

ROBERT CECIL BALD : TWO ADDENDA

The National Library of Australia holds two items by Professor R. C. Bald which are not included in Maureen Mann's bibliography (*Bulletin* No. 3, pp. 40-47).

- (a) Item 64: *Nineteenth Century Studies*, collected and edited by H. Davis, W. C. de Vane, R. C. Bald, was republished in facsimile in 1968 by the Greenwood Press, New York.
- (b) *Some Elizabethan Dramatic Manuscripts*, a lecture delivered before the Australian English Association, Sydney, on 30 August 1927. Sydney, 1927, pp. 33. (Australian English Association, Leaflet No. 7, November 1927).

W. D. Thorn

AN ENGLISH PIRACY IN 1794

All writers on the subject¹ seem agreed that the use of press figures is confined to the English-speaking world. Mr Giles Barber concludes² that "even the appearance of one or two in a volume should be sufficient to prove the English origin of the edition."

The National Library holds a copy of the following book: MÉMOIRES | DU | GÉNÉRAL DUMOURIEZ, | Ecrits par lui-même. | - | Vitamque impendere vero. | - | - | HAMBOURG ET LEIPZIG. | = | 1794. The two octavo volumes are bound in one; the first collates: A⁴a-c⁴ B-N⁴ 2N⁴O-S⁴ T⁴(-T4); xxxii, 150 pp. The following press figures occur:

A4v	6	I2v	3
a2v	2	K4v	2
b3r	6	L4v	5
c4r	7	M1v	5
B1v	6	N4v	8
C3r	6	² N3r	2
D4r	7	O4v	2
E2v	6	Plv	1
F3r	5	Q1v	2
G4v	5	T1v	3
H3r	6		

R and S are unfigured

The title-page of volume 2 is printed from a different setting of type; the wording is the same as for the first volume except for: | Vitam que impendere
 vero. | - | TOME SECOND. | This volume collates:
 [11A-P⁸Q⁶; (2) 252 pp. And these press figures occur:

C8v	2	K8r	3
D7v	2	L7r	3
D8v	1	L7v	2
E7r	3	M6r	2
I8v	3	M6v	1
K5r	2		

The other gatherings are unfigured.

The call number of the book is RB/De Vesce/1045.

If the evidence of the press figures is indeed conclusive proof of English printing, we may wonder where the printer's copy came from. It happens that the National Library has another copy of the same work, call number RB/MISC/34, which is entirely free of press figures. Apart from the fact that "Vitam que" is printed as two words on the title-page of both volumes, there are no differences between the title-pages of the two copies which a conventionalized transcription can show. Juxtaposition of both copies does reveal minor differences in lengths of lines, thickness of rules, and the types.

This second copy collates as follows :

Vol. 1. 8⁰ +--+⁸ A-I⁸ K⁴(-K4); xxxii, 150 pp.

Vol. 2. □ A-P⁸Q⁶; (2) 252 pp.

Sayce's researches³ show that the use of the obelus as signature for preliminary leaves suggests an Italian or Netherlandish origin. The paper is watermarked with a fleur-de-lys in a small circle, similar to Heawood's numbers 1586, 1588, and 1589 which he found used at Naples, Rome, and Naples in 1768, 1783, and 1784, respectively. Applying the other criteria mentioned by Sayce I am at a loss to fix the place of printing — unless of course it is Hamburg. Half the leaves in each gathering are signed; signatures are to the right of the centre of the page; signature numerals are arabic; page numbers are between parentheses; catch-words are used only from quire to quire. The most distinctive feature of the book is one not mentioned by Sayce and one which I myself have not encountered before. In the second volume, from sheet B to Q, the signature letter on the first leaf only of the gathering is preceded by a six-pointed asterisk.

I am satisfied that the book was printed on the continent. I believe that the English one is a page-for-page, in fact almost a line-for-line, reprint of it.

A comparison of the two printings shows that the English differs from the continental at the end of only 13 of the 182 pages in volume 1, and 11 of the 252 pages in volume 2. Generally the difference is in a single word or a few letters. It is most marked at the end of p. 79, volume 1. The last line of the continental version reads "tièrement, et qu'ainsi tout serait perdu; que", while the English has "que d'ailleurs ce brigandage odieux ne pourrait"; the que is the one word common to both lines.

The collation shows that the first volume of the English printing is an octavo in fours. It differs in some other respects from its model, most notably in the lengths of the three lines of important text on the title-page:

	<i>Continental</i>	<i>English</i>
MÉMOIRES	7.8 mm	6.3 mm
GÉNÉRAL DUMOURIEZ,	7.8 mm	8.4 mm
HAMBOURG ET LEIPZIG	6.7 mm	8.0 mm

In addition, however, the English printing uses the long s in most of volume 1, and signatures are printed at the centre of the direction line.

For the second volume, the English printing follows the continental very closely indeed. Those same three lines of the title-page now measure 7.9, 7.8, and 6.9 mm, respectively. The signatures have moved to the right of centre and, with one exception, are preceded on the first leaf of each gathering by an asterisk, this time of eight points. The exception is sheet B where B is preceded by opening inverted commas.

It looks as if, when the first two sheets of Vol. 2 had been set, somebody noticed that the continental book used only the short s and ordered that it alone be set thereafter. I have counted the frequency of occurrence of long s where the compositor had a choice (i.e., anywhere except as the last letter of a word) in a sample page from each forme of every sheet in the book. Both formes of sheets A and B consistently use the long s. Thereafter it becomes exceptional. I do, however, detect some recidivism. I1 recto has 5 long, 23 short; L2 recto: 5 long, 28 short; L2 verso: 3 long, 27 short. It seemed worthwhile making a thorough examination of the first volume as well. The long s was used throughout, except in the inner and outer formes of sheets R and S. This was remarkable, as the same sheets had already distinguished themselves by being the only ones in the first volume to have no press figures. I might also mention that R and S, alone in Vol. 1, but like all sheets in Vol 2, have the signatures to the right of the direction line.

To sum up, the book with call number RB/De Vesce/1045 is an English reprint of RB/MISC/34. The first volume of the reprint is a fairly accurate page-by-page reproduction of the model; the second volume attempts, with considerable success, to reproduce compositorial practices as well. I suggest that this may account for the relative paucity of press figures in the second volume - they were recognized as distinctively British and an attempt was made to suppress them. I am grateful to Professor Kirsop for suggesting an alternative explanation, namely that the two volumes were printed in different shops and that for some reason the printer of Vol. 2 - who figures his books lightly - printed also sheets R and S of Vol. 1.

Dumouriez had defected from the Revolutionary armies in 1793. The *Mémoires* give his side of the story and would presumably be of great interest to émigrés and others hostile to the Revolution. I find reference to at least eight editions of the French text, two separate translations into English and one into German, all published in 1794 or 1795. The demand was apparently sufficient to encourage one British publisher to counterfeit a continental edition.

Notes

¹A useful survey of the literature is given in G. T. Tanselle's article "Press figures in America: Some preliminary observations," *Studies in Bibliography*, XIX (1966), 123-160.

²G. Barber, "Catchwords and press figures at home and abroad," *The Book Collector*, 9 (1960), 304.

³R. A. Sayce, "Compositorial practices and the localization of printed books, 1530-1800," *The Library*, 5th ser., XXI (1966), 6-7.

Ivan Page

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