



"Form of the entries" in "Byron in America to 1830"

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FORM OF THE ENTRIES

Entries consist of the following parts: number, title, imprint, collation by signatures and pages, leaf dimensions, general notes, binding description, price, copyright notice, references, and location of copies. Location symbols followed by a plus sign (+) denote copies which retain, in whole or in part, their original bindings; a minus sign (-) denotes a rebind. The first listed symbol in most cases indicates where the most perfect copy was examined; symbols within square brackets indicate copies reported but not examined by the author. References are to the *American Bibliography* series, edited by Ralph R. Shaw and Richard H. Shoemaker and their successors, unless otherwise indicated. Entry numbers 1-99 describe works written by or largely by Byron, numbers 100-133 describe Byroniana. In both sections entries are arranged chronologically, and within each year, by city. No attempt has been made to establish priority of issue in those cases where simultaneous editions appeared in different cities, though a careful examination of publisher advertisements in contemporary newspapers might yield valuable information on this point.

Just under half of the examined copies remain in their original bindings, fragile as they were. Of the 99 editions of Byron's own works, I have seen 82 in original bindings; and of these, 18 survive in one or more variant bindings. Most editions are bound in paper covered boards or paper wrappers, though a few publisher's cloth bindings may be found by the late 1820s. Most bindings or wrappers are printed, but nineteen editions are marked with printed labels. Normally, the front cover will reproduce the typography of the title-page, while the rear cover offers advertisements and other pertinent data. One edition is printed on unwatermarked laid paper, one on watermarked wove paper, and the rest on unwatermarked wove. Unlike their British counterparts, American compositors worked with smaller types, better suited to their reprint formats. Compared to the stately octavo editions issued by the house of Murray, Byron's American editions were cheap productions. Gatherings would be sewn two-on—the most economical method of sewing—and cords, as a rule, were snipped, not flattened, evidence of the haste in which reprint binding was undertaken. A typical Byron reprint sold for 37½¢—50¢ for a longer poem.

LOCATION SYMBOLS

AAS	American Antiquarian Society, Worcester, Massachusetts
B	Brown University, Providence, Rhode Island
BA	Boston Athenaeum, Boston, Massachusetts
BPL	Boston Public Library, Boston, Massachusetts
BU	Boston University, Boston, Massachusetts
EI	Essex Institute, Salem, Massachusetts
HSP@LCP	Historical Society of Pennsylvania, Philadelphia, Pennsylvania
JGW	Mr. Jack Gumpert Wasserman, New York, New York
LC	Library of Congress, Washington, D.C.
LCP	Library Company of Philadelphia, Philadelphia, Pennsylvania
MH	Harvard University, Cambridge, Massachusetts
MT	Tufts University, Medford, Massachusetts
NYHS	New York Historical Society, New York, New York
NYPL	New York Public Library, New York, New York
OCPL	Public Library of Cincinnati and Hamilton County, Cincinnati, Ohio
PXA	Mr. Peter X. Accardo, Woburn, Massachusetts
UCLA	University of California, Los Angeles, California
UV	University of Virginia, Charlottesville, Virginia
Y	Yale University, New Haven, Connecticut