pattern of the spacing of the chain lines on the mould used to make both papers is approximately the same: 25mm / 25mm / 30mm / 25mm / 25mm / 30mm, etc. In addition, the characteristics of colour, texture and thickness determined by visual examination show marked similarities.

⁸⁹⁸ See Appendix 7.

⁸⁹⁹ See Appendix 11.

⁹⁰⁰ The type of lettering is similar to those published by Whalley (1982, pp. 98-102) and Brown (2007, pp. 84-85).

CB-25 (Comparative Book-25). IESVS. / Pragmaticas y Leyes he-/chas y recopiladas por mandado de los muy altos, Catholicos / y poderosos Principes, y señores el Rey do[n] Ferna[n]do, y la Reyna do-/ña Ysabel, Con algunas bulas concedidas por el Summo Ponti/fiice, en fauor dela jurisdicio[n] Real para la buena gouernacion / y guarda dela justicia. Con adicion de muchas pragmaticas / q[ue] fasta aqui no fueron impressas. En especial estan nueua/ mente añadidas las Leyes de Madrid, y de los Ara[n]-zeles, y de los paños y lanas, y Capítulos de Cor-/regidores, y leyes de Toro, y leyes de Her-/mandad. / Con mas el nueuo Reportorio / de todas las leyes y Pragmaticas / y Bulas eneste libro conteni-/das, concordado con / otras leyes destos / Reynos, y con / las leyes / y pragmaticas que su magestad del Emperador / don Carlos a fecho y promulgado enestos / sus Reynos, co[m]puesto y añadido por / el Licenciado Diego perez na/tural y vezino de / Salaman/ca: impressas en Medi-/na del ca[m]po por Pe/dro de Castro / Añ[o] de. M.D.XL.IX.años [RFO 94-41006]

Size:	290 mm x 210 mm x 40 mm
Textblock:	25 gatherings of European handmade paper, without watermarks.
Endleaves:	There is only one single leaf of plain handmade paper, without watermarks, adhered to the lining joint in panel number 3, at the left side of the textblock. The damage to the book makes it impossible to describe the original formation of the endleaves.
Structure:	<i>Sewn:</i> linked, with six sewing stations, with pierced holes, on four double supports spaced at equal intervals along the spine. Sewn from left to right. <i>Supports:</i> double, crushed, tanned-leather supports. The slips were laced through the cover and trimmed inside to a tapered point. <i>Thread:</i> single, thick, toned-natural colour, S-ply thread with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. Cut to show proof. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> rounded, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings of manuscript parchment in all panels. The lining joint in panel number 3 is adhered to the surviving endleaf, at the left side.
Endbands:	Worked in single, thick, S-ply, medium-twist thread of toned-natural colour, over twisted alum-tawed cores. The material from which the thread was made could not be identified. The damage to the endbands made it impossible to describe the sewing. Although the endbands are mostly missing, there is some evidence of tiedowns at each end: <i>Head:</i> there are five pierced holes from the headband tiedowns below the kettlestitches and through the lining. It was impossible to identify either the position of the tiedowns in the textblock or the treatment of the ends of the thread. <i>Tail:</i> all the four tiedowns survive. They are not placed in the centre-folds of the gatherings but were worked below the kettlestitches and through the lining. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. Each of the surviving endband-core slips at each end is laced through the cover and the turn-ins and trimmed inside to a long, tapered point.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment with the hairside outside, of a yellow-brown tone, without joint-creases, with turn-ins at head, tail and fore-edge and cover extensions at the fore-edge. The type of animal from which the parchment was made could not be identified. Originally with dark-brown tanned leather straps across the spine of which only small pieces remain between the cover and the sewing supports slips nearest to the head and on the spine. <i>Turn-ins:</i> edges neat-trimmed and not pared, except for the fore- and tail-edge turn-ins at the right side, which are rough-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the text-block at a right angle with square ends. They almost meet when folded over the fore-edge. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 40 degrees from the spine. The cover was attached by means of split-lacing in which the slips from each element of the double supports at each joint emerge from a single exit hole close to the spine and are then divided, angled upwards and downwards, to return individually through separate entry holes placed above and below the exit hole. Mirrored lacing.
Fastening:	There are two pairs of alum-tawed ties on the fore-edge. Each was laced through two holes arranged in line at a right-angle to the spine (type 5). ⁹⁰²
Titling:	Manuscript title [OPILACIO.D.LEVE...] written across the head-edge of the spine in sepia-coloured ink in uncial lettering. ⁹⁰³
Brand:	Convento de San Agustín de la Ciudad de México, Mexico City, on the head-edge.

⁹⁰¹ See Appendix 12.

⁹⁰² See Appendix 11.

⁹⁰³ The type of lettering is similar to those published by Brown (2007, pp. 24-25).

CB-26 (Comparative Book-26). [RECOPIACION / DE LAS OBRAS, DE EL MUY / Reuerendo padre fray Alonso de Orozco, reli-gioso de la orden del glorioso doctor sant Au-/gustin, y predicador de su Magestad. Dirigidas / a la serenissima señora doña luana, / infanta de Castilla, y princesa / de Portugal, etc. / Agora nueuamente emendadas por el mismo auctor. / Impressas en Alcalá de Henares, en casa de An-/dres de Angulo, año de 1570. / Con priuilegio real, nueuamente concedido. / Esta tassado en doze reales en papel.] [RFO 12077]

Size:	325 mm x 215 mm x 50 mm
Textblock:	41 gatherings of European handmade paper, without watermarks. Bound as an incomplete textblock in this binding.
Endleaves:	Replaced. Each now consists of a sewn two-leaf outside hook with separate stubs (type 8). ⁹⁰⁴ <i>Left:</i> the outer leaf is made from a bifolium of re-used paper taken from a book printed in Latin. The inner leaf is made of re-used paper printed in Spanish, the original spine-fold of was repaired with another piece of Spanish printed re-used paper. <i>Right:</i> the outer leaf is formed by two pieces of re-used paper in Spanish of slightly over half the height of the textblock, glued together to make a leaf of the same height as the textblock. The inner leaf is made from a bifolium of re-used paper apparently taken from the same book printed in Latin as was used in the left endleaves. Both endleaves were cut full-size, independently of the textblock, with the outer leaf at each end used as a pastedown. These pastedowns were adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> packed, with seven sewing stations, with pierced holes, on five supports spaced at equal intervals along the spine. It was impossible to determine either the direction or the route of the sewing because it was not possible to see between the spine and the cover. <i>Supports:</i> the features of the sewing supports could not be described. The slips were cut off at the joints. <i>Thread:</i> it was not possible to describe the features of the thread because the textblock could not open far enough to see the centre-folds of the gatherings.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all the edges were sprinkled with a red pigment before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints, with an animal-based adhesive. <i>Lining:</i> it is only possible to see the transverse linings of printed paper at head and tail panels. The lining joints are adhered to both the pastedown and the inside of the cover. It was not possible to determine whether the rest of the panels have linings because it was not possible to see between the spine and the cover.
Endbands:	Worked in double, thick, S-ply, medium-twist thread of dark-natural colour, with back beads, pack-sewn, over twisted alum-tawed cores. It was impossible to identify the material from which the thread was made. There are four tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside neat and square. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a pale-yellow tone, without joint-creases and turn-ins at head, tail and fore-edge. The animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared, except for the head- and fore-edge turn-ins at the left side, which are rough-trimmed. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins, except for the left head corner which has an open mitre. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 50 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁹⁰⁵
Titling:	Manuscript title [OroscoObras.Epíri...] written from head to tail along the spine in black ink in a black-letter gothic script. ⁹⁰⁶
Brand:	Convento Grande de San Francisco de México, Mexico City, on the head- and fore-edges. ⁹⁰⁷

⁹⁰⁴ See Appendix 7.

⁹⁰⁵ See Appendix 11.

⁹⁰⁶ The type of lettering is similar to those published by Brown (2007, pp. 84-85).

⁹⁰⁷ See Appendix 12.

CB-27 (Comparative Book-27). IVL[IUS] SOLINO / DELAS COSAS MA-/RAVILLOSAS DEL / MVNDO. / TRADVZIDO POR / Christoual de las Casas. / CON PRIVILEGIO Y / licencia de su Magestad. / En Seuilla en casa de Alonso Escriuano / impressor, en la calle de la Sierpe. / 1573. / A costa de Andrea Pescioni. / Està tassado en [RFO 93 48140]

Size:	186 mm x 130 mm x 20 mm
Textblock:	18 gatherings of European handmade paper, without watermarks.
Endleaves:	Damage. Only the pastedowns survive. They are of a re-used paper printed in Latin from a religious book. They were cut full-size, adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. It was not possible to identify either the type or the direction of the sewing. <i>Supports:</i> it was not possible to describe the features of the supports because it was not possible to see between the spine and the cover. The slips were cut off at the joints. <i>Thread:</i> single, medium, toned-natural colour, S-ply thread with a tight twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> slight round, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings of printed paper in all panels. The lining joints are adhered to both the inside of the covers and the pastedowns.
Endbands:	Worked in double, thin, S-ply, loose-twist thread of dark-natural colour, with back beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are four tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. It was impossible to determine either the treatment of the ends of the thread or the direction of the sewing. The slips were laced through the cover and turn-ins and trimmed inside to a long tapered point.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, second-use parchment, with the hairside outside, of a yellow-orange tone, with joint-creases and turn-ins at head, tail and fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges, neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 30 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁹⁰⁸
Titling:	Manuscript title [SOLINO Maravills dl Mundo] written across the head-edge of the spine in black ink. Seventeenth-century lettering. ⁹⁰⁹
Brand:	Convento de Santa Ana de Coyoacán, Mexico City, on the head-edge. ⁹¹⁰
Note:	The cover was previously used as a cover of another book.

⁹⁰⁸ See Appendix 11.

⁹⁰⁹ The type of lettering is similar to that published by Day (1978, plate 36).

⁹¹⁰ See Appendix 12.

CB-28 (Comparative Book-28). DECLAMATIONES / decem et septem, pro / Aduentu Domini nostri Iesu Christi, et / vsq[ue] ad Septuagesimam. / Authore Fratre Alfonso ab Horozco, Praedi/catore Regio, Ordinis Haeremita-/rum S. Augustini. / Accessit alia declamatio, in festo Beati Ildefonsi / Archiepiscopi Toletani eiusdem Authoris. / C[VM PRIVILEGI]O. / Mant[uae excudebat Petrus Cosin.] Anno / [1569.] / A costa d[e Sebastiani Yuañez librero] en Corte. [RFO 39490]

Size:	155 mm x 110 mm x 45 mm
Textblock:	65 gatherings of European handmade paper without watermarks.
Endleaves:	Replaced. They now consist of a tipped single fold of manuscript paper in Latin (type 1). ⁹¹¹ The endleaves were cut full-size, independently from the textblock, with the outer leaf used as a pastedown, adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, packed, with five sewing stations, with pierced holes, on three double supports spaced at equal intervals along the spine, with shorter panels at the head and tail. The direction of the sewing could not be identified. <i>Supports:</i> double, crushed, tanned-leather supports. The slips were cut off at the joints. <i>Thread:</i> single, thin, toned-natural colour, S-ply thread, with medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with plough-marks on the head-edge. Cut to show proof. <i>Decoration:</i> all edges were sprinkled with a brown pigment. The edges were decorated before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, with slight joints. The adhesive was not identified. <i>Lining:</i> panel linings of plain paper in all panels.
Endbands:	Worked in single, medium, S-ply, medium-twist thread of a toned-natural colour, with back beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are eight tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a tapered point. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably goat parchment, with the hairside outside, of a pale-yellow tone, with joint-creases and turn-ins at head, tail and fore-edge, with cover extensions at the fore-edge. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 35 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁹¹²
Titling:	Manuscript title written from head to tail along the spine in black ink in a black-letter gothic script. ⁹¹³
Brand:	Convento de San Diego de México, Mexico City, on the head-edge. ⁹¹⁴

⁹¹¹ See Appendix 7.

⁹¹² See Appendix 11.

⁹¹³ The type of lettering is similar to those published by Brown (2007, pp. 84-85).

⁹¹⁴ See Appendix 12.

CB-29 (Comparative Book-29). Verdadero gouierno / desta Monarchia, tomado por su pro-/prio subiecto la conseruacion de la paz. Co[m]-puesto por el Doctor Thomas Cerdan de Tallada, na-/tural dela ciudad de Xatiua del Reyno de Valen-/cia, del Consejo de su Magestad, y su Aboga-/do Fiscal en dicho Reyno. / Dirigido ala S.C.R.M. del Potentissimo y Sabio Rey don / Phelippe II. nuestro Señor. / IN QVO / Iustitia et pax osculatae sunt. Psal.84. / Vendense en casa de Miguel Borrás, mercader de libros, / delante la Diputacion. [RFO 93-46324]

Size:	150 mm x 105 mm x 27 mm
Textblock:	23 gatherings of European handmade paper, with an unidentified watermark.
Endleaves:	<i>Left:</i> sewn single-leaf text hook of plain, handmade paper, without watermarks (type 4). ⁹¹⁵ It was cut full-size with the textblock, and was used as a pastedown, adhered around its perimeters only (head-, tail- and fore-edge) to the inside of the cover. <i>Right:</i> integral endleaf. The outer leaf of the gathering is used as an endleaf (type 11). ⁹¹⁶ It is made of plain, handmade paper, without watermarks, cut full-size with the textblock, and used as a pastedown, adhered around its perimeter only (head-, tail- and fore-edge) to the inside of the cover.
Structure:	<i>Sewn:</i> by-pass, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. Sewn from left to right. <i>Supports:</i> single, alum-tawed supports. Their formation could not be identified. The slips were laced through the cover and trimmed inside neat and square. <i>Thread:</i> single, thin, natural-colour, S-ply thread with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. Cut to show proof. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> flat, without joints, with a starch-based adhesive. <i>Lining:</i> none.
Endbands:	None.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably hairsheep parchment, with the hairside outside, of a yellow-grey tone, without joint-creases, with turn-ins at head, tail and fore-edge, with cover extensions at the fore edge. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at a right angle with square ends. The cover extensions almost meet when folded over the fore-edge. <i>Decoration:</i> none.
Attachment:	Each of the three sewing-support slips were laced through two holes arranged at right-angles to the spine. The end of the slips are trapped between the covers and the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single hole (type 2). ⁹¹⁷
Titling:	Manuscript title [Verdader...] written from head to tail along the spine in sepia-coloured ink in gothica rotunda lettering. ⁹¹⁸
Brand:	None.

⁹¹⁵ See Appendix 7.

⁹¹⁶ See Appendix 7.

⁹¹⁷ See Appendix 11.

⁹¹⁸ The type of lettering is similar to those published by Whalley (1982, pp. 84-85) and Brown (2007, pp. 124-125).

CB-30 (Comparative Book-30). POLITICA / PARA CORREGIDORES / Y SEÑORES DE VASSALLOS, EN / TIEMPO DE PAZ, Y DE GVERRA: Y PARA / Perlados en lo Espiritual, y Temporal entre legos, luezes de / Comission, Regidores, Abogados, y otros Oficiales publicos: / y de las lurisdicciones, Preeminencias, Residencias, y sala-/rios dellos: y de lo tocante à las de Ordenes, / y Caualleros dellas. / PRIMER TOMO. / AVTOR EL LICENCIADO CASTILLO DE / Bouadilla, Abogado en los Consejos del Rey don Felipe II. nuestro señor. / DIRIGIDA AL MVY ALTO Y MVY PODEROSO / Catolico Principe de las Españas, y del Nueuo mundo, don / Felipe nuestro señor. / Con priuilegio, En Madrid, Por Luis Sanchez: / Año M.D.XCVII. [RFO 342.46 CAS.p. 1597 v.1]

Size:	302 mm x 215 mm x 80 mm
Textblock:	109 gatherings of European handmade paper, without watermarks.
Endleaves:	Replaced. The replacement endleaf at each end is a tipped single fold (type 1) ⁹¹⁹ of a seventeenth-century, plain, handmade paper (identified by the watermark). ⁹²⁰ They were cut full-size, independently of the textblock, with the outer leaf used as a pastedown, adhered around the perimeter of the cover and the spine-lining joints.
Structure:	<i>Sewn:</i> by-pass, not packed, with six sewing stations, with pierced holes, on four single supports spaced at equal intervals along the spine. The direction of the sewing could not be identified. <i>Supports:</i> single supports. It was impossible to identify either the material or the formation of the sewing supports. The slips were cut off at the joints. False alum-tawed slips have been laced through the cover at the same height as, and at each end of each sewing support, which are not attached to the sewing supports. The inner ends of these false slips are left free between the cover and the spine, and the outer end has been trimmed neat and square. The genuine sewing-support slips of supports 3 and 4 survive on the left side, and were trimmed inside to a tapered point, but were not used for cover attachment. The rest of the sewing-supports slips, that is, slips of supports 1 and 2 at the left side and all the slips at the right side, were cut off (or more probably broken) at the joints. The inner ends of all the slips, both the genuine and false, are trapped between the cover and the pastedowns. <i>Thread:</i> single, medium, natural-colour, S-ply thread with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with knife-marks on the tail-edge. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> rounded, without joints, with an animal-based adhesive. <i>Lining:</i> transverse linings in all panels. The linings at head and tail are made of plain parchment. Those in panels 2, 3 and 4 are made of printed paper. The lining joints were adhered to both the covers and the pastedowns.
Endbands:	Worked in a double, thin, S-ply, medium-twist thread of a dark-natural colour, with back beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are six tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins. It was not possible to identify the treatment of the ends of the endband-core slips.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, probably hairsheep parchment, with the hairside outside, of a yellow tone, with joint-creases, with turn-ins at head, tail and fore-edge, and cover extensions at the fore-edge. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 40 degrees from the spine. Each of the false sewing support slips is laced through the cover through two holes arranged at right-angles to the spine. All the slips are trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of single holes pierced on the fore-edge of the cover. One tie and the inner end of one tie survive in both the right and left covers, showing a lacing path through a single pierced hole (type 2). ⁹²¹ The ties are tapered and made from alum-tawed skin.
Titling:	Manuscript title [Politica...] written from head to tail along the spine in sepia-coloured ink in gothica rotunda lettering. ⁹²²
Brand:	Hospicio de San Felipe Neri de la Ciudad de México, Mexico City, on head-edge. ⁹²³

⁹¹⁹ See Appendix 7.

⁹²⁰ See Appendix 6.

⁹²¹ See Appendix 11.

⁹²² The type of lettering is similar to those published by Whalley (1982, pp. 98-102) and Brown (2007, pp. 124-125).

CB-31 (Comparative Book-31). ARTE PRIMERA / Del tratado vtilissi-/mo y muy general de todos los contractos, quantos en los / negocios humanos se suelen offercer. Hecho por el muy / R.P.F, Francisco Garcia, Doctor Theologo, de / la orden de los Predicadores. / Dirigida al muy Ilustre Señor don Hieronymo Ruyz de Corella, / mayorazgo y heredero vnico de la casa y Con/dado de Cocentayna. / Impressa en Valencia, en casa de Ioan Nauarro. 1583. / P.L.M.P./ Impressa a costa de la Compañía, vendose en la calle de Caualleros. [93-44500]

Size:	150 mm x 110 mmx 42 mm
Textblock:	48 gatherings of European handmade paper, with an unidentified watermark.
Endleaves:	Each of the endleaves is sewn two-leaf text hook with folded stub (type 6) ⁹²⁴ of re-used paper printed in Latin from a religious book. The endleaves were cut full-size with the textblock, with the outer leaf at each end used as a pastedown. The pastedowns were adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, linked, with five sewing stations, with pierced holes, on three double supports spaced at equal intervals along the spine. Sewn from left to right. <i>Supports:</i> double cord supports. The material from which the supports were made could not be identified. The slips were cut off at the joints. <i>Thread:</i> single, medium, toned-natural colour, S-ply thread with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> slight round, without joints, with an animal-based adhesive. <i>Lining:</i> transverse linings of plain parchment at head and tail. Panel linings in panels 2 and 3 of printed parchment. It is possible that the plain parchment used at head and tail were cut from the margins of the printed re-used parchment. The joints of the linings at head and tail are adhered to both the inside of the covers and the pastedowns.
Endbands:	Worked in single, medium, S-ply, tight-twist thread, of a toned-natural colour, with back beads, pack-sewn, over rolled alum-tawed cores. The material from which the thread was made could not be identified. There are four tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. It was not possible to determine either the treatment of the ends of the thread or the direction of the sewing. The slips were laced through the cover and turn-ins and trimmed inside neat and square.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a yellow-brown tone, without joint-creases, with turn-ins at head, tail and fore-edge, and cover extensions at the fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of single holes pierced on the fore-edge. There is only one tapered, alum-tawed tie on the right cover surviving. The rest of the ties are lost except for the inner end of each tie. Both the surviving tie at the cover and the inner end of each of the rest of the ties show a lacing path through a single hole (type 2). ⁹²⁵
Titling:	The damage to the spine of the cover made it impossible to determine whether it has titling.
Brand:	Two different brands of the Convento de Nuestra Señora de la Consolación de San Cosme, Mexico City, on the head- and tail-edges. ⁹²⁶

⁹²³ See Appendix 12.

⁹²⁴ See Appendix 7.

⁹²⁵ See Appendix 11.

⁹²⁶ See Appendix 12.

CB-32 (Comparative Book-32): PRIMERA PARTE. / DE LAS CHRONICAS DE LA / Orden de los Frayles Menores: / TRADVZIDA DE LA LENGVA PORTVGUESA / en Castellana, por el muy Reuerendo padre fray Diego Nauarro / de la orden de Sant Francisco, Prouincial de la / provincia de Castilla./ DE CAETERO NEMO MIHIMOLESTVS SIT / egoenim stigmata Domini IESV in corpore meo porto. / Gratia domini nostri Iesu Christi cum spiritu / vuestro frates. Amen./ CON PRIVILEGIO: / En Madrid en casa de Francisco Sanchez. Año de: M.D.LXXIII. / Esta tassada en diez reales. [RFO 271.3 MAR.d. 1574 v.1]

Size:	293 mm x 195 mm x 40 mm
Textblock:	34 gatherings of European handmade paper, without watermarks.
Endleaves:	Replaced. They now consist of a sewn two-leaf outside hook folded stub (type 7) ⁹²⁷ of a eighteenth-century, plain, handmade paper (identified by the watermark). ⁹²⁸ The endleaves were cut full-size, with the textblock, with the outer leaf at each end used as a pastedown. These pastedowns were adhered around the perimeter of the cover and the spine-lining joints.
Structure:	<i>Sewn:</i> supported sewing. The rest of the features of the structure could not be described because the book does not open far enough to see either between the cover and the spine or the centre-folds of the gatherings.
Edges:	Plain-cut on all edges, with plough-marks on the head- and tail-edges. <i>Decoration:</i> all edges were sprinkled with a red pigment before the endbands were worked.
Spine and lining:	<i>Spine:</i> flat, without joints. The adhesive was not identified. <i>Lining:</i> panel linings of parchment at head and tail. It was not possible to determine either the characteristics of the parchment or whether there are linings in the rest of the panels.
Endbands:	Worked in double, thin, S-ply, tight-twist thread of a dark-natural colour, with back beads, pack-sewn, over alum-tawed cores. It was not possible to identify either the material from which the thread was made or the core formation. There are five tiedowns worked through the linings. It was not possible to determine the length of the tiedowns in relation to the kettlestitches or their position in relation to the gatherings. The slips were laced through the cover and turn-ins and trimmed inside to a tapered point. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, hairsheep parchment, with the hairside outside, of a yellow tone, with joint-creases and turn-ins at head, tail and fore-edge. <i>Turn-ins:</i> <i>left:</i> edges neat-trimmed and not pared. Lapped mitres at head corner and an open mitre at the tail corner, with the head-edge turn-in over the fore-edge turn-in. <i>Right:</i> edges neat-trimmed and not pared, except for the fore-edge which is rough trimmed. The fore-edge turn-in is over the tail- but under the head-edge.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁹²⁹
Titling:	Manuscript title [NA...RO Cronica de S.Franc. I.] written across the head-edge of the spine in sepia-coloured ink. Seventeenth-century lettering. ⁹³⁰
Brand:	Convento Grande de Nuestra Señora de la Merced, Mexico City, at the head-edge. ⁹³¹

⁹²⁷ See Appendix 7.

⁹²⁸ See Appendix 6.

⁹²⁹ See Appendix 11.

⁹³⁰ The type of lettering is similar to that published by Day (1978, plate 36).

⁹³¹ See Appendix 12.

CB-33 (Comparative Book-33). DIRECTORIVM / CVRATORVM / O INSTRVCION DE CV-/RAS, VTIL Y PROVECHO-/SO PARA LOS QVE / tienen cargo de Animas. / COMPUESTO POR EL PA-/dre Don Fray Pedro Martyr Coma / Obispo de Elna. Agora nueuame[n]/te corregido y emmen/dado. / Co[n] lince[n]cia, en Medina del Campo. Año.1598 / Por la Viuda de F[rancis]co del C[anto]. [RFO 265 COM.d. 1598]

Size:	143 mm x 101 mm x 25 mm
Textblock:	27 gatherings of European handmade paper, without watermarks.
Endleaves:	Each of the endleaves is a sewn two-leaf text hook of re-used paper printed in Latin, with separate stubs (type 15). ⁹³² The endleaves were cut full-size, independently from the textblock, with the outer leaf at each side used as a pastedown. These pastedowns were adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, with five sewing stations, with pierced holes, on three sewing supports spaced at equal intervals along the spine. It was impossible to identify either the type or the direction of the sewing. <i>Supports:</i> it was not possible to identify either the material or the formation of the sewing supports. The slips were cut off at the joints. <i>Thread:</i> single, medium, natural-colour, S-ply thread with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut edges. Cut to show proof. <i>Decoration:</i> all the edges were sprinkled with a red pigment. The edges were decorated before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings of plain paper at head and tail. The lining joints are adhered to both the inside of the covers and the pastedowns. It was impossible to determine whether there are lining in panels 2 and 3 because it was impossible to see between the cover and the spine.
Endbands:	Worked in single, thick, S-ply, tight-twist thread of a toned-natural colour, with back beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are four tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a long, tapered point. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a yellow-orange tone, with joint-creases, with turn-ins at head, tail and fore-edge, with cover extensions at the fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 55 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁹³³
Titling:	Manuscript title [...nia Inst...] written from head to tail along the spine in sepia-coloured ink. Seventeenth- or eighteenth-century lettering. ⁹³⁴
Brand:	Two different brands of Convento Grande de San Francisco de México, Mexico City, on the head-edge. ⁹³⁵

⁹³² See Appendix 7.

⁹³³ See Appendix 11.

⁹³⁴ Garone Gravier, Historian of typography, IIB-UNAM, 2010. pers. comm.

⁹³⁵ See Appendix 12.

CB-35 (Comparative Book-35). LA / GRAMATICA / Griega escrita en lengua / Castellana, para que desde luego / puedan los niños aprender la len-/gua Griega, juntamente con la Latina, confor-/me al consejo de Quintiliano, con el aiuda i / fauor de la vulgar: compuesta por Pedro Si-/mon Abril, natural de Alcaraz, m[a]estro / en la Filosofia. / Dirigida al Retor, Claustro i insigne vniversidad / de Salamanca. / Lo que este libro contiene, lo mues-/tra la pagina siguiente. / Con priuilegio, / En Madrid, por Pedro Madrigal, / M.D.LXXXVII. [RFO 488 ABR.g. 1587]

Size:	102 mm x 155 mm x 20 mm
Textblock:	16 gatherings of European handmade paper, without watermarks.
Endleaves:	Replaced. They now consist of a single fold of re-used paper printed in Latin tipped and stitched through the inner leaf of each bifolio and through the first gatherings at the left side and through the last gatherings at the right side. The endleaves were cut slightly undersize, independently from the textblock, with the outer leaf at each side used as a pastedown, each adhered to the inside of the cover in a different manner. <i>Left:</i> adhered around its perimeter (head-, tail- and fore-edge). <i>Right:</i> adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> by-pass, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of the sewing could not be identified. <i>Supports:</i> single supports. It is impossible to identify either the material or the formation of the sewing supports. The slips were cut off at the joints. <i>Thread:</i> single, medium, dark-brown colour, S-ply thread, with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> slight round, without joints. The adhesive was not identified. <i>Lining:</i> it was impossible to determine whether it has linings.
Endbands:	Worked in double, medium, S-ply, tight-twist thread of toned-natural colour, with back beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are three tiedowns, which are not placed in the centre-folds of the gatherings. It was not possible to determine the length of the tiedowns in relationship either with the kettlestitches or with the lining. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and the turn-ins and trimmed inside to a tapered point.
Boards:	None
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a yellow tone, with joint-creases and turn-ins at head, tail and fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 50 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁹³⁶
Titling:	Manuscript title written from head to tail along the spine in black ink. The type of writing could not be identified.
Brand:	Convento Grande de San Francisco de México, Mexico city, on the tail-edge. ⁹³⁷

⁹³⁶ See Appendix 11.

⁹³⁷ See Appendix 12.

CB-36 (Comparative Book-36). Libro de Agricultura, que tracta de la labran-ça y criança, y muchas otras particularidades y prouechos el campo. / Dirigido al Illusstriss[imo] y Reuerendiss[imo] S. don F. Francisco Ximenez, Arçobispo / de Toledo, y Cardenal de España. etc. Nueuamente corregido y emendado. / Impresso con licencia, en Medina del Campo, A costa de Iuan Boyer mercader de libros. / Por Francisco del Canto. Año de M.D. LXXXIII. [630 HER.I. 1584]

Size:	270 mm x 200 mm x 30 mm
Textblock:	24 gatherings of European handmade paper, without watermarks.
Endleaves:	Replaced. Each of the endleaves is a tipped single fold (type 1) ⁹³⁸ of a sixteenth- or seventeenth-century, plain, handmade paper (identified by the watermark). ⁹³⁹ They were cut full-size, independently from the textblock, with the outer leaf at each end used as a pastedown, adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> by-pass, linked, with six sewing stations, with pierced holes, on four double supports spaced at equal intervals along the spine, with shorter panels at head and tail. Sewn from left to right. <i>Supports:</i> double, crushed, tanned-leather supports. The slips were cut off at the joints. <i>Thread:</i> single, thin, natural-colour, S-ply thread with a tight twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all edges were dabbed with a blue pigment. The edges were decorated before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints, with an animal-based adhesive. <i>Lining:</i> transverse linings of printed paper in all panels. The lining joints are adhered to both the inside of the covers and the pastedowns.
Endbands:	Worked in double, thin, S-ply, loose-twist thread of toned-natural colour, with back beads, pack-sewn, over twisted alum-tawed cores. There are four tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tie-down at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside neat and square. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use, hairsheep parchment, with the hairside outside, of a yellow tone, with joint-creases, turn-ins at head, tail and fore-edge, and cover extensions at the fore-edge. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 65 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of single holes pierced on the fore-edge. Only the inner end of each alum-tawed tie survives, inside the cover, showing a simple path through a single pierced hole (type 2). ⁹⁴⁰
Titling:	Manuscript title [Agricultura Castellano] written across the head-edge in black ink. Eighteenth-century lettering. ⁹⁴¹
Brand:	Convento Grande de Nuestra Señora de la Merced, Mexico City, on the tail-edge. ⁹⁴²

⁹³⁸ See Appendix 7.

⁹³⁹ See Appendix 6.

⁹⁴⁰ See Appendix 11

⁹⁴¹ The type of lettering is similar to that published by Day (1978, plate 49).

⁹⁴² See Appendix 12.

CB-39 (Comparative Book-39). [MEMORIAL / de la vida Christiana: en el qual / se enseña todo lo que vn Christiano de/ue hazer dende el principio de su conversion / hasta el fin de la perfection: repartido en / siete Tratados. Compuesto por el / R.P.F. Luys de Granada, / de la orden de Sancto / Domingo. / Primer volumen, donde se pone lo que perte-/nesce a la doctrina de bien Viuir. / EN SALAMANCA, / En casa de Domingo de Portonarijs, Impessor / de la Real Catholica Magestad. / 1571 / CON PRIVILEGIO. / Esta tassado en cinco blancas el pliego.] [RFO 248 LUI.m. 1576]

Size:	152 mm x105 mm x 62 mm
Textblock:	75 gatherings of European handmade paper, without watermarks.
Endleaves:	The damage to the endleaves made it impossible to describe either their formation or their features, as only the pastedowns survive. These are of plain handmade paper, cut full-size, adhered overall to the inside of the cover. It was not possible to determine whether there were watermark.The edges of the pastedowns are coloured red with the same colour used to decorated the edges of the textblock. It would appear that the endleaves were cut with the textblock.
Structure:	<i>Sewn:</i> all-along, pack-sewn, with six sewing stations, with pierced holes, on four double supports spaced at equal intervals along the spine. Sewn from left to right. <i>Supports:</i> double, tanned-leather supports. The formation of the sewing supports could not be identified. The slips were cut off at the joints. <i>Thread:</i> single, thin, natural-colour, S-ply thread with a loose twist, not waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. Cut to show proof. <i>Decoration:</i> all the edges were coloured red before the endbands were worked.
Spine and lining:	<i>Spine:</i> rounded, without joints, with a starch-based adhesive. <i>Lining:</i> transverse linings of printed paper in panels 1, 3 and 5. The lining joints are adhered to both the inside of the covers and the pastedowns.
Endbands:	Worked in a single, medium, Z-ply, tight-twist thread of dark-natural colour, with back beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are eight tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside to a long tapered point. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a yellow-orange tone, with joint-creases, with turn-ins at head, tail and fore-edge, and cover extensions at the fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-in over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 50 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁹⁴³
Titling:	Manuscript title [V. Fr Luis d Grana...] written across the head-edge of the spine in black ink. Seventeenth- or eighteenth-century lettering. ⁹⁴⁴
Brand:	Two different brands of Convento Grande de San Francisco de México, Mexico City, on the head-edge. An unidentified brand on the tail-edge. ⁹⁴⁵

⁹⁴³ See Appendix 11.

⁹⁴⁴ The type of lettering is similar to that published by Day (1978, plates 36 and 37).

⁹⁴⁵ See Appendix 12.

CB-41 (Comparative Book-41). LVGARES COMVNES / DE LA SEGVNDA / IMPRESSION, MVY COR-regida y emendada, con vna nueva tabla y / compendio de todas las doctrinas, lugares y escripturas, de gran-/de vtilidad para todos los estados, especial para Pre-/dicadores, Curas, y Prelados. / Es el Autor Fray Francisco Ortiz Luzio, Predicador de la Prouincia / de Castilla, de la Obseruancia de Sant Francisco. / Dirigido a Don Diego de Cabrera, Conde de Chinchon, Ma-/yordomo del Rey nuestro señor, Thesorero ge-/neral de la Corona de Aragon. / CON PRIVILEGIO. / Impresso en Alcalá de Henares, en casa de Iuan Iñiguez / de Lequerica. Año. 1592. / A costa de Diego Guillen, mercader de libros. Tiene este libro. 154. pliegos. [RFO 241 ORT.I. 1592]

Size:	304 mm x 210 mm x 43 mm
Textblock:	39 gatherings of European handmade paper, without watermarks.
Endleaves:	Damage. Originally, each of the endleaves was sewn two-leaf text hook with folded stub of plain, handmade paper, without watermarks (type 6). ⁹⁴⁶ The damage to the endleaves makes it impossible to determine either the size of the endleaves or whether there were pastedowns.
Structure:	<i>Sewn:</i> all-along, linked, with six sewing stations, with pierced holes, on four double supports spaced at equal intervals along the spine. Sewn from left to right. <i>Supports:</i> double, rolled, alum-tawed supports. The slips were laced through the cover and trimmed inside neat and square. <i>Thread:</i> single, medium, blue-colour, S-ply thread with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges to show proof. <i>Decoration:</i> all the edges were coloured red before the endbands were worked.
Spine and lining:	<i>Spine:</i> flat, without joints, with a starch-based adhesive. <i>Lining:</i> transverse linings of plain parchment in all panels. The lining joints were adhered to the endleaves. The linings at head and tail were cut flush with the head- and tail-edges and the edge-colour can be seen on the outer edge of the linings.
Endbands:	Worked in double, medium, S-ply, loose-twist thread of blue colour, with back beads, pack-sewn, over rolled alum-tawed cores. The material from which the thread was made could not be identified. There are six tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed inside neat and square. The endbands were worked after the edges were decorated. It would appear that the thread used to sew the bookblock is the same as that used to work the endbands. ⁹⁴⁷
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a yellow-brown tone, with joint-creases, turn-ins at head, tail and fore-edge and cover extensions at the fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at a right angle with square ends. The cover extensions almost meet when folded over the fore-edge. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine. Each of the slips of the sewing supports are split-laced through the cover, in which the two slips from each element of double support at each joint emerge from a single exit hole close to the spine and are then divided, angled upwards and downwards, to return individually through separate entry holes placed above and below the exit hole. All the ends of the slips left free inside the covers. Mirrored lacing.
Fastening:	Two pairs of alum-tawed ties on the fore-edge; each tie is laced through a single hole through the cover and through two holes on the fore-edge turn-in (type 6). ⁹⁴⁸
Titling:	Manuscript title [Lugares comun...] written from head to tail along the spine in black ink in uncial lettering. ⁹⁴⁹
Brand:	Colegio Máximo de San Pedro y San Pablo, Mexico City, on the head-edge. ⁹⁵⁰

⁹⁴⁶ See Appendix 7.

⁹⁴⁷ The characteristics of colour, ply, twist and thicknes determined by visual examination show marked similarities.

⁹⁴⁸ See Appendix 11.

⁹⁴⁹ The type of lettering is similar to those published by Brown (2007, pp. 24-25).

⁹⁵⁰ See Appendix 12.

CB-43 (Comparative Book-43). IO[ANIS] MAIORIS / Hadingtonaní, Theologi in quatuor Eua[n]gelia / expositiones luculentae: et disquisitiones et / disputationes contra haereticos plurimae, prae-/misso serie literaru[m] indice: et additis ad finem / op[er]is quatuor quaestionibus no[m] imp[er]tine[n]tibus. / Vaenundatur, a quo impressae sunt, Iodoco Badio / Sub gratia et priuilegio, et facultatis theologiae / permissu, a tergo huius explicandis. [RFO 226.07 MAJ.i. 1529]

Size:	340 mm x 230 mm x 50 mm
Textblock:	47 gatherings of European handmade paper, without watermarks.
Endleaves:	Each of the endleaves consists of a sewn two-leaf text hook of plain, handmade paper with a folded stub, within a folded guard of manuscript parchment[?] (type 16). ⁹⁵¹ I have no record of whether it has watermarks. The paper endleaves were cut full-size, independently from the textblock, with the outer leaf at each end used as pastedown. These pastedowns were adhered around their perimeters only (head-, tail- and fore-edge).
Structure:	<i>Sewn:</i> all-along, packed, with six sewing stations, with pierced holes, on four double supports spaced at equal intervals along the spine. The direction of the sewing could not be identified. <i>Supports:</i> double, cord supports. The slips were cut off at the joints. <i>Thread:</i> single, thick, dark-natural colour, S-ply thread, with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all edges were coloured yellow. The head- and fore-edges were sprinkled afterwards with a brown pigment. The edges were decorated after the endbands were worked. There is a manuscript shelfmark [QQaio / in.4 c.w.] written across the fore-edge in sepia-coloured ink.
Spine and lining:	<i>Spine:</i> rounded, without joints, with an animal-based adhesive. <i>Lining:</i> transverse linings of printed paper at head and tail. Panel linings in panels 2, 3 and 4 of an unidentified material. The lining joints were adhered to the endleaves.
Endbands:	Worked in double, medium, S-ply, medium-twist, blue and natural-colour thread, with front beads, pack-sewn, over rolled tanned-leather cores. There are six tiedowns, which are not placed in the centre-folds of the gatherings. They were worked above the kettlestitches and under the linings. It was impossible to identify either the direction of the sewing or the treatment of the ends of the thread. There is an added slip of alum-tawed skin stabbed through the head and tail of each joint close to the ends of the endband-cores, and laced through the cover and turn-ins.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a yellow-grey tone, with joint-creases, turn-ins at head, tail and fore-edge, and cover extensions at the fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared, except for the left fore-edge turn-in which is rough-trimmed. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the added endband-core slips was laced through two holes arranged at an oblique angle of approximately 50 degrees from the spine and trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of alum-tawed ties. Each was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁹⁵²
Titling:	Manuscript title [...in Evang...] written from head to tail along the spine in sepia-coloured ink in a black-letter gothic script. ⁹⁵³ There is a manuscript shelfmark [QQaio / in.4 c.w.] written across the fore-edge in sepia-coloured ink.
Brand:	Real Colegio Agustino de San Pablo de México, Mexico City, on the tail-edge. ⁹⁵⁴

⁹⁵¹ See Appendix 7.

⁹⁵² See Appendix 11.

⁹⁵³ The type of lettering is similar to those published by Brown (2007, pp. 84-85).

⁹⁵⁴ See Appendix 12.

CB-45 (Comparative Book-45). COMMENTARIOVM / SYMBOLICORVM / TOMVS SECVNDVS / Antonio Ricciardo Brixiano / AVCTORE. / IN QVO EXPLICANTVR ARCANA PENE INFINITA / Ad mysticam naturalem, et occultam rerum significationem attinentia. / QVAE NEMPE DE ABSTRVSIORE OMNIVM PRIMA / Adamica lingua: / Tum de antiquissima Aegyptiorum, caeterarumque Gentium Orphica Philosophia: / Item ex Sacrosancta veteri Mosaica, et Prophetica, nec non Caelesti noua Christiana Aposto-/lica, et Sanctorum patrum Euangelica Theologia, deprompta sunt. / Praeterea quae etiam Celeberimorum vatum sigmentis, ac denique secretissimis Chimistarum / inuo-/lucris conteguntur. / Que nunc primum in lucem edita sunt, instructaque duplici Indice tam significantium vocum / omnium, quam / ex illis significatarum. / CVM PRIVILEGIIS. / VENETIIS, / Apud Franciscum de Francischis Senensem. / M D XCI [RFO 94-42573]

Size:	320 mm x 240 mm x 52 mm
Textblock:	75 gatherings of European handmade paper, without watermarks.
Endleaves:	Replaced. Each now consists of a sewn single-leaf outside hook of pieced printed paper in Spanish (type 13), ⁹⁵⁵ which was sewn through the fold and the thread stabbed through the joint and around the sewing support at each station. The endleaves were cut slightly undersize, independently from the textblock, and were used as pastedowns, adhered overall to the inside of the cover. Each of the endleaves was extended at the head before the endleaf was sewn by the addition of a piece of re-used paper, apparently taken from the same law book printed in Spanish and slightly under 1/3 of the height of the textblock. An additional strip of printed paper of slightly under the full height of the endleaf was glued to the fore-edge of both the other pieces on each endleaf to extend the width of the pastedown.
Structure:	<i>Sewn:</i> with six sewing stations, with pierced holes, on four double supports spaced at equal intervals along the spine. The rest of the features of the sewing could not be determined because it was not possible to see the centre-folds of the gatherings. <i>Supports:</i> double, rolled, alum-tawed supports. The slips were cut off at the joints. <i>Thread:</i> it was impossible to describe the features of the thread because it was not possible to see the centre-folds of the gatherings.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all the edges were coloured red after the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints, with an animal-based adhesive. <i>Lining:</i> panel linings of plain parchment in all panels.
Endbands:	Worked in double, medium, S-ply, tight-twist thread of toned-natural colour, with back beads, pack-sewn, over twisted alum-tawed cores. The material from which the thread was made could not be identified. There are four tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and turn-ins and trimmed insider to a long, tapered point. The endbands were worked before the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a pale-yellow tone, with joint-creases and turn-ins at head, tail and fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners with the fore-edge turn-in over the head and tail turn-ins, except for the left head corner and the right tail corner which have an open mitre. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 50 degrees from the spine. There are two strips of alum-tawed skin, each placed across the centres of panels 3 and 4 respectively, both each of the slips of which are laced through the cover. Each constitutes a sort of false band, as these strips are not and never were attached to the bookblock. Each of the ends of strips in panel 2 is laced through two holes angled downwards. Each of the ends of the strip in panel 4 is laced through two holes angled upwards. All the slips are trapped inside the cover by the pastedown. Mirrored lacing.
Fastening:	There are two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the turn-in and the outer part of the cover (type 1). ⁹⁵⁶
Titling:	Manuscript title written across the head-edge of the spine in black ink. Seventeenth- or eighteenth-century lettering. ⁹⁵⁷
Brand:	Convento de Santa Ana de Coyoacán, Mexico City, on the tail-edge. ⁹⁵⁸

⁹⁵⁵ See Appendix 7.

⁹⁵⁶ See Appendix 11.

⁹⁵⁷ Garone Gravier, Historian of typography, IIB-UNAM, 2010. pers. comm.

⁹⁵⁸ See Appendix 12.

CB-46 (Comparative Book-46). Homiliae in Eua[n]GELIA FERIARUM / QVADRAGESIMAE IVXTA LI-
/teram, per F. Ioannem Royar-/dum ordinis F.Minorum / iam primùm aeditae. / Adiecta est / Apologia contra
Zelotem / ITEM, / Soliloquium, seu formula Deum precandi. / MARCI PRIMO, / Paenitemini, et credite
Euangelio. / PARISIIS, / Apud Hieronymum et Dionysiam de Marnef, viduam / spectabilis viris Ambrosij
Girault, in vico / Iacobao, ad insigne Pelicani. / 1548. [RFO 252.62 ROY.h. 1548]

Size:	171 mm x 115 mm x 35 mm
Textblock:	40 gatherings of European handmade paper, with an unidentified watermark. ⁹⁵⁹
Endleaves:	Replaced with a sixteenth- or seventeenth-century paper (identified by the watermark). ⁹⁶⁰ They are now single folds of plain, handmade paper stitched to the textblock with joint loops with diagonal links. The endleaves were cut slightly undersize, independently from the textblock, with the outer leaf at each end used as a pastedown. These pastedowns were adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of the sewing could not be identified. <i>Supports:</i> single, rolled, tanned-leather supports. The slips were cut off at the joints. <i>Thread:</i> single, thin, natural colour, S-ply thread, with a loose twist, not waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. Cut to show proof. <i>Decoration:</i> all edges were coloured orange before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, without joints. The adhesive was not identified. <i>Lining:</i> none.
Endbands:	Worked in double, medium, S-ply, tight-twist thread of toned-natural colour, without beads, pack-sewn, over twisted, alum-tawed cores. The material from which the thread was made could not be identified. There are five tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the cover and the turn-ins and trimmed inside to a tapered point. The endbands were worked after the edges were decorated.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-use parchment, with the hairside outside, of a yellow tone, with joint-creases, turn-ins at head, tail and fore-edge and cover extensions at the fore-edge. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Cover extensions:</i> folded over the fore-edge of the textblock at an oblique angle with square ends. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 60 degrees from the spine and trapped inside the covers by the pastedowns. Mirrored lacing.
Fastening:	Two pairs of alum-tawed ties on the fore-edge. Each tie was laced through a single hole (type 2). ⁹⁶¹
Titling:	Manuscript title written from head to tail along the spine in sepia-coloured ink in a gothica rotunda lettering. ⁹⁶²
Brand:	Colegio Apostólico de Propaganda Fide de San Fernando de México, Mexico City, on the head-edge. ⁹⁶³

⁹⁵⁹ See Appendix 6.

⁹⁶⁰ See Appendix 6.

⁹⁶¹ See Appendix 11.

⁹⁶² The type of lettering is similar to those published by Whalley (1982, pp. 98-102) and Brown (2007, pp. 124-125).

⁹⁶³ See Appendix 12.

CB-47* (Comparative Book-47). FRANCISCI / VERGARAE DE GRAECAE LIN/GVAE GRAMMATICA LI/BRI QVINGVE. / Opus nunc primum natum et excusum. / LIBER Primus habet exempla inflexionum partium orationis declinabilium, et species indeclinabilium. / SECVNDVS Agit de omnium accidentibus. In quo praecepta im/primis declinandi coniugandiq[ue] traduntur. / TERTIVS Est de constructione octo partium orationis. / QVARTVS Deliteris et syllabis et de earum accidentibus. In quo / de Orthographia agitur: item de Prosodia copiosius, hoc est de tono/rum atq[ue] spirituum ratione, deq[ue] syllabarum quantitate. / QVINTVS Dialectorum, Co[m]munis videlicet, Atticae, Ionicae, Doti-/cae, atq[ue] Aeolicae idiomata: et Poetarum proprietates recenset. / Adiecta sunt per Autorem tribus libris mediis SCHOLIA / non poenitenda. Item post Epistolam Nuncupatoriam Ad-/monitio quaedam ad lectorem praefationis vice, de / operis ordine, simulq[ue] de eius perdiscendi / modo, et de Graecanici studii ratione. / Deinde sequuntur Precatio Do/minica, Duae salutationes / ad beatam virginem, / Symbolum Apo/stolorum, et / octo Bea/titudi/nes / iuxta Matthaeum / Cap. V [RFO 93-34893]

Size:	219 mm x 150 mm x 30 mm
Textblock:	31 gatherings of European handmade paper, with a glove watermark. ⁹⁶⁴
Endleaves:	Each of the endleaves is sewn two-leaf text hook with folded stub (type 6) ⁹⁶⁵ of plain, handmade paper, with an unidentified watermark. ⁹⁶⁶ The endleaves were cut full-size, with the textblock, with the outermost leaves at each end used as a pastedown, adhered around their perimeters only (head-, tail- and fore-edge) to the inside of the cover.
Structure:	<i>Sewn:</i> all-along, packed, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine. The direction of the sewing could not be identified. <i>Supports:</i> single, twisted, alum-tawed supports. The slips were laced through the cover and trimmed inside to a tapered point. <i>Thread:</i> single, thin, natural-colour, S-ply thread, with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> slight round, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings in all panels. The linings in panels 1 and 4 are made of plain parchment. Those in panels 2 and 3 are made of manuscript paper. The lining joints were adhered to the endleaves.
Endbands:	Worked in single, thin, S-ply, medium-twist thread of natural-colour, with back beads, pack-sewn, over twisted alum-tawed cores. There are five tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. Each of the last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be determined. The slips were laced through the cover and turn-ins and trimmed inside to a tapered point.
Boards:	None.
Cover:	<i>Formation:</i> limp, laced-case, first-used parchment, with the hairside outside, of a yellow-orange tone without joint-creases, and turn-ins at head, tail and fore-edge. The type of animal from which the parchment was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. Lapped mitres at the corners, with the fore-edge turn-ins over the head and tail turn-ins. <i>Decoration:</i> none.
Attachment:	Each of the endband-core slips was laced through two holes arranged at an oblique angle of approximately 45 degrees from the spine. Each of the three sewing-support slips was laced through two holes arranged at right-angles to the spine. All the slips are trapped inside the cover by the pastedowns. Mirrored lacing.
Fastening:	There are two pairs of three holes arranged in a line at right angles to the fore-edge of the cover. All the ties are missing.
Titling:	Manuscript title [VERGARI GRAMMA...] written from head to tail along the spine in black ink. The type of lettering could not be identified.
Brand:	None.

⁹⁶⁴ See Appendix 6.

⁹⁶⁵ see appendix 7.

⁹⁶⁶ See Appendix 6.

b) BOOKS BOUND IN BOARDS

CB-14 (Comparative Book-14). CONFESIONA-/rio breue y muy proue-/choso para los peni-/tentés. / COMPVESTO POR FRAY FRAN-/cisco de Alcocer de la orden de los Frayles menores / de obseruancia de la provincia de Santiago. En el / qual con toda breuedad y claridad se ponen los pe-/cados ordinarios, y comunes a todos, y agora se aña/den de nueuo los pecados de algunos particulares / estados, y officios, y muchos capitulos muy proue-/chosos para los confesores y penitentes. Y declara-/se quando el pecado es mortal, y quando venial. Y / van puestas las cosas particulares que en lo que / aqui se toca se declararon, y ordena-/ron en el sancto Concilio / Tridentino: / EN SALAMANCA, / En casa de Alexandro de Canoua, / M. D. LXXII. / Con priuilegio de Castilla y Aragon. / Estas tassado en marauedis [265.6 ALC.c.1572]

Size:	150 mm x 106 mm x 26 mm
Textblock:	32 gatherings of European handmade paper, with a hand watermark. ⁹⁶⁷
Endleaves:	Each of the endleaves is a sewn two-leaf text hook with folded stub of plain, handmade paper (type 6). ⁹⁶⁸ It was not possible to identify whether it has watermarks. The endleaves were cut full-size with the textblock, with the outer leaf at each end used as a pastedown. These pastedowns were adhered overall to the inside of the boards.
Structure:	<i>Sewn:</i> linked, by-pass, with five sewing stations, with pierced holes, on three double supports spaced at equal intervals along the spine. Sewn from left to right. <i>Supports:</i> double, tanned-leather supports. Their formation could not be identified. The slips of supports 1 and 3 were cut off at the joints. The slips of the upper element of the double support number 2 were cut off at the joints and the slips from the lower element were laced through the board. All the slips were flattened and pasted inside the board. <i>Thread:</i> single, thick, natural-colour, S-ply thread, with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with plough-marks on the head- and tail-edges. Cut to show proof. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> slight round, with slight joints. The adhesive was not identified. <i>Lining:</i> transverse linings of paper in all panels. The characteristics of the paper could not be identified. The lining joints were adhered to both the pastedown and the inside of the boards. The linings were cut flush at head and tail.
Endbands:	Worked in single, thin, S-ply, medium-twist thread of toned-natural colour, with back beads, pack-sewn, over cord cores. It was impossible to identify either the material from which the thread was made or the direction of the sewing. There are four tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches. Their relation with the linings is different at head and tail. <i>Head:</i> the tiedowns were worked through the lining. <i>Tail:</i> the tiedowns emerge immediately below the lining. The last tiedown of each endband was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the boards. It was not possible to identify the treatment of the ends of the slips inside the boards.
Boards:	Paste-laminated paper boards. Both left and right boards have square edges on all sides, with narrow squares, without back-corning. It was not possible to determine the type of paper used to making the paste-boards.
Attachment:	Each of the endband-core slips was laced through the boards. The slips are angled downwards at the head and upwards at the tail. It was impossible to determine the number of holes, the lacing route or the treatment of the ends of the slips. The slips from the upper element of the double support number 2 were laced through the boards and the slips from the lower element were cut off at the joints. Although it can be seen that each entry hole is placed at the same height as the slip of each element, it is impossible to determine the number of holes, the lacing route or the treatment of the ends of the slips because the lacing-in is hidden by both the cover and the pastedowns.
Cover:	<i>Formation:</i> over boards, first-use, full tanned leather, with the hairside outside, of a dark-brown colour, with turn-ins. The type of animal from which the leather was made could not be identified. It is attached to the boards by an unidentified adhesive. <i>Turn-ins:</i> edges neat-trimmed and pared. <i>Left:</i> butt mitre at the head corner and lapped mitre at the tail corner, with the fore-edge turn-in over the tail turn-in. <i>Right:</i> lapped mitre at the corners, with the fore-edge turn-in over the head but under the tail turn-in. The turn-ins were cut close to the joint at head and tail. The head- and tail-caps are lost. <i>Decoration:</i> blind- and gold-tooled. <i>Cover:</i> decorated with two blind-tooled frames made by a three-line tool. There is a small floral tool, tooled in gold outside the corners of the inner frame, with a single, small lamb tool, tooled in gold in the centre. <i>Spine:</i> there is a three-line tool tooled in blind on each side of the raised bands, with a small floral tool, tooled in gold in the centre of each spine panel (<i>Fig. 153</i>).

⁹⁶⁷ See Appendix 6.

⁹⁶⁸ See Appendix 7.

Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the pastedown, turn-in, the board and the outer part of the cover (type 1). ⁹⁶⁹ Each tie was secured in place by a re-used paper printed in Latin adhered over both the tie and the pastedown.
Titling:	None.
Brand:	Two different brands of the Convento Grande de San Francisco de México, Mexico City, on the head- and tail-edges. ⁹⁷⁰
Note:	The ties are clearly later additions



Fig. 153. Right cover on CB-14



Fig. 154. Left cover on CB-20



Fig. 155. Left cover on CB-24



Fig. 156. Left cover on CB-34

⁹⁶⁹ See Appendix 11.

⁹⁷⁰ See Appendix 12.

CB-20 (Comparative Book-20). TRES LIBROS / CONTRA EL PEC-/cado de la simple fornicacion: / donde se auerigua, que la tor-/peza entre solteros es peccado mortal, / segun ley diuina, natural, y humana: / y se responde a los engaños de / los que dizen que no es / peccado. / Compuesto por el Maestro Francisco / Farfan, natural de Toledo, y Canonigo / Penitenciario en la Santa Iglesia / de Salamanca. / CON PRIVILEGIO. / En Salamanca, por los Herederos de / Matthias Gast. Año. 1585. [RFO. 241.3.FAR.t. 1585 ej.3 / 93-35095]

Size:	152 mm x 115 mm x44 mm
Textblock:	66 gatherings of European handmade paper, without watermarks.
Endleaves:	Each of the endleaves is sewn single-fold of plain, handmade paper without watermarks (type 2). ⁹⁷¹ They were cut slightly undersize, independently from the textblock, with the outer leaf at each end used as a pastedown, adhered overall to the inside of the board.
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations, with pierced holes, on three double supports spaced at equal intervals along the spine. Sewn from left to right. <i>Supports:</i> double, rolled, tanned-leather supports. The slips were cut off at the joints. <i>Thread:</i> single, thin, natural-colour, S-ply thread with a tight-twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with knife-marks on the head- and tail-edges. Cut to show proof. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> slight round, with slight joints, with an animal-based adhesive. <i>Lining:</i> transverse linings of plain parchment in all panels. The lining joints were adhered to both the pastedowns and the inside of the board. The lining joints at head and tail are adhered over the turn-ins.
Endbands:	Worked in single, thin, S-ply, tight-twist thread of toned-natural colour, with back beads, pack-sewn, over cord cores. The material from which the thread was made could not be identified. There are nine tiedowns, which are not placed in the centre-folds of the gatherings. They were anchored below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. The direction of the sewing could not be identified. The slips were laced through the boards, flattened and adhered inside the board.
Boards:	Paste-laminated paper boards. Both left and right boards have square edges on all sides, with medium squares, without back-cornering. It was not possible to determine the type of paper used to make the paste-boards.
Attachment:	Each of the endband-core slips was laced through the boards from the outside through an entry hole angled downwards at the head and upwards at the tail (there is only one hole). The endband-core slips and the lining joints are secured inside the boards by the pastedowns. Mirrored lacing.
Cover:	<i>Formation:</i> over boards, first-use, full tanned leather, with the hairside outside, of a dark-brown colour, with turn-ins. It is attached to the boards by an unidentified adhesive. The type of animal from which the leather was made could not be identified. <i>Turn-ins:</i> neat-trimmed and not pared. <i>Left:</i> lapped mitre at the head corner, with the fore-edge turn-in over the head turn-in. Open mitre at the tail corner. <i>Right:</i> open mitre at the head corner and butt mitre at the tail corner. The turn-ins were cut close to the joints at head and tail. The head- and tail-caps are lost. <i>Decoration:</i> blind- and gold-tooled. <i>Cover:</i> decorated with two blind-tooled frames made by a three-line tool. There is a small floral tool, tooled in gold on the outside of the corners of the inner frame, with a single, small owl tool, tooled in gold in the centre. There is a small floral tool, gold-tooled above and below the centrepiece. <i>Spine:</i> blind-tooled three-line tool on each side of the raised bands, with the same small floral tool used in the centre of the cover, gold-tooled in the centre of each spine panel (<i>Fig. 154</i>).
Fastening:	None.
Titling:	None.
Brand:	Convento Apostólico de Propaganda Fide de San Fernando de México, Mexico City, on the head-edge.

⁹⁷¹ See Appendix 7.

CB-24 (Comparative Book-24). DE LOS / NOMBRES / DE CHRISTO / EN TRES LIBROS, / POR EL MAESTRO / Fray Luys de Leon. / Segunda impression, en que demas de vn libro que de nueuo se añade, van / otras muchas cosas añadidas y emendadas. / Con Priuilegio / EN SALAMANCA, / Por los Herederos de Mathias Gast. / M D L X X V. [RFO 232 LEO.I. 1585]

Size:	195 mm x 160 mm x 53 mm
Textblock:	90 gatherings of European handmade paper, with a hand watermark. ⁹⁷²
Endleaves:	There is a pastedown of plain, handmade paper adhered overall to the inside of each board. The rest of the features of the endleaves are not possible to describe because of the damage to the book.
Structure:	<i>Sewn:</i> by-pass, with six sewing stations, with pierced holes, on four double supports spaced at equal intervals along the spine. Sewn from left to right. <i>Supports:</i> double, folded, tanned-leather supports. The slips of supports 1 and 4 were cut off at the joints. <i>Left:</i> the slips from the upper element of double supports 2 and 3 were laced through the board, and the slips of the lower element were cut off at the joints. <i>Right:</i> the slips from the upper element of double supports 2 and 3 were laced through the board, and the slips of the lower element were cut off at the joints. All the slips were flattened and adhered to the inside of the boards. <i>Thread:</i> single, thin, natural-colour, S-ply thread with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with plough-marks on the head-edge. Cut to show proof. <i>Decoration:</i> all the edges were sprinkled with a brown pigment before the endbands were worked. The name of the author [Leon] is written across the fore-edge in sepia-coloured ink.
Spine and lining:	<i>Spine:</i> slight round, with slight joints. The adhesive was not identified. <i>Lining:</i> transverse linings of manuscript parchment in all panels. The lining joints were adhered to both the pastedowns and the inside of the boards. The lining joints were cut flush at head and tail, and adhered over the turn-ins
Endbands:	Worked in a single, thin, S-ply, tight-twist thread of toned-natural colour, with back beads, pack-sewn, over cord cores. The material from which the thread was made could not be identified. There are eight tiedowns, which are not placed in the centre-fold of the gatherings. They were anchored below the kettlestitches and through the linings. It was not possible to identify either the direction of the sewing or the treatment of the ends of the thread. The slips were laced through the board. It was impossible to identify the treatment of the ends of the slips inside the boards. The endbands were worked after the edges were decorated.
Boards:	Paste-laminated paper boards of re-used paper printed in Latin. Both left and right boards have square edges on all sides, with narrow squares, without back-cornering.
Attachment:	Each of the endband-core slips was laced through the board from the outside through an entry hole angled downwards at the head and upwards at the tail. <i>Left:</i> the slips of the upper element of supports numbers 2 and 3 were laced through the board from the outside through an entry hole placed at the same level as the slip of each element, and the slips of the lower element were cut off at the joints. <i>Right:</i> the slips of the lower element of supports numbers 2 and 3 were laced through the board from the outside through an entry hole placed at the same level as the slip of each element, and the slips of the upper element were cut off at the joints. All the slips and the lining joints were secured inside the boards by the pastedowns.
Cover:	<i>Formation:</i> over boards, first-use, full tanned leather, with the hairside outside, of a brown colour, with turn-ins. It is attached to the boards by an unidentified adhesive. The type of animal from which the leather was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. <i>Left:</i> butt mitres at the corners. <i>Right:</i> open mitre at the head corner and butt mitre at the tail corner. The turn-ins were cut close to the joints at head and tail. The head- and tail-caps are lost. <i>Decoration:</i> blind- and gold-tooled. <i>Cover:</i> decorated with two blind-tooled frames made by a three-line tool. There is a small floral tool, tooled in gold on the outside of the corners of the inner frame, with a single, small lamb tool, tooled in gold in the centre. There is a small floral tool, tooled in gold above and below the centrepiece. <i>Spine:</i> blind-tooled three-line tool on each side of the raised bands, with the same small floral tool used in the centre of the cover, tooled in gold in the centre of each spine panel (Fig. 155).
Fastening:	None.
Titling:	The name of the author [Leon] is written across the fore-edge in sepia-coloured ink.
Brand:	Convento de San Agustín de Puebla, Puebla, on the head- and tail-edges. ⁹⁷³

⁹⁷² See Appendix 6.

⁹⁷³ see Appendix 12.

CB-34 (Comparative Book-34). TRIVMPHOS / DEL AMOR DE / DIOS, OBRA PRO-/uechosissima para toda suerte de personas, / particularmente, para las que por medio / de la contemplacion dessean / vnirse a Dios. / Compuesto por el padre fray Iuan de los Angeles, / Predicador de la prouincia de Sant Ioseph / de los descalços. / Dirigido a Andres de Alua Secretario del Rey nuestro señor, /y del su consejo de Guerra. / CON PRIVILEGIO. / En Medina del Campo por Francisco / del Canto. M. D. X C. [248.22 JUA.t. 1590 ej.3]

Size:	205 mm x 150 mm x 34 mm
Textblock:	39 gatherings of European handmade paper, with an unidentified watermark. ⁹⁷⁴
Endleaves:	Each of the endleaves is a sewn two-leaf outside hook with separate stubs of plain, handmade paper (type 6). ⁹⁷⁵ It was not possible to identify whether there are watermarks. The endleaves were cut full-size with the textblock, with the outer leaf at each end used as a pastedown. These pastedowns were adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> linked, by-pass, with five sewing stations, with pierced holes, on three double supports spaced at equal intervals along the spine. Sewn from left to right. <i>Supports:</i> double, cord supports. The slips were cut off at the joints. <i>Thread:</i> single, thin, natural-colour, S-ply thread with a loose twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. Cut to show proof. <i>Decoration:</i> all the edges were mottled with a red pigment after the endbands were worked.
Spine and lining:	<i>Spine:</i> rounded, with slight joints. The adhesive was not identified. <i>Lining:</i> transverse linings of plain parchment in all panels. The lining joints were adhered to both the pastedown and the inside of the board. The linings were cut flush at head and tail and adhered under the turn-ins.
Endbands:	Worked in double, thin, S-ply, medium-twist, toned-natural colour, with back beads, pack-sewn, over cord cores. The material from which the thread was made could not be identified. There are five tiedowns worked below the kettlestitches and through the linings. It was impossible to identify either their position in relation to the gatherings or the treatment of the ends of the thread. The direction of the sewing could not be identified. The slips were laced through the board. It was not possible to determine the treatment of the ends of the slips inside the boards. The endbands were worked before the edges were decorated.
Boards:	Paste-laminated paper boards. Both left and right boards have square edges on all sides, with narrow squares, without back-cornering. The top layer on the outside of the left cover is made of a re-used printed paper with musical notation. The edges of the boards show red pigment, which means that the textblock edges were decorated with the boards laced-on before covering.
Attachment:	Each of the endband-core slips was laced through the board from the outside through an entry hole angled downwards at the head and upwards at the tail. The endband-core slips and the lining joints were secured inside the boards by the pastedowns. Mirrored Lacing
Cover:	<i>Formation:</i> over boards, first-use, full tanned leather, with the hairside outside, of a brown colour, with turn-ins. It is attached to the boards by an unidentified adhesive. The type of animal from which the leather was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. <i>Left:</i> lapped mitres at both corners with the fore-edge turn-in over the head turn-in but under the tail turn-in. <i>Right:</i> lapped mitres at both corners, with the fore-edge turn-in under the head and tail turn-ins. The turn-ins were cut close to the joints at head and tail. The head- and tail-caps are lost. <i>Decoration:</i> blind-tooled with a black tooling, probably oxidized silver. <i>Cover:</i> blind-tooled decoration with three concentric frames. The space between frames 1 and 2 (numbered from the edge of the board to the centre), and the space between frames 2 and 3 is filled with a head-in-medallion roll. The inner frame is decorated with a small flower tool, tooled in black inside the corners of the frame, and a single, small lion tool, also tooled in a black colour, in the centre. There is a small floral tool, tooled in black above and below of the centrepiece. In all of the cases, the black colour is probably oxidized silver. <i>Spine:</i> missing (<i>Fig. 156</i>).
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the pastedown, the turn-in, the board and the outer part of the cover (type 1). ⁹⁷⁶ Each tie is secured in place by a piece of paper adhered to over both the tie and the pastedown. <i>Left:</i> plain paper over the head tie and re-used paper printed in Latin over the tail tie. <i>Right:</i> plain paper over both head and tail ties.
Titling:	None.
Brand:	Convento Grande de San Francisco de México, Mexico City, on the head-edge. ⁹⁷⁷

⁹⁷⁴ See Appendix 6.

⁹⁷⁵ See Appendix 7.

⁹⁷⁶ See Appendix 11.

⁹⁷⁷ See Appendix 12.

Size:	210 mm x 158 mm x 40 mm
Textblock:	21 gatherings of European handmade paper, with a cross watermark.
Endleaves:	Each of the endleaves is a sewn two-leaf text hook of plain, handmade paper, with separate stubs (type 15). ⁹⁷⁸ It was not possible to identify whether there are watermarks. The endleaves were cut full-size with the textblock, with the outer leaf at each end used as a pastedown. These pastedowns were adhered overall to the inside of the cover.
Structure:	<i>Sewn:</i> by-pass, with five sewing stations, with pierced holes, on three single supports spaced at equal intervals along the spine, with shorter panels at head and tail. The direction of the sewing could not be identified. <i>Supports:</i> single, cord supports. The slips of supports 1 and 3 were cut off at the joints. The slips of support number 2 were laced through the cover, flattened and adhered inside the boards. <i>Thread:</i> single, medium, natural-colour, S-ply thread with a loose-twist, not waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with knife-marks on the head-edge. Cut to show proof. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> rounded, with slight joints. The adhesive was not identified. <i>Lining:</i> transverse linings of re-used manuscript paper at head and tail. It was not possible to determine whether the rest of the panels have linings. The lining joints at head and tail were adhered to both the pastedown and the inside of the boards, and over the turn-ins
Endbands:	Worked in single, medium, S-ply, medium-twist thread of a toned-natural colour, with back beads, pack-sewn, over cord cores. The material from which the thread was made could not be identified. There are six tiedowns worked below the kettlestitches and through the linings. Each of the first and last tiedowns was secured with a knot at the bottom of the tiedown at the exit hole on the spine. It was impossible to determine either the position of the tiedowns in relation to the gatherings or the direction of the sewing. The slips were laced through the boards and cut flush on the outside of the boards.
Boards:	Paste-laminated paper boards. Both left and right boards have square edges on all sides, with narrow squares, without back-corning. It was not possible to identify the type of paper used to make the boards.
Attachment:	Each of the endband-core slips was laced through the board through two holes arranged at an oblique angle of approximately 45 degrees from the spine. The endband-core slips were cut flush on the outside of the boards. The slips of sewing support number 2 were laced through the boards from the outside. Although it can be seen that each entry hole is placed at the same height as the support, it is impossible to determine the number of holes, the lacing route or the treatment of the ends of the slips because the lacing-in is hidden by both the cover and the pastedowns. All the slips and the lining joints were secured inside the boards by the pastedowns. The lining joints were pasted over the head and tail turn-ins.
Cover:	<i>Formation:</i> over boards, first-use, full tanned, sheep leather, with the hairside outside, of a brown colour, with turn-ins. It is attached to the boards by an unidentified adhesive. The type of animal from which the leather was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and pared. <i>Left:</i> butt mitre at the head corner and lapped mitre at the tail corner, with the fore-edge turn-in over the tail turn-in. <i>Right:</i> butt mitre at the head corner and open mitre at the tail corner. The turn-ins were cut close to the joints at head and tail. The tail and head caps are lost. <i>Decoration:</i> blind- and gold-tooled. <i>Cover:</i> decorated with two blind-tooled frames made by a three-line tool, with a small floral tool, tooled in gold on the inside of the corners of the inner frame, with a single, small shield tool tooled in gold in the centre. <i>Spine:</i> blind-tooled three-line tool on each side of the raised bands, and a blind tool tone-line tool along the raised bands (Fig. 157).
Fastening:	Two pairs of tapered, alum-tawed ties on the fore-edge. Each tie was laced through a single pierced hole in the pastedown, turn-in, the board and the outer part of the cover (type 1). ⁹⁷⁹ Each tie was secured in place by a piece of re-used paper adhered over both the tie and the pastedown. <i>Left:</i> manuscript paper over both head and tail ties. <i>Right:</i> printed paper in Latin over both head and tail ties.
Titling:	Manuscript title written across the spine on a paper label adhered to the spine panel number 2. Seventeenth- or eighteenth-century lettering in a red ink.
Brand:	Two different brands of the Convento Grande de San Francisco de México, Mexico City, on the head-edge. ⁹⁸⁰
Note:	The ties are clearly later additions.

⁹⁷⁸ See Appendix 7.

⁹⁷⁹ See Appendix 11.

⁹⁸⁰ See Appendix 12.

CB-38 (Comparative Book-38). ESPIRITUALES / DISCURSOS, Y PREDICA-/bles consideraciones, sacadas de las ceremonias / y misterios de la Missa del Missal Romano, / reformado segun el decreto del santo Concilio de Trento, por mandado del nuestro muy santo Padre Pio V. Pontifice Maximo. / COMPUESTAS POR EL REVERENDO Padre fray Melchor de Huelamo predicador, de la / Orden del Serafico Padre San Francisco, de la Prouincia / de Carthagená, natural de la Villa de Taran-/con, Obispado de Cuenca. / HALLARAN LOS PREDICADORES EN / el presente tratado no pequeño fruto, y los Eclesiasticos mucha luz para su oficio; y el curioso cosas curiosas; y el simple / y llano, muchas con familiar llaneza tratadas: y finalmente todos (de qualquiera condicion y estado que sean) / hallaran gustoso, delectable, apazible, y espi-/ritual entretenimiento. / DIRIGIDO A DON PEDRO / de Mendoça, Arcediano de Huete, Y Cano-/nigo en la santa Iglesia de Cuenca. / CON LICENCIA / Impresso en Cuenca, en casa de Christiano Bernabe, y a su costa / Año M. D. XCV. [25581]

Size:	200 mm x 160 mm x 54 mm
Textblock:	103 gatherings of European handmade paper. It was not possible to determine whether it has watermarks.
Endleaves:	Each of the endleaves is sewn single-fold of re-used paper printed in Latin from a religious book (type 2). ⁹⁸¹ The endleaves were cut slightly undersize, independently from the textblock, with the outer leaf at each end used as a pastedown, adhered overall to the inside of the board.
Structure:	<i>Sewn:</i> six sewing stations, on four double supports spaced at equal intervals along the spine. The rest of the features are not visible, as the book cannot be opened far enough to see between the centre of the gatherings. <i>Supports:</i> double, rolled, tanned leather supports. The slips of supports numbers 1 and 4 were cut off at the joints at each side. The slips of the upper element of support number 2 were laced through the boards and the slips from the lower element were cut off at the joints. The slips of the upper element of support number 3 were cut off at the joints and the slips of the lower supports were laced through the boards. <i>Thread:</i> single, medium, natural-colour, S-ply thread with a loose twist, not waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with knife-marks at the head- and tail-edges. Cut to show proof. <i>Decoration:</i> none.
Spine and lining:	<i>Spine:</i> rounded, without joints. Adhesive not identified. <i>Lining:</i> transverse linings of paper in all panels. The characteristics of the paper could not be identified. The lining joints were adhered to both the pastedowns and the inside of the boards. The lining joints at head and tail were adhered over head and tail turn-ins.
Endbands:	Worked in single, medium, S-ply, medium-twist thread of a natural colour, with back beads, pack-sewn, over cord cores. The material from which the thread was made could not be identified. There are ten tiedowns, which are not placed in the centre-folds of the gatherings. They were anchored below the kettlestitches and through the linings. It was impossible to identify either the treatment of the ends of the thread or the direction of the sewing. The slips were laced through the boards. It was impossible to determine the treatment of the ends of the slips.
Boards:	Paste-laminated paper boards. Both left and right boards have square edges on all sides, with narrow squares, without back-corning. It was not possible to determine the type of paper used to making the paste-boards.
Attachment:	Each of the endband-core slips was laced through the boards from the outside. The slips are angled downwards at the head, and upwards at the tail. It was impossible to determine the number of holes, the lacing route or the treatment of the ends of the slips because the lacing-in is hidden by the pastedowns. The slips of the upper element of sewing support number 2 and the slips from the lower element of sewing support number 3 were each laced through the boards through one hole only, placed at the same level as each element. All the slips and the lining joints were secured inside the boards by the pastedowns.
Cover:	<i>Formation:</i> over boards, first-use, full tanned, sheep leather, with the hairside outside, of a dark-brown colour, with turn-ins. It is attached to the boards by an unidentified adhesive. <i>Turn-ins:</i> edges neat-trimmed and not pared, except for the tail-edge turn-in at the right side which is rough trimmed. Open mitres at the corners except for the left head corner which has a lapped mitre, with the head turn-in over the fore-edge turn-in. The turn-ins were cut close to the joints at head and tail. The head-cap is lost. It was impossible to identify the turn-in treatment at the tail-cap. <i>Decoration:</i> blind- and gold-tooled. <i>Cover:</i> decorated with two blind-tooled frames made by a three-line tool. There is a small floral tool, tooled in gold outside the corners of the inner frame, with a single, small crowned-lamb tool, tooled in gold in the centre. <i>Spine:</i> there is a three-line tooled in blind on each side of the raised bands, with a small floral tool, tooled in gold in the centre of each spine panel (<i>Fig. 158</i>).

⁹⁸¹ See Appendix 7.

Fastening:	Two pairs of tapered, tanned leather ties on the fore-edge. Each tie was laced through a single pierced hole in the pastedown, the turn-in, the board and the outer part of the cover (type 1). ⁹⁸² Each tie was secured in place by a piece of re-used paper printed in Latin, adhered above both the tie and the pastedown.
Titling:	None.
Brand:	Two different brands of the Convento Grande de San Francisco de México, Mexico City, on the head- and tail-edges respectively. ⁹⁸³
Note:	The ties are clearly later additions.



Fig. 157. Right cover on CB-37



Fig. 158. Right cover on CB-38



Fig. 159. Left cover on CB-40



Fig. 160. Right cover on CB-42

⁹⁸² See Appendix 11.

⁹⁸³ See Appendix 12.

CB-40 (Comparative Book-40). [INSTRVCTORII / CONSCIENTIAE / R.P.F. LVDOVICI LOPEZ / ORDINIS PRAEDICATORVM / Prouincia Hispaniae in sacra Theo-/logia Praesentati, /PRIMA PARS. / Opus vndique summa pietate et eruditione / non vulgari refertum. / In quo resolutiones et celebriores sententiae Conciliorum, / veterum Patrum, Theologorum, Iurisconsultorum, ad / consientiae instructionem solerissimè colliguntur. / Nunc variis locorum autoritatibus, locupletatum, Opera / PETRI MATTHAEI I.V.D. / Accessit eiusdem sub calce operus de iusicibus Lectio. / Cum duplici Indice locorum communium, et materiarum / viriusque partis copiosissimo. / LVGDVNI, / APVD PETRVM LANDRY / M. D. X C I I. / Cum Priuilegio Regis.] [241.1 LOP.i. 1587.a]

Size:	170 mm x 110 mm x 4 2mm
Textblock:	41 gatherings of European handmade paper, without watermarks.
Endleaves:	Each of the endleaves is sewn two-leaf text hook of plain, handmade paper, with folded stub (type 6). ⁹⁸⁴ The damage to the endleaves made it impossible to determine both whether there was a watermark or whether the endleaves were cut with the textblock. The outer leaf at each end was used as a pastedown adhered overall to the inside of the board.
Structure:	<i>Sewn:</i> linked, by-pass, with five sewing stations, with pierced holes, on three double supports spaced at equal intervals along the spine. Sewn from left to right. <i>Supports:</i> double, alum-tawed supports. It was not possible to identify their formation. The slips of supports numbers 1 and 3 were cut off at the joints. The slips of support number 2 were laced through the boards. It was impossible to determine the treatment of the ends of the slips at the inside of the boards. <i>Thread:</i> single, medium, blue-colour, S-ply thread with a loose twist, not waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with knife-marks on the head-edge. <i>Decoration:</i> all the edges were coloured yellow. The head- and fore-edges were also sprinkled with a brown pigment. The edges were decorated before the endbands were worked.
Spine and lining:	<i>Spine:</i> slight round, with slight joints. The adhesive was not identified. <i>Lining:</i> transverse linings in all panels of an identified material. The lining joints were adhered to the inside of the boards, under the turn-ins at head and tail, and trapped inside the boards by the pastedowns.
Endbands:	Missing. There are six tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. The tiedowns are of a double, medium, S-ply, loose-twist thread of blue colour. The cord endband-core slips have survived, laced through the boards. It was not possible to identify the treatment of the ends of the slips. The endbands were worked after the edges were decorated. It is possible that the thread used to sew the bookblock is the same as that used to work the endbands. ⁹⁸⁵
Boards:	Paste-laminated paper boards. Both left and right boards have square edges on all sides, with narrow squares, without back-cornering. The top layer on the inside of the left board is made of a re-used paper printed in Latin. It was not possible to determine the type of paper used to making the right paste-board.
Attachment:	Each of the endband-core slips was laced through the board from the outside through an entry hole placed downwards at head and upwards at the tail. Each of the slips of support number 2 were laced through the boards from the outside through an entry hole placed at the same level as the sewing support. The pastedowns and the cover makes it impossible to see either the route of the slips or the number of lacing holes. All the slips and the lining joints were pasted to both the inside of the board and the pastedown.
Cover:	<i>Formation:</i> over boards, first-use, full tanned leather (probably sheep), with the hairside outside, of a dark-brown colour, with turn-ins. It is attached to the boards by an unidentified adhesive. The type of animal from which the leather was made could not be identified. <i>Turn-ins:</i> edges neat-trimmed and not pared. <i>Left:</i> butt mitre at the head corner and lapped mitre at the tail corner, with the fore-edge turn-in over the tail-edge turn-in. <i>Right:</i> butt mitres at the corners. The turn-ins were cut close to the joints at head and tail. The head- and tail-caps are lost. <i>Decoration:</i> blind-tooled. <i>Cover:</i> blind-tooled decoration with two concentric frames made by a three-line tool. The space between them filled with a geometric and floral roll. There is a floral tool on the inside of the corners, with a single, small crowned-lamb tool in the centre and a single, small bird tool above and below the centrepiece. <i>Spine:</i> blind-tooled three-line tool on each side of the raised bands, with small bird tools in each spine panel. The small bird tool is the same as that used to decorate the cover (Fig. 159).
Fastening:	None.
Titling:	None.
Brand:	None.

⁹⁸⁴ See Appendix 7.

⁹⁸⁵ The characteristics of colour, ply, twist and thickness determined by visual examination show marked similarities.

CB-42* (Comparative Book-42). ADVERTENCIAS / SOBRE LOS QVATRO / Euangelios del Aduiento: Colligidas por Fray / Francisco Nuñez, Predicador de la Orden de Sant / Francisco, y prouidencia de Santiago. / Dirigidas a Don Pedro Gonçalez de Azeuedo Obispo de Plasencia, / del Consejo del Rey nuestro Señor. / CON PRIVILEGIO. / En Salamanca, En casa de Iuan Fernandez. / Año M. D. XCV. [93-17847]

Size:	210 mm x 150 mm x 30 mm
Textblock:	26 gatherings of European handmade paper, without watermarks.
Endleaves:	Damage. Originally each of the endleaves was sewn single-fold of plain, handmade paper (type 2). ⁹⁸⁶ It was not possible to identify whether it has watermarks. They were cut full size, with the outer leaf at each side used as a pastedown. These pastedowns were adhered overall to the inside of the boards. It was not possible to determine whether the endleaves were cut with the textblock.
Structure:	<i>Sewn:</i> all-along, with six sewing stations, with pierced holes, on four double supports spaced at equal intervals along the spine. It is impossible to identify either the type or the direction of the sewing. <i>Supports:</i> double, rolled, tanned-leather supports. The slips of supports numbers 1 and 4 were cut off at the joints. The slips of the upper element of support number 2 were laced through the boards, and the slips from the lower element were cut off at the joints. The slips of the upper element of support number 3 were cut off at the joints, and the slips from the lower element were laced through the boards. The slips were flattened and adhered inside the boards. <i>Thread:</i> single, medium, natural-colour, S-ply thread with a medium twist, waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges. Cut to show proof. <i>Decoration:</i> all the edges were coloured yellow before the endbands were worked. The name of the author and the title is written across the fore-edge in sepia-coloured ink.
Spine and lining:	<i>Spine:</i> slight round, with slight joints. The adhesive was not identified. <i>Lining:</i> transverse linings in all panels of an unidentified material. The lining joints were adhered to both the pastedowns and the inside of the boards. The linings were cut flush at head and tail and the lining joints were adhered over the head and tail turn-ins.
Endbands:	Worked in double, medium, S-ply, medium-twist thread of a natural colour, with back beads, pack-sewn, over cord cores. The material from which the thread was made could not be identified. There are six tiedowns, which are not placed in the centre-fold of the gatherings. They were worked through the linings. It was impossible to determine either the length of the tiedowns in relation to the kettlestitches, the treatment of the ends of the thread or the direction of the sewing. The endbandband-core slips were laced through the board. It was impossible to determine the treatment of the ends of the slips inside the boards. The endbands were worked after the edges were decorated.
Boards:	Laminated paper boards. It was not possible to determine whether they are crouched- or paste-laminated. Both left and right boards have square edges on all sides, with narrow squares, without back-cornering. It was not possible to identify the type of paper used to making the boards.
Attachment:	Each of the endband-core slips was laced through the boards. The slips are angled downwards at the head and upwards at the tail. It was impossible to determine the number of holes, the lacing route of the endband-core slips and the treatment of their ends. Each of the slips of the upper element of double sewing supports number 2 and the slips from the lower element of double sewing support number 3 were also laced through the boards, from the outside through an entry hole placed at the same level as each element of the sewing supports. All the slips and the lining joints were secured inside the boards by the pastedowns.
Cover:	<i>Formation:</i> over boards, first-use, full leather, sheep leather, with the hairside outside, of a brown colour, with turn-ins. It is attached to the boards by an unidentified adhesive. <i>Turn-ins:</i> edges neat-trimmed and not pared. Open mitres at the corners. The turn-ins were cut close to the joints at head and tail. The head- and tail-caps are lost. <i>Decoration:</i> blind- and gold-tooled. <i>Cover:</i> decorated with three concentric frames made by three-line tool, with a small floral tool, tooled in gold on the outside of the corners of frames 2 and 3, and a small lion tool tooled in gold in the centre. <i>Spine:</i> decorated with a three-line tool on each side of the raised bands (<i>Fig. 160</i>).
Fastening:	Two pairs of tapered, tanned leather on the fore-edge. Each tie was laced through a single pierced hole in the pastedown, the board and the outer part of the cover (type 1). ⁹⁸⁷ Each tie was secured in place by a re-used paper printed in Latin adhered over both the tie and the pastedown.
Titling:	Manuscript title written across the spine on a paper label adhered to the spine panel number 2. Seventeenth- or eighteenth-century lettering in a red ink. The name of the author and the title is written across the fore-edge in sepia-coloured ink.

⁹⁸⁶ See Appendix 7.

⁹⁸⁷ See Appendix 11.

Brand:	Two different brands of the Convento Grande de San Francisco de México, Mexico City, on the head-edge. ⁹⁸⁸
Note:	The ties are clearly later additions.



Fig. 161. Left cover on CB-48

⁹⁸⁸ See Appendix 12.

CB-44* (Comparative Book-44). IO[ANIS] MAIORIS / Hadingtonaní, Theologi in quatuor Eua[n]gelia / expositiones luculentae: et disquisitiones et / disputationes contra haereticos plurimae, prae-/misso serie literaru[m] indice: et additis ad finem / op[er]is quatuor quaestionibus no[m] imp[er]tine[n]tibus. / Vaenundatur, a quo impressae sunt, Iodoco Badio / Sub gratia et priuilegio, et facultatis theologiae / permissu, a tergo huius explicandis. [RFO 226.07 MAJ.i. 1529. ej.2]

Size:	325 mm x 226 mm x 60 mm
Textblock:	47 gatherings of European handmade paper, without watermarks.
Endleaves:	Each of the endleaves is sewn two single-folds, one inside the other (type 3), ⁹⁸⁹ of a sixteenth-century, plain, handmade paper (identified by the watermark). ⁹⁹⁰ The endleaves were cut full-size with the textblock, with the outer leaf at each end used as a pastedown. These pastedowns were adhered overall to the inside of the board.
Structure:	<i>Sewn:</i> packed, with six sewing stations, with pierced holes, on four single supports spaced at equal intervals along the spine. It was impossible to identify either the direction or the route of the sewing. <i>Supports:</i> single, rolled, alum-tawed supports. The slips were laced through the boards and trimmed inside to a tapered point. <i>Thread:</i> single, thin, toned-natural colour, S-ply thread with a medium-twist. It was impossible to determine either the material from which the thread was made or whether it was waxed.
Edges:	Plain-cut on all edges. <i>Decoration:</i> all the edges were coloured red after the endbands were worked. The name of the author is written across the fore-edge in black ink.
Spine and lining:	<i>Spine:</i> rounded, without joints. The adhesive was not identified. <i>Lining:</i> transverse linings in all panel of an unidentified adhesive. The lining joints were adhered to both the pastedown and the inside of the boards. The lining were cut flush at head and tail and the lining joints were adhered over head and tail turn-ins.
Endbands:	worked in double, thin, S-ply, medium-twist thread of a natural colour, with back beads, pack-sewn, over rolled, alum-tawed cores. The material from which the thread was made could not be identified. There are ten tiedowns, which are not placed in the centre-fold of the gatherings. They were worked below the kettlestitches and through the linings. It was impossible to identify either the direction of the sewing or the treatment of the ends of the thread. The slips were laced through the boards and trimmed inside to a tapered point. The endbands were worked before the edges were decorated.
Boards:	Medium (approximately 6mm), wooden boards, without back-cornering, with a slight rounded profile on the outer surface at the spine-edge and square edges at head-, tail- and fore-edges. The boards have narrow squares and the grain direction is parallel to the spine.
Attachment:	Each of the endband-core slips was laced through the boards from the outside through one entry hole angled downwards at the head and upwards at the tail. Each of the sewing-support slips was also laced through the boards from the outside through one entry hole placed at the same level as the sewing support. The slips of sewing supports numbers 1 and 3 were adhered upwards, and the slips of sewing supports numbers 2 and 4 were adhered downwards inside the boards. All the slips of the sewing supports are pasted to both the inside the board and the pastedowns. The endband-core slips are pasted to the inside of the board, under the head and tail turn-ins.
Cover:	<i>Formation:</i> over boards, first-use, full, tanned leather (goatskin or possibly hairsheep), with the hairside outside, of a dark-brown colour, with turn-ins. It is attached to the boards by an unidentified adhesive. <i>Turn-ins:</i> edges neat-trimmed and pared. Lapped mitres at the corners with the fore-edge turn-in over the head and tail turn-ins. The turn-ins were cut close to the joints at head and tail. It was not possible to identify the treatment of the spine turn-ins at head and tail. The perimeter of the inner surface adjacent to the edges show red pigment, which means that the textblock edges were decorated with the boards laced-on after being covered. <i>Decoration:</i> blind-tooled. <i>Cover:</i> blind-tooled decoration with six concentric frames. The space between frames 2 and 3 and between frames 4 and 5 are filled with a woven-pattern roll. There is a small flower-stem tool inside the corners of the innermost frame, and a centrepiece made with the same small tool used four times, forming a cross, where the stems join together to make the centre of the cross. The spaces above and below the centrepiece are decorated with the same small flower-stem tool. The board edges are decorated with a blind-tooled three-line tool. <i>Spine:</i> all the spine panels have diagonal blind-tooled triple lines forming a saltire cross. The head- and tail-caps are decorated with a blind-tooled three-line tool (Fig. 161).

⁹⁸⁹ See Appendix 7.

⁹⁹⁰ See Appendix 6.

Fastening:	Replaced. <i>Left:</i> there is one pair of three holes arranged in triangle on the fore-edge pierced through the cover and the board which are not in use. There is one pair of added tanned-leather straps, placed next to the original straps, below the one at the head, above the one at the tail), under the leather cover and held in place by two iron nails. <i>Right:</i> there is a pair of folded copper-alloy catchplates placed in line with the added straps on the left board, with raised lips, placed under the leather cover, and held in place by means of two nails. Above and below them are scars in the leather from earlier, possibly decorated catchplates, secured to the surface of the leather by 4 nails each.
Titling:	Manuscript title written across the spine on a paper label adhered to the spine panel number 3. Seventeenth- or eighteenth-century lettering in a red ink. The name of the author is written across the fore-edge in black ink.
Brand:	Two different brands of the Convento Grande de San Francisco de México, Mexico City on the head-edge. ⁹⁹¹

⁹⁹¹ See Appendix 12.

c) BOOKS WITHOUT COVERS

CB-4* (Comparative Book-4): IN SACRO SANCTA / COENAE MYSTE-/RIA, PASSIONEM, / ET RESVRRECTIONEM / DOMINI NOSTRI IESV, / Homiliae, et Tabulae, annexis quibusdam / Scholiis, ex primis Ecclesiae / patribus. / *Ad Amplissimum, et Illustrissimum Principem / Carolum Cardinalem Lotharingum.* / F. Thoma Beauxamis Doct[issimo] Theologo Parisiensi / Carmelita. / ANTVERP[IAE], / In AEdibus Viduae et Haeredum Ioan[is] Stelsij. / M. D. LXXIII. / CVM PRIVILEGIO. [93-33953]





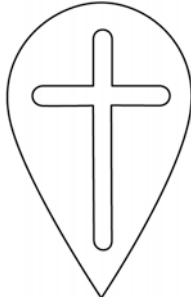

Size:	165 mm x 107 mm x 30 mm
Textblock:	29 gatherings of European handmade paper. It was not possible to identify whether there were watermarks.
Endleaves:	Lost.
Structure:	<i>Sewn:</i> all-along, not packed, with five sewing stations, with pierced holes, on three double supports spaced at equal intervals along the spine. The direction of the sewing could not be identified. <i>Supports:</i> double, rolled, alum-tawed supports. The treatment of the slips could not be determined. <i>Thread:</i> single, medium, natural colour, S-ply thread with a medium twist, not waxed. The material from which the thread was made could not be identified.
Edges:	Plain-cut on all edges, with plough marks on the head- and tail-edges. <i>Decoration:</i> the head- and tail-edges were coloured blue. The title and the name of the author are written across the fore-edge in a sepia-coloured ink.
Spine and lining:	<i>Spine:</i> slight-round, with slight joint, with a starch-based adhesive. <i>Lining:</i> the linings at head and tail are made of plain parchment. Those in panels 2 and 3 are made of plain paper. It was not possible to determine the type of linings.
Endbands:	Worked in single, thin, S-ply, loose-twist thread of natural colour, with back bead, pack-sewn, over cord cores. There are eight tiedowns, which are not placed in the centre-folds of the gatherings. They were worked below the kettlestitches and through the linings. The end of the thread on the right-side was knotted and pasted to the spine.
Boards:	Not known.
Cover:	Lost.
Attachment:	Not known.
Fastening:	Not known.
Titling:	Not known.
Brand:	Convento de San Sebastián de la Ciudad de México, Mexico City, on the head-edge. ⁹⁹²








⁹⁹² See Appendix 12.








APPENDIX 6. WATERMARKS









The following drawings of watermarks are for visual reference only. They are not exact representations, and are not drawn to scale. In order to determine the approximate date of the watermarks, they were compared with those published by Valss i Subirá (1980), Briquet (1985), Lenz (1990), Gayoso Carreira (1994) and Woodward (1996). In the instances where the designs identified in the books in both the Mexican and the comparative sample were very similar to those published, the corresponding reference is duly noted.





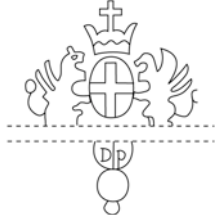
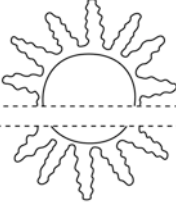

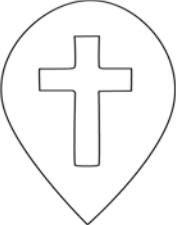

a) WATERMARKS IDENTIFIED IN THE SIXTEENTH-CENTURY MEXICAN PRINTED BOOKS ANALYSED IN THIS THESIS







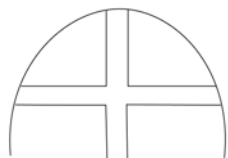

SAMPLE	DATE	LOCATION	APPROXIMATE DATE OF THE WATERMARK	WATERMARK
B-1	1566	Textblock	XVI century (Heawood, 1950, p. 70; Basanta Campos, 1996, T.I, pp. 141, 147-150, 349, 430, 482; T.II, pp. 155, 413, 490; Valls i Subirá, 1980, T.II, pp. 217, 218, 221, 223; Briquet, 2000, Vol.3, pp. 552, 553)	
B-1	1566	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-1	1566	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-1	1566	Right endleaves	XVII century (Briquet, 1985, Vol.1, p. 218; Basanta Campos, 1996, T.II, p. 13; T.III, pp. 96-98; Lenz, 1990, p. [261])	
B-2	1566	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 197-199; Gayoso Carreira, 1994, T.III. p.51)	
B-2	1566	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	



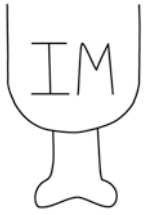



SAMPLE	DATE	LOCATION	APPROXIMATE DATE OF THE WATERMARK	WATERMARK
B-3	1566	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-3	1566	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-3	1566	Textblock	XVI century (Basanta Campos, 1996, T.I, pp. 141, 147-150, 349, 430, 482; T.II, pp. 155, 413, 490; Valls i Subirá, 1980, T.II, pp. 217, 218, 221, 223; Briquet, 2000, Vol.3, pp. 552, 553)	
B-6	1577	Textblock	XVI century (Heawood, 1960, p. 70; Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-6	1577	Right endleaves	XVII or XVIII century (Briquet, 1985, Vol.1, p. 218; Basanta Campos, 1996, T.II, p. 13; T.III, pp. 96-98; Lenz, 1990, p. [261])	
B-9	1587	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-9	1587	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	




SAMPLE	DATE	LOCATION	APPROXIMATE DATE OF THE WATERMARK	WATERMARK
B-10	1599	Left endleaves	XVII or XVIII century (Churchill, 1935, p. CCLXXXIV; Headwood, 1950, p. 70; Briquet, 1985, Vol.1, p. 218; Basanta Campos, 1996, T.II, p. 13; T.III, pp. 96-98; Lenz, 1990, p. [261])	
B-11	1579	Textblock	XVI century (Heawood, 1950, p. 70; Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-11	1579	Right endleaves	XVII century (Lenz, 1990, p. [241])	
B-13	1553	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-14	1555	Textblock	XVI century (Basanta Campos, 1996, T.I, pp. 141, 147-150, 349, 430, 482; T.II, pp. 155, 413, 490; Valls i Subirá, 1980, T.II, pp. 217, 218, 221, 223; Briquet, 2000, Vol.3, pp. 552, 553)	
B-15	1556	Textblock	XVI century (Churchill, 1935, p. CCLXXXIV; Heawood, 1950, pp. 88, 90, 102; Valls i Subirá, 1980, T.II, pp. 197-199; Gayoso Carreira, 1994, T.III. p.51)	
B-15	1556	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 197-199; Gayoso Carreira, 1994, T.III. p.51)	

SAMPLE	DATE	LOCATION	APPROXIMATE DATE OF THE WATERMARK	WATERMARK
B-15	1556	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-15	1556	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-15	1556	Endleaves	XVII or XVIII century (Valls i Subirá, 1980, T.III, p. 42; Lenz, 1990, p. [297]; Basanta Campos, 1996, T.III, p. 165)	
B-16	1558	Textblock	XVI century (Basanta Campos, 1996, T.I, pp. 141, 147-150, 349, 430, 482; T.II, pp. 155, 413, 490; Valls i Subirá, 1980, T.II, pp. 217, 218, 221, 223; Briquet, 2000, Vol.3, pp. 552, 553)	
B-16	1558	Textblock	XVI century (Basanta Campos, 1996, T.I, pp. 141, 147-150, 349, 430, 482; T.II, pp. 155, 413, 490; Valls i Subirá, 1980, T.II, pp. 217, 218, 221, 223; Briquet, 2000, Vol.3, pp. 552, 553)	
B-16	1558	Textblock	XVI century (Basanta Campos, 1996, T.I, pp. 141, 147-150, 349, 430, 482; T.II, pp. 155, 413, 490; Valls i Subirá, 1980, T.II, pp. 217, 218, 221, 223; Briquet, 2000, Vol.3, pp. 552, 553)	
B-16	1558	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-19	1585	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	






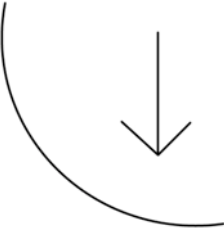
SAMPLE	DATE	LOCATION	APPROXIMATE DATE OF THE WATERMARK	WATERMARK
B-20	1556	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 197-199; Gayoso Carreira, 1994, T.III. p.51)	
B-20	1556	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-20	1556	Right endleaves	Unidentified	
B-24	1556	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 197-199; Gayoso Carreira, 1994, T.III. p.51)	
B-24	1556	Left endleaves	XVIII century (Heawood, 1950, pp. 81-82; Lenz, 1990, pp. [240-248])	
B-24	1556	Right endleaves	XVI century (Briquet, 1985, Vol. 4, p.688)	
B-25	1593	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-25	1593	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 197-199; Gayoso Carreira, 1994, T.III. p.51)	
B-31	1566	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	

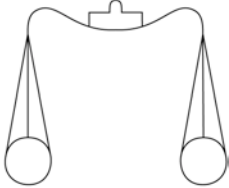





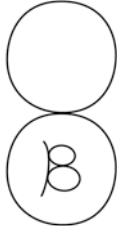
SAMPLE	DATE	LOCATION	APPROXIMATE DATE OF THE WATERMARK	WATERMARK
B-31	1566	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-32	1566	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-32	1566	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-32	1566	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-32	1566	Textblock	XVI century (Basanta Campos, 1996, T.I, pp. 141, 147-150, 349, 430, 482; T.II, pp. 155, 413, 490; Valls i Subirá, 1980, T.II, pp. 217, 218, 221, 223; Briquet, 2000, Vol.3, pp. 552, 553)	
B-32	1566	Textblock	XVI century (Basanta Campos, 1996, T.I, pp. 141, 147-150, 349, 430, 482; T.II, pp. 155, 413, 490; Valls i Subirá, 1980, T.II, pp. 217, 218, 221, 223; Briquet, 2000, Vol.3, pp. 552, 553)	
B-32	1566	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 197-199; Gayoso Carreira, 1994, T.III, p.51)	
B-34	1566	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	

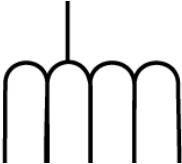





SAMPLE	DATE	LOCATION	APPROXIMATE DATE OF THE WATERMARK	WATERMARK
B-34	1566	Textblock	XVI century (Basanta Campos, 1996, T.I, pp. 141, 147-150, 349, 430, 482; T.II, pp. 155, 413, 490; Valls i Subirá, 1980, T.II, pp. 217, 218, 221, 223; Briquet, 2000, Vol.3, pp. 552, 553)	
B-37	1555	Textblock	XVI century (Basanta Campos, 1996, T.I, pp. 141, 147-150, 349, 430, 482; T.II, pp. 155, 413, 490; Valls i Subirá, 1980, T.II, pp. 217, 218, 221, 223; Briquet, 2000, Vol.3, pp. 552, 553)	
B-37	1555	Textblock	XVI century (Basanta Campos, 1996, T.I, pp. 141, 147-150, 349, 430, 482; T.II, pp. 155, 413, 490; Valls i Subirá, 1980, T.II, pp. 217, 218, 221, 223; Briquet, 2000, Vol.3, pp. 552, 553)	
B-40	1566	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-40	1566	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-40	1566	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	

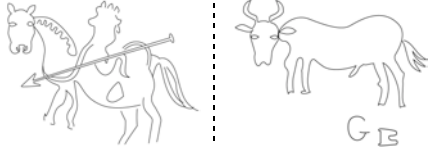





SAMPLE	DATE	LOCATION	APPROXIMATE DATE OF THE WATERMARK	WATERMARK
B-41	1568	Textblock	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
B-45	1576	Endleaves	Unidentified	
B-46	1563	Left endleaves	XVII century (Heawood, 1950, pp. 81-82; Lenz, 1990, pp. [240-248])	


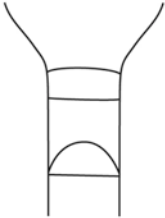
b) WATERMARKS IDENTIFIED IN THE BOOKS IN THE COMPARATIVE SAMPLE

SAMPLE	DATE	LOCATION	APPROXIMATE DATE OF THE WATERMARK	WATERMARK
CB-1		Left endleaves	Unidentified	
CB-3	1520	Right endleaves	XVI century (Basanta Campos, 1996, T.I, p. 47; T.II, p. 473)	
CB-6	1556	Textblock	Unidentified	
CB-7	1600	Textblock	Unidentified	
CB-8	1600	Textblock	Unidentified	
CB-8	1600	Textblock	Unidentified	


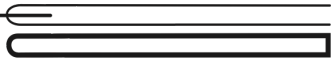
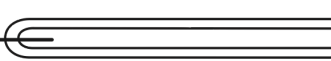
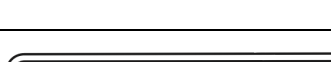
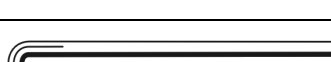

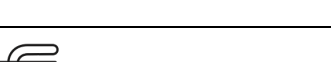
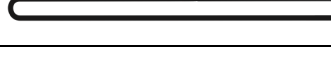


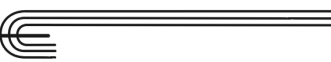
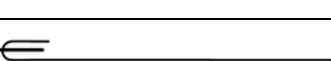
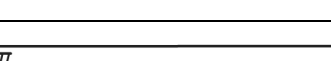
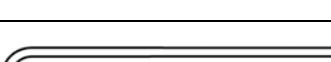
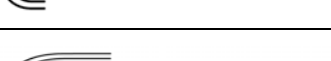
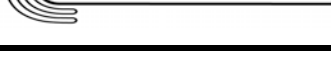
SAMPLE	DATE	LOCATION	APPROXIMATE DATE OF THE WATERMARK	WATERMARK
CB-9	1553	Textblock	XVI century (Briquet, 1985, Vol.1, pp. 181,183; Basanta Campos, 1996, T.I, p. 325)	
CB-10	1512	Textblock	Unidentified	
CB-10	1512	Textblock	Unidentified	
CB-10	1512	Right endleaves	XVII century (Briquet, 1985, Vol.1, p. 218; Basanta Campos, 1996, T.II, p. 13; T.III, pp. 96-98; Lenz, 1990, p. [261])	
CB-11	1589	Textblock	XVI century (Valls i Subirà, 1980, T.II, p. 218; Briquet, 1985, Vol.3, pp. 570-572; Basanta Campos, 1996, T.I, pp. 65, 68, 134-137)	
CB-13	1557	Textblock	XVI century (Briquet, 1985, Vol.3, pp. 569, 571)	
CB-13	1557	Right endleaves	XVII century (Lenz, 1990, p. [241])	

SAMPLE	DATE	LOCATION	APPROXIMATE DATE OF THE WATERMARK	WATERMARK
CB-14	1572	Textblock	XVI century (Briquet, 1985, Vol.3, pp. 569, 571)	
CB-15	1561	Left endleaves	XVI century (Valls i Subirá, 1980, T.II, pp. 232-234; Basanta Campos, 1996, T.I, pp. 111, 375, 489, 490; T.II, pp. 321, 421; Woodward, 1996, pp. 27-31)	
CB-16	1566	Textblock	Unidentified	
CB-19	1593	Left endleaves	XVII or XVIII century (Valls i Subirá, 1980, T.III, p. 42; Lenz, 1990, p. [297]; Basanta Campos, 1996, T.III, p. 165)	
CB-24	1585	Textblock	XVI century (Valls i Subirá, 1980, p.218; Basanta Campos, 1996, T.I, pp. 65, 68, 134, 135)	
CB-30	1597	Endleaves	XVII century (Lenz, 1990, pp. [236-238]; Basanta Campos, 1996, T.II, p.207; T.III, pp. 46, 47, 102, 103, 130)	

SAMPLE	DATE	LOCATION	APPROXIMATE DATE OF THE WATERMARK	WATERMARK
CB-32	1574	Endleaves	XVIII century (Valls i Subirá, 1980, T.III, p.226; Gayoso Carreira, 1994, T.III, pp. 68, 69, 345)	
CB-34	1590	Textblock	Unidentified	
CB-36	1584	Right endleaves	XVI or XVII century (Briquet, 1985, Vol.2, pp. 334, 335; Basanta Campos, 1996, T.III, p.358)	
CB-44	1529	Endleaves	XVI century (Basanta Campos, 1996, T.I, pp. 141, 147-150, 349, 430, 482; T.II, pp. 155, 413, 490; Valls i Subirá, 1980, T.II, pp. 217, 218, 221, 223; Briquet, 2000, Vol.3, pp. 552, 553)	
CB-46	1548	Textblock	Unidentified	
CB-46	1548	Left endleaves	XVI or XVII century (Briquet, 1985, Vol.4, pp. 713, 714; Basanta Campos, 1996, T.I, p.330; T.II, pp. 25, 282; T.III, pp. 51, 145, 427)	

SAMPLE	DATE	LOCATION	APPROXIMATE DATE OF THE WATERMARK	WATERMARK
CB-47	1537	Textblock	XVI century (Briquet, 1985, Vol.3, pp. 552, 564, 570, 572)	
CB-47	1537	Right endleaves	Unidentified	

APPENDIX 7. ENDLEAF FORMATION

	TYPE	DESCRIPTION		
SEPARATE ENDLEAVES	1	Tipped single-fold.		
	2	Sewn single-fold.		
	3	Sewn two single-folds, one inside the other.		
	4	Sewn single-leaf text hook		
	5	Sewn single-leaf and stub text-hook with a folded stub.		
	6	Sewn two-leaf text hook with folded stub.		
	7	Sewn two-leaf outside hook with folded stub.		
	8	Sewn two-leaf outside hook with separate stubs.		
	9	Sewn three-leaf text hook with separate stubs.		
	10	Sewn three-leaf endleaf hook with separate stubs.		
	13	Sewn Single-leaf outside hook		
	14	Tipped single-leaf endleaf hook		
	15	Sewn two-leaf text hook with separated stubs		
	16	sewn two-leaf text hook of plain paper with a folded stub, within a folded guard		
	INTEGRAL ENDLEAVES	11	Integral endleaf. The outer leaf of the gathering is used as an endleaf.	
		12	Integral endleaves. The two outer leaves of the gatherings are used as endleaves.	

APPENDIX 8. IDENTIFICATION OF TEXTILE FIBRES

Whenever allowed, a sample of the fibres from which the endband cores, sewing supports and threads were made was collected. The process was carried out as follows: each sample was taken using sterilised tools in order to avoid any potential contamination. First the sample was taken with watchmakers' tweezers⁹⁹³ and was placed in an *Eppendorf* tube,⁹⁹⁴ each tube was given a number which consists of two digits separated by a hyphen, the first one corresponding to the ID of the book and the second one being alphanumeric and identifying the sample itself. A record form was used for each of the books in order to identify the structural elements from which the samples were taken, together with the ID of the book and the sample number.

The fibre textile sample was placed under a Leica GZ stereoscopic microscope, in order to examine the fibres and to remove a small fragment. The fragment was heated in a test tube in distilled water in a *bain marie*, in order to get rid of stiffeners. After 5 to 8 minutes, it was taken out of the *bain marie* and put on a numbered slide. Again under the stereoscopic microscope, and with the aid of a pair of dissecting needles, the fibres were separated on the slide. In order to fix the sample on the slide, and not to lose its morphological features, one drop of Canada balsam⁹⁹⁵ was added and the sample was then covered with a coverslip to avoid the formation of bubbles. Once the samples were ready, they were observed under a Zeiss optic microscope, model ICS Standard 25. The use of a polarised light was required to investigate the features of the observed fibres. This was done using various increments: 10, 40 and 100X, in order to make a taxonomical identification. Finally, to create a photographic record of the samples under the microscope, an adaptor for a digital camera, Canon Power Shot S70 of 7 megapixels, was attached to the ocular lens:

The images obtained under the microscope were compared to the standard sample database of constitutive materials of the cultural heritage of Mexico, developed by MSc. Gabriela Cruz Chagoyan in the Laboratory of Biology of the *Escuela Nacional de Conservacion, Restauracion y Museografia (ENCRyM)* "Manuel del Castillo Negrete" in Mexico City, and are shown in *Table 7*.

⁹⁹³ Tweezers with very fine ends, which are used to take small samples.

⁹⁹⁴ *Eppendorf* tubes are small tubes, made of polypropylene; they are used in laboratories to isolate DNA, are sterilised and have a perfect closure, thus avoiding the potential contamination of samples.

⁹⁹⁵ Canada balsam is a 'yellow, oily, resinous exudation obtained from the balsam fir. It is an oleoresin (see resin)... with a pleasant odor but a biting taste. It is a turpentine rather than a true balsam. On standing, the essential oil in Canada balsam evaporates, leaving behind the resin as a hard, transparent varnish. Canada balsam is valued as an optical mounting cement, e.g., for lenses and microscope slides, since it yields, when dissolved in an equal volume of xylene, a noncrystallizing cement with a refractive index nearly equal to that of ordinary glass. It is used also in paints and polishes' (A Dictionary of Chemistry, 2008).

In order to determine the physical qualities of the textile fibres a magnifying glass was used. The fibres materials were analysed *in situ*. The results obtained are shown in *Table 8*.

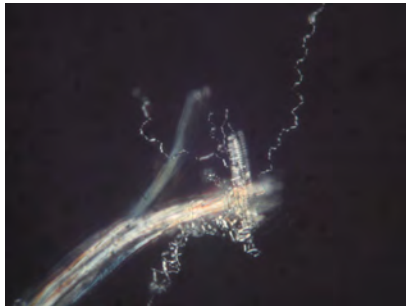
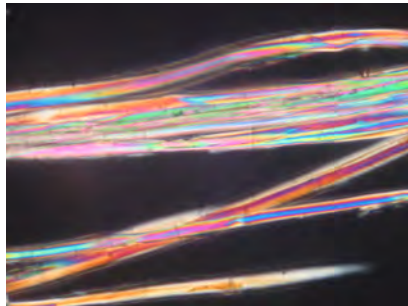
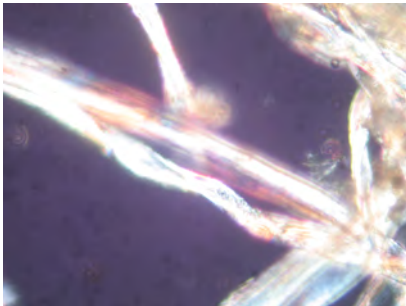
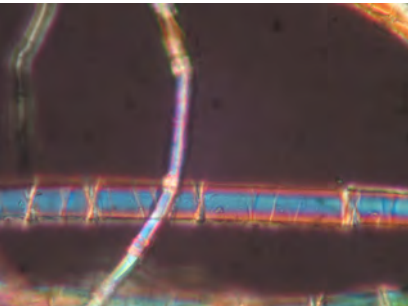
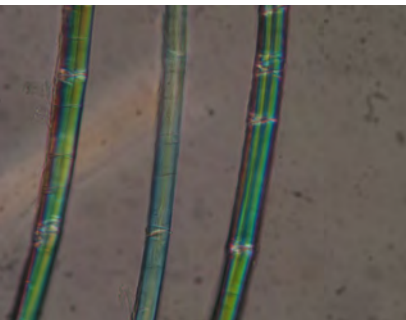
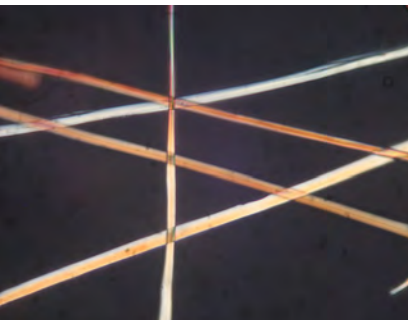




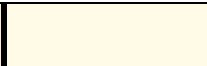
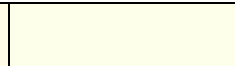
FIBRE TEXTILE		FIBRE TEXTILE	
Agave (40X)		Jute (40X)	
Cotton (40X)		Linen (40X)	
Hemp (40X)		Silk (40X)	

Table 7. Fibres characteristics under the microscope

COLOUR

					
Dark-natural		Toned-natural		Natural	

SAMPLE	FIBRE	LOCATION	TWIST	PLY	THICKNESS	COLOUR
B-1-M1	Linen	Sewing thread	Tight	S	Thin	Natural
B-1-M2	Jute	Endband thread	Medium	S	Thick	Toned-natural
B-2-M1	Hemp	Sewing thread	Tight	S	Thin	Natural
B-2-M2	Linen	Endband thread	Tight	S	Medium	Dark-natural
B-3-M1	Linen	Sewing thread	Medium	S	Thin	Toned-natural
B-5-M2	Hemp	Sewing thread	Medium	S	Medium	Natural
B-5-M4	Jute	Endband thread	Medium	S	Thick	Dark-natural
B-6-M1	Jute	Sewing thread	Loose	S	Thin	Dark-natural
B-6-M2	Hemp	Endband thread	Tight	S	Medium	Dark-natural
B-7-M1	Linen	Sewing thread	Medium	S	Thin	Natural
B-10-M1	Jute	Endband thread	Tight	Z	Thin	Natural
B-15-M2	Cotton	Sewing thread	Tight	S	Thin	Natural
B-37-M1	Silk	Sewing thread	Medium	S	Thin	Blue

Table 8. Identified textile fibres and their physical qualities



a. S-ply



b. Z-ply

Fig. 162. Thread Ply



a. Tight



b. Medium



c. Loose

Fig. 163. Thread twist

APPENDIX 9. IDENTIFICATION OF THE ANIMAL SKINS USED FOR PARCHMENT AND LEATHER

These were identified visually on the books using a magnifier glass *in situ* with the aim of identifying the patterns of hair-follicles that are specific to individual species and breeds of animals and by comparing these to the images published by Kite & Thomson (2007, pp. 17-19) and Reed (1972, pp. 26-27, 32-35). The results of this analysis are shown on *Table 9*.

It must be made clear that it is often quite difficult to identify, on the basis of visual observation alone, the animal from which the skin was taken, especially whether goat or sheep, because of their similar patterns of hair-follicles; in addition, there are many different cross-breeds between goat and sheep whose patterns of hair-follicles are also similar to those shown by both sheep and goats, making it difficult to determine precisely the origin of the animal from which the skin was obtained. For practical reasons rather than for scientific purposes, skins whose patterns of hair-follicles that could be either goat or sheep, that is to say, the skins of animals that share characteristics of both sheep and goat, are defined as hairsheep (Reed, 1972). This descriptive method was applied during the survey of the manuscripts in the monastery of Saint Catherine on Mount Sinai to describe the origin of these kind of skins. I decided to apply this method in my own records for the same practical reasons.

Approximate tones of yellow identified in the parchment of the covers in the sample

Pale-yellow	Yellow	Dark-yellow	Yellow-grey	Yellow-orange	Yellow-brown

Table 9. Type of material and animal species identified in the bookbinding components

ANIMAL SPECIES	TYPE OF LEATHER	SEWING SUPPORT		LINING		ENDBAND CORE		COVER		FASTENING	
		Main sample	Comparative sample	Main sample	Comparative sample	Main sample	Comparative sample	Main sample	Comparative sample	Main sample	Comparative sample
Possibly Goat	Tanned leather	—	—	—	—	—	—	—	—	—	—
	Alum-tawed skin	—	—	—	—	—	—	—	—	—	—
	Parchment	—	—	—	—	—	—	11	3	—	—
Possibly Sheep	Tanned leather	—	—	—	—	—	—	—	—	—	—
	Alum-tawed skin	—	—	—	—	—	—	—	—	—	—
	Parchment	—	—	—	—	—	—	3	—	—	—
Possibly Hairsheep	Tanned leather	—	—	—	—	—	—	—	—	—	—
	Alum-tawed skin	—	—	—	—	—	—	—	—	—	—
	Parchment	—	—	—	—	—	—	17	11	—	—
Possibly Calf	Tanned leather	—	—	—	—	—	—	—	—	—	—
	Alum-tawed skin	—	—	—	—	—	—	—	—	—	—
	Parchment	—	—	—	—	—	—	—	—	—	—
Not Identified	Tanned leather	4	11	—	—	3	1	—	—	1	—
	Alum-tawed skin	28	20	—	—	29	32	—	—	31	37
	Parchment	—	—	8	11	—	—	8	23	—	—

APPENDIX 10. LACING PATTERNS

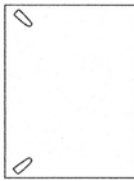
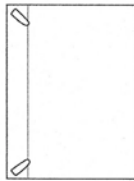
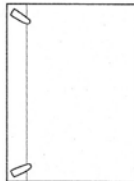

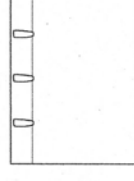
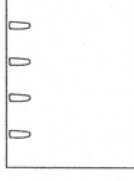

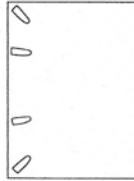
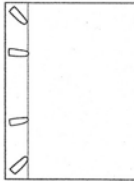
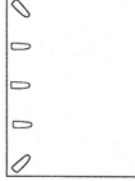

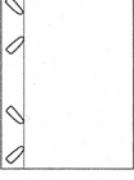
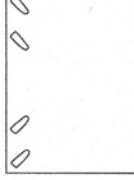
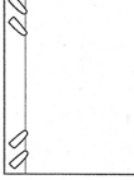
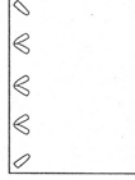
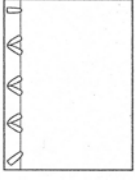
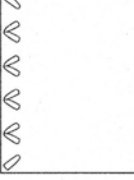
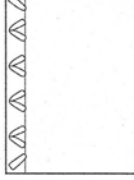
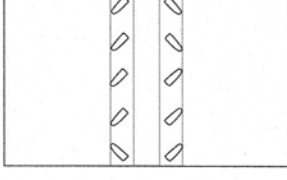
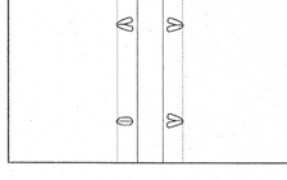
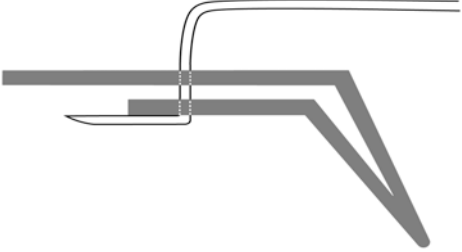
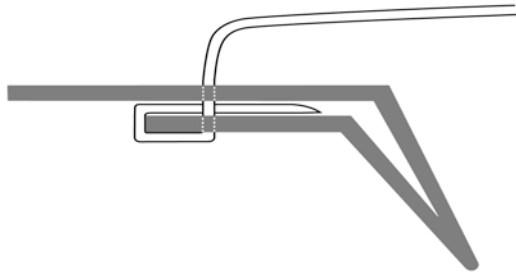
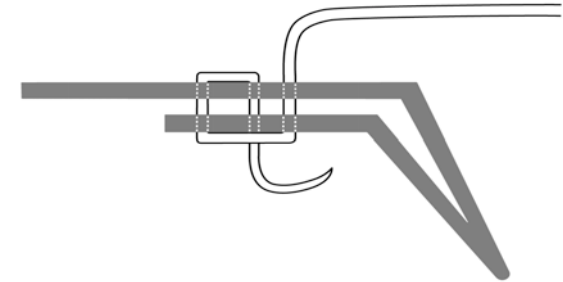
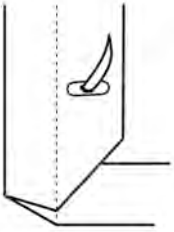
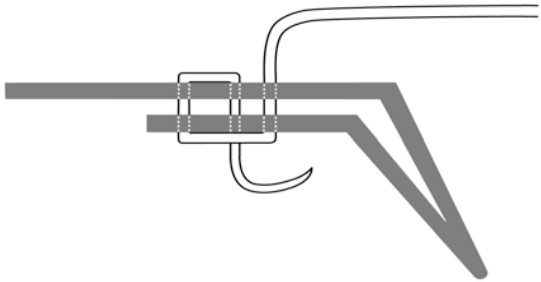
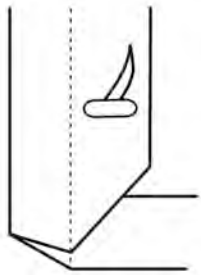
Cover attached by means of the endband-core slips only	 <p>a</p>	 <p>b</p>	 <p>c</p>						
Cover attached by means of sewing-support slips only	 <p>d</p>	 <p>e</p>	 <p>f</p>						
Cover attached by means of the endband-core slips and the sewing-support slips					 <p>g</p>	 <p>h</p>	 <p>i</p>	 <p>j</p>	 <p>k</p>
					 <p>l</p>	 <p>m</p>	 <p>n</p>	 <p>o</p>	 <p>p</p>
Cover attached by means of the endband-core slips and the sewing-support slips					 <p>q</p>	 <p>r</p>	 <p>s</p>		 <p>t</p>

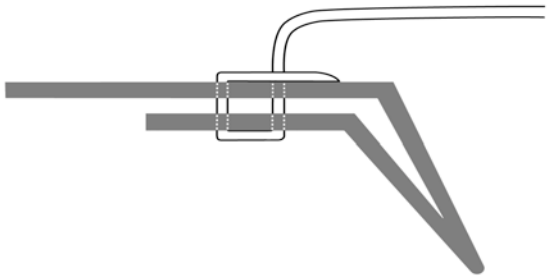
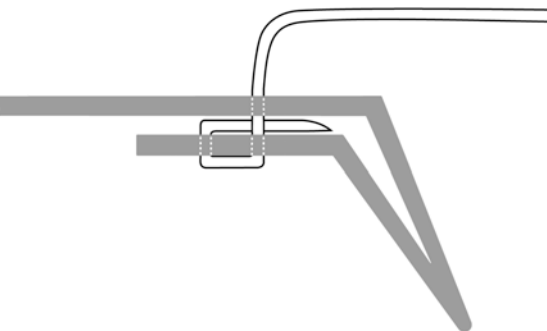
Fig. 164. Lacing patterns

APPENDIX 11. TYPES OF TIE-LACING

a) TYPE OF TIE-LACING IDENTIFIED IN THE SIXTEENTH-CENTURY MEXICAN PRINTED BOOKS ANALYSED IN THIS THESIS









TYPE		
1		
2		
3		
4		

b) TYPE OF TIE-LACING IDENTIFIED IN THE BOOKS IN THE COMPARATIVE SAMPLE



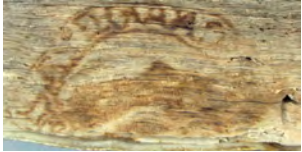




<i>TYPE</i>	
5	 A technical diagram showing a cross-section of a tie-lacing joint. Two horizontal bars are shown. The top bar is thicker and has a rectangular hole. The bottom bar is thinner and also has a rectangular hole. A vertical line passes through both holes. The top bar's end is bent downwards at a 45-degree angle. The bottom bar's end is bent downwards at a steeper angle. A dashed line indicates the vertical line's path through the holes.
6	 A technical diagram showing a cross-section of a tie-lacing joint, similar to type 5. It features two horizontal bars, one thicker with a hole and one thinner with a hole. A vertical line passes through both holes. The top bar's end is bent downwards at a 45-degree angle. The bottom bar's end is bent downwards at a steeper angle. A dashed line indicates the vertical line's path through the holes.

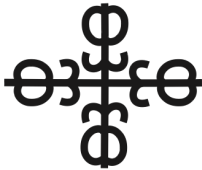
APPENDIX 12. BRANDS

a) BRANDS IDENTIFIED IN THE SIXTEENTH-CENTURY MEXICAN PRINTED BOOKS ANALYSED IN THIS THESIS

SAMPLE	LOCATION (edge)	MONASTERY OR COLLEGE	BRAND
B-1	Head	Unidentified.	
B-2	Head and tail	Convento de San Gabriel de Tacuba, Mexico City. (Catálogo de Marcas de Fuego, 2013)	
B-3	Head	Convento de Nuestra Señora de la Consolación de San Cosme, Mexico City. (Krausse, 1989, p. 64; Catálogo de Marcas de Fuego, 2013)	
B-5	Head	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 62)	
B-8	Head	Convento de San Francisco de la Puebla de los Ángeles, Puebla. (Catálogo de Marcas de Fuego, 2013)	
B-10	Tail	Unidentified.	
B-12	Head	Convento de San Cosme de Recolectión de los Padres de San Francisco, Mexico City. (Krausse Rodríguez, 1989, p. 64).	
B-14	Tail	Convento de San Francisco de la Puebla de los Ángeles, Puebla. (Catálogo de Marcas de Fuego, 2013)	








SAMPLE	LOCATION (edge)	MONASTERY OR COLLEGE	BRAND
B-15	Tail	Convento Grande de San Francisco de México, Mexico City. (Krausse Rodríguez, 1989, p. 62); (Catálogo de Marcas de Fuego, 2013).	
B-15	Head	Convento de San Juan Teotihuacán, Estado de México. (Krausse, 1989, p. 75).	
B-17	Fore- and tail	Convento Grande de San Francisco de México, Mexico City. (Krausse Rodríguez, 1989, p. 62)	
B-18	Head	Seminario Conciliar de México, Mexico City. (Catálogo de Marcas de Fuego, 2013)	
B-20	Head	Convento de San Buenaventura de Valladolid, Morelia, Michoacán. (Information given by Librarian González Ojeda, Biblioteca Pública Universitaria Michoacana de San Nicolás de Hidalgo, Michoacán, México, 2009)	
B-21	Head	Congregación del Oratorio de San Felipe Neri, Puebla. (Catálogo de Marcas de Fuego, 2013)	
B-22	Head	Unidentified	
B-24	Head	Convento del Santo Desierto del Monte Carmelo de Tenancingo, Estado de México. (Catálogo de Marcas de Fuego, 2012).	
B-27	Head and tail	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 62)	Same as B-15 (tail)



SAMPLE	LOCATION (edge)	MONASTERY OR COLLEGE	BRAND
B-28	Fore-, head and tail	Unidentified	
B-31	Head	Convento de San Buenaventura de Valladolid, Morelia, Michoacán. (Information given by Librarian González Ojeda, Biblioteca Pública Universitaria Michoacana de San Nicolás de Hidalgo, Michoacán, México, 2009)	Same as B-20
B-32	Head	Convento de San Francisco de Guadalajara, Jalisco. (Inforamtion available in the catalogue card)	
B-33	Head	Convento de San Francisco de Guadalajara, Jalisco. (Inforamtion available in the catalogue card)	Same as B-32
B-35	Head	Convento de San Francisco de Guadalajara, Jalisco. (Inforamtion available in the catalogue card)	
B-36	Head	Convento de San Agustín de Guadalajara, Jalisco. (Inforamtion available in the catalogue card)	
B-37	Head	Convento de San Francisco de Guadalajara, Jalisco. (Inforamtion available in the catalogue card)	
B-38	Tail	Convento de San Agustín de Celaya, Guanajuato. (Inforamtion available in the catalogue card)	
B-39	Head	Convento de San Pedro Alcántara de Guanajuato, Guanajuato. (Inforamtion available in catalogue card)	

SAMPLE	LOCATION (edge)	MONASTERY OR COLLEGE	BRAND
B-40	Head	Convento de San Francisco de la Puebla de los Ángeles, Puebla. (Catálogo de Marcas de Fuego, 2013)	
B-41	Head	Convento de San Francisco de la Puebla de los Ángeles, Puebla. (Catálogo de Marcas de Fuego, 2013)	Same as B-40
B-42	Head	Convento Grande de San Francisco de México, Mexico City. (Krausse Rodríguez, 1989, p. 62)	
B-42	Tail	Convento Grande de San Francisco de México, Mexico City. (Krausse Rodríguez, 1989, p. 62)	
B-44	Fore-, head and tail	Convento de Santo Domingo de la Ciudad de México, Mexico City. (Krausse Rodríguez, 1989, p. 59)	
B-45	Fore-, head and tail	Convento de Santo Domingo de la Ciudad de México, Mexico City. (Krausse Rodríguez, 1989, p. 59)	Same as B-44
B-46	Fore-, head and tail	Convento de Santo Domingo de la Ciudad de México, Mexico City. (Krausse Rodríguez, 1989, p. 59)	Same as B-44
B-47	Fore- and head	Unidentified.	




b) BRANDS IDENTIFIED IN THE COMPARATIVE SAMPLE

SAMPLE	LOCATION (edge)	MONASTERY OR COLLEGE	BRAND
CB-1	Head	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 62)	
CB-4	Head	Convento de San Sebastián de la Ciudad de México, Mexico City. (Krausse, 1989, p. 42)	
CB-5	Head	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 62)	
CB-6	Head	Unidentified	
CB-7	Head	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 62)	Same as CB-1
CB-8	Head	Colegio de San Angel de Carmelitas Descalzos de Coyoacán, Mexico City. (Krausse, 1989, p. 43)	
CB-9	Head	Hospicio de San Felipe Neri de la Ciudad de México, Mexico City. (Krausse, 1989, p. 86; González Ordáz, 2006, p. 161)	Same as CB-30
CB-11	Head	Colegio Apostólico de Propaganda Fide de San Fernando de México, Mexico City. (Krausse, 1989, p. 65; Catálogo de Marcas de Fuego, 2013)	
CB-13	Head	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 63; Catálogo de Marcas de Fuego, 2013)	
CB-13	Tail	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 62; Catálogo de Marcas de Fuego, 2013)	

SAMPLE	LOCATION (edge)	MONASTERY OR COLLEGE	BRAND
CB-14	Head	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 63; Catálogo de Marcas de Fuego, 2013)	
CB-14	Tail	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 62; Catálogo de Marcas de Fuego, 2013)	
CB-15	Fore-, head and tail	Convento de San Diego de México, Mexico City. (Catálogo de Marcas de Fuego, 2013)	
CB-16	Head	Convento de San Agustín de México, Mexico City. (Krausse, 1989, p. 34; Catálogo de Marcas de Fuego, 2013)	
CB-17	Head	Colegio Apostólico de Propaganda Fide de San Fernando de México, Mexico City. (Krausse, 1989, p. 65; Catálogo de Marcas de Fuego, 2013)	Same as CB-11
CB-18	Head	Convento de San Cosme de Recolectión de los Padres de San Francisco, Mexico City. (Krausse, 1989, p. 64)	
CB-19	Head	Colegio Apostólico de Propaganda Fide de San Fernando de México, Mexico City. (Krausse, 1989, p. 65; Catálogo de Marcas de Fuego, 2013)	Same as CB-11
CB-20	Head	Colegio Apostólico de Propaganda Fide de San Fernando de México, Mexico City. (Krausse, 1989, p. 65; Catálogo de Marcas de Fuego, 2013)	Same as CB-11
CB-21	Head	Convento de San Diego de México, Mexico City. (Krausse, 1989, p. 66; Catálogo de Marcas de Fuego, 2013)	
CB-23	Head	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 63; Catálogo de Marcas de Fuego, 2013)	

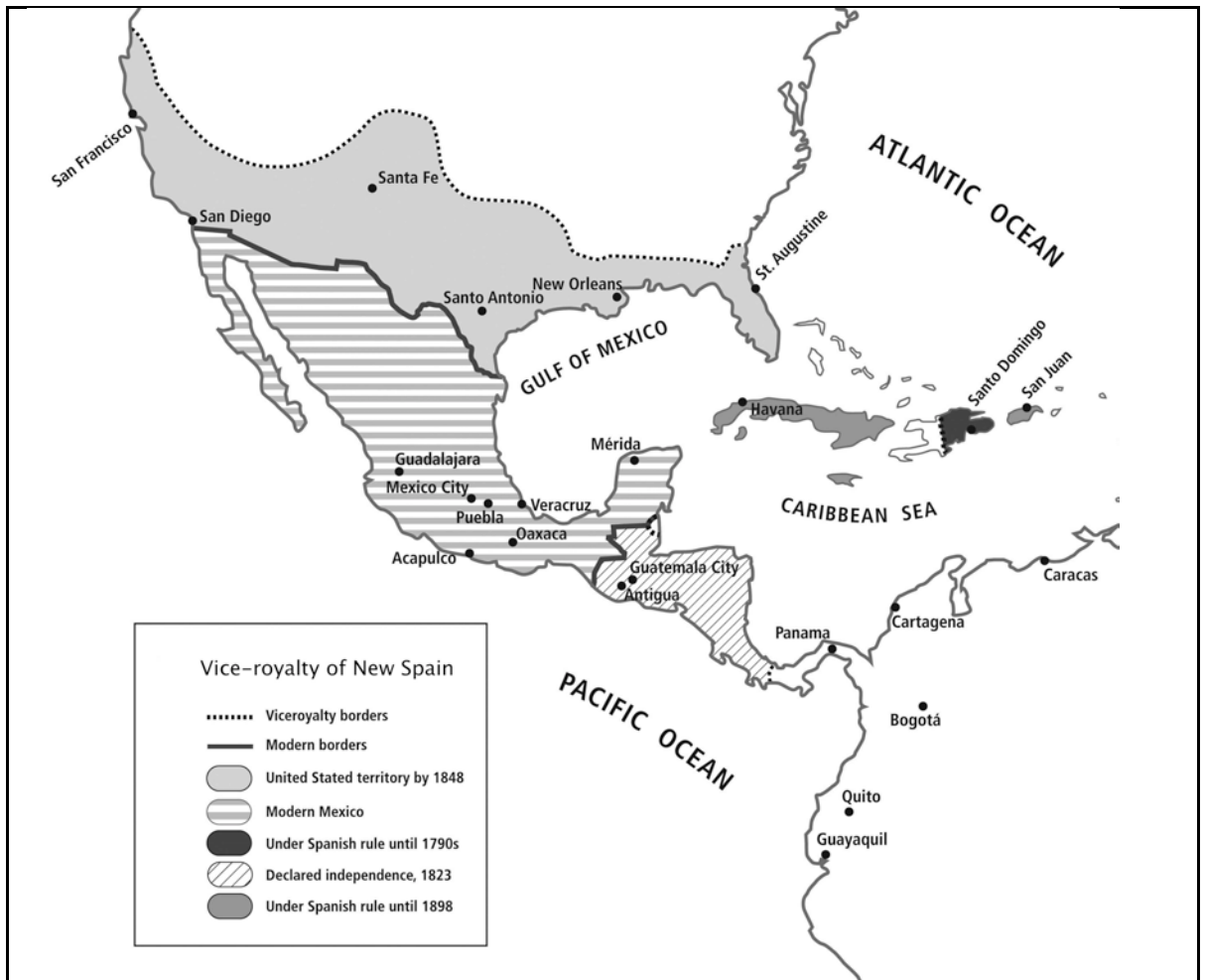
SAMPLE	LOCATION (edge)	MONASTERY OR COLLEGE	BRAND
CB-24	Head and tail	Convento de San Agustín de Puebla, Puebla. (Krausse, 1989, p. 35)	
CB-25	Head	Convento de San Agustín de la Ciudad de México, Mexico City. (Krausse, 1989, p. 15)	
CB-26	Head	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 62)	Same as CB-5
CB-26	Fore-	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 63; Catálogo de Marcas de Fuego, 2013)	Same as CB-13 (head)
CB-27	Head	Convento de Santa Ana de Coyoacán, Mexico City. (González Ordáz, 2006, p. 155)	
CB-28	Head	Convento de San Diego de México, Mexico City. (Krausse, 1989, p. 66; Catálogo de Marcas de Fuego, 2013)	Same as CB-21
CB-30	Head	Hospicio de San Felipe Neri de la Ciudad de México, Mexico City. (Krausse, 1989, p. 86; González Ordáz, 2006, p. 161)	
CB-31	Head	Convento de Nuestra Señora de la Consolación de San Cosme, Mexico City. (Catálogo de Marcas de Fuego, 2013)	
CB-31	Tail	Convento de Nuestra Señora de la Consolación de San Cosme, Mexico City. (Catálogo de Marcas de Fuego, 2013)	

SAMPLE	LOCATION (edge)	MONASTERY OR COLLEGE	BRAND
CB-32	Head	Convento Grande de Nuestra Señora de la Merced, Mexico City. (Krausse, 1989, p. 80)	
CB-33	Head	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 63; Catálogo de Marcas de Fuego, 2013)	Same as CB-1
CB-34	Head	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 63; Catálogo de Marcas de Fuego, 2013)	Same as CB-5
CB-35	Tail	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 63; Catálogo de Marcas de Fuego, 2013)	Same as CB-13
CB-36	Tail	Convento Grande de Nuestra Señora de la Merced, Mexico City. (Krausse, 1989, p. 80)	
CB-37	Head	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 63; Catálogo de Marcas de Fuego, 2013)	Same as CB-23
CB-38	Head	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 63; Catálogo de Marcas de Fuego, 2013)	Same as CB-14 (tail)
CB-38	Tail	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 62; Catálogo de Marcas de Fuego, 2013)	Same as CB-14 (head)
CB-39	Head	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 63; Catálogo de Marcas de Fuego, 2013)	
CB-41	Head	Colegio Máximo de San Pedro y San Pablo, Mexico City. (Krausse, 1989, p. 50; Catálogo de Marcas de Fuego, 2013)	
CB-42	Head	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 63; Catálogo de Marcas de Fuego, 2013)	Same as CB-1

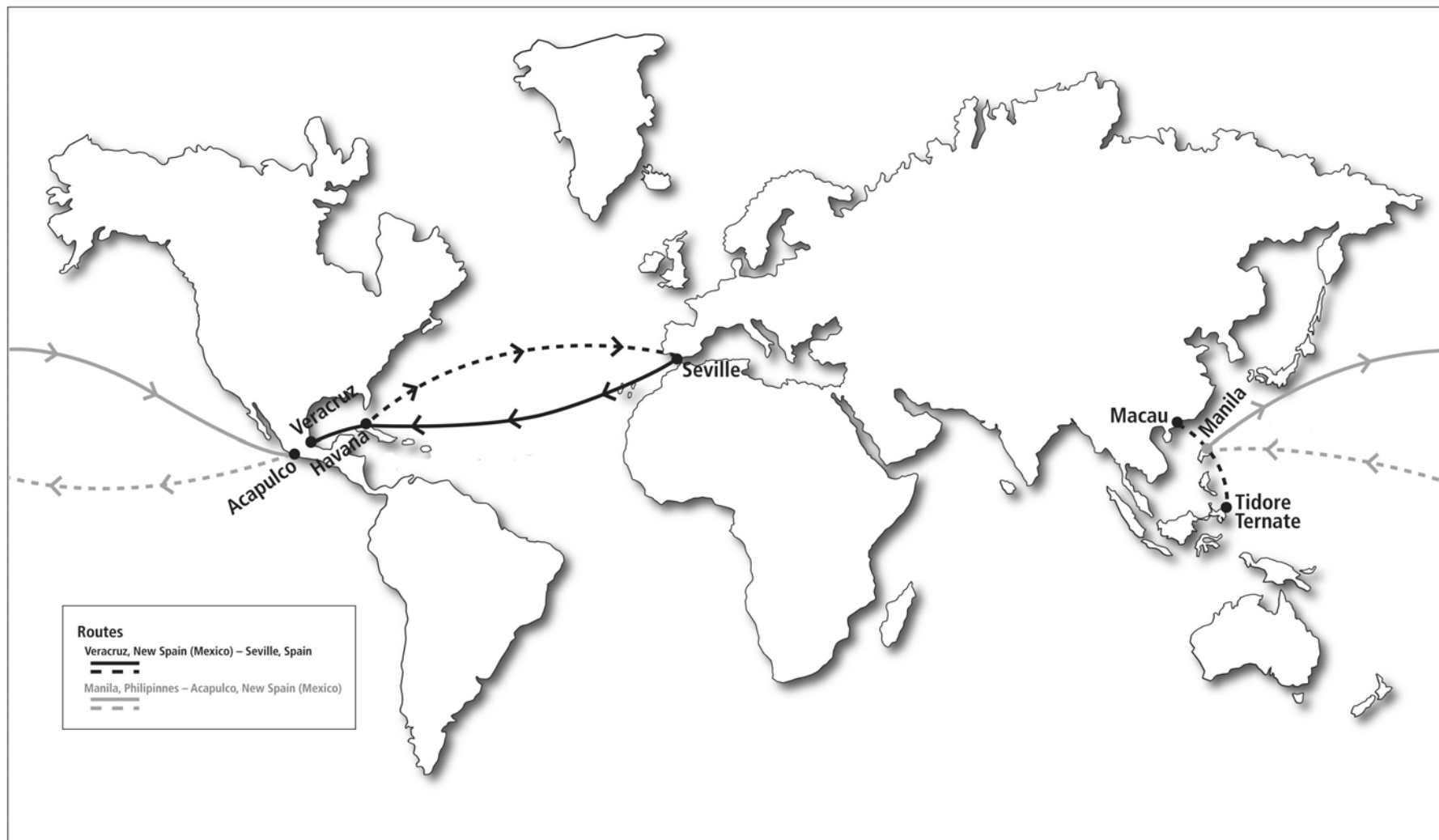
SAMPLE	LOCATION (edge)	MONASTERY OR COLLEGE	BRAND
CB-43	Tail	Real Colegio Agustino de San Pablo de México, Mexico City. (Krausse, 1989, p. 36; Catálogo de Marcas de Fuego, 2013)	
CB-44	Head	Convento Grande de San Francisco de México, Mexico City. (Krausse, 1989, p. 63; Catálogo de Marcas de Fuego, 2013)	
CB-45	Tail	Convento de Santa Ana de Coyoacán, Mexico City. (Krausse, 1989, p. 43)	
CB-46	Head	Colegio Apostólico de Propaganda Fide de San Fernando de México, Mexico City. (Krausse, 1989, p. 65; Catálogo de Marcas de Fuego, 2013)	Same as CB-11

APPENDIX 13. MAPS

MAP 1. Vice-royalty of New Spain



MAP 2. Trade Routes to/from New Spain



MAP 3. Modern Mexico



APPENDIX 14. DESCRIPTION OF THE RECORD FORM

At the top of the first page of the form there are two square boxes. The one on the left hand side is to record the date when the book was analysed, the one on the right side is for the consecutive record number assigned to each book. This box will be repeated in all subsequent pages in order to identify to which book the information belongs and to ensure that no document is misplaced. Between these two square boxes there is a section where it can be recorded whether or not the book has been photographed can be recorded.

The record form is divided into ten sections. The letters in bold identify the number and the title of each field and correspond to a structural or aesthetical aspect of the book being analysed. Each section is outlined in a bold frame. The definitions have been selected to match the types of binding likely to be encountered. Additional material will be added where this is found to be necessary. These features are listed and they are preceded by a small check box which will be filled in as may be relevant; this is done in order to streamline the recording process. Where a number needs to be entered, such as when recording the dimensions or number of sewing supports, a blank text box is added to contain this information. In some sections a blank space has been allocated to include drawings and complementary notes where these may be appropriate.

“yes/no”, “nk” and “other” options.- Some of the structural or aesthetic elements contain the option “yes/no” where “no” means that this property has never existed. In some of the fields the option “nk” has been included, this means that a particular feature or element cannot be precisely described. “Other” will be used for those cases where the book contains different properties to those already listed. In these cases, any new information will be recorded on the line next to the “other” option.

Directional arrows.- In *Section 6. Endbands*, arrows are used to specify the direction of the sewing viewed from the fore-edge of the bookblock (left to right or right to left). In *Section 7. Boards*, arrows are used to indicate the orientation of print or manuscript text on re-cycled board materials in relation to the spine of the book. The same applies to *Section 8. Cover* where the relevant arrow indicates the orientation of printed or manuscript material re-used as covers.

In *Sections 3. Endleaves*, *7. Boards* and *9. Fastening*, information is divided into two columns, left and right. The left column refers to the Left Board. The right column refers to the Right Board.⁹⁹⁶ A blank sample of the record form used in this study is shown in the following pages.

⁹⁹⁶ The side of the bound book which lies to the right of the spine when the book is open on a table in front of you as if to be read. (Ligatus, 2013).

DATE

Photographs yes no

NUMBER

1. BIBLIOGRAPHICAL

AUTHOR			
TITLE			
CITY		PRINTER	
DATE		LIBRARY	
SHELFMARK			
BOOK DIMENSIONS (mm):			
width	long	thickness	

2. TEXTBLOCK AND EDGES

TEXTBLOCK		EDGES
Material <input type="checkbox"/> European paper <input type="checkbox"/> Native Mexican paper <input type="checkbox"/> other _____	Gatherings no. gathering _____	<input type="checkbox"/> uncut <input type="checkbox"/> cut <input type="checkbox"/> cut before sewing <input type="checkbox"/> retrimmed <input type="checkbox"/> proof
Watermark <input type="checkbox"/> yes <input type="checkbox"/> no <input type="checkbox"/> nk		<input type="checkbox"/> plain cut <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> knife cut <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> blade marks <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> plough <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> nk

3. ENDLEAVES yes no nk

LEFT	RIGHT
<input type="checkbox"/> repaired number of leaves _____ <input type="checkbox"/> integral <input type="checkbox"/> separate <input type="checkbox"/> added <input type="checkbox"/> sewn <input type="checkbox"/> used as pastedown	<input type="checkbox"/> repaired number of leaves _____ <input type="checkbox"/> integral <input type="checkbox"/> separate <input type="checkbox"/> added <input type="checkbox"/> sewn <input type="checkbox"/> used as pastedown
EDGE <input type="checkbox"/> cut separately <input type="checkbox"/> cut with textleaves <input type="checkbox"/> with deckle edge 1 HTF 2HTF 3HTF 4HTF 5HTF 6HTF <input type="checkbox"/> nk	EDGE <input type="checkbox"/> cut separately <input type="checkbox"/> cut with textleaves <input type="checkbox"/> with deckle edge 1 HTF 2HTF 3HTF 4HTF 5HTF 6HTF <input type="checkbox"/> nk
SIZE <input type="checkbox"/> full size <input type="checkbox"/> oversize <input type="checkbox"/> undersize	SIZE <input type="checkbox"/> full size <input type="checkbox"/> oversize <input type="checkbox"/> undersize
MATERIAL <input type="checkbox"/> same as text <input type="checkbox"/> plain paper <input type="checkbox"/> printed paper <input type="checkbox"/> MS paper <input type="checkbox"/> other _____	MATERIAL <input type="checkbox"/> same as text <input type="checkbox"/> plain paper <input type="checkbox"/> printed paper <input type="checkbox"/> MS paper <input type="checkbox"/> other _____
Material characteristics: width _____ length _____ type of document _____	Material characteristics: width _____ length _____ type of document _____
orientation : (record the text orientation in relation to the spine) ← → ↑ ↓ other _____ _____	orientation : (record the text orientation in relation to the spine) ← → ↑ ↓ other _____ _____
Watermark <input type="checkbox"/> no <input type="checkbox"/> yes _____ leaf number (s)	Watermark <input type="checkbox"/> no <input type="checkbox"/> yes _____ leaf number (s)

3. ENDLEAVES (CONTINUED)

LEFT	RIGHT
<p>TYPE</p> <input type="checkbox"/> fold <input type="checkbox"/> guard <input type="checkbox"/> cut from kettle to kettle <input type="checkbox"/> cut short <input type="checkbox"/> full height <input type="checkbox"/> supports only <input type="checkbox"/> hook <input type="checkbox"/> endleaf hook <input type="checkbox"/> text hook <input type="checkbox"/> outside hook <input type="checkbox"/> single leaf pastedown <input type="checkbox"/> nk	<p>TYPE</p> <input type="checkbox"/> fold <input type="checkbox"/> guard <input type="checkbox"/> cut from kettle to kettle <input type="checkbox"/> cut short <input type="checkbox"/> full height <input type="checkbox"/> supports only <input type="checkbox"/> hook <input type="checkbox"/> endleaf hook <input type="checkbox"/> text hook <input type="checkbox"/> outside hook <input type="checkbox"/> single leaf pastedown <input type="checkbox"/> nk
<p>PASTEDOWN <input type="checkbox"/> yes <input type="checkbox"/> no <input type="checkbox"/> nk</p>	<p>PASTEDOWN <input type="checkbox"/> yes <input type="checkbox"/> no <input type="checkbox"/> nk</p>
<p>Characteristics</p>	<p>Characteristics</p>
<input type="checkbox"/> flat <input type="checkbox"/> creased <input type="checkbox"/> textblock ripples <input type="checkbox"/> nk	<input type="checkbox"/> flat <input type="checkbox"/> creased <input type="checkbox"/> textblock ripples <input type="checkbox"/> nk
<p>Method</p>	<p>Method</p>
<input type="checkbox"/> overall <input type="checkbox"/> perimeter pasting <input type="checkbox"/> perimeter and centre pasting <input type="checkbox"/> perimeter and lining pasting <input type="checkbox"/> perimeter, head, tail and fore-edge pasting only <input type="checkbox"/> fore-edge and joint pasting <input type="checkbox"/> fore-edge pasting <input type="checkbox"/> guard only <input type="checkbox"/> stub only <input type="checkbox"/> irregular <input type="checkbox"/> nk	<input type="checkbox"/> overall <input type="checkbox"/> perimeter pasting <input type="checkbox"/> perimeter and centre pasting <input type="checkbox"/> perimeter and lining pasting <input type="checkbox"/> perimeter, head, tail and fore-edge pasting only <input type="checkbox"/> fore-edge and joint pasting <input type="checkbox"/> fore-edge pasting <input type="checkbox"/> guard only <input type="checkbox"/> stub only <input type="checkbox"/> irregular <input type="checkbox"/> nk
<p>Sequence</p>	<p>Sequence</p>
<input type="checkbox"/> before covering <input type="checkbox"/> board closed <input type="checkbox"/> board open <input type="checkbox"/> after covering <input type="checkbox"/> other _____ <input type="checkbox"/> nk	<input type="checkbox"/> before covering <input type="checkbox"/> board closed <input type="checkbox"/> board open <input type="checkbox"/> after covering <input type="checkbox"/> other _____ <input type="checkbox"/> nk
<p>Size</p>	<p>Size</p>
<input type="checkbox"/> full-size <input type="checkbox"/> trimmed- out <input type="checkbox"/> nk	<input type="checkbox"/> full-size <input type="checkbox"/> trimmed- out <input type="checkbox"/> nk
<p>DRAWING (endleaf drawing)</p>	<p>DRAWING (endleaf drawing)</p>

4. STRUCTURE repaired

<input type="checkbox"/> stitched <input type="checkbox"/> supported sewing <input type="checkbox"/> other _____				
SEWING SUPPORTS				
Elements ____ no. of supports <input type="checkbox"/> single <input type="checkbox"/> double <input type="checkbox"/> nk	Arrangement <input type="checkbox"/> equal spacing <input type="checkbox"/> equal spacing with shorter panels at head and tail <input type="checkbox"/> vertical storage spacing	Formation <input type="checkbox"/> strap <input type="checkbox"/> split strap <input type="checkbox"/> twisted <input type="checkbox"/> rolled <input type="checkbox"/> other _____ <input type="checkbox"/> crushed <input type="checkbox"/> nk	Material <input type="checkbox"/> tawed <input type="checkbox"/> tanned <input type="checkbox"/> cord <input type="checkbox"/> parchment <input type="checkbox"/> other _____ <input type="checkbox"/> nk	Material Source <input type="checkbox"/> goat <input type="checkbox"/> sheep <input type="checkbox"/> hairsheep <input type="checkbox"/> calf <input type="checkbox"/> hemp <input type="checkbox"/> linen <input type="checkbox"/> other _____ <input type="checkbox"/> nk
Position <input type="checkbox"/> raised support <input type="checkbox"/> recessed support	Slips treatment <input type="checkbox"/> laced <input type="checkbox"/> selected lacing <input type="checkbox"/> cut at the joint <input type="checkbox"/> uncut but not laced <input type="checkbox"/> added slips <input type="checkbox"/> nk			

STATIONS		
____ number of stations <input type="checkbox"/> pierced hole ____ number per station <input type="checkbox"/> stagger station Drawing	Recesses <input type="checkbox"/> support <input type="checkbox"/> kettle-stitch <input type="checkbox"/> adhesive <input type="checkbox"/> other _____	Shape <input type="checkbox"/> rectangular <input type="checkbox"/> semicircular <input type="checkbox"/> square <input type="checkbox"/> V <input type="checkbox"/> other _____
Station Measurements		
<div style="display: flex; justify-content: space-between; padding: 5px;"> head tail </div>		
Supports drawing		
<div style="display: flex; justify-content: space-between; padding: 5px;"> head tail </div>		

No.

5. SPINE AND LININGS

SPINE		
Adhesive <input type="checkbox"/> yes <input type="checkbox"/> no <input type="checkbox"/> nk Type <input type="checkbox"/> animal <input type="checkbox"/> starch <input type="checkbox"/> nk	Shape <input type="checkbox"/> flat <input type="checkbox"/> slight round <input type="checkbox"/> round (1/3) <input type="checkbox"/> heavy rounded (1/2) <input type="checkbox"/> nk Joints <input type="checkbox"/> none <input type="checkbox"/> curved <input type="checkbox"/> angled <input type="checkbox"/> slight joint <input type="checkbox"/> nk	spine and joints drawing

SPINE LINING <input type="checkbox"/> repaired						
<input type="checkbox"/> yes <input type="checkbox"/> no <input type="checkbox"/> nk	Type <input type="checkbox"/> transverse <input type="checkbox"/> comb <input type="checkbox"/> patch <input type="checkbox"/> panel <input type="checkbox"/> other _____ <input type="checkbox"/> nk Location <input type="checkbox"/> panel no. of panels _____ panel position(s) _____ <input type="checkbox"/> head and tail only <input type="checkbox"/> nk	Material <input type="checkbox"/> parchment <input type="checkbox"/> paper <input type="checkbox"/> textile <input type="checkbox"/> tanned <input type="checkbox"/> tawed <input type="checkbox"/> other _____ <input type="checkbox"/> nk Material characteristics <input type="checkbox"/> plain <input type="checkbox"/> MS <input type="checkbox"/> printed <input type="checkbox"/> decorated <input type="checkbox"/> other _____ <input type="checkbox"/> nk	Kind of document			
(space for drawing or notes if necessary)						
<table border="1" style="width: 100%; height: 150px; border-collapse: collapse;"><tr><td style="width: 33%;"></td><td style="width: 33%;"></td><td style="width: 33%;"></td></tr></table>						
left		right				

No.

6. ENDBANDS repaired

<input type="checkbox"/> yes <input type="checkbox"/> no <input type="checkbox"/> nk Type <input type="checkbox"/> primary <input type="checkbox"/> other _____ <input type="checkbox"/> nk Location <input type="checkbox"/> head <input type="checkbox"/> tail	CORES			
	no. cores	Material		Slip Treatment
	Formation <input type="checkbox"/> straight <input type="checkbox"/> twisted <input type="checkbox"/> rolled <input type="checkbox"/> twisted & flattened <input type="checkbox"/> crushed <input type="checkbox"/> nk	Main core <input type="checkbox"/> tanned <input type="checkbox"/> tawed <input type="checkbox"/> parchment <input type="checkbox"/> cord <input type="checkbox"/> other _____ <input type="checkbox"/> nk	Secondary core <input type="checkbox"/> tanned <input type="checkbox"/> tawed <input type="checkbox"/> parchment <input type="checkbox"/> cord <input type="checkbox"/> other _____ <input type="checkbox"/> nk	<input type="checkbox"/> laced <input type="checkbox"/> cut at the joint <input type="checkbox"/> uncut but not laced <input type="checkbox"/> added slips <input type="checkbox"/> nk
Shape of slip (s) drawing				

PRIMARY ENDBAND THREAD				
Thickness <input type="checkbox"/> same as sewing <input type="checkbox"/> thin <input type="checkbox"/> medium <input type="checkbox"/> thick	Ply <input type="checkbox"/> single <input type="checkbox"/> double <input type="checkbox"/> s-ply <input type="checkbox"/> z-ply <input type="checkbox"/> nk	Twist <input type="checkbox"/> tight twisted <input type="checkbox"/> medium twisted <input type="checkbox"/> loose twisted	Material <input type="checkbox"/> linen <input type="checkbox"/> cotton <input type="checkbox"/> hemp <input type="checkbox"/> other _____ <input type="checkbox"/> nk	Color <input type="checkbox"/> natural <input type="checkbox"/> dark natural <input type="checkbox"/> toned natural <input type="checkbox"/> other _____
Waxed <input type="checkbox"/> yes <input type="checkbox"/> no <input type="checkbox"/> nk				

SECONDARY ENDBAND THREAD <input type="checkbox"/> yes <input type="checkbox"/> no <input type="checkbox"/> nk				
Thickness <input type="checkbox"/> same as sewing <input type="checkbox"/> thin <input type="checkbox"/> medium <input type="checkbox"/> thick	Ply <input type="checkbox"/> single <input type="checkbox"/> double <input type="checkbox"/> s-ply <input type="checkbox"/> z-ply <input type="checkbox"/> nk	Twist <input type="checkbox"/> tight twisted <input type="checkbox"/> medium twisted <input type="checkbox"/> loose twisted	Material <input type="checkbox"/> linen <input type="checkbox"/> cotton <input type="checkbox"/> hemp <input type="checkbox"/> other _____ <input type="checkbox"/> nk	Color <input type="checkbox"/> natural <input type="checkbox"/> dark natural <input type="checkbox"/> toned natural <input type="checkbox"/> other _____
Waxed <input type="checkbox"/> yes <input type="checkbox"/> no <input type="checkbox"/> nk				

No.

6. ENDBANDS (CONTINUED)

TIEDOWNS			
no. tiedowns _____ Frequency <input type="checkbox"/> every gathering <input type="checkbox"/> frequent ___ : ___ <input type="checkbox"/> infrequent <input type="checkbox"/> nk	Length <input type="checkbox"/> above kettlestitch <input type="checkbox"/> below kettlestitch <input type="checkbox"/> through kettlestitch <input type="checkbox"/> nk	Lining <input type="checkbox"/> over lining <input type="checkbox"/> under lining <input type="checkbox"/> trough lining <input type="checkbox"/> nk	Position <input type="checkbox"/> centre of gathering <input type="checkbox"/> random <input type="checkbox"/> ends <input type="checkbox"/> text <input type="checkbox"/> nk
Tiedown drawing			

ENDBAND SEWING			
Sewing <input type="checkbox"/> packed <input type="checkbox"/> not-packed <input type="checkbox"/> nk	Sewing direction (front view) <div style="text-align: center;"> <input type="checkbox"/> → ← <input type="checkbox"/> </div> <input type="checkbox"/> nk	Thread route <input type="checkbox"/> front bead <input type="checkbox"/> back bead <input type="checkbox"/> no front bead <input type="checkbox"/> without bead <input type="checkbox"/> other _____ <input type="checkbox"/> nk	End of thread treatment <input type="checkbox"/> cut <input type="checkbox"/> frayed and pasted <input type="checkbox"/> threaded under tiedowns <input type="checkbox"/> knot <input type="checkbox"/> knotted on spine at exit <input type="checkbox"/> knotted under core <input type="checkbox"/> nk
(Space for drawing or notes if necessary)			

7. BOARDS yes no nk

LEFT	RIGHT																																										
<p>Material</p> <p><input type="checkbox"/> Pasteboard part sheet</p> <p><input type="checkbox"/> Pasteboard whole-sheet</p> <p><input type="checkbox"/> Couched laminated</p> <p style="padding-left: 20px;"><input type="checkbox"/> screen impression</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">Quality</td> <td style="width: 50%;">Type</td> </tr> <tr> <td><input type="checkbox"/> coarse</td> <td><input type="checkbox"/> laid screen</td> </tr> <tr> <td><input type="checkbox"/> medium</td> <td><input type="checkbox"/> textile screen</td> </tr> <tr> <td><input type="checkbox"/> fine</td> <td><input type="checkbox"/> woven screen</td> </tr> </table> <p><input type="checkbox"/> Pulp board</p> <p style="padding-left: 20px;"><input type="checkbox"/> screen impression</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">Quality</td> <td style="width: 50%;">Type</td> </tr> <tr> <td><input type="checkbox"/> coarse</td> <td><input type="checkbox"/> laid screen</td> </tr> <tr> <td><input type="checkbox"/> medium</td> <td><input type="checkbox"/> textile screen</td> </tr> <tr> <td><input type="checkbox"/> fine</td> <td><input type="checkbox"/> woven screen</td> </tr> </table> <p>Kind of document</p> <p><input type="checkbox"/> plain paper</p> <p><input type="checkbox"/> printed paper</p> <p><input type="checkbox"/> ms paper</p> <p><input type="checkbox"/> other _____</p> <p><input type="checkbox"/> nk</p> <p>Type of document</p> <p>_____</p> <p>_____</p> <p>Orientation: (record the text orientation in relation to the spine)</p> <p style="text-align: center;">← → ↑ ↓</p>	Quality	Type	<input type="checkbox"/> coarse	<input type="checkbox"/> laid screen	<input type="checkbox"/> medium	<input type="checkbox"/> textile screen	<input type="checkbox"/> fine	<input type="checkbox"/> woven screen	Quality	Type	<input type="checkbox"/> coarse	<input type="checkbox"/> laid screen	<input type="checkbox"/> medium	<input type="checkbox"/> textile screen	<input type="checkbox"/> fine	<input type="checkbox"/> woven screen	<p>Material</p> <p><input type="checkbox"/> Pasteboard part sheet</p> <p><input type="checkbox"/> Pasteboard whole-sheet</p> <p><input type="checkbox"/> Couched laminate</p> <p style="padding-left: 20px;"><input type="checkbox"/> screen impression</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">Quality</td> <td style="width: 50%;">Type</td> </tr> <tr> <td><input type="checkbox"/> coarse</td> <td><input type="checkbox"/> laid screen</td> </tr> <tr> <td><input type="checkbox"/> medium</td> <td><input type="checkbox"/> textile screen</td> </tr> <tr> <td><input type="checkbox"/> fine</td> <td><input type="checkbox"/> woven screen</td> </tr> </table> <p><input type="checkbox"/> Pulp board</p> <p style="padding-left: 20px;"><input type="checkbox"/> screen impression</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">Quality</td> <td style="width: 50%;">Type</td> </tr> <tr> <td><input type="checkbox"/> coarse</td> <td><input type="checkbox"/> laid screen</td> </tr> <tr> <td><input type="checkbox"/> medium</td> <td><input type="checkbox"/> textile screen</td> </tr> <tr> <td><input type="checkbox"/> fine</td> <td><input type="checkbox"/> woven screen</td> </tr> </table> <p>Kind of document</p> <p><input type="checkbox"/> plain paper</p> <p><input type="checkbox"/> printed paper</p> <p><input type="checkbox"/> ms paper</p> <p><input type="checkbox"/> other _____</p> <p><input type="checkbox"/> nk</p> <p>Type of document</p> <p>_____</p> <p>_____</p> <p>Orientation: (record the text orientation in relation to the spine)</p> <p style="text-align: center;">← → ↑ ↓</p>	Quality	Type	<input type="checkbox"/> coarse	<input type="checkbox"/> laid screen	<input type="checkbox"/> medium	<input type="checkbox"/> textile screen	<input type="checkbox"/> fine	<input type="checkbox"/> woven screen	Quality	Type	<input type="checkbox"/> coarse	<input type="checkbox"/> laid screen	<input type="checkbox"/> medium	<input type="checkbox"/> textile screen	<input type="checkbox"/> fine	<input type="checkbox"/> woven screen										
Quality	Type																																										
<input type="checkbox"/> coarse	<input type="checkbox"/> laid screen																																										
<input type="checkbox"/> medium	<input type="checkbox"/> textile screen																																										
<input type="checkbox"/> fine	<input type="checkbox"/> woven screen																																										
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<input type="checkbox"/> fine	<input type="checkbox"/> woven screen																																										
WOODEN BOARD																																											
<p><input type="checkbox"/> Wooden board</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 33%;"><input type="checkbox"/> softwood</td> <td style="width: 33%;">Preparation</td> <td style="width: 33%;">Tool marks</td> </tr> <tr> <td><input type="checkbox"/> hardwood</td> <td><input type="checkbox"/> cleft</td> <td><input type="checkbox"/> adze</td> </tr> <tr> <td><input type="checkbox"/> nk</td> <td><input type="checkbox"/> sawn</td> <td><input type="checkbox"/> chisel</td> </tr> <tr> <td>Grain direction</td> <td><input type="checkbox"/> scaleboard</td> <td><input type="checkbox"/> draw knife</td> </tr> <tr> <td><input type="checkbox"/> vertical</td> <td><input type="checkbox"/> nk</td> <td><input type="checkbox"/> plane marks</td> </tr> <tr> <td><input type="checkbox"/> horizontal</td> <td></td> <td><input type="checkbox"/> nk</td> </tr> <tr> <td><input type="checkbox"/> nk</td> <td></td> <td></td> </tr> </table> <p>Wood origin</p> <p><input type="checkbox"/> native</p> <p><input type="checkbox"/> imported</p> <p><input type="checkbox"/> nk</p>	<input type="checkbox"/> softwood	Preparation	Tool marks	<input type="checkbox"/> hardwood	<input type="checkbox"/> cleft	<input type="checkbox"/> adze	<input type="checkbox"/> nk	<input type="checkbox"/> sawn	<input type="checkbox"/> chisel	Grain direction	<input type="checkbox"/> scaleboard	<input type="checkbox"/> draw knife	<input type="checkbox"/> vertical	<input type="checkbox"/> nk	<input type="checkbox"/> plane marks	<input type="checkbox"/> horizontal		<input type="checkbox"/> nk	<input type="checkbox"/> nk			<p><input type="checkbox"/> Wooden board</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 33%;"><input type="checkbox"/> softwood</td> <td style="width: 33%;">Preparation</td> <td style="width: 33%;">Tool marks</td> </tr> <tr> <td><input type="checkbox"/> hardwood</td> <td><input type="checkbox"/> cleft</td> <td><input type="checkbox"/> adze</td> </tr> <tr> <td><input type="checkbox"/> nk</td> <td><input type="checkbox"/> sawn</td> <td><input type="checkbox"/> chisel</td> </tr> <tr> <td>Grain direction</td> <td><input type="checkbox"/> scaleboard</td> <td><input type="checkbox"/> draw knife</td> </tr> <tr> <td><input type="checkbox"/> vertical</td> <td><input type="checkbox"/> nk</td> <td><input type="checkbox"/> plane marks</td> </tr> <tr> <td><input type="checkbox"/> horizontal</td> <td></td> <td><input type="checkbox"/> nk</td> </tr> <tr> <td><input type="checkbox"/> nk</td> <td></td> <td></td> </tr> </table> <p>Wood origin</p> <p><input type="checkbox"/> native</p> <p><input type="checkbox"/> imported</p> <p><input type="checkbox"/> nk</p>	<input type="checkbox"/> softwood	Preparation	Tool marks	<input type="checkbox"/> hardwood	<input type="checkbox"/> cleft	<input type="checkbox"/> adze	<input type="checkbox"/> nk	<input type="checkbox"/> sawn	<input type="checkbox"/> chisel	Grain direction	<input type="checkbox"/> scaleboard	<input type="checkbox"/> draw knife	<input type="checkbox"/> vertical	<input type="checkbox"/> nk	<input type="checkbox"/> plane marks	<input type="checkbox"/> horizontal		<input type="checkbox"/> nk	<input type="checkbox"/> nk		
<input type="checkbox"/> softwood	Preparation	Tool marks																																									
<input type="checkbox"/> hardwood	<input type="checkbox"/> cleft	<input type="checkbox"/> adze																																									
<input type="checkbox"/> nk	<input type="checkbox"/> sawn	<input type="checkbox"/> chisel																																									
Grain direction	<input type="checkbox"/> scaleboard	<input type="checkbox"/> draw knife																																									
<input type="checkbox"/> vertical	<input type="checkbox"/> nk	<input type="checkbox"/> plane marks																																									
<input type="checkbox"/> horizontal		<input type="checkbox"/> nk																																									
<input type="checkbox"/> nk																																											
<input type="checkbox"/> softwood	Preparation	Tool marks																																									
<input type="checkbox"/> hardwood	<input type="checkbox"/> cleft	<input type="checkbox"/> adze																																									
<input type="checkbox"/> nk	<input type="checkbox"/> sawn	<input type="checkbox"/> chisel																																									
Grain direction	<input type="checkbox"/> scaleboard	<input type="checkbox"/> draw knife																																									
<input type="checkbox"/> vertical	<input type="checkbox"/> nk	<input type="checkbox"/> plane marks																																									
<input type="checkbox"/> horizontal		<input type="checkbox"/> nk																																									
<input type="checkbox"/> nk																																											

No.

7. BOARDS (CONTINUED)

LEFT	RIGHT
<p>Board formation</p> <input type="checkbox"/> laminated <input type="checkbox"/> single piece <input type="checkbox"/> composite <input type="checkbox"/> constructed <input type="checkbox"/> other _____ <input type="checkbox"/> nk	<p>Board formation</p> <input type="checkbox"/> laminated <input type="checkbox"/> single piece <input type="checkbox"/> composite <input type="checkbox"/> constructed <input type="checkbox"/> other _____ <input type="checkbox"/> nk
<p>Board curvature</p> <input type="checkbox"/> flat <input type="checkbox"/> slight <input type="checkbox"/> pronounced	<p>Board curvature</p> <input type="checkbox"/> flat <input type="checkbox"/> slight <input type="checkbox"/> pronounced

Edge treatment		Edge treatment	
<p>Profile</p> <input type="checkbox"/> flat <input type="checkbox"/> deckle <input type="checkbox"/> bevel <input type="checkbox"/> 1 <input type="checkbox"/> 1/2 <input type="checkbox"/> 1/3 <input type="checkbox"/> 1/4 <input type="checkbox"/> chamfer <input type="checkbox"/> divided bevel <input type="checkbox"/> center bevel <input type="checkbox"/> extended centre bevel <input type="checkbox"/> clasp bevel <input type="checkbox"/> fastening recesses <input type="checkbox"/> catchplate <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> strap <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> nk	<p>Location</p> <input type="checkbox"/> inside <input type="checkbox"/> outside <p>Quality</p> <input type="checkbox"/> crooked <input type="checkbox"/> straight <input type="checkbox"/> nk <p>Back-corning</p> <input type="checkbox"/> non <input type="checkbox"/> bookblock back-corning <input type="checkbox"/> oblique <input type="checkbox"/> quadrant <input type="checkbox"/> square <input type="checkbox"/> other <input type="checkbox"/> nk <input type="checkbox"/> turn-in back corning	<p>Profile</p> <input type="checkbox"/> flat <input type="checkbox"/> deckle <input type="checkbox"/> bevel <input type="checkbox"/> 1 <input type="checkbox"/> 1/2 <input type="checkbox"/> 1/3 <input type="checkbox"/> 1/4 <input type="checkbox"/> chamfer <input type="checkbox"/> divided bevel <input type="checkbox"/> center bevel <input type="checkbox"/> extended centre bevel <input type="checkbox"/> clasp bevel <input type="checkbox"/> fastening recesses <input type="checkbox"/> catchplate <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> strap <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> nk	<p>Location</p> <input type="checkbox"/> inside <input type="checkbox"/> outside <p>Quality</p> <input type="checkbox"/> crooked <input type="checkbox"/> straight <input type="checkbox"/> nk <p>Back-corning</p> <input type="checkbox"/> non <input type="checkbox"/> bookblock back-corning <input type="checkbox"/> oblique <input type="checkbox"/> quadrant <input type="checkbox"/> square <input type="checkbox"/> other <input type="checkbox"/> nk <input type="checkbox"/> turn-in back corning
<p>Drawing (edge drawings including spine edge profile)</p> <div style="border: 1px solid black; height: 100px; width: 100%;"></div>		<p>Drawing (edge drawings including spine edge profile)</p> <div style="border: 1px solid black; height: 100px; width: 100%;"></div>	

7. BOARDS (CONTINUED)

LEFT	RIGHT
<p>Squares</p> <p><input type="checkbox"/> medium <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> narrow <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> wide <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> same size as the textblock</p> <p>wider than the others <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail narrower than the others <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail</p>	<p>Squares</p> <p><input type="checkbox"/> medium <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> narrow <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> wide <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> same size as the textblock</p> <p>wider than the others <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail narrower than the others <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail</p>
<p>Board attachment</p> <p><input type="checkbox"/> endleaves <input type="checkbox"/> endleaves and spine lining <input type="checkbox"/> sewing-support slips <input type="checkbox"/> added support slips <input type="checkbox"/> nk</p> <p>Lacing</p> <p><input type="checkbox"/> inverted lacing <input type="checkbox"/> mirror lacing <input type="checkbox"/> nk ___ number lacing holes</p> <p>Hole lacing angle</p> <p><input type="checkbox"/> oblique <input type="checkbox"/> perpendicular <input type="checkbox"/> parallel <input type="checkbox"/> perpendicular and angled <input type="checkbox"/> nk</p> <p>Endband slips</p> <p><input type="checkbox"/> Lacing <input type="checkbox"/> inverted <input type="checkbox"/> mirror lacing <input type="checkbox"/> nk ___ number lacing holes</p> <p><input type="checkbox"/> other _____</p> <p>Board attachment drawing</p>	<p>Board attachment</p> <p><input type="checkbox"/> endleaves <input type="checkbox"/> endleaves and spine lining <input type="checkbox"/> sewing-support slips <input type="checkbox"/> added support slips <input type="checkbox"/> nk</p> <p>Lacing</p> <p><input type="checkbox"/> inverted lacing <input type="checkbox"/> mirror lacing <input type="checkbox"/> nk ___ number lacing holes</p> <p>Hole lacing angle</p> <p><input type="checkbox"/> oblique <input type="checkbox"/> perpendicular <input type="checkbox"/> parallel <input type="checkbox"/> perpendicular and angled <input type="checkbox"/> nk</p> <p>Endband slips</p> <p><input type="checkbox"/> Lacing <input type="checkbox"/> inverted <input type="checkbox"/> mirror lacing <input type="checkbox"/> nk ___ number lacing holes</p> <p><input type="checkbox"/> other _____</p> <p>Board attachment drawing</p>

8. COVER

Status					
<input type="checkbox"/> first use	<input type="checkbox"/> re-used	<input type="checkbox"/> missing	<input type="checkbox"/> none	<input type="checkbox"/> nk	<input type="checkbox"/> other _____





MATERIAL				
Leather and parchment			Paper	
Type <input type="checkbox"/> tanned <input type="checkbox"/> tawed <input type="checkbox"/> parchment Hairside <input type="checkbox"/> outside <input type="checkbox"/> inside	Source <input type="checkbox"/> goat <input type="checkbox"/> sheep <input type="checkbox"/> hairsheep <input type="checkbox"/> calf <input type="checkbox"/> other _____ <input type="checkbox"/> nk	Characteristics <input type="checkbox"/> polished <input type="checkbox"/> coloured <input type="checkbox"/> stain <input type="checkbox"/> paint <input type="checkbox"/> natural <input type="checkbox"/> applied color _____	Type <input type="checkbox"/> cartonnage <input type="checkbox"/> paper <input type="checkbox"/> other _____	Kind of paper <input type="checkbox"/> plain paper <input type="checkbox"/> printed paper <input type="checkbox"/> ms paper <input type="checkbox"/> other _____ <input type="checkbox"/> nk
			Type of document _____ _____ _____	
			Orientation: (record the text orientation in relation to the spine) <div style="text-align: center;"> <input type="checkbox"/> ← <input type="checkbox"/> → <input type="checkbox"/> ↑ <input type="checkbox"/> ↓ </div>	

Type <input type="checkbox"/> cover over board <input type="checkbox"/> full <input type="checkbox"/> quarter <input type="checkbox"/> other _____	<input type="checkbox"/> limp laced-case cover * Joint crease <input type="checkbox"/> yes <input type="checkbox"/> no	<input type="checkbox"/> laced case-cover* with boards Joint crease <input type="checkbox"/> yes <input type="checkbox"/> no	<input type="checkbox"/> other _____
---	--	--	--------------------------------------

*LACED CASE COVER		
Text block attachment <input type="checkbox"/> endleaves <input type="checkbox"/> endleaves and spine lining <input type="checkbox"/> sewn supports slips <input type="checkbox"/> endband slips <input type="checkbox"/> added support slips <input type="checkbox"/> nk Attachment sequence <input type="checkbox"/> before turn-in <input type="checkbox"/> after turn-in <input type="checkbox"/> nk	Slips lacing <input type="checkbox"/> endband and support <input type="checkbox"/> cover and turn-in <input type="checkbox"/> turn-in only <input type="checkbox"/> cover only <input type="checkbox"/> support only <input type="checkbox"/> cover and turn-in <input type="checkbox"/> turn-in only <input type="checkbox"/> cover only <input type="checkbox"/> endband only <input type="checkbox"/> cover and turn-in <input type="checkbox"/> turn-in only <input type="checkbox"/> cover only <input type="checkbox"/> false lacing <input type="checkbox"/> cover and turn-in <input type="checkbox"/> turn-in only <input type="checkbox"/> cover only <input type="checkbox"/> other	Lacing <input type="checkbox"/> inverted <input type="checkbox"/> mirror lacing number lacing holes <input type="checkbox"/> nk Lacing angle <input type="checkbox"/> oblique <input type="checkbox"/> perpendicular <input type="checkbox"/> parallel <input type="checkbox"/> perpendicular and angled

No.

8. COVER (CONTINUED)

		COVER DRAWINGS		
		OUTSIDE	INSIDE	
LEFT	OUTSIDE		INSIDE	
	RIGHT		INSIDE	

8. COVER (CONTINUED)

Edge treatment <input type="checkbox"/> cut <input type="checkbox"/> turned-in * <input type="checkbox"/> tight <input type="checkbox"/> yapp**

*TURN-INS					
Trim <input type="checkbox"/> deckles <input type="checkbox"/> irregular <input type="checkbox"/> neat trim <input type="checkbox"/> rough trim <input type="checkbox"/> torn Pared <input type="checkbox"/> no <input type="checkbox"/> yes _____	Attachment <input type="checkbox"/> non <input type="checkbox"/> adhesive <input type="checkbox"/> animal <input type="checkbox"/> starch <input type="checkbox"/> nk <input type="checkbox"/> other _____	Corner treatment <input type="checkbox"/> butt mitre <input type="checkbox"/> open mitre <input type="checkbox"/> lapped mitre <input type="checkbox"/> fore-edge over <input type="checkbox"/> fore-edge under <input type="checkbox"/> mixed <input type="checkbox"/> anti-clockwise <input type="checkbox"/> clockwise Type <input type="checkbox"/> close lap _____ <input type="checkbox"/> open lap _____	Spine (just with boards) <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none; vertical-align: top;"> Turn-in location <input type="checkbox"/> head <input type="checkbox"/> tail </td> <td style="width: 50%; border: none; vertical-align: top;"> Turn-in Treatment <input type="checkbox"/> irregular <input type="checkbox"/> segmental <input type="checkbox"/> shallow chevron <input type="checkbox"/> straight across with angled ends <input type="checkbox"/> straight across with square ends <input type="checkbox"/> nk </td> </tr> </table>	Turn-in location <input type="checkbox"/> head <input type="checkbox"/> tail	Turn-in Treatment <input type="checkbox"/> irregular <input type="checkbox"/> segmental <input type="checkbox"/> shallow chevron <input type="checkbox"/> straight across with angled ends <input type="checkbox"/> straight across with square ends <input type="checkbox"/> nk
Turn-in location <input type="checkbox"/> head <input type="checkbox"/> tail	Turn-in Treatment <input type="checkbox"/> irregular <input type="checkbox"/> segmental <input type="checkbox"/> shallow chevron <input type="checkbox"/> straight across with angled ends <input type="checkbox"/> straight across with square ends <input type="checkbox"/> nk				

TURN-IN DRAWINGS	
Spine turn-in treatment	Spine edge
Boards turn-in	
<div style="text-align: center; padding: 5px;">Right Board</div> <div style="border: 1px solid black; width: 80%; margin: 10px auto; height: 150px;"></div>	<div style="text-align: center; padding: 5px;">Left Board</div> <div style="border: 1px solid black; width: 80%; margin: 10px auto; height: 150px;"></div>





8. COVER (CONTINUED)

**YAPP		
Location	Treatment	Fore-edge corner shape
Left cover <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> fore-edge Right cover <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> fore-edge	<input type="checkbox"/> angled <input type="checkbox"/> perpendicular <input type="checkbox"/> nk Drawing	<input type="checkbox"/> oblique <input type="checkbox"/> rounded <input type="checkbox"/> square <input type="checkbox"/> nk Drawing

9. FASTENING yes no nk

LEFT	RIGHT
Type Laced fastening <input type="checkbox"/> yes <input type="checkbox"/> no <input type="checkbox"/> nk <input type="checkbox"/> tie <input type="checkbox"/> flat <input type="checkbox"/> nk number of holes _____ <input type="checkbox"/> Loop fastening <input type="checkbox"/> bead <input type="checkbox"/> turk's head knot <input type="checkbox"/> toggle <input type="checkbox"/> other _____ <input type="checkbox"/> Metal fastening <input type="checkbox"/> catchplate <input type="checkbox"/> clasp <input type="checkbox"/> clasp strap <input type="checkbox"/> clasp strap material _____ <input type="checkbox"/> clasp strap formation <input type="checkbox"/> braided <input type="checkbox"/> folded <input type="checkbox"/> single <input type="checkbox"/> other _____ <input type="checkbox"/> hinge <input type="checkbox"/> hook <input type="checkbox"/> loop <input type="checkbox"/> pin <input type="checkbox"/> edge <input type="checkbox"/> side <input type="checkbox"/> ring <input type="checkbox"/> other	Type Laced fastening <input type="checkbox"/> yes <input type="checkbox"/> no <input type="checkbox"/> nk <input type="checkbox"/> tie <input type="checkbox"/> flat <input type="checkbox"/> nk number of holes _____ <input type="checkbox"/> Loop fastening <input type="checkbox"/> bead <input type="checkbox"/> turk's head knot <input type="checkbox"/> toggle <input type="checkbox"/> other _____ <input type="checkbox"/> Metal fastening <input type="checkbox"/> catchplate <input type="checkbox"/> clasp <input type="checkbox"/> clasp strap <input type="checkbox"/> clasp strap material _____ <input type="checkbox"/> clasp strap formation <input type="checkbox"/> braided <input type="checkbox"/> folded <input type="checkbox"/> single <input type="checkbox"/> other _____ <input type="checkbox"/> hinge <input type="checkbox"/> hook <input type="checkbox"/> loop <input type="checkbox"/> pin <input type="checkbox"/> edge <input type="checkbox"/> side <input type="checkbox"/> ring <input type="checkbox"/> other

9. FASTENING (CONTINUED)

LEFT	RIGHT
<p>Material <input type="checkbox"/> tanned <input type="checkbox"/> tawed <input type="checkbox"/> parchment <input type="checkbox"/> textile <input type="checkbox"/> other _____</p> <p>Colour _____</p> <p>Attachment <input type="checkbox"/> glued <input type="checkbox"/> sewing <input type="checkbox"/> nailed <input type="checkbox"/> laced <input type="checkbox"/> other _____</p>	<p>Material <input type="checkbox"/> tanned <input type="checkbox"/> tawed <input type="checkbox"/> parchment <input type="checkbox"/> textile <input type="checkbox"/> other _____</p> <p>Colour _____</p> <p>Attachment <input type="checkbox"/> glued <input type="checkbox"/> sewing <input type="checkbox"/> nailed <input type="checkbox"/> laced <input type="checkbox"/> other _____</p>
<p data-bbox="555 763 671 786" style="text-align: center;">DRAWING</p> <div data-bbox="411 813 826 1361" style="display: flex; justify-content: space-around;"><div data-bbox="411 813 523 1361" style="text-align: center;"><p>outside</p></div><div data-bbox="703 813 826 1361" style="text-align: center;"><p>inside</p></div></div> <p data-bbox="339 1391 600 1413">Tool cross section drawing</p>	<p data-bbox="1121 763 1238 786" style="text-align: center;">DRAWING</p> <div data-bbox="962 813 1377 1361" style="display: flex; justify-content: space-around;"><div data-bbox="962 813 1090 1361" style="text-align: center;"><p>inside</p></div><div data-bbox="1270 813 1377 1361" style="text-align: center;"><p>outside</p></div></div> <p data-bbox="906 1391 1166 1413">Tool cross section drawing</p>

10. DECORATION yes no nk

Sequence <input type="checkbox"/> after covering <input type="checkbox"/> before covering		
<p style="text-align: center;">LEFT BOARD</p> <input type="checkbox"/> yes <input type="checkbox"/> no Area <input type="checkbox"/> board edge <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> clasp straps <input type="checkbox"/> half-bands <input type="checkbox"/> whole surface Type <input type="checkbox"/> paint colour _____ <input type="checkbox"/> stain <input type="checkbox"/> dabbed <input type="checkbox"/> drawn <input type="checkbox"/> dropped <input type="checkbox"/> mottled <input type="checkbox"/> spattered <input type="checkbox"/> sprinkled <input type="checkbox"/> tooling <input type="checkbox"/> blind <input type="checkbox"/> ink color _____ <input type="checkbox"/> metal foil <input type="checkbox"/> gold <input type="checkbox"/> other _____ <input type="checkbox"/> nk <input type="checkbox"/> temperature <input type="checkbox"/> cold <input type="checkbox"/> hot <input type="checkbox"/> tool <input type="checkbox"/> block <input type="checkbox"/> creaser number of lines _____ <input type="checkbox"/> fillets number of lines _____ <input type="checkbox"/> panel <input type="checkbox"/> rolls <input type="checkbox"/> small tool	<p style="text-align: center;">SPINE</p> <input type="checkbox"/> yes <input type="checkbox"/> no Area <input type="checkbox"/> caps <input type="checkbox"/> raised band <input type="checkbox"/> panels Type <input type="checkbox"/> paint colour _____ <input type="checkbox"/> stain <input type="checkbox"/> dabbed <input type="checkbox"/> drawn <input type="checkbox"/> dropped <input type="checkbox"/> mottled <input type="checkbox"/> spattered <input type="checkbox"/> sprinkled <input type="checkbox"/> tooling <input type="checkbox"/> blind <input type="checkbox"/> ink color _____ <input type="checkbox"/> metal foil <input type="checkbox"/> gold <input type="checkbox"/> other _____ <input type="checkbox"/> nk <input type="checkbox"/> temperature <input type="checkbox"/> cold <input type="checkbox"/> hot <input type="checkbox"/> tool <input type="checkbox"/> block <input type="checkbox"/> creaser number of lines _____ <input type="checkbox"/> fillets number of lines _____ <input type="checkbox"/> panel <input type="checkbox"/> rolls <input type="checkbox"/> small tool	<p style="text-align: center;">RIGHT BOARD</p> <input type="checkbox"/> yes <input type="checkbox"/> no Area <input type="checkbox"/> board edge <input type="checkbox"/> fore-edge <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> clasp straps <input type="checkbox"/> half-bands <input type="checkbox"/> whole surface Type <input type="checkbox"/> paint colour _____ <input type="checkbox"/> stain <input type="checkbox"/> dabbed <input type="checkbox"/> drawn <input type="checkbox"/> dropped <input type="checkbox"/> mottled <input type="checkbox"/> spattered <input type="checkbox"/> sprinkled <input type="checkbox"/> tooling <input type="checkbox"/> blind <input type="checkbox"/> ink color _____ <input type="checkbox"/> metal foil <input type="checkbox"/> gold <input type="checkbox"/> other _____ <input type="checkbox"/> nk <input type="checkbox"/> temperature <input type="checkbox"/> cold <input type="checkbox"/> hot <input type="checkbox"/> tool <input type="checkbox"/> block <input type="checkbox"/> creaser number of lines _____ <input type="checkbox"/> fillets number of lines _____ <input type="checkbox"/> panel <input type="checkbox"/> rolls <input type="checkbox"/> small tool

LETTERING <input type="checkbox"/> yes <input type="checkbox"/> no <input type="checkbox"/> nk			
<input type="checkbox"/> ms colour _____ letter style _____	Style <input type="checkbox"/> tooled <input type="checkbox"/> blind <input type="checkbox"/> ink colour _____ <input type="checkbox"/> metal foil colour _____	Direction <input type="checkbox"/> from head to tail <input type="checkbox"/> from tail to head <input type="checkbox"/> left hand to right hand <input type="checkbox"/> nk <input type="checkbox"/> other _____	Location Head <table border="1" style="width: 100%; height: 40px; margin: 5px 0;"></table> Tail <table border="1" style="width: 100%; height: 40px; margin: 5px 0;"></table>

No.

10.DECORATION (CONTINUED)

Decoration drawing

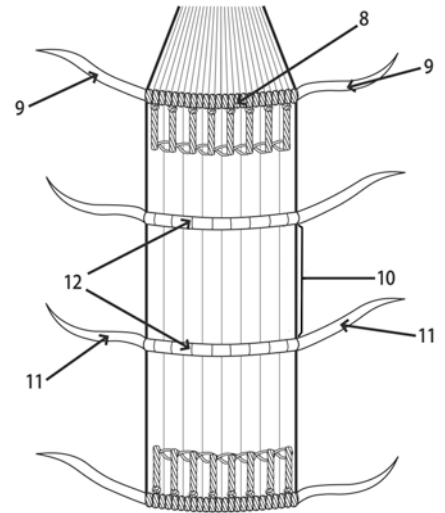
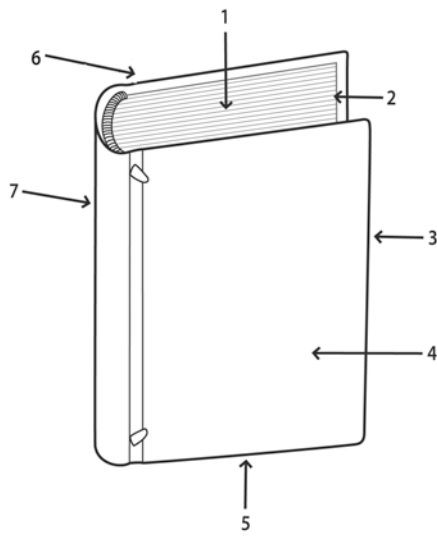
RIGHT BOARD	SPINE	LEFT BOARD

EDGE DECORATION				
Decoration	Location	Type	Branded	Brand
<input type="checkbox"/> yes <input type="checkbox"/> no	<input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> fore-edge	<input type="checkbox"/> coloured colour _____ <input type="checkbox"/> stain <input type="checkbox"/> dabbed <input type="checkbox"/> drawn <input type="checkbox"/> dropped <input type="checkbox"/> mottled <input type="checkbox"/> spattered <input type="checkbox"/> sprinkled colour _____ <input type="checkbox"/> gilt <input type="checkbox"/> polished	<input type="checkbox"/> yes <input type="checkbox"/> no	Drawing (Space for brand drawing if necessary)
			Location <input type="checkbox"/> head <input type="checkbox"/> tail <input type="checkbox"/> fore-edge	

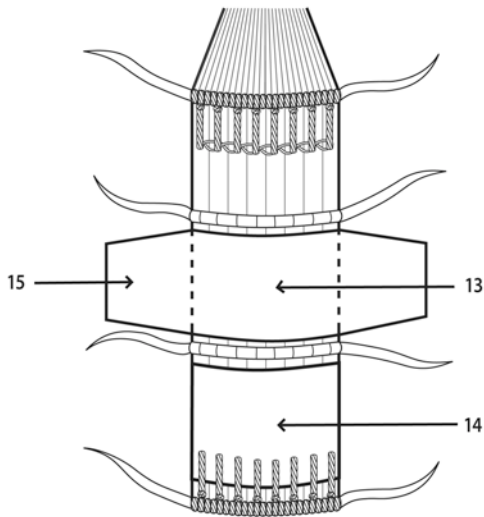
GLOSSARY OF BOOKBINDING TERMS

Because this work is based on the description of bookbindings according to the *Ligatus* glossary, the terms described below, were copied from its database in order to be consistent with the definitions (<http://ligatus.org.uk/glossary>, 2013). In the instances where the terms were not obtained from *Ligatus*, the corresponding reference is duly noted.

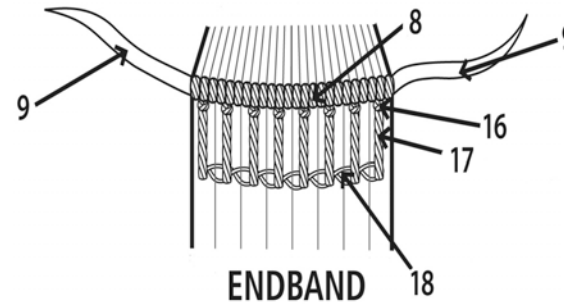
BOOKBINDING ELEMENTS



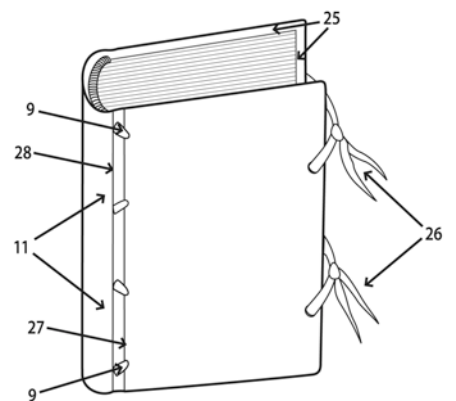
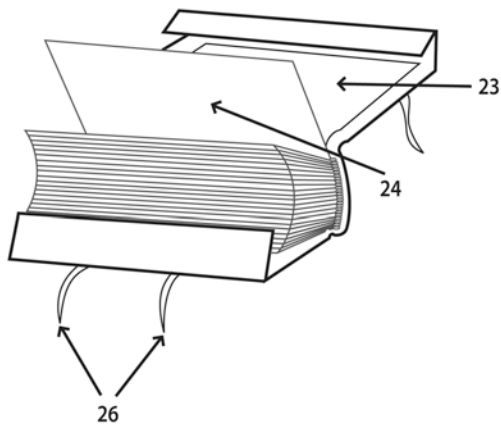
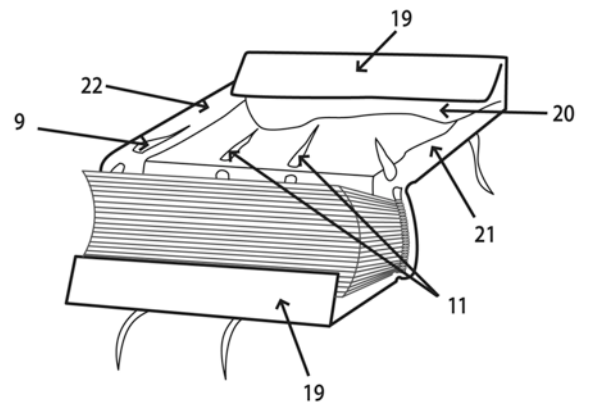
SPINE



SPINE WITH LININGS



ENDBAND



Bookbinding elements

1. Head-edge
2. Textblock
3. Fore-edge
4. Left cover
5. Tail-edge
6. Right cover
7. Spine

8. Endband
9. Endband-core slip
10. Panel
11. Sewing-support slip
12. Sewing support

13. Transverse spine-lining
14. Panel lining
15. Spine-lining joint

16. Back bead
17. Tiedown
18. Kettlestitch

19. Fore-edge cover extension
20. Fore-edge turn-in
21. Head-edge turn-in
22. Tail-edge turn-in

23. Pastedown
24. Flyleaf

25. Square
26. Tie
27. Joint-crease
28. Spine-crease

All-along sewing: the sewing thread uses all the sewing stations along the spine-fold of a gathering, either to secure the gathering to sewing supports, create a chain-stitch or a change-over, leaving a length of thread in the inner fold of the central bifolium in the spaces between each of the sewing stations, and does not leave any gaps between the lengths of thread. The only exception is where books are sewn on flat tape supports at two-hole stations and the thread passes across the back of the supports and not round them. Where this happens, there will be a gap in the thread in the inner fold behind each support, but the gathering is still sewn all-along.

Alum-tawed skin: 'an ancient process of treating prepared hide or skin (usually pigskin or goatskin) with aluminum salts and (usually) other materials, such as egg yolk, flour, salt, etc. A skin may actually be tawed simply by immersing it in an aqueous solution of potash alum at a temperature between 20 and 30° C; however, salt is usually included in the alum solution because it improves the substance (thickness) of the final product. After treatment the skin is dried in air (crusted) and held in this condition for several weeks to allow the development of stabilization or "aging" effects. Tawed skins also undergo staking to impart of soft, flexible handle. Apart from this soft, warm handle, the tawed skins have a high degree of stretch. Handle and stretch may also be improved by the addition of egg yolk and flour to the basic alum and salt solution. A tawed skin is usually white in color but may yellow slightly with age. Tawing does not actually produce a skin that is stable in the wet condition...and therefore cannot accurately be described as having been tanned; consequently, in a strict sense, a tawed skin is not leather' (Roberts & Etherington, 2011).

Animal-based adhesive: 'an adhesive made from hides or bones' (Greenfield, 1998, p.5).

Back bead: a primary endband sewing worked with a single thread with a back bead. To form the bead, the external tiedown is brought over the top of the endband core and the needle is then pushed under the core between that tiedown and the previous one; the needle is then brought around the back of the tiedown, returned under the core to the front of the endband, and pulled tight. This locks the thread around the tiedown and secures the endband core firmly to the back corner of the bookblock to which it has been sewn.

Back-cornering: 'the process in bookbinding of cutting away a small triangular piece of the head and tail edges of the boards of a book at the joints. The cut is made at two angles, one to the board edge and the other to the thickness of the board. The amount removed and the angle of the cut are determined by the width of the leather turn-ins and their thickness where they meet the edge of the board. The purpose of back cornering is to relieve the strain on the joints of the book when the covers are opened; otherwise, a strain would occur because of the additional thickness of the leather caused by the turn-ins. Back cornering also facilitates setting and shaping the headcaps' (Roberts & Etherington, 2011).

Beating: the process of consolidating the leaves of a textblock by beating them with a heavy hammer on a smooth surface. The beating hammers weighed between 8 and 20 pounds (Foot) and had either flat, curved or rounded faces, and a short handle to give better control. The beating surface was usually a smooth stone, such as marble, and was known as a beating stone, though by the early nineteenth century in England, blocks of cast-iron were used instead (Middleton). The textblocks were beaten a few gatherings at a time, held in the beater's left hand and moved around under the hammer wielded by the right hand. The beating would be adjusted to suit different types of paper and binding.

Boards: a board is a rigid or semi-rigid component made from one or more pieces of sheet material used to protect and support a bookblock. There will usually be at least two boards, one on each side of the bookblock. Boards can be made of a variety of rigid or semi-rigid materials, including wood, paper, leather, alum-tawed skin and textile, and

combinations of these materials may be used to construct the finished board. **Adhesive-laminate boards:** boards in which pieces of a previously-manufactured sheet material are held together with an adhesive. Such boards were from an early date also known as pasteboards, but this term has traditionally been used almost exclusively of boards made from paper, and within that category, has been used rather indiscriminately of different types of paper board and cannot be relied on to denote exclusively this type of board manufacture. **Couched-laminated paper boards:** couched laminates were made by couching sheets of paper one on top of the other straight from the papermaker's vat, relying on the hydrogen bonds formed between the sheets to hold them together, reinforced by heavy pressing after couching. Because such boards were made in paper mills, they are also known as millboard, though this term has been so generally used of all paper boards in the literature that it has largely lost its specific meaning.

Bookblock: all the leaves bound together in a single volume and enclosed within a single binding. Bookblocks will normally consist of a textblock (including inserted plates, maps, tables etc.) with interleaving (where present) and separate endleaves. Even if there are no endleaves, the term bookblock can still be used to describe the leaves within a single binding.

Bound in boards: 'defined as books in which the uncovered boards of the books are attached to the sewn textblock, either by the sewn supports slips or by some part of the endleaves, before the book is covered' (Pickwood, 1995, p.209).

Brand: 'a method of marking a book with hot irons that burn letters or symbols into one or more edges, generally for purposes of indicating ownership. [...] Brands of iron or bronze were used, usually on the head edge, although it was sometimes done on the fore edge and occasionally on both head and tail edges. Unfortunately, the process often damaged the covers, title pages, and endpapers; however, as a mark of ownership, it was effective in deterring the theft of books, as the brand could only be removed by trimming deep into the margins.' (Roberts & Etherington, 2011).

Bypass sewing: a sewing structure in which the thread in each gathering does not attach that gathering to all of the sewing supports on the spine, but only to a selection of them. Like all economies, there is a trade-off, in that the fewer the supports sewn around in each gathering, the quicker the sewing, but the weaker the structure.

Change-over station: a station where the sewing thread passes from one gathering or group of gatherings sewn with a single thread to another in the course of sewing. This could be achieved in different ways, either as a kettlestitch or an unlinked or stitched changeover station.

Clasp fastening: a clasp fastening consists of two parts: one a catchplate or pin located on one board or cover of a book, and the other a hook or ring on the opposing board or cover which catches on the catchplate or pin on the other side. The hook or ring may be attached to the board by means of a clasp strap or a hinge plate.

Coloured: the edge is decorated with an unbroken coat of colour.

Cord: a material made by twisting together twisted strands of vegetable fibres to provide a material of a thickness suitable for either a sewing support or endband core, the former often being referred to as sewing cords.

Cover: the cover is the material that constitutes the immediate covering of the completed binding.

Cover extension: formed by cutting, if there were no turn-ins, or folding, if there were turn-ins, the edges of the cover material at some distance beyond the edges of the boards or, if there were no boards, beyond the edges of the bookblock, thus creating overlapping

edges which were then creased and folded over the edges of the boards or bookblock to protect the edges of the bookblock. The edges of a cover which extend beyond the size of the bookblock but which are not creased along the edges of the bookblock should not be described as cover extensions. They simply have more or less wide squares.

Crushed: the sewing support is crushed, or compressed, irregularly by pulling the sewing thread tightly around a soft, flat or folded strip of material during the sewing process. (Pickwoad, 2010. pers. comm.).

Dabbed: the edge is decorative by pigment dabbed on it. Small pieces of natural sponge often appear to have been used for this.

Deckle edge: 'the feather edge or edges of a sheet of paper formed where the stock flows against the deckle, or, in handmade papers, by the stock flowing between the frame and the deckle of the mold.' (Roberts & Etherington, 2011).

Draw knife: a two-handled knife used to cut the edges of bookblocks. Until the introduction of the plough in the mid-sixteenth century, the draw knife was used almost universally in western Europe, though single handled knives seem to have been used in eastern Mediterranean countries. They were used in two stages, the first to give the edge a rough trim, the second to give the final, smooth cut (Randle Holme). As they are drawn diagonally across the edge of the bookblocks, they were likely to leave more or less prominent diagonal blade marks in the edge.

Edge: the surface of one of the three outer edges of the bookblock, created when the leaves or gatherings are stacked and aligned, usually after sewing. An edge may be uncut, rough trimmed or cut, and if cut, may then be decorated.

Endband: a core attached to a bookblock across the head and tail edges of the spine by a primary sewing in thread which is taken down into the gatherings, and worked separately from the main sewing of the bookblock.

Endband cores: are lengths of material, both flexible and, occasionally, inflexible, which are either sewn to the head and tail of the spine of a bookblock in a worked endband, or are incorporated into a stuck-on endband.

Endband-core slips: the endband core slips are the part of the endband core which extends beyond the width of the spine at either side and could be used to attach the board or cover to a bookblock.

Endleaves: endleaves are the leaves of a variety of sheet materials found at the front and back of a bookblock and are intended to give protection to the text leaves. They come in two basic types: those added by the binder before the book is sewn (**separate endleaves**) and blank leaves at the front and/or the back of the textblock (**integral endleaves**) which are used as endleaves.

Exit hole: the point at which the needle used to sew an endband emerges from the spine of the book.

Fastening: fastenings are used to hold a book shut when it is not in use. They can take a variety of forms and be made from many different materials, but their essential function is secure one board or cover to the other across the fore-edge, and often the head and tail edges, of the bookblock.

Fillet: a metal disk, usually of copper alloy, engraved on its edges with one or more lines of the same or varying widths which will leave impressed lines on the surface of the covering material of a book. The disk is mounted on an axle fixed to a forked or one-sided

metal shaft, which is itself held in a long wooden handle, and can be rolled across the cover of the book to leave an impression.

First-use cover: a cover used for the first time.

Flyleaf: an endleaf which is not pasted to the inside of a board or cover. Also known as a free endleaf.

Folded support: the support is of two thicknesses with a folded edge. This treatment can also be applied to the endband cores.

Full cover: the covering material extends around the spine from fore-edge to fore-edge. A full cover can, but does not always have, turn-ins.

Gatherings: group of leaves formed by folding a printed or blank sheet of paper or parchment.

Guard: A lining some or all of which is also folded around the first or last gathering.

Hairsheep: 'the different cross-beads that exist between the fine-wollen sheeps and coarse-woolled sheeps'. (Reed, 1972, p.44).

Hairside: 'the outer surface of a hide or skin, more commonly referred to in finished leather as the grain side.' (Roberts & Etherington, 2011).

Headcap: 'the leather covering at the head and tail of the spine of a book, formed by turning the leather on the spine over the head and tail and shaping it.' (Roberts & Etherington, 2011).

Herse: also call *frame*, "which was of open form, was made of wood and [...] both, circular and rectangular frames were in common use from very early times. An open form of frame allowed both grain and flesh surface to be worked whilst the pelt was in position. This involved scraping with sharp knife which was semi-lunar or lunar in shape, the idea being to smooth the surface and produce a sheet of uniform thickness." (Reed, 1975, p.83)

Irregular trim: cut edges which are left irregular and uneven.

Joint-crease: a creased or scored line made from the outside of a cover from head to tail, parallel to the spine crease and a short distance from it towards the fore-edges of the cover. They are found on both sides of the cover and were made to assist the easy opening of a case-cover by sharing the hingeing movement required of a cover with the joint crease. A cover opened to 180° with only spine creases will make the cover material hinge through 180° along one narrow line, subjecting the cover to a great deal of stress. By adding joint creases, the movement is shared, with each crease only hingeing through 90°, thus reducing the strain on the cover.

Kettlestitch: the stitch formed at a change-over station when the thread, as it exits the gathering being sewn at either head or tail, picks up the thread of the previous change-over station or stations before entering the next gathering to be sewn. They are also known as catch-up stitches. They are seldom visible in early bindings, but can be formed in quite distinctly different ways. They often form a chevron-pattern on the spine, in which the chevrons point in the direction in which the bookblock was sewn, allowing the direction of sewing to be identified (left to right or right to left, or, in the case of double sequence sewing, both directions).

Limp-binding: 'defined as books whose covering material, typically parchment but also paper and occasionally leather, is not wrapped around stiff boards, but forms the sole

component of the cover. Such covers, which can be prepared off the book, are usually secured to the sewn textblock by the sewing support and/or the endband slips at the final stage of the binding process' (Pickwood, 1995, p. 209)

Limp laced-case cover: the cover that is made in one piece and is attached to the bookblock by means of the slips from the sewing supports and the endbands (if there are any) which are laced through holes punched in the cover along the joints. Such covers are described as limp to distinguish them from those with either boards or cover linings.

Linked sewing: a sewing process in which the sewing thread, as it emerges from a gathering at a sewing station is taken down to pick up the sewing of one or more previous gatherings before returning through the same sewing station. A chainstitch is, by definition, linked, but when sewing on supports, linking is always an option, though in practice, almost entirely restricted to sewing on double supports, where linked sewing creates a chevron pattern on the supports, appearing like a series of arrows pointing in the direction of sewing. It is from this pattern that the term 'herringbone sewing' ('spina di pesce' in Italian), which is sometime used to describe this type of sewing, is derived.

Manuscript lining: the material used for the lining came from a manuscript paper or parchment.

Mirror-lacing pattern: the lacing as seen on the inside of one board is the mirror image of that in the other.

Mottled: a stain decoration made by large drops pigment which have indistinct, fuzzy edges which run into each other, creating a rather a somewhat murky decorative effect.

Neat trim: the edges of the turn-ins are cut in straight lines parallel to the edges of the cover.

Packed sewing: adding extra turns of thread around the sewing supports (or endband cores) to fill in the gaps that can be left on the supports between the gatherings in unpacked sewing. [...] It takes extra time when sewing a bookblock and thus adds to the cost of binding.

Pallet: a handle tool with a length of decoration engraved on its face. Pallets were made in varying lengths and can have straight or angled ends, the latter allowing mitred corners to be made. They were primarily designed for use on the spines of books (hence their varying lengths to suit different sizes of book), but it is apparent from surviving tools that if they were sufficiently curved they could be used repeatedly to make longer lines of decoration on a flat surface. It is for this reason that it can be difficult to distinguish between impressions made by rolls and pallets.

Panel: the parts of the spine which are separated by raised bands or which lie above the top band and below the bottom band on the spine.

Pared: the reduction of the thickness of the material pared.

Parchment: an animal skin which has been soaked, dehaired, limed and dried under tension on a frame.

Pastedown: any part or parts of the endleaf components that are pasted to the inside of a cover or to the boards after the book is covered.

Pierced holes: the sewing station is marked up by holes made with a needle-point or other sharp instrument.

Plain lining: the material, paper or parchment does not show any printing, manuscript or decoration.

Plough: 'a device used for trimming the leaves of a book, usually one bound by hand. It consists of two parallel blocks of wood about 4 inches wide and 8 inches long connected by two guide rods and one threaded rod, with a cutting blade attached to the lower edge of one of the blocks. The left hand part of the plow fits into a runner on the left cheek of the lyming press, while the other block is fitted with the adjustable knife. The knife is generally moved inward by the turn of a screw, cutting into the leaves as the plow is moved back and forth'. (Roberts & Etherington, 2011).

Primary cover: the primary cover is the material that constitutes the immediate covering of the completed binding.

Primary endband: the sewing which is taken down into the gatherings of bookblock (see tiedowns) to form the structural foundation of a worked endband. The thread is most often taken around a core...The structural quality of an endband is entirely dependent on the care with which the primary sewing is carried out, and, more particularly, the number of tiedowns and whether they are taken down into the centre of the gatherings where they are found. The strongest endbands were tied down into the centre of each gathering, and the fewer tie-downs there are in relation to the number of gatherings, and the less they are worked in the centre of the gatherings, the weaker (and cheaper because the more quickly worked) the endband will be. Primary sewing was often carried out in plain, uncoloured thread, as decoration could be added by means of endband secondary sewing, but from the first quarter of the sixteenth century, primary sewing was increasingly carried out in two or more colours to provide a decorated endband without the expense of secondary sewing.

Printed lining: the material used for the lining came from a printed paper or parchment.

Raised support: a support for a sewing station which is not recessed.

Roll: a metal disc (usually a copper alloy) bearing a cast and/or engraved design on its edges which revolves on an axle fitted into a forked or one-sided metal shaft, which is itself fitted into a wooden handle. Rolls were made with widely different diameters, and their circumference can be identified by observing where in an impression left by the roll the design repeats itself.

Rolled: an endband core [or sewing support] made from paper [or any other material] tightly rolled into a cylinder.

Rough trim: the edges of the turn-ins are roughly trimmed, leaving them neither parallel to the edges of the cover nor cut straight.

Secondary endband sewing: secondary sewing is a form of endband sewing along, often purely decorative, which wraps around the primary-sewn endband core but is not tied down into the bookblock.

Second-use cover: parchment covers used on cheap or temporary bindings were often made from recycled material, such as manuscript waste or old book covers removed when they were replaced by more permanent bindings. The latter can usually be recognised by the old lacing holes used for sewing-support or endband slips and ties, or stitching holes from stitched bindings. They can also be recognised by the presence of old folding lines.

Sewing station: a sewing station is created by passing a thread through a spine fold when sewing a book.

Sewing support: a component added to the spine of a bookblock with the purpose of holding it together by means of sewing, stitching and/or adhesive.

Sewing-support slips: the part of a sewing support which extends beyond the width of the spine at either side and could be used to attach the boards or cover to a bookblock.

Skin: The prepared skin of any of the animals whose skins were used to make binding components. These may include not only covers, but sewing supports, endband cores, false-bands, endleaves, boards, clasp straps, ties, etc. The skins will most often be of calf, goat, hairsheep, sheep, pig and deer, though the skins of other animals, including human beings, are occasionally found.

Spine: the edge of the bookblock where the leaves are held together to create a codex-form book which opens from the opposite edge. Also known as the back. The spine is subject to a variety of treatments, including shaping, adhesive, and lining.

Spine-crease: a cover must have two spine creases in order to fit round a bookblock. They are creased or scored down the centre of the cover from the inside, running from head to tail of the spine, and are placed so that the distance between them is the same as the width of the spine of the bookblock. Many case-covers only have spine creases, and do not have joint creases.

Spine fold: the fold along the spine edge of a text leaf or endleaf.

Spine joints: the joints are the projections found along the back edges of a bookblock running from head to tail on each side of the spine, often created by the process known as backing, though they can be formed as natural consequence of the swelling created by the sewing thread in a sewn bookblock.

Spine lining: pieces of sheet material placed on the spine, and either adhered to it or held in place without adhesive on the spine either by attachment to the boards or the endbands. Adhesive linings were used to reinforce and preserve the shape of the spine and also to control flexibility and thus the opening characteristics of the bookblock. **Panel lining:** 'consists simply of a piece of paper (either clean or printed or manuscript waste) pasted into each panel of the spine but not extending across the joints' (Pickwood, 1995, p.231). **Transverse lining:** A strip of sheet material placed across the panel formed between two sewing stations, and which extends beyond sides the width of the spine on both , to form lining joints each. They are almost always found only on bindings with raised sewing supports, with one lining to each panel.

Spine-lining joints: the part or parts of any lining that extend beyond the width of the spine of the bookblock, and may either be adhered to the back edges of the boards, to the inside of a limp cover or to the outermost leaf or stub of the endleaves, or left free (i.e. not adhered to any other component of the binding).

Sprinkle edge: The edge is decorated with small drops of coloured pigment. Sprinkling was done by gently tapping a brush charged with pigment against an iron bar (often a press pin) or other heavy object over the edge to be decorated, thus transferring the pigment in small drops onto the edge. Differences in the amount of pigment and the length of the bristles on the brush would control the size of the drops, and the number of times the operation was repeated would control the density of the sprinkling.

Split-lacing: two slips which emerge from the same exit hole in the cover are laced back separately through two entry holes placed above and below the exit hole.

Square: the projections of a board or cover beyond the head-, tail-, and fore-edges of a bookblock are called squares.

Stabbed slips: this technique is usually carried out with tanned or tawed skin thongs, which are stabbed straight through the inner margin of the bookblock with slips which are then laced into a cover or through boards. It is often used as a repair or a secondary stitching technique, but is also found as a primary stitching technique.

Starch-based adhesive (paste): 'an adhesive made from starch and water' (Greenfield, 1998 p.51)

Stub: the narrow strip of a piece of sheet material that is created when the sheet material is folded along the spine edge, making one wide leaf on one side of the fold and one narrow strip, or stub, on the other.

Structure: the means by which the leaves of a book are held together.

Supported sewing: a sewing worked around sewing supports.

Supported sewing station: a sewing station where a sewing support is placed.

Tanned leather: An animal skin that has been processed with tannins to produce a leather.

Textblock: it is used to describe all the leaves in a book on which the text is written or printed.

Texthook: a hook that is swung around the adjacent text gathering.

Tiedown: the lengths of thread worked down into the gatherings at head or tail of the spine which provide the structure of the endband, and where there is a core, secure the core to the bookblock. In most cases, the thread is worked down into the gatherings on a needle from the head or tail edge to create an internal tiedown in the spine-folds of the gatherings, emerging at the spine to return to the edge as an external tiedown, usually to wind round an endband core.

Tie fastening: tie fastenings on books without fore-edge flaps are formed by pairs of flexible strips of skin or ribbon which can be tied in a knot or bow across the edge of a closed book.

Turn-in: that part of the covering material that is folded-over inwards around its edges, either over the edges of the boards of a book, or on itself in limp bindings and across the spine. Covers may be turned in around one or more edges, to create turn-ins.

Twisted: the core [or sewing support] material is twisted. Cords, of course, will always be twisted (inherently and they not described as such here), but skin materials were twisted in order to give them an even, round cross section suited to sewing. It is not always possible to determine whether a core has been twisted or rolled when only a cut or broken cross section is visible, and in these cases it is safer to offer both options in the form twisted or rolled.

Two-on sewing: 'in which each length of thread between head and tail is used to secure two gatherings to the supports, alternating between them, and almost doubling the speed of sewing.' (Pickwood, 1995, p.221).

Not-packed sewing: the basic sewing structure requires that the sewing thread is taken once around the sewing supports, and this is best described as unpacked, to distinguish it from the pack-sewing.

Watermark: 'A translucent, distinguishing design incorporated during the manufacture of paper' (Greenfield, 1998, p.74).