

HUNTIA

A YEARBOOK OF BOTANICAL AND HORTICULTURAL BIBLIOGRAPHY

VOLUME 2

15 OCTOBER 1965

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HUNTIA

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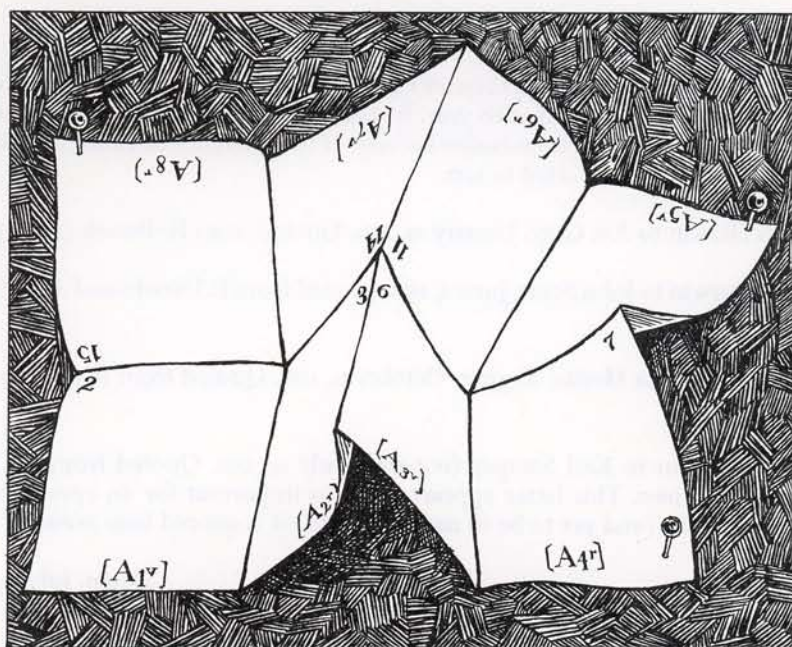
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Editor: George H. M. Lawrence

Director, The Hunt Botanical Library

Subscription price: \$7.50 (us) a volume (paper), \$8.50 (cloth).

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[A8r]	[A7v]	[A6v]	[A5v]
11	11	11	10
2	WM	3	7
[A1v]	[A2r]	[A3v]	[A4r]

Fig. 41. Diagram of presumed folding in 8° in Arrhenius' *Monographia ruborum . . .* (1840), with conjugate consecutive leaves. Below, the sheet unfolded; above, the sheet folded. Page numbers shown at top, bracketed bibliographical indicators below. Watermark (circle) and countermark (square) in center of each half sheet.

Drawn by Flavia Zortea

Remarkable features in book collations

Willem D. Margadant

WHEN PREPARING book collations some works will occasionally be found that deviate markedly from the more normal situations. It has been said that every hand printed book has its own peculiarity for the analytical bibliographer. Certainly these critical studies of hand printed works do provide a fruitful approach to a full knowledge of the making of the books. Nevertheless, the exceptions to the expected provide many points of importance. The explanation of selected deviations encountered in studies for *Bibliographia Huntiana*, are treated here.

1. OCTAVO FORMATS, BY UNUSUAL FOLDING

Arrhenius, Johan Peter (1811-1889). *Monographia ruborum sueciae*. Upsaliae, Wahlström & Låstbom, 1840.

COLLATION: 8° in twos: π^2 1⁸ 2⁸ 3⁸ (-32?) 4⁸ 5²; (iv) 1 2-10 11 12-58 59 60-64 (2).

CONTENTS: π_1 half title in decorated relief cadre, ν □; π_2 title, ν □; 11^r-13^v introduction with quotation from Linnaeus at the beginning and from Horatius at the end; 16^r-46^v text, description of the genus *Rubus* L. and 17 species; 47^r subtitle to keys to the species with quotation from Francis Bacon; 47^v-51^v four keys to the species; 52^r □; 52^v decorated relief cadre with date "1840" in central decoration.

PAPER: white, wove, leaf-size: 206 × 128 mm (HBL copy trimmed further). No watermark.

NOTES: The unusual feature in this book is the octavo format with consecutive leaves conjugate: \$1 with \$2, \$3 with \$4, \$5 with \$6, and \$7 with \$8 (note: the \$-sign is a bibliographic symbol used to designate any or all gatherings or signatures). The exact folding sequence of the original sheets has not been ascertained. It may have been as follows: the first fold along the median line, parallel to the short sides; then two parallel folds at one-quarter and three-quarters, but folding each to the outside and therefore in opposite direction; lastly, these four strips may have been folded together at the median line over the top (see Fig. 41). An unopened copy folded in this way would be cut on the long side of the leaves between \$2 and \$3 and between \$5 and \$6, and across the top all pairs between \$4 and \$5. This could be checked in an uncut copy (see p. 286, for distinction between uncut and unopened), to determine the correctness of this possibility. Chain-lines and watermarks would provide help when reconstructing the real folding, and perhaps the cutting, of the original sheet.

If this reconstruction is correct, the arrangement for the printing forme, and orientation of the pages on one side of the sheet, would be as shown in Fig. 41 (lower).

The usual place for the watermark is at the center of each half of a sheet. When folded in octavo it will appear at the top of the gutter (top inner corner) of a given leaf, with matching part on the "over-the-fold" leaf. In normal foldings this will bring matching parts on leaves 1 and 3, 2 and 4, 5 and 8, or 6 and 7 (assuming that none of the watermark extending "over the fold" has been trimmed off). However, unusual foldings exist and should be recognized as belonging to the 8° format. In them the matching portions of the watermarks will be found on leaves 1 and 8, 2 and 7, 3 and 6, or 4 and 5.

It is difficult to guess the reason for this unusual arrangement. Certainly it was more cumbersome to bind than the usual arrangement, and there is no wonder that instead of sewing each pair to the back there was sewing only across all the pairs (usually with a whip-stitch) a few millimeters from the actual binding fold. There is a possibility that this unusual folding had a connection with the previous publication of this paper in four parts, when it appeared in 1839 as a series of dissertations under the presidium of E. M. Fries. More likely, however, it was a trial or experiment in a recently established shop.

The feature which necessitated the careful search in the spine for conjugate leaves, was the missing leaf in gathering 3. From paper evidence there is no way of determining whether the missing leaf in this gathering is 3₁ or 3₂. However, since the first page of the gathering is always signed, as is the first leaf in this case, it is better to suppose that 3₂ is missing. This is not a watertight argument, since it was easy before printing to print the signature of the sheet on the second leaf, if the first leaf had to be removed. Again, an uncut copy might solve this point, for it should be possible to match irregularities in the cutting with the corresponding leaf, 3₇ or 3₈. It is hoped that this note may prompt the examination of other copies, and the report to me if one proves to be uncut.

2. OCTODECIMO FORMAT, 18°

The usual bibliographical textbooks (such as Esdaile or McKerrow) are very laconic about this format, saying only something such as "a usual format in France."

The novice in bibliography must struggle with such an example before he understands how this format was produced. A clear-cut case is the following:

Démerson, L. [the catalogue at the Bibliothèque Central, du Muséum d'Histoire Naturelle, Paris, reports this to be a pseudonym of L. Hanin]—*Calendrier français, almanach pour l'année 1826* . . . Paris, Carpentier, M DCCC XXVI.

COLLATION: 18°: π^1 $2\pi^2$ 1-31⁶; (vi) I II-VI 7 8-173 176-375 (unnumbered 27 66-67 95-97 113-115 137-139 163-165 187-189 209-211 228-231 250-253 279-283 299-301 322-325 351 371; omitted in the pagination: 174-175).

PAPER: white, laid, chain-lines vertical except in π^1 where horizontal; no watermark observed; sheet size 432 × 562 mm.

PRINTER: Guiraudet.

NOTES: the very small page size of this book made me wonder how this could be normal 12° in half sheets, as the simple collation would suggest. Therefore I carefully studied

the borders of all the leaves of the first three gatherings of the uncut or anyway only very slightly trimmed copy of the Bibliothèque National, Paris. I was able to match all the cuts between different leaves, which had been together before cutting, by the small irregularities caused by opening the book. Moreover, the borders of the sheet (deckle edges) were clearly visible. A reconstruction of the original page orientation of one side of the sheet is shown in Fig. 42, page 166.

The reverse of this sheet can easily be deduced from this figure. The main feature is the division of the sheet in three equal parts by cuts parallel to the short side (A-A, B-B). The resultant parts are treated as 12° in half sheets; that is, a lower third part is cut off again (C-C), the upper part is folded as a quarto gathering and the lower part is folded once along the vertical median and laid in the middle of the fold of the upper part. The chain-lines are then vertical, as observed, and eventual central watermarks and possible countermarks would show in the 5th leaf of the first gathering of each group of three, and/or in the second leaf of its third gathering.

The anomaly of the π^1 with horizontal chain-lines remains unexplained. Containing the half title only, it was possibly a cancel, or a less important part, so far as the printer was concerned, for which perhaps some remaining scraps of paper were used.

The format of this book is indicated in the catalogue at the Bibliothèque National as 12°, but most likely this was only a reference to actual size for shelving needs. In a contemporaneous French bibliography I did find a reference to the book as 18°.

Having studied this copy, other examples were very easy to recognize, for instance, its predecessor:

Démerson, L. *Calendrier français, ou le véritable almanach pour l'année 1825*. Paris, Persan et Cie., 1825.

COLLATION: 18°: π^6 $2\pi^4$ 1^6 1^{*6} 1^{**6} . . . 8^6 8^{*6} 8^{**6} 9^2 9^{*6} ; I-V VI-XX 1 2-303 (1) (IX as "X"; unnumbered: XII-XIII 13-14 43-44 61-62 85-86 110-112 132-134 155-156 174-176 191-192 218-219 238-240 263-264 293).

PRINTER: Goetschy, Paris (at another address, therefore most likely not in the same shop as for the 1826 edition).

NOTES: the 18° format is directly borne out by the signatures, the three gatherings from the same sheet identified by the same number and distinguished by the addition of one or two asterisks. The ellipsis in the above collation indicates a repetition of this sequence for the sheets numbered 2 through 7. It may safely be inferred that the gatherings π and 2π originally were part of sheet 9, i.e., 2π is the upper part of 9^* and π equals 9^{**} .

I did not study the actual distribution of pages within the forme for each sheet, since the asterisks in the printed signature are evidence enough. Later experience made me aware of a slight modification possible in this distribution, which might be in use in another shop, though I encountered in the actual 12° in half sheets from another country. However, since this seems the more logical arrangement, it can be expected to occur in 18° also. This modification of gatherings in sixes concerns only the lower part of leaves 3 and 4 to be cut off and folded into the upper part of 4 leaves. In an untrimmed copy of W. Cobbett, *The American gardener* . . . London, 1821, treated elsewhere in this volume (see p. 71), these two leaves are placed in a reversed position below the group of 4. This facilitates the folding of these two leaves and the placing of the conjugate leaves in the middle fold between leaves 2 and 5.

The third edition of this *Calendrier* by Démerson deserves comment. Apparently the

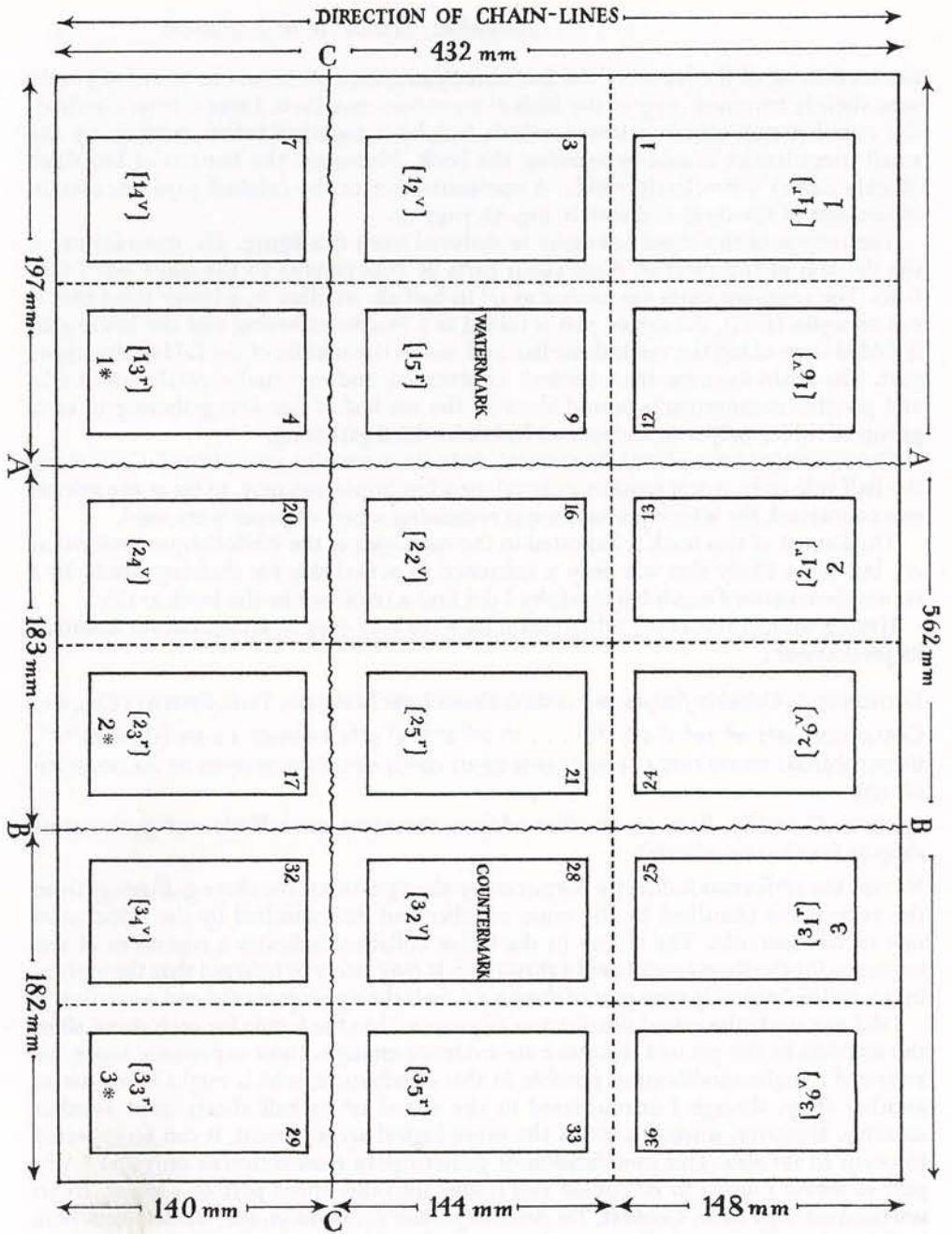


Fig. 42. Diagram of imposition for 18 pages of one side of sheet; cut lines (wavy) and fold lines (dotted). Page numbers in upper corners, bibliographical page indicators in brackets, and unbracketed printer's signatures in lower center.

Drawn by Flavia Zortea

sale of the second edition had not met with expectations, and a large body of the leaves of the second edition was used to form with an intricate set of cancels a new edition with a new title-page.

Démerson, L. *Calendrier français, ou le véritable almanach pour l'année 1827*. Paris, chez l'éditeur, rue de l'Échiquier, No. 41. M DCCC XXVII.

COLLATION: 18° : $\pi^2 \chi^1 1^6(-1_2 + 2\chi^{10}) 3^6-5^6 6^6(\pm 6_{3,4}, 6_5) 7^6 8^6(-8_6) 9^6(\pm 9_{1,2}) 10^6(-10_3 \pm 10_4) 11^6 12^6(-12_3 \pm 12_4, 12_5) 13^6 14^6(-14_4 \pm 14_5, 14_6) 15^6 16^6(-16_3, 16_4 \pm 16_5, 16_6) 17^6 18^6(-18_2 \pm 18_{3,4}) 19^6(-19_6) 20^6(\pm 20_{1,6}) 21^6(\pm 21_{1,6} - 21_5) 22^6(\pm 22_{1,6}) 23^6 24^6(-24_2 \pm 24_{3,4}) 25^6(\pm 25_{1,6} - 25_5) 26^6(\pm 26_{1,6}) 27^6(\pm 27_{1,6} - 27_5) 28^6(\pm 28_{1,6}) 29-31^6$ (Cancellanda signed: 14 as 1^* ; 104 as 10^{**} ; 20₁, 21₁, 22₁, 25₁, 26₁, 27₁, 28₁ as $\**).

NOTES: This collation is given more as a bibliographic curiosity than for its importance. Most of the cancellantia were the parts of the calendar, which had to be changed, while other parts, such as the appearance of certain garden plants and garden work to be done, could remain unchanged. However, a most important part of the calendar was omitted from this edition (except that for the month of January), and that is the tables of the days of the month with the times of sunrise and sunset. Apparently, the author had not had the time to prepare these more time-consuming parts for the new edition. Consequently the pagination shows many gaps, which were too complicated to record here. Remarkable, however, is the large number of conjugate cancellantia; in the later part of the book there was a tendency to prefer conjugate cancellantia even if there was no apparent reason for changing the text of the second half; e.g., in cancellans 22₆ I saw no textual change, but did not compare the two word for word. The method used here to indicate conjugate cancellantia “($\pm 25_{1,6}$)” is that used by Stevenson in the Hunt Catalogue (vol. 2).

Another example of an 18° book is of one studied before the Démerson editions came to hand and when I did not realize the importance of volume numbers printed on the plates and signatures.

Adanson, Aglaé. *La maison de campagne*. 3 vols. Paris, Audot, 1822. (Part of a larger series: *Encyclopédie des dames*.)

COLLATION: 18° : vol. 1: $\pi^2 1-27^6 \chi^1$; 1 2-212 213 214-324; vol. 2: $\pi^2 1-30^6 \chi^1$; (iv) 1 2-123 124 125-131 132-133 134-359 (3); vol. 3: $\pi^2 1-30^6 31^2$; (iv) 1 2-233 234 235-241 242 243-362(1), (137 as “371”).

PAPER: laid, chain-lines vertical; no watermark observed (copy examined at Library, Agricultural College, Wageningen, Netherlands).

NOTES: The format of this book puzzled me. It seemed rather small for 12° , so I considered 24° , which, moreover, would fit better the vertical chain-lines. An error in the volume number given on one of the plates led me to check carefully the indications of the volume numbers at the bottom of the first page of each gathering, to trace possible fascicle publication. Instead, this gave me the clue to the real format. Consistently throughout the three volumes, the first page of groups of three consecutive gatherings gave the abbreviated book title followed by the volume number, e.g., “Mais. de Camp. I”; the first pages of the two following gatherings only had the volume number, not the book title. The explanation is clear. Its format is 18° , in which each sheet produces three gatherings of six leaves each, and one signature-printing of the title on each sheet was deemed sufficient. This detail is decisive, since the same size of a

book can be reached by different formats, depending on the dimensions of paper sheets.

I was able to check some later editions of Aglaé Adanson's book and found them to be regular 12° (ed. 2, 2 vols., Paris, Audot 1825; ed. 5, Paris, Audot, 1845) with horizontal chain-lines.

An English example of 18° is to be seen in the Hunt Botanical Library's copy of the gardening book described below.

Abercrombie, J. and Mawe, T. *Pocket gardeners' calendar; or monthly journal in the modern practice of gardening* . . . London, T. Hughes, n.d. [prior to senior author's death, 1806].

COLLATION: probably 18°: A-1⁶ (§1 and §3 signed, except A1 F3 G1; A2 as "A" B2 as "B" C2 as "C" C4 as "C3" D4 as "D3" E4 as "E3" F4 as "F3"); [ii] 1 2-6 7 8-106.

PAPER: wove, no watermark, page size 163×90 mm.

NOTES: The size suggests 18°. The make-up of nine gatherings supports this, requiring three full sheets. However, the criteria of watermarks and bolt edges are absent in this case, but the typography is helpful. The recto and verso printings on gatherings A-C match perfectly in the horizontal axis, while in the remaining gatherings a slight, but definite tilting is present; this is not equally strong for all leaves but enough so to make sure that the outer and inner formes of these gatherings were printed at a slight angle. If it were 12° in half sheets, C would have the same tilt as D, but since this is not the case we find here a strong indication that the work is 18°.

The conclusion of this being 18° is further supported by peculiarities in the signatures. In each gathering of A, B, and C the second leaf is erroneously signed with the single letter, which does not occur subsequently. In gatherings D, E, and F the fourth leaf is erroneously signed to be the third leaf, e.g., D3, E3, and F3. Gatherings G, H, and I are signed correctly. This is further indication that the book was printed in three sheets, each containing three gatherings. An exception is C4, which is signed C3. It is noted that A4 is signed with a broken A, simulating a numeral 4, and that ink marks at the B4 signature suggests a possible erasure and correction. These erroneous signatures may indicate that both formes for the sheet were provided with signatures, and that those on the first page of the inner forme had to be removed.

The commonness of the 18° format in France may be illustrated by the list of books of one French publisher, Pierre Blanchard, published in 1824 as an advertisement in: Allent, B. *Les végétaux curieux* . . . Paris, 1824. This list of 72 titles reports them to be distributed among the following formats—8°: 3 titles; 8° oblong: 6; 16° oblong: 4; 12°: 24; 18°: 30; 32°: 1; 32° oblong: 2; size not stated (cahiers oblong, plate books), 3. Apparently Blanchard specialized in a form of pocketbooks of his time, especially books for children; nevertheless it is striking to see that the majority of his books are in 18°. Why this size was so popular in France is not easy to explain. Fashion, a taste for elegant little books, may provide one answer.

The format 18° was well known in the United States, as is clear from Roorbach's catalogue (Roorbach, O. A. *Bibliotheca Americana, catalogue of* . . .

works from 1820 to 1852 . . . New York, 1852), where on the first 10 pages alone more than 27 per cent of the items are listed as being in this format, while the total number includes items for which no format is reported.

Apart from the methods described above, others have been described accounting for the imposition of books in 18°. Johnson, J., *Typographia, or the printers' instructor* . . . London, 1824, in vol. 2, sub *23 to *28, described seven. However, one of these was described in jest.

Summary of distinctions between 12° and 18°

The format 18° can be recognized by (1) the signatures and the title indications, when 18 leaves are identified as from one sheet; (2) the vertical chain-lines, if the paper is laid, while 12° has horizontal chain-lines; (3) the watermark in the center of a leaf, if it was centered in a half-sheet and allowance be made for the length of the particular mark, while in 12° it will be in the upper half of the outer margin of a leaf and in 24° in the middle of the outer margin; (4) matching cut borders and deckle-edges of groups of 18 leaves (if the copy is uncut); (5) matching the register of printing on the recto's and verso's. Nevertheless, in some cases it will be difficult to determine the exact format from only one or a few copies, especially since works in 18° and 24° folded from sheets of the same size will have the same leaf height, and will differ only in the narrower leaf width for 24°. In such cases, publishers' announcements and contemporary reviews may give the only lead to the solution.

3. WOVE PAPER WITH "CHAIN LINES"

Laid paper is usually distinguished from wove paper by the presence of chain-lines, the light line so readily seen in transmitted light. These are watermark-like lines, spaced about one inch apart, and usually are parallel to the short side of the sheet. However, a chain-like watermark was sometimes superimposed on wove paper. In that case the finer and less conspicuous wire-lines, perpendicular to the chain-lines and closely spaced, are absent.

This library's copy of Felix Avellar de Brotero's work, *Historia natural da orzella* (Lisboa, Impress. Reg., 1824) was recently given critical study. It is printed on wove paper with the superimposed "chain lines" described above. Moreover, a watermark is present, consisting of the name of the papermaker and an 8-pointed star, or flower, of which the median vertical rays interrupt what might be interpreted as a "chain line." These lines, however, are indeed part of the watermark and are not made by any wires of the paper mold proper. In fact, in some places traces can be seen of the

very closely set mesh that is characteristic of the wove paper.

The method of producing a laid paper appearance in wove paper is mentioned by McKerrow (*Introduction to bibliography*, 1928, p. 105) for machine-made wove paper. However, I believe the paper of this pamphlet, printed in 1824, was handmade, since it clearly shows the deckle-edges at all borders in the uncut copy examined.

Why this procedure was used is not evident. During this period, books printed on wove paper were higher priced than those of the same edition on laid paper, although a few years later the situation reversed itself with wove paper being used throughout later volumes of titles whose earlier volumes had a cheaper issue on laid paper.