

# THE OLGA HIRSCH COLLECTION OF DECORATED PAPERS

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IN 1968 Mrs. Olga Hirsch, the widow of Paul Hirsch the celebrated music collector, bequeathed to the British Library her collection of decorated papers, consisting of over 3,500 sheets of paper and about 130 books in paper wrappers or with decorated end-papers, as well as her eminently useful small reference library on paper making and paper decorating.

After her marriage in 1911, Olga Hirsch, née Ladenburg, started to learn bookbinding in order to be able to give the necessary professional attention to the repair of her husband's music library. She was trained at the Buchbinderei Ludwig in Frankfurt am Main, and started her truly remarkable collection from the need to match the paper for the end-leaves and wrappers of many of the music books.

She also collected bookbindings and owned several Italian, French, and German Renaissance bindings, such as one with Grimaldi's Apollo and Pegasus device,<sup>1</sup> a nice binding by Claude de Picques,<sup>2</sup> the 1544 Lyons New Testament bound by Wotton's binder C for presentation by Theoderic von Thüngen to Richard von der Kher,<sup>3</sup> and the unusual and lavishly tooled round binding by Caspar Meuser which was lot 336 in the Abbey sale of 22 June 1965.<sup>4</sup> Her seventeenth- and eighteenth-century examples included bindings with the arms and cyphers of Louis XIII, XIV, and XV, an English Restoration binding on a 1641 Prayer-book, and bindings with tickets of Padeloup and Derome le jeune.<sup>5</sup> This collection was dispersed after the Hirschs's arrival in England in 1936.

The papers, collected originally for practical reasons, but soon for their own beauty and interest, increased significantly with the purchase in January 1916 from the Munich dealer Jacques Rosenthal of a collection of 2,000 pieces of eighteenth- and nineteenth-century marbled, block-printed, and embossed paper. This was the start of almost fifty years of acquisition and exchange, study and arrangement, that made Mrs. Hirsch one of the foremost authorities on decorated papers and her collection one of the most comprehensive of its kind.

The papers are arranged in boxes and folders according to the techniques used to decorate them, each type in chronological order, so far as it could be established. This is extremely difficult to do with any certainty as papers were imported and exported widely, were used long after they had been manufactured, and were imitated as fashion and profit dictated.

Though several articles about the collection have been published,<sup>6</sup> and though Albert Haemmerle in his outstanding work *Buntpapier*<sup>7</sup> used it extensively, no comprehensive catalogue has yet been completed. I will not attempt here to list the papers individually, but I will try to deal with the main categories established by Mrs. Hirsch and to describe and illustrate a few examples with emphasis on the hand-made papers.<sup>8</sup> A list of the signed and identified eighteenth- and nineteenth-century papers is appended. The earliest known decorated papers are the monochrome brush-coated papers that are found on the backs of playing cards and in *alba amicorum*. In the Württembergisches Landesmuseum at Stuttgart is a pack of playing cards the backs of which have been lined with red-painted paper; one of these shows a watermark that can be dated between 1428 and 1433.<sup>9</sup> A recipe book from the convent of St. Katharine at Nuremberg of c. 1470 describes the methods of making the dyes for these monochrome papers, as well as how to make flock paper.<sup>10</sup>

Another early technique for decorating paper already used in the second half of the sixteenth century is sprinkling. The Olga Hirsch collection contains both brush-coated and sprinkled papers from the late seventeenth to the twentieth century: mat, semi-mat, and glossy brush-coated papers; monochrome and polychrome sprinkled and sprayed papers. Some of these were obviously used as wrappers.

Flock paper is made by covering either the whole surface of the paper, or that part of the paper which is to show the design, with adhesive and then with coloured wool dust. It was already known in Italy in the mid-fifteenth century. This technique was used to make wall hangings, both of textile and of paper, and became popular, especially in England, in the sixteenth, seventeenth, and eighteenth centuries. In 1634 Jerome Lanyer applied for the exclusive right to manufacture flock wall hangings 'which hee calleth Londrindiana',<sup>11</sup> fourteen years after Le François, an artisan from Rouen, had 'invented' his *tontisses*. In the mid-eighteenth century English flock papers were shipped to France to become the height of fashion in Paris where they were soon copied. Didier Aubert, a former apprentice of J.-M. Papillon, made it his speciality and produced 'toiles veloutées ... fort supérieures aux papiers d'Angleterre.'<sup>12</sup> Examples are now quite rare and the two sets of Italian flock end-papers in *Ospizio degli Armeni* in Roma, *Ode tratta dall' Armeno* (Venice, 1834) (Hirsch B27) date from the 1830s. The paste-downs and first free leaves show a dark-green flock pattern stencilled on to a roller-printed pale-green paper,<sup>13</sup> and the second pair of end-leaves is a roll-patterned ombré paper showing blue, white, and pink stripes, with a curving design stencilled in red flock.

The earliest dated European wood-block print, now in the John Rylands University Library at Manchester, depicting St. Christopher bearing the Christ Child, dates from 1423.<sup>14</sup> Wood-blocks were cut in relief, leaving the design standing; this was then coated either with water-based ink, or with printing ink or water-colour, and the paper was either rubbed down on to the block or the block was used in a press. A yellow paper with a red floral design, printed probably c. 1490 in the south of France with a wood-block meant for textile printing, was found in the binding of three tracts printed in Paris in 1508 and 1514<sup>15</sup> and was acquired by Mrs. Hirsch in 1937 (Hirsch J1). A Venetian wood-block-printed paper of c. 1535 was used to cover the boards of six tracts by Savonarola (Venice, 1512-17).

The block is printed in black ink and shows on the upper cover Christ expelling the money-changers from the Temple, surrounded by four medallions containing Church fathers, on the lower cover the expulsion of Adam and Eve from Paradise and four medallions containing Patriarchs (Hirsch BJ3).<sup>16</sup> Another sixteenth-century block-printed paper with a design of small triangles in black on yellow comes probably from southern France and dates from c. 1550 (Hirsch J2).<sup>17</sup> It was once used as a wrapper for *La Magnificence de la superbe et triumpante entree de la noble et antique cité de Lyon faicte au treschrestien Roy de France Henri deuxiesme* (Lyons, 1549), and was lined with a piece of binder's waste in the form of a printed *Pronostication nouvelle pour l'an 1549*.

Block-printed papers were also used to line the backs of playing cards, and two fragments of white paper printed in black with a design of diamonds containing stylized flowers were probably used in this way and may have been made in Germany c. 1600 (Hirsch J3, J4).<sup>18</sup> Another fragment (Hirsch J5) with a design of fleurs-de-lis in diamonds, also printed in black, seems too large to have served the same purpose.

In sixteenth-century France the 'cartiers-feuilletiers-mâîtres-dominotiers-imprimeurs d'histoires' who were gathered into one corporation with statutes dating back to 1540,<sup>19</sup> manufactured and sold not only religious images and playing cards but also variously decorated paper destined for a variety of use: to line boxes, cupboards, and chests, as wrapping-paper, for book-papers, and even already for hanging on the wall. The decree of Louis XIV of 1686, forbidding the importation and manufacture of 'indiennes', cheap decorated and painted cotton material used as wall hangings, gave a boost to the manufacture of a substitute: 'tapisserie de papier'. In his *Dictionnaire universel de Commerce* (1723-30) Savary des Brulons declared that by the end of the seventeenth century these papers had reached such perfection that there was no house in Paris, however magnificent, without a room hung and agreeably decorated with wallpaper.<sup>20</sup> A major innovation was the invention by Jean Papillon (1661-1723) of wallpaper with a continuous design. Either he or his son, Jean-Michel, or possibly Didier Aubert, was the engraver of a wood-block with a design of flowers and butterflies signed PAPILLON, printed in black and coloured by hand in red, blue, brown, yellow, pink, and green, four pieces of which were used to cover the boards of J. Necker, *Compte rendu au Roy ... au mois de Janvier 1781* (Paris, 1781) (Hirsch B106).<sup>21</sup> Another Paris firm, established like the Papillons in the rue St. Jacques and engaged in the printing and selling of religious images as well as of decorated paper, that of Les Associées (1750-62), made a wallpaper with a bold floral design printed in black and hand-coloured in blue, signed in the border A PARIS CHEZ LES ASSOCIE NO44 (Hirsch J1388, fig. 1). They also produced, as their style no. 229, a paper with a design of diamonds, formed by bands covered with little hearts and with flowers on the intersections, each diamond containing a flower on a background of vertical lines, printed in black and coloured by hand in yellow and red which was used for the wrapper of [C. J. Dorat], *Le Célibataire, comédie en cinq actes* (Paris, 1776) (Hirsch B73).

The 'dominotiers' who derive their name originally from the popular religious pictures they made and sold, and who during the eighteenth century mainly concentrated on the manufacture of, and trade in, decorated papers and specifically block-printed papers, were



*Fig. 1.* A Paris Dominotier paper by Les Associées, style no. 44 (Hirsch J1388)

not only active in Paris. A great many firms are known in the provinces, in places like Orléans, Rouen, Besançon, and Tournay. Orléans seems to have been an important centre and firms like Sevestre Le Blond, its successor Perdoux, Letourmy, and Rabier-Boulard are represented in the Hirsch collection. Jean-Baptiste Sevestre (1728–1805) married in 1751 the daughter of Jean Le Blond (1688–1771) and was taken into his father-in-law's firm. A paper signed LEBLOND ET SEVESTRE is illustrated by H. Clouzot.<sup>22</sup> After Le Blond's death Sevestre signed his papers SEVESTRE LEBLOND and two papers with this signature are Hirsch J1391–2. Sevestre Le Blond's no. 323 (J1391) shows a design of intersecting lines with flowers on the intersections dividing the sheet into diamonds each containing a circle. It is printed in pink on white paper and coloured by hand in yellow and blue. A manuscript label on what was the upper cover shows that it was once used for the wrapper of '6 Sonates de M<sup>r</sup> Giovanni de Cröner 1780. mon maitre de violon'. No. 188 (J1392) has a pattern of diamonds and dots printed in blue. A lithographic reprint of this paper was used by the Bärenreiter Verlag at Kassel for the covers of their [1936] edition of Kaspar Ferdinand Fischer, *Spielstücke, Erste Folge* (Hirsch J2713). In 1780 Sevestre sold his business to Pierre-Fiacre Perdoux who worked in Orléans until 1805. A floral and dotted-diamond pattern printed in blue and hand-coloured in pink is signed PERDOUX N<sup>o</sup> 416 (Hirsch J1397). Another Orléans firm, the house of Letourmy, was founded c. 1774 by Jean-Baptiste Letourmy. He was succeeded by his son Jean-Baptiste (1781–1843) 'Letourmy, libraire, place du Martroi 39, du côté du Barillet, chez lequel on trouve un assortiment divers de papiers-peints, papier tontisse et tout ce qui concerne la Dominoterie'. The latter occurs in the *Calendrier historique d'Orléans* for 1785 under 'Manufactures de papiers peints'.<sup>23</sup> Two nice papers printed in blue on white signed LETOURMI, are in the Hirsch collection: one (style no. 14) with a diamond-and-dot pattern (Hirsch J1404), the other (no. 190) with a design of leaves and flowers, coloured by hand in pink and green (Hirsch J1405, fig. 2).

In 1812 Jean-Baptiste Letourmy sold his business to Mademoiselle Anne Boulard who married Michel Rabier. Their firm Rabier-Boulard was active from 1813 to 1843. A simple patterned paper of blue stars and dots on white was their style no. 31 (Hirsch J1390).

Perhaps the first large-scale French publishers' bindings were made in Orléans for the 36-volume 'Bibliothèque des meilleurs Poètes Italiens' issued by L. P. Couret de Villeneuve. The wrappers are printed in red showing within a frame of foliage on the upper cover a cartouche with 'Des Livres de la Bibliotheque de M' followed by a blank space for the owner to complete, above two putti and a dog climbing a rock, the lower cover has two scenes with putti among trees and baroque ornaments, and is signed and dated 'michelin. 1785'. The spine is divided in eight compartments with conventional fleurons, title, and volume number. The Hirsch example (Hirsch BJ4) covers two volumes of Niccoló Carteromaco, *Ricciardetto* (Orléans, 1785).<sup>24</sup>

At Tournay Jean-Baptiste Ghys worked first in the rue de Pont and later in the rue de Puilaux. Four sheets, two with style numbers (no. 9 and no. 66,<sup>25</sup> fig. 3), have his name and the earlier address (Hirsch J1398–401) and two (Hirsch J1402–3) were made in the rue de Puilaux. One of these, showing an all-over design of objects strongly resembling lace

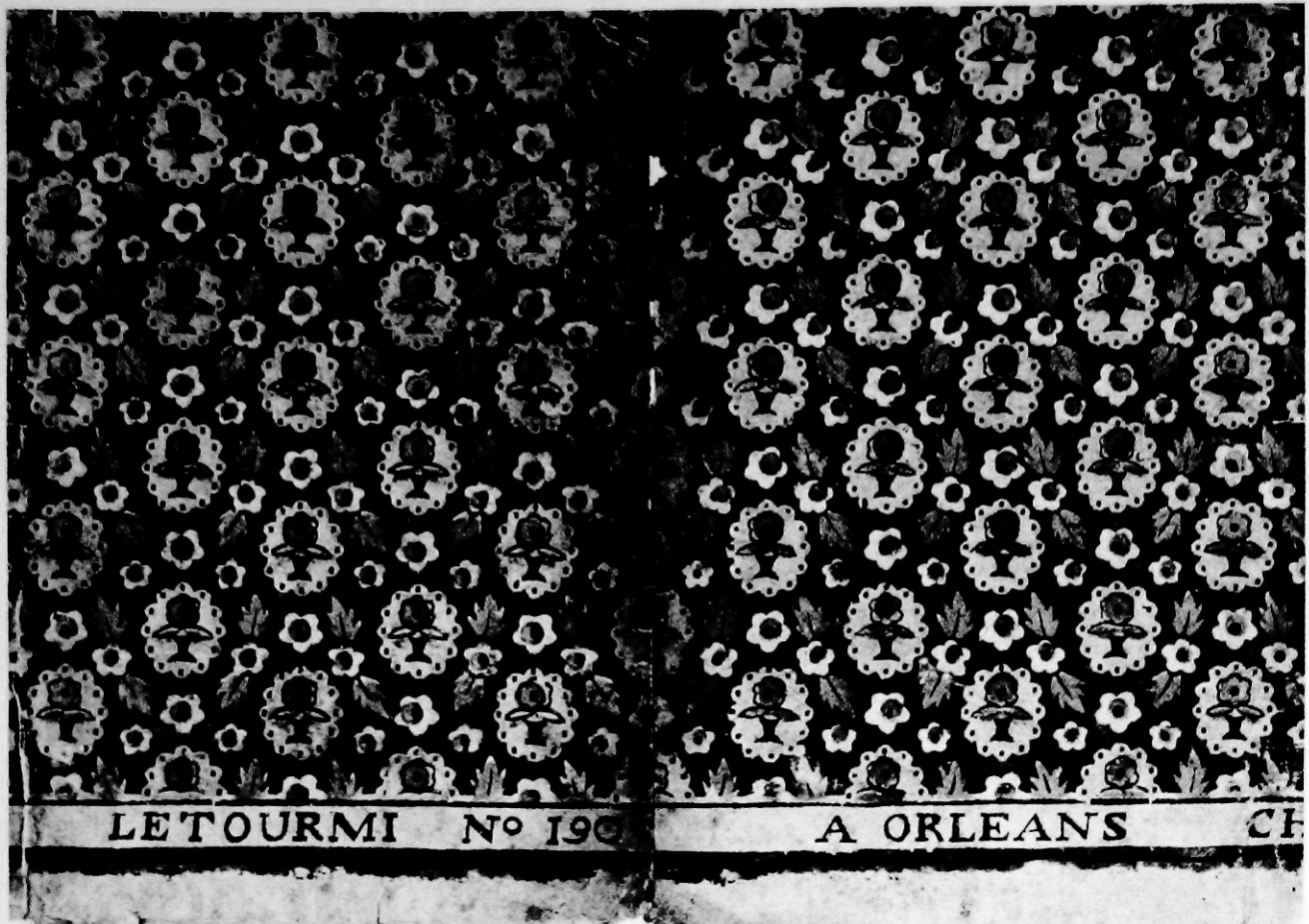


Fig. 2. An Orléans Dominotier paper by J.-B. Letourmy, style no. 190 (Hirsch J1405)

doilies, printed in pink on white paper, was his style no. 107. All these six sheets, as well as a number of unsigned Dominotier papers in the collection, were used as wrappers and have white paper stars with a manuscript number or a letter and number pasted on the upper cover.

The most colourful and decorative of the eighteenth-century wood-block-printed papers are the cotton papers. The blocks, often made of pear wood and sometimes furnished with metal pins or strips, were used to print textiles as well as papers. They were first produced from *c.* 1735-40 and reached their artistic summit in the sixties, seventies, and eighties. They were the most common type of decorated paper in Italy, France, Germany, and Holland, where a charming example printed in pink, purple, and yellow paste colours on white paper may have been made *c.* 1760. The design shows flowers, fruit, part of a town, and a huntsman leading a leopard on a chain, all against a background of dots made by metal pins driven into the wood-block (Hirsch J335).<sup>26</sup> A German cotton paper of about the same date, printed in red, green, and yellow paste colours, with a design of leaves and flowers on a background of stripes, was once used for the cover of a music

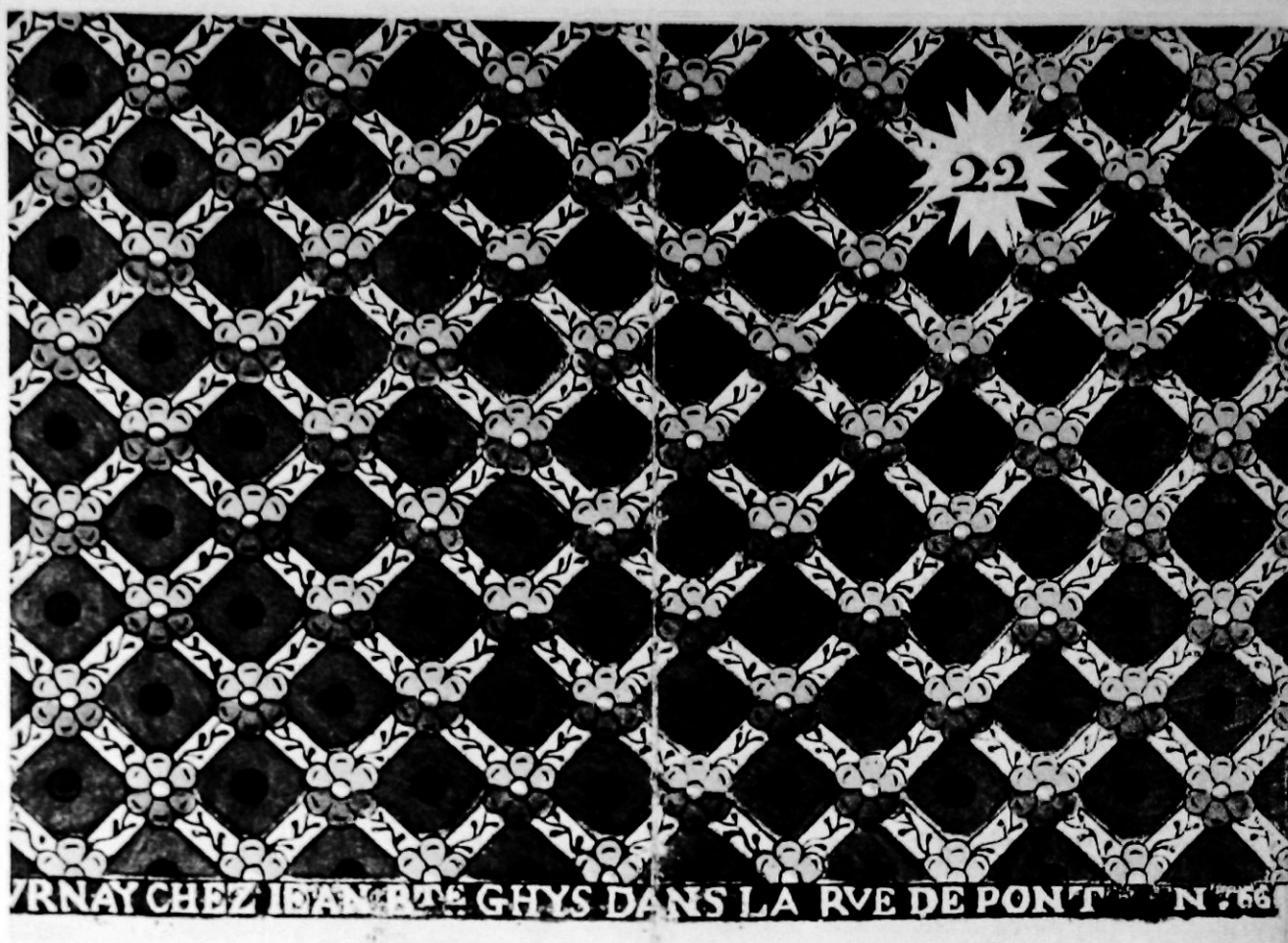


Fig. 3. A Tournay Dominotier paper by J.-B. Ghys, style no. 66 (Hirsch J1401)

book as is clear from the white paper label on the upper cover which reads 'Oboe, vel Flauto Primo' (Hirsch J351). A sheet of paper with an identical design, now in the Kupferstichkabinett of the Staatliches Museum at Berlin, is reproduced by Haemmerle.<sup>27</sup> The Italian cotton papers include two sheets signed by Carlo Bertinazzi of Bologna, one, his style no. 111 (Hirsch J1093), shows broad horizontal bands containing floral and decorative festoons printed in black on yellow, the other (Hirsch J1092), a design of leaves dividing the paper into compartments containing a flower or a sprig of berries, is printed in pale mauve and is extremely similar to the paper used as a wrapper for D. F. Leonardi's *Educazione* (Lucca, 1783) (Hirsch B62) which is signed ANTONIO BENUCCI FIREN[ZE].<sup>28</sup> A late eighteenth-century Venetian printed wrapper on Caterino Mazzola, *Orazione* (Venice, 1776) shows a rococo design with the arms of Monsignor Federico Maria Giovanelli, Patriarch of Venice, to whom the *Orazione* is addressed, on a semis of stars, printed in green on cream-coloured paper (Hirsch BJ15). Two early nineteenth-century Viennese wood-block-printed wrappers cover plays by A. F. Iffland published by J. B. Wallishausser. *Selbstbeherrschung. Ein Schauspiel in fünf Aufzügen* (1801) is stabbed in

wrappers with a floral design within a frame, printed in blue and red paste colours, and once belonged to the Fürstlich-Starhemberg'sche Familien Bibliothek at Schloss Eferding (Hirsch BJ2a). *Die Brautwahl. Ein Schauspiel in einem Aufzuge. Für die k.k. Hoftheater* (1808) has pale-green wrappers, printed in black with a frame of palm leaves and ribbons surrounding the Austrian Imperial Eagle on the upper cover, and a floral ornament on the lower (Hirsch BJ2).

Paste colours as used in the manufacture of many cotton papers were already known at the end of the sixteenth century and were employed in various ways to make paste papers. The simplest technique is that of covering two sheets of paper with coloured paste, putting them together pasted sides inwards, and rubbing the upper surface gently, before pulling them apart to reveal a veined design. Rings, strips of felt, or pieces of string could be sandwiched between the paste-covered sheets and would leave their marks on the paper. Simple designs were created by drawing patterns in the wet paste with combs, sticks, rolls, or with one's fingers. This type of paper, with a design drawn into the usually bright or dark pink, strong royal blue, or drab olive paste, flourished in eastern and central Germany during the last third of the eighteenth century as 'Herrnhuter Papier'. The name derived from the religious community at Herrnhut in Saxony where papers of this type were made.<sup>29</sup> There are several specimens in the Hirsch collection, such as a dark-pink paper with a combed and finger-printed design (Hirsch J2338, fig. 4); a strong blue paper decorated with a comb and a bookbinder's decorative roll (Hirsch J2363); another blue example with a design drawn into the wet paste with a two-pronged comb and with the fingers, which serves as the end-leaves of *Tagzeiten von dem Hochwürdigsten Geheimnisse des Altars* (St. Blasien, 1771) (Hirsch B24); and olive paste-paper wrappers on *Raths- und Stadt-Calendar ... 1775* (Frankfort, n.d.) where the design has been drawn with a comb and a stick and stamped with a small simple wood-block (Hirsch B79).

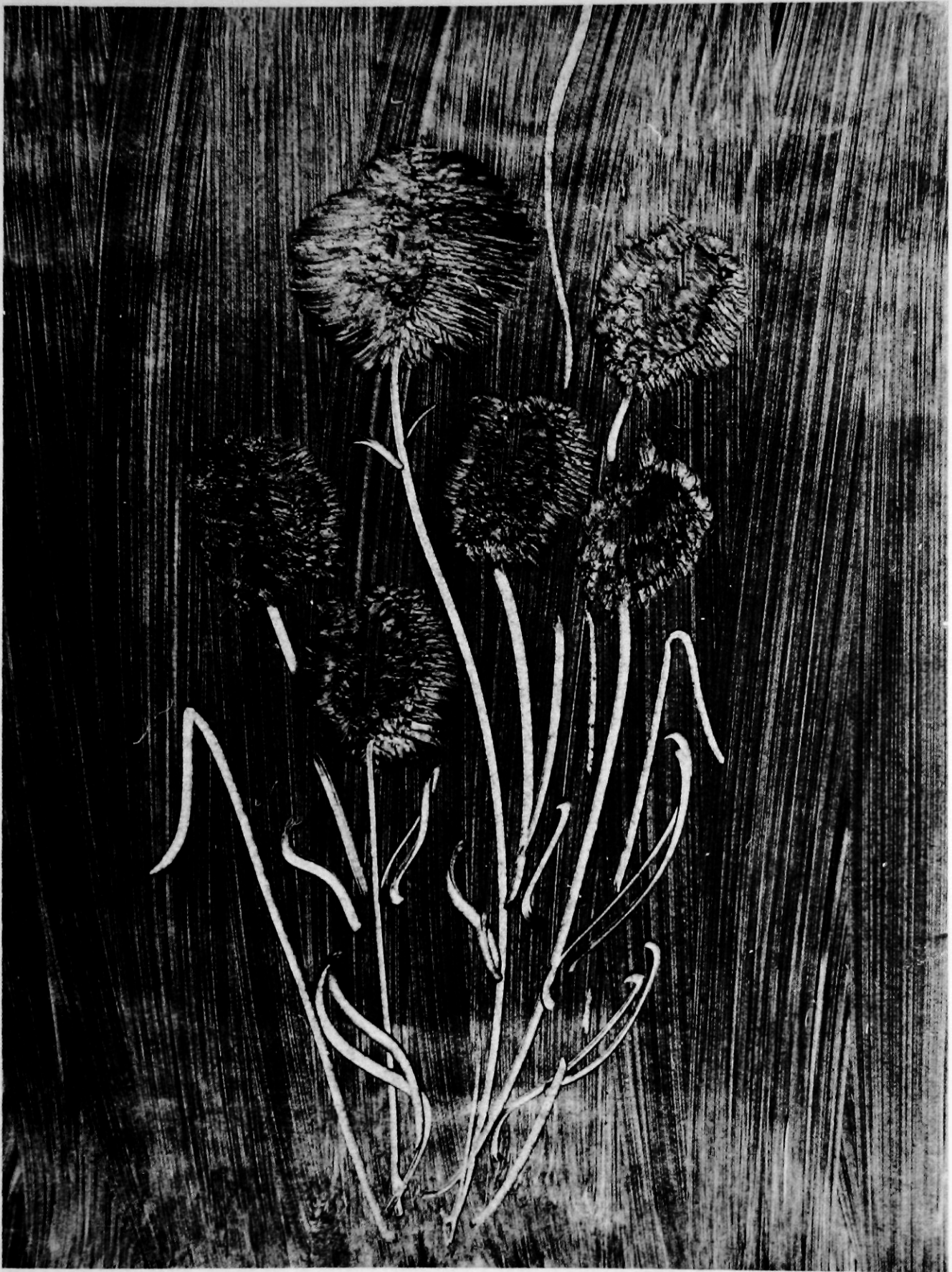
A quite different kind of paste papers was made by using wood-blocks, which could either be covered with coloured paste and used to print the design, or used blind by impressing them into the wet paste. The raised design of the block would push the paste aside, thus effecting a higher concentration of colour along the outline of the design, while the block would pick up some of the coloured paste and leave a paler impression behind. This can be seen on a sheet made c. 1760 where an elaborately carved block was pressed into a multi-coloured paste ground (Hirsch J2386).<sup>30</sup> A wood-block similar to that used for this paper, also dating from the second half of the eighteenth century, now belongs to the Buntpapierfabrik A.G. at Aschaffenburg and is illustrated by Haemmerle.<sup>31</sup> Simple brushed, daubed, and spattered papers were also often made with paste colours. Modern artists and craftsmen have taken to the manufacture of paste papers and among many very attractive examples is an early twentieth-century paper made by the Frankfort bookbinder Eduard Ludwig with a design of thistles, drawn and dabbed into the purple paste (Hirsch J2684, fig. 5).

Until C. W. Woolnough's *The Art of Marbling* appeared in 1853, the technique of marbling paper had been shrouded in much deliberate mystery. Like other techniques for decorating paper, marbling was introduced into Europe from the East. The art was



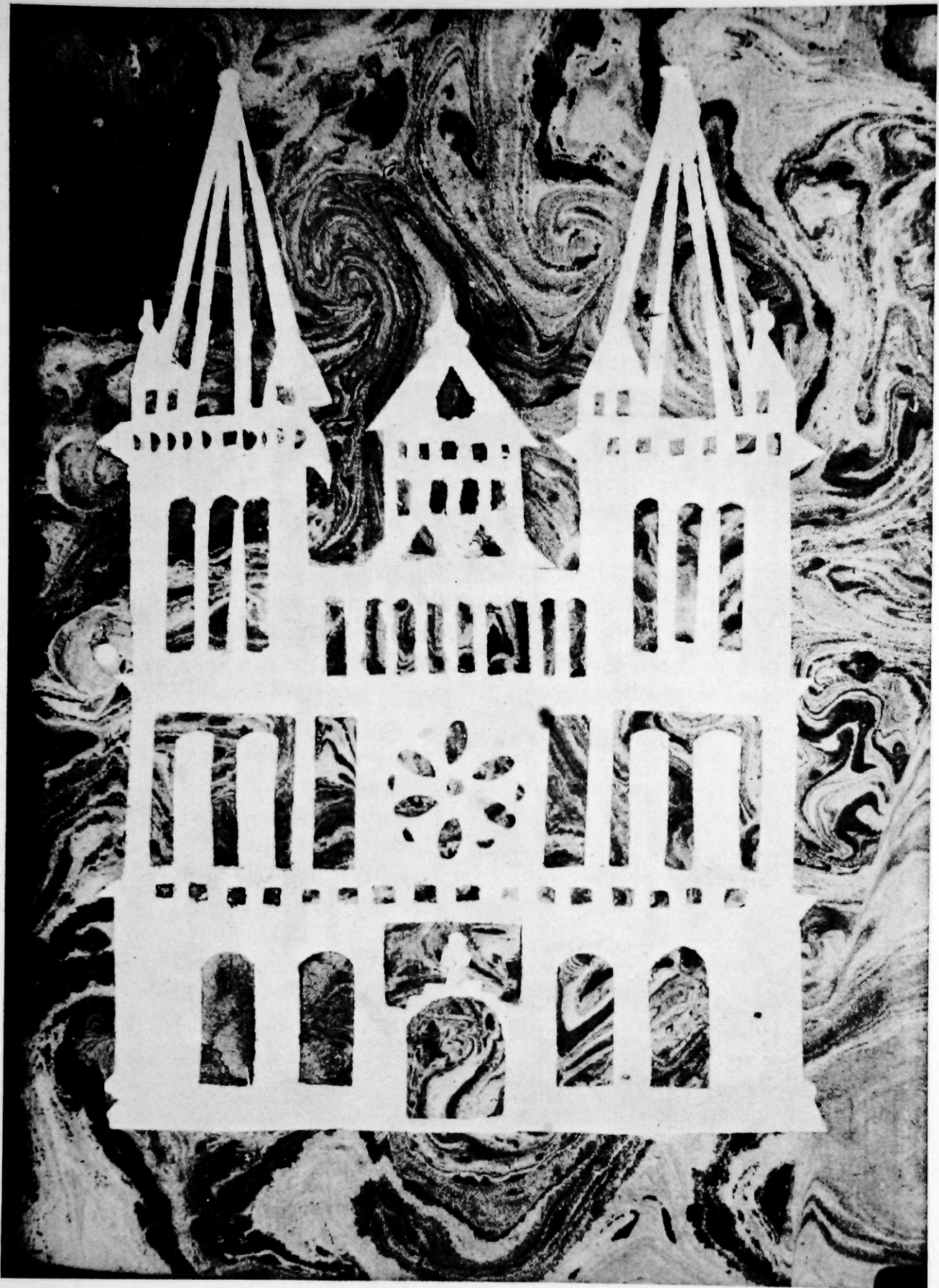


*Fig. 4.* An eighteenth-century German paste paper (Hirsch J2338)

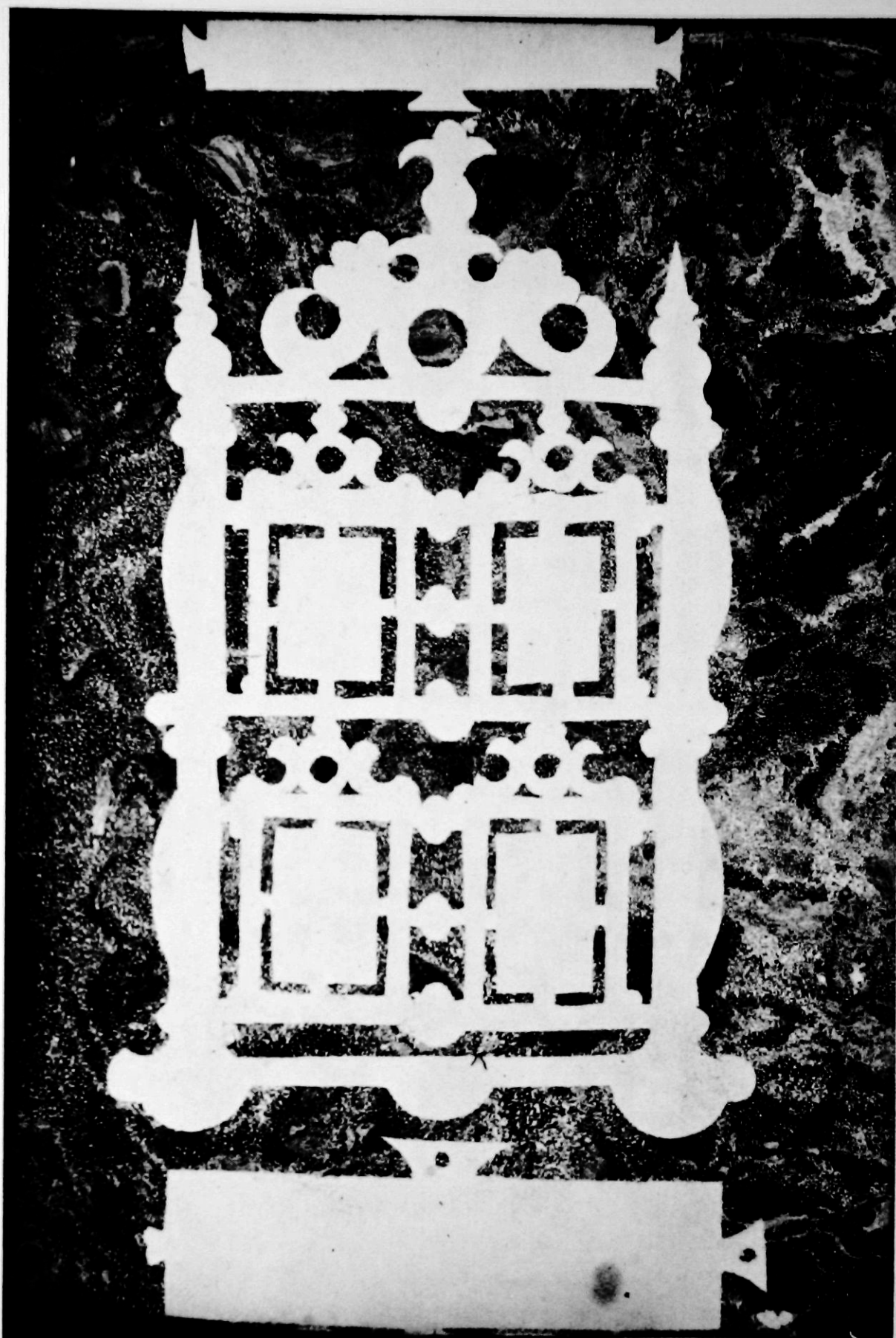


*Fig. 5.* A Frankfort paste paper by Eduard Ludwig (Hirsch J2684)

flourishing in Turkey and Persia during the second half of the sixteenth century, and marbled papers make their earliest appearance in Europe c. 1575 in the *alba amicorum* of German travellers, where they are found in combination with Turkish silhouette papers. Two pale-green silhouette papers occur in an *album amicorum* that belonged to Kaspar Koch,<sup>32</sup> and has entries dating from 1583 to 1649, some written in Rome and many in Basel (Hirsch B1). The book also contains eighteen pictorial water-colours and four painted coats of arms. Silhouette papers were made by cutting a pattern out of thin leather, soaking it in colour, and pressing it in between a folded sheet of paper, previously dampened with alum water, after which the paper was brushed with glair and polished. Nine different Turkish silhouette papers, one of which is almost identical with a paper in the Stadtbibliothek at Nuremberg,<sup>33</sup> are found in the *album amicorum* of I. Pfinzing von Henfenfeld of Nuremberg. This consists of the title-page, text, and engravings of a copy of [Jacob van der Heyden], *Speculum Cornelianum* (Strasburg, 1618) mounted on blank paper, and interleaved with these silhouette papers as well as with a fair number of German marbled papers with stencilled patterns (Hirsch B3, figs. 6-7).<sup>34</sup> Another *album amicorum* with early seventeenth-century German papers marbled on both sides of the sheet, consists of pages 15-57 of Dirk de Bry, *Emblemata Saecularia* (Frankfort, 1596), fifty allegorical engravings, and fifty engraved empty armorial shields, all mounted, as well as eight painted coats of arms, the sixty-nine sheets of marbled paper, and several blanks. It belonged to a son of Johann Georg, Elector of Brandenburg, and the entries are dated 1604-7 (Hirsch B2).<sup>35</sup> The pale colours of the marbling make it a suitable background for the written entries, and remind one of the Persian 'Ebru' papers which were often marbled in faint or pale colours and used for grand manuscripts, or as writing-paper for high dignitaries. Sir Thomas Herbert in *Some Yeares Travels into Africa & Asia* (London, 1677) relates how the King of Persia's name is 'usually writ with gold upon paper of a curious gloss and fineness varied into several fancies, effected by taking oyl'd colours and dropping them severally upon water, whereby the paper becomes sleek and chamletted or vein'd...'.<sup>36</sup> Sir Thomas visited Persia in 1627, and the account of his travels first came out in 1634. No mention of the Persian paper is made in this edition, but the 1677 edition has many additions, including the quoted passages. Before that date, however, Pierre de l'Estoile recorded in his *Memoires journaux* for December 1608 the gift of a small Chinese book bound in marbled paper to his friend Pierre Dupuy, and in May 1609 he gave to the same recipient 'Six Feuilles de mon Papier Marbré beau par Excellence, que ie lui avois promis'.<sup>37</sup> George Sandys in his *Relation of a Journey begun An: Dom: 1610* (London, 1615, p. 72) describes how the Turks 'curiously sleeke their paper, which is thicke; much of it being coloured and dapled like chamolets; done by a tricke they haue in dipping it in the water'. Francis Bacon in his *Sylva Sylvarum* (London, 1627, p. 192) talks about the Turkish 'Art of Chamoletting of Paper', and John Evelyn in his address to the Royal Society in January 1662 gives 'An Exact Account of the Making of Marbled Paper'.<sup>38</sup> Athanasius Kircher who wrote about almost every subject under the sun also discoursed on marbling<sup>39</sup> and his work formed the basis for much that was written on the subject for the next fifty years. La Caille in his *Histoire de l'imprimerie et de la librairie* (Paris, 1689,



*Fig. 6.* A seventeenth-century German marbled paper with a stencilled pattern (Hirsch B<sub>3</sub>)



*Fig. 7.* A seventeenth-century German marbled paper with a stencilled pattern (Hirsch B3)

p. 213) attributes the invention of marbled paper to Macé Ruette, while Diderot and d'Alembert (tom. x, 1765) call it of German origin.

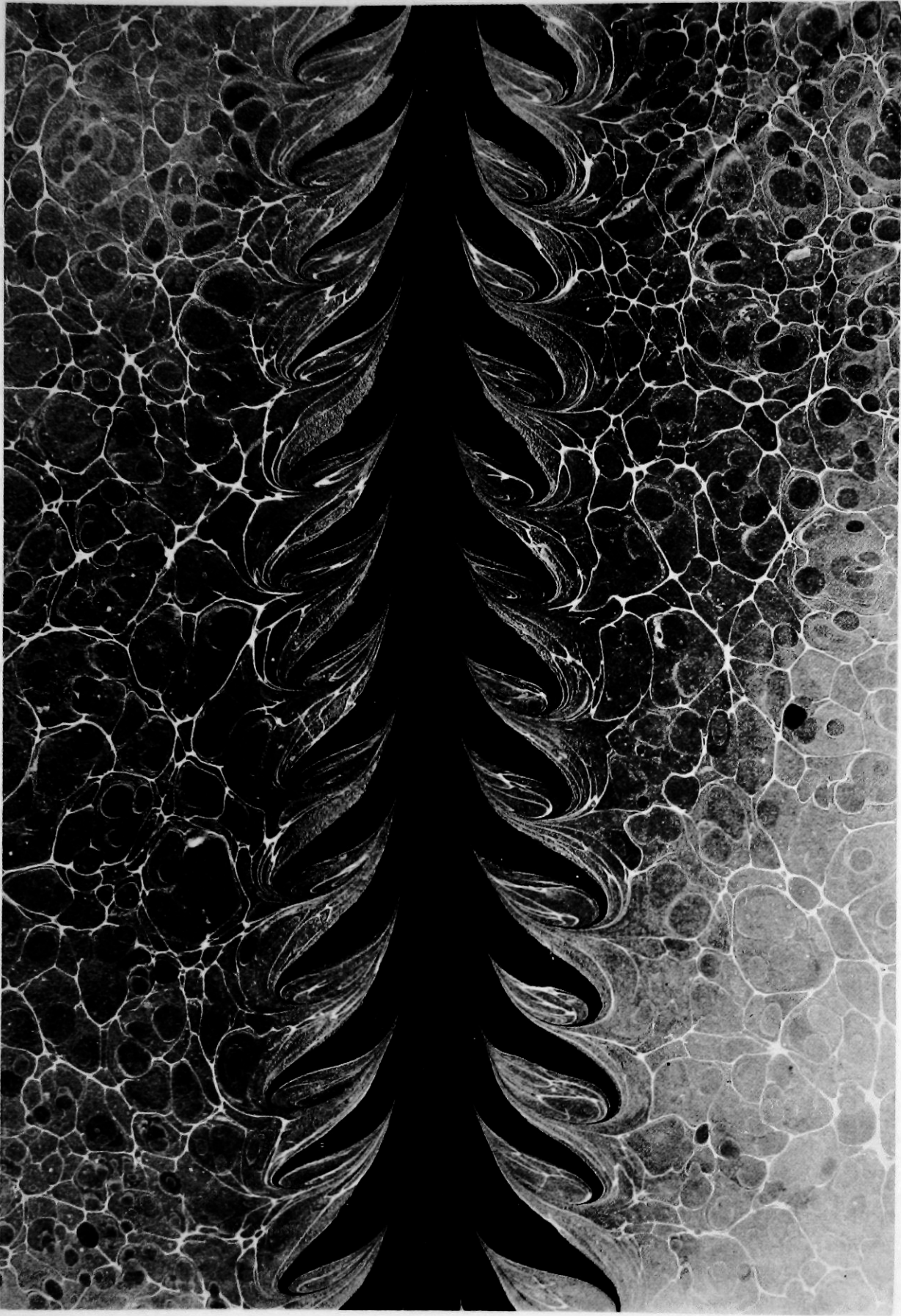
There are many examples in the Hirsch collection of the fine combed marbled papers so frequently found as end-papers in French seventeenth- and eighteenth-century bindings (e.g. Hirsch J1461-4), as well as of the larger combed marbles made in France and Holland (e.g. Hirsch J1466-86), and of the drawn combed marbled papers of the type illustrated here (Hirsch J1640, fig. 8). Another well-known and frequently used type of marble is the French curl, called in French 'à la tournique' and in German 'Schneckenmarmor' (e.g. Hirsch J1721-66), the 'invention' of which has been attributed to Nicolas Denis Derome. The nomenclature of the various kinds of marbles in different languages is confusing to say the least. Spanish marbles (or 'Griechische Marmor') have a ripple effect which is obtained by agitating the size bath,<sup>40</sup> and a modern specimen was made by E. Seymour of the Fancy Paper Company, London, in 1956 (Hirsch J2011). The German bookbinder, teacher, and writer on decorated paper, Paul Kersten, who worked for the Buntpapierfabrik A.G. of Aschaffenburg from 1898 to 1901, made in 1899 a series of marbled papers in various colours showing a feathery Christmas tree on a stone marbled ground which he called 'Jugend Marmor' and which he presented to Mrs. Hirsch in 1902 (Hirsch J1802-10, fig. 9).

Among the different kinds of marbled papers made in Turkey are the 'Hâtip-Ebru' papers where coloured flowers are formed with a feather on a marbled ground. Haemmerle illustrates an example in the Museum für Buch und Schrift in Leipzig made c. 1650.<sup>41</sup> This technique is still practiced in Istanbul as shows a red hyacinth on a brown stone marbled ground made by Professor Necmeddin Okyay, now Hirsch J3526a(5) (fig. 10). The best-known contemporary English firm of marblers is no doubt that of Douglas Cockerell & Son, now directed by Sydney Cockerell at Grantchester near Cambridge. Mrs. Hirsch knew and obviously liked both father and son and owned a large number of whole sheets and samples of their work. The variety of patterns is astonishing and ranges from the traditional combed marbles in blues, reds, greens, and browns (e.g. Hirsch J2151)<sup>42</sup> and the less usual intricately drawn marbles in fiery colours (e.g. Hirsch J2154a) to a set of charming 'doodles' made in 1957, among which is a haughty-looking swimming duck in grey, brown, beige, and pink (Hirsch J2160h). Sydney Cockerell's pamphlet *Marbling Paper* (Letchworth, [1966]) is a model of clarity.

German eighteenth-century metallic varnish papers ('Bronzefirnispapiere') and embossed papers ('geprägten Brokatpapiere') form a large and important section of the Hirsch collection. Two of the nicest metallic varnish papers are illustrated in colour by Haemmerle,<sup>43</sup> one signed by Jakob Enderlin, the first maker of this type of papers (Hirsch J11-11a), the other probably made by Georg Christoph Stoy (Hirsch J7). Another metallic varnish paper with part of Stoy's signature has a design of fruitbaskets and acanthus leaves in gold on a red ground (Hirsch J34), and a sheet with a pattern of flowers and fruit printed in gold on green is signed with the initials of Simon (or Salome) Haichele (Hirsch J14).



*Fig. 8.* An eighteenth-century French drawn combed marbled paper (Hirsch J1640)



*Fig. 9. 'Jugend Marmor' by Paul Kersten, Aschaffenburg, 1899 (Hirsch J1808)*

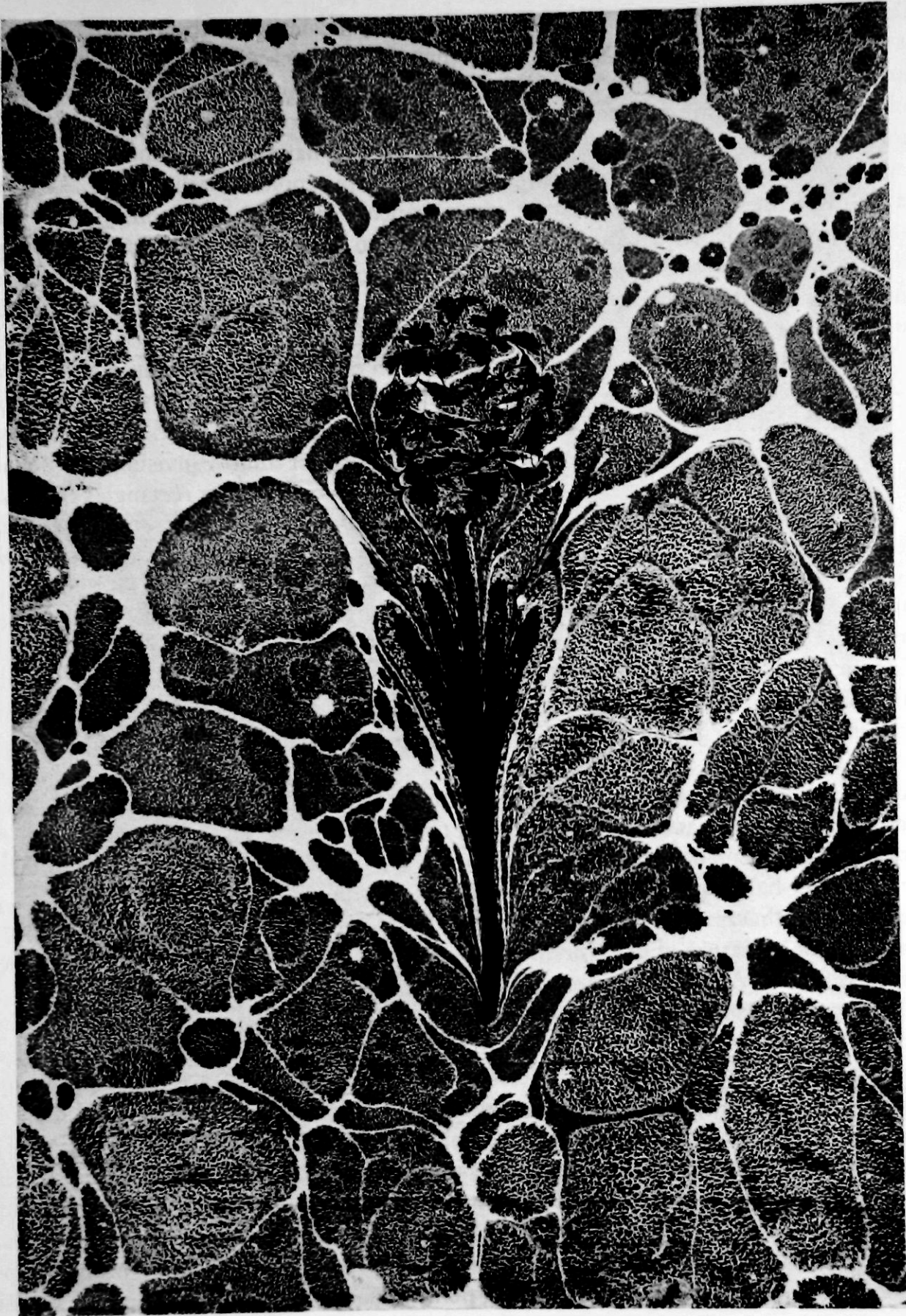


Unlike the metallic varnish papers where the design is printed with a wood-block on previously coloured paper using a varnish-based metallic ink, the embossed papers were made with thick engraved copper plates and leaf metal. Both techniques owe much to the experiments of Jeremias Neuhöfer of Augsburg, who in the 1690s with the co-operation of the designer Jakob Enderlin tried to improve the quality of cotton printing.

The significant improvement in the manufacture of embossed papers was the use of a copperplate printer's rolling press. The design could be either cut in relief or in intaglio and was printed on paper, previously coloured with or without the use of stencils. A proof sheet which shows the design in blind on a stencilled multi-coloured ground is Hirsch J78.<sup>44</sup> The majority of these papers were made in Augsburg, Nuremberg, and Fürth and the best examples date from the first three decades of the eighteenth century.<sup>45</sup>

Among the Augsburg makers of embossed papers represented in the Hirsch collection is Mathias Merkl (Merkel, Merkli, Maerkl, Maerckli). He came from Günzburg and married in 1724 in Augsburg Maria Magdalena Segmüller. In 1731/2 he fell out with Abraham Mieser about the production of metallic papers but later obtained, for a consideration, Mieser's right to make gold and silver paper. A bold floral design embossed in gold on white paper is signed in the border MAERCKLI (Hirsch J141).<sup>46</sup> A famous name among the Augsburg embossed paper makers is that of Georg Christoph Stoy. He was born in Nuremberg in 1670 and became a decorated-paper merchant and paper-embosser in Augsburg where he married in 1703 Anna Barbara Enderlin, the sister of Jakob Enderlin and the widow of the painter and paper-marbler Mathias Fröhlich. Stoy took over Fröhlich's decorated-paper business as well as his imperial 'Privilegium impressorum' for leather and metallic papers, which was renewed for him in 1709 and published.

Stoy's range of work can be judged from his two sample cards now in the Staatliche Kunstbibliothek in Berlin and illustrated by Haemmerle.<sup>47</sup> As well as his metallic varnish paper mentioned above, the Hirsch collection contains part of a sheet signed by him and embossed with a floral design in gold on a multi-coloured paper (Hirsch J47). Another, unsigned fragment in gold on pink paper was embossed with the same plate (Hirsch J219), and a whole sheet of this paper, now at the Germanisches National Museum in Nuremberg, is illustrated by Haemmerle.<sup>48</sup> The wrapper for Benjamin de Barckhaus's inaugural dissertation (Erfurt, 1721), decorated with animals, birds, a monkey, and a boy (the latter two only partly visible) among large acanthus leaves, embossed in gold on orange paper, was made by him (Hirsch small box 4), and another fragment of a sheet was embossed with the same plate, this time in gold on red (Hirsch J199). Among the paper-decorators with whom Stoy quarrelled in 1739 about his privilege, was Johann Michael Schwibecher, who worked in Augsburg from 1715 to 1748. In 1715 he married Anna Veronika Roth, the widow of Johann Michael Munck the elder. He made and signed a sheet decorated with an intricate hunting scene figuring a variety of wild animals, exotic birds, and finely attired huntsmen among dense foliage which is illustrated by Haemmerle;<sup>49</sup> a fragment of a sheet embossed with the same plate in gold on turquoise paper is Hirsch J218.<sup>50</sup> After Schwibecher's death in 1748 this plate was bought by Marx



*Fig. 10.* A 'Hâtip-Ebru' paper made in Istanbul by Necmeddin Okyay (Hirsch J3526a(5))

Leonhard Kauffmann who replaced Schwibecher's signature with his own: AUGSPURG BEY MARX LEONHARD KAUFMAN N34, on a sheet which is now in the Prentenkabinet of the Rijksmuseum in Amsterdam.<sup>51</sup> An impression of this same plate was copied by Johann Michael Reimund, the first Nuremberg paper-embosser, who worked from *c.* 1727 and who died in 1768, showing all hunters as left-handed. Schwibecher's stepson Johann Michael Munck the younger comes from another well-known Augsburg paper-decorators' family. His father was a paper-marbler and his son, Johann Carl, made embossed papers in Augsburg from *c.* 1749 to 1794. Johann Michael the younger worked as an embossed-paper-maker from *c.* 1739; he died before January 1762 when his widow married Johann Georg Eder who may have taken over part of Munck's business.

A fine collection of Saints is embossed in gold on mauve paper showing in the top row from left to right: 'Christus ies. Mater dei. S.Petrus. S.Paulus.' and in the bottom row: 'S.Moyses'. (fig. 11) 'S.David. S.Ioannes. S.Elias.' It is signed I.M.M.A.V. Nr 40 (Hirsch J251). Another sheet signed (though on the Hirsch paper almost invisibly) by Johann Michael Munck, style no. 66<sup>52</sup> (Hirsch J316), shows two rows of four rectangles embossed in gold on pink, each containing the alphabet in Gothic and Roman letters as well as the Arabic numerals 1 to 10. The capital A encloses the Christ Child, an orb in his left hand, his right hand raised in blessing, standing with his legs slightly spread. This sheet may have been copied or imitated by various Augsburg, Nuremberg, and Fürth paper-embossers, one of whom was Munck's son Johann Carl whose signature appears on a sheet illustrated by R. Loring.<sup>53</sup> The Hirsch collection contains several of these alphabets, the poor child's horn book. Two sheets, one in gold on pink, the other in gold on purple, were made in the 1820s or 30s by Johann Lechner of Fürth (Hirsch J317/18). On this paper only the capital A's of the fourth and eighth rectangle contains the Christ Child, here sitting down. The other A's have a fir-cone-type ornament (rectangles 1 and 5), the Aesculapian symbol (rectangles 2 and 6), or a mandorla (rectangles 3 and 7). The design of a sheet embossed in gold on dark pink with two rows of four alphabets, where all A's enclose the Christ Child half leaning to the right with his legs together (Hirsch J319, fig. 12), is identical with that on yellow paper in the Staatliche Kunstbibliothek in Berlin which bears a trace of the signature of the Nuremberg merchant and decorated-paper-maker Johann Georg Eckart.<sup>54</sup> A fourth variant, embossed in gold on dark pink, was also made at Nuremberg by Paul Reimund, who signed it as his style no. 60, and shows a reclining Christ Child in every capital A (Hirsch J320). Paul Reimund, son of Andreas Reimund, was baptized on 7 January 1764. He married first (1783) Helena Sabina Hoffmann, secondly (1789) Petronella Mendelein, and thirdly (1802) Anna Regina Vogelsang. He lived in the Weissgerbergasse where he employed, *c.* 1800, six workmen. In 1803 he is mentioned as master in the Nuremberg book of pattern makers ('Formschneiderbuch'), he died in 1815, and his widow was still in business in 1820. A fair number of sheets signed by him are in the Hirsch collection, such as a purple-grey paper embossed in gold with a design of flowers and fruit including simple four- and five-petalled flowers, tulips, daffodils, and carnations, as well as berries, pomegranates, cherries, and grapes. It was his

*Fig. 11.* Detail of an Augsburg embossed paper by Johann Michael Munck, style no. 40 (Hirsch J251)

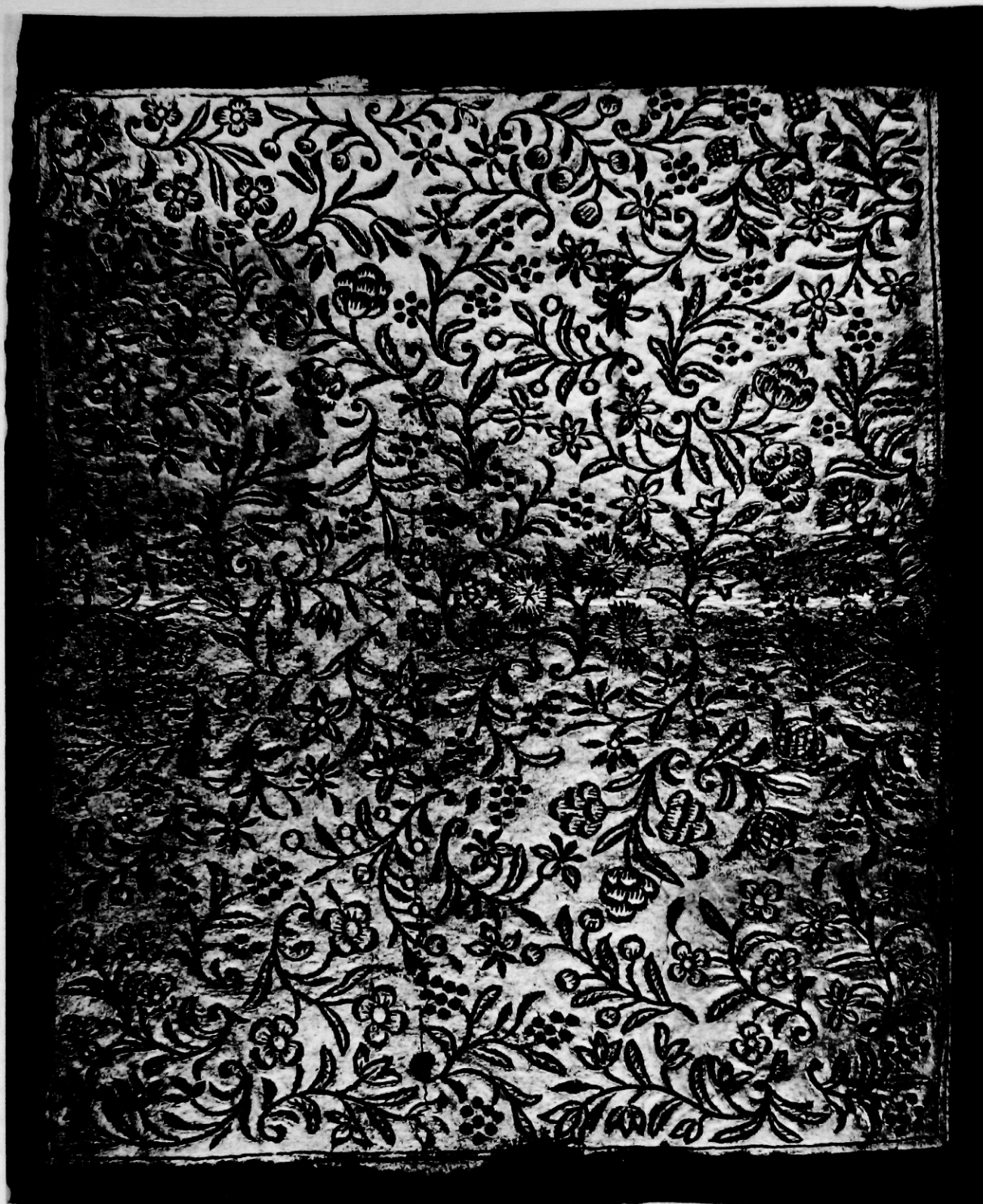


*Fig. 12.* Detail of a Nuremberg embossed paper attributed to Johann Georg Eckart (Hirsch J319)

style no. 17 (Hirsch J123, fig. 13).<sup>55</sup> A lovely pictorial sheet signed by him showing five rows each of five scenes with human figures, birds, animals, houses, a ship, and a fountain embossed in silver on dark pink is Hirsch J281. His younger brother Georg Daniel was baptized on 28 February 1770. In the Nuremberg book of pattern makers he is mentioned as journeyman in 1795 and as master in 1801. He died in 1815. One of his sheets, style no. 40, embossed in gold on blue-green paper (Hirsch J303) has eight horizontal rows of scenes depicting various crafts and professions, such as a baker and a copperplate printer (top row), a couple at a fountain (centre), a cooper and a paper-maker (fifth row), a sculptor (seventh row), a painter and a printer (bottom row). It is a reversed copy of a sheet by Johann Carl Munck, style no. 141,<sup>56</sup> which was also copied in reverse, with differences in detail, by Paul Reimund (style no. 40);<sup>57</sup> a straight copy of the Munck sheet was made by Johann Georg Eckart.<sup>58</sup> Another sheet embossed in gold on clear-blue paper with seven rows of crafts and professions signed by Paul Reimund is described by Karl Theodor Weiss.<sup>59</sup> It dates from Goethe's childhood and is still in the Goethehaus in Frankfurt am Main. It has several scenes in common with Hirsch J303, such as the baker pursuing the dog that has stolen a bun, the girl escaping the printer's apprentice, the woman whose basket tumbles from her head, and the couple splashing each other at the fountain.

Georg Reimund, whose relation to the other Reimunds is not clear, also came from Nuremberg, but worked as a paper-marbler and paper-embosser in Augsburg where he married in 1746 the daughter of the paper-maker Markus Lutz, and where he is still mentioned in 1755. His signature occurs on a white paper embossed with two sizes of gold stars used as end-papers for a copy of L. Senault, *Heures nouvelles tirées de la Sainte Ecriture* (engraved throughout, Paris, n.d.) (Hirsch B7), a type of paper often found in French books but not necessarily of French origin.

Simon Haichele, whose initials were found on one of Mrs. Hirsch's metallic varnish papers (J 14 see p. 25) made several of the embossed papers in the collection. A paper in a bold floral design embossed in gold on a multi-coloured ground, signed along the edge AUG. BEY. SIMON. HAEICHELE. CUM. PRI. S. C. [M.] forms the wrapper of *Affectus Humani. Argumentum quinque meditationum . . . Meditatio V. Tristitia* (Munich, 1758) (Hirsch small box 2). The same plate was used, also in gold on a multi-coloured ground, this time coloured with the aid of stencils, on a sheet a fragment of which is Hirsch J46. Two different embossed papers, one with a floral design in gold on dark red, the other with a design of bands, fruitbaskets, and leaves in gold on yellow, the latter signed HAEICHEL C.P.S.C.M., are used as paste-downs and end-leaves in the gold-tooled red morocco binding on *Biblia, Das ist: Die gantze Heil. Schrift* (Basel, 1753) [and] *Neu-verbessertes Kirchen Gesang-Buch* (Basel, 1750) (Hirsch B8). The paste-down of the upper cover has a cut-out and hinged heart-shaped compartment over a piece of red morocco tooled with the initials H.SM. and the date 1758. In 1739 Simon Haichele asked the *Rat* of Augsburg permission to make 'Türkisch papier', as his wife Salome had been doing since 1723. His request was refused but in 1740 Haichele held an imperial privilege for his metallic and coloured papers. The initials SH with which many of his papers are signed could equally well have been used by his wife.



*Fig. 13.* A Nuremberg embossed paper by Paul Reimund, style no. 17 (Hirsch J123)

As well as purely decorative designs, floral and leaf designs, designs with animals and birds, pictorial designs, saints, and alphabets, a fashionable motif on embossed papers is one that gets its inspiration from Chinese landscapes, and shows that the influence of the Far East on art during the eighteenth century had also reached the German paper-decorators. Stunningly beautiful Chinoiserie papers were made by Joseph Friedrich Leopold in Augsburg, and by Johann Köchel and Georg Popp in Fürth.<sup>60</sup> An unsigned paper with a scene of Chinese figures and animals among leaves and flowers embossed in gold on a multi-coloured ground serves as end-leaves for an eighteenth-century gold-tooled black morocco Scottish binding on *The Holy Bible* (Oxford 1739) (Hirsch B11).

During the last third of the eighteenth century the artistic quality of these papers deteriorated; the designs became simplified and sometimes banal while the engraving became less detailed and coarse. Papers such as those produced by the firm G. N. Renner & Abel during the second quarter of the nineteenth century show considerably less refinement than the earlier work of say Stoy and J. M. Munck. A plate with an engraved design of Adam and Eve in Paradise being tempted by the serpent and surrounded by animals and birds was used in gold on dark-blue, green, orange, and white paper (Hirsch J295-8). Of even less artistic merit are the embossed-paper publishers' bindings in which the 'Bibliothèque de la Jeunesse Chrétienne' was issued by A. Mame & Cie of Tours in the 1850s and 60s. The nicest example in the Hirsch collection is a red flock-paper binding embossed in gold with a floral design on Baptistin Poujoulat, *Récits et souvenirs d'un voyage en Orient* (Tours, 1850) (Hirsch BJ22).

In the sections on paste paper and marbled paper I have already mentioned a few modern artists. The Hirsch collection contains a considerable number of modern papers made by various techniques, both by machine and by hand, for only two more of which is there room here. One is a roller-printed paper designed by Professor Otto Hupp at Munich in 1904. It has an intricate design with Art Nouveau elements and is embossed in gold on dark green (Hirsch J3107). Mrs. Hirsch possessed several of Professor Hupp's papers all printed with heated rollers (J3106-7c). The other is a work of art in grey and brown, with hints of yellow and a few spots of dark red, that rises far above the run-of-the-mill, often mechanically produced, decorated papers of the twentieth century, and was made by Eva Aschoff, who worked in Freiburg in the Breisgau. She used oil paint for the background and water-colour mixed with paste for the drawing (Hirsch J3611). Mrs. Hirsch acquired this and two more, equally beautiful, large sheets of her paper in 1958.

When E. A. Entwisle wrote his article on 'The Hirsch Collection of Decorated Papers' in *The Connoisseur Yearbook* (1961) he mentioned that Mrs. Hirsch was compiling a bibliographical catalogue of her collection. This, alas, was never finished. Mrs. Hirsch catalogued the reference books, and the books in paper wrappers and with decorated end-papers, but no catalogue of the papers themselves was ever compiled, though her arrangement of the papers according to their manufacturing process is very helpful for anyone consulting the collection.

As a start to classifying and grouping the papers a little more precisely, a list of the eighteenth- and nineteenth-century signed and identified papers follows, arranged in

alphabetical order by maker's name. The Hirsch numbers of the signed papers are printed in roman, the attributions, based on comparison with the signed sheets or, in a few cases, on the description given by Haemmerle in his 'Verzeichnis' are given in italic. A few publications in paper wrappers have no identification number and are quoted by their short title and imprint.

EIGHTEENTH- AND NINETEENTH-CENTURY SIGNED AND IDENTIFIED PAPERS IN  
THE OLGA HIRSCH COLLECTION

- Associées, Les (Paris): B73 (style no. 229); J1385/6 (no. 43); J1387 (no. 68); J1388 (no. 44).  
Benucci, Antonio (Florence): B62.  
Bertinazzi, Carlo (Bologna): J1092; J1093 (no. 111).  
Deyser, P.(?) (Augsburg): J302.  
Eckart, Johann Georg (Nuremberg): J319 (a copy of P. Reimund's J320).  
Eder, Johann Georg (Augsburg): B96 (no. 3), same plate on J139 (no. 3).  
Enderlin, Jacob (Augsburg): J11/11a.  
Ghys, Jean-Baptiste (Tournay, rue de Pont): J1398 (no. 9); J1399; J1400; J1401 (no. 66); (Tournay, rue de Puilaux): J1402 (no. 107); J1403.  
Haichele, Simon (Augsburg) (see also p. 36: Augsburg): B8; Poenitentia (Munich, 1753) (no. 11); Die aus Liebe zusammen getretene . . . Gesellschaft (Frankfort, 1754); Affectus Humani (Munich, 1758), same plate on J46; J14 [SH]; J166; J176.  
[Imprenta de Guasp (Mallorca): J3590-7 are REPRINTS from blocks used by the Imprenta de Guasp.]  
Kauffmann, Marx Leonhard (Augsburg): J218 (see also Schwibecker).  
Keck, Maria Barbara (Augsburg): J210; J209 (this plate was later used by J. C. Munck).  
Köchel, Johann (Fürth): J51/51a; J53; J214; J259, same plate on J260-2 (signature hardly visible).  
Kost, Johann Friedrich (Fürth): J37 (no. 86), same plate on J140.  
Lauti(?) (Besançon): J1406.  
Lechner, Johann (Fürth): J36 (no. 1); J294 (no. 9); J317, same plate on J318 (no. 26).  
Leopold, Joseph Friedrich (Augsburg): J38; J39 (no. 39); J40, same plate on J97.  
Letourmy, Jean-Baptiste (Orléans): J1404 (no. 14); J1405 (no. 190).  
[Maisch, Johann (Nuremberg): J3599 is a REPRINT from a block used by Maisch c. 1850.]  
Merer, David (Augsburg): J45 (no. 71).  
Merktl, Mathias (Augsburg): J141.  
Meyer, Johann Wilhelm (Augsburg): J41 (no. 14); J42 (no. 32); J117 (no. 29); J137 (no. 13).  
Michelin (Orléans): BJ4.  
Müller, Johann Friedrich (unknown): J211.  
Munck (Augsburg): Religio (Munich, 1795) (signature incomplete); B77 (signature incomplete); J116 (signature incomplete, see also Munck, J. M.).  
Munck, Johann Carl (Augsburg) (see also p. 36: Augsburg): *Affectus Humani* (Munich, 1758), different part of probably the same plate on *Virtus Christianorum heroica* (n.p., 1767) (no. 25); J43 (no. ?); J119 (no. 23); J209 (see also Keck); J254 (no. 73?), same plate on J255-8; J279; J301 (dated 1782, no. 224, J304 is a copy in reverse of J301).



- Munck, Johann Michael (Augsburg): *Affectus Humani* (Munich, 1760); B107 (no. 18); J44 (no. 16); J49, same plate on J50, J52, J113 (no. 13), and J118 (no. 13); J104, possibly different part of the same plate on J109; J115; J116(?) (signature incomplete); J143 (J2714 is a modern copy of J143); J144; J240; J251 (no. 40); J316 (signature hardly visible).
- 'Papillon' (Paris): B106.
- Perdoux, Pierre-Fiacre (Orléans): J1397 (no. 416).
- Popp, Georg (Fürth): J187; J217.
- Rabier-Boulard (Orléans): J1390 (no. 31).
- Reimund, Andreas (Nuremberg): J247.
- Reimund, Georg (Augsburg): B7; J101, same plate on J233; J142; J213 (see also Stoy).
- Reimund, Georg Daniel (Nuremberg): J246 (no. ?); J303 (no. 40).
- Reimund, Johann Michael (Nuremberg): B. G. Geierus, *Dissertatio Iuridica* (Frankfort, 1754, a copy of a sheet by Schwibecker: J218, see also Kauffmann).
- Reimund, Paul (Nuremberg): J120 (no. 19); J121 (no. 127); J122 (no. 212); J123 (no. 17), same plate on J125 (no. 17); J124 (no. 22); J126 (no. 11), same plate on J127 (no. 11); J128 (no. 36); J129; J243 (no. 36: though different from J128); J263 (no. 132); J281; J299 (no. 130); J307 (no. 61); J310 (a coarse copy of this sheet is J311); J320 (no. 60) (see also Eckart).
- [Remondini (Bassano): REPRINTS signed 'Stampi Remondiniani PESP' of blocks used by the Remondini firm: J1313, J1321, J1322, J1323, J1324, J1326, J1327.]
- Renner, G. N. & Abel (Nuremberg): J132, same plate on J133-5; J272, same plate on J273-8; J290, same plate on J291-3; J295, same plate on J296-8; J321.
- Schindler, Johann Paul (Fürth): J130 (no. 8), same plate on J131.
- Schwibecker, Johann Michael (Augsburg): *Affectus Humani* (Munich, 1758); J57; J136; J218 (this plate was later used by Kauffmann).
- Sevestre-Le Blond (Orléans): J1391 (no. 323); J1392 (no. 188) (J2713 is a modern copy of J1392).
- Steber, Andreas (Nordlingen): J160.
- Stoy, Georg Christoph (Augsburg): *B. de Barckhaus, Dissertatio Inauguralis* (Erfurt, 1721), same plate on J199; J34; J47, same plate on J219; J56; J100; J138; J195; J197a-b; J213 (this plate was later used by G. Reimund).
- Wolff, Jeremias (Augsburg): F. B. Eckher, *Quaestio quid hominem homini prudenter faciat acceptum* (Ingolstadt, 1764) (no. 103).

The following papers have incomplete signatures and could only be attributed to their place of origin.

- Augsburg: *Fundamenta Virtutum* (n.p., 1768); J216 (possibly first used by Simon Haichele and consequently by Johann Carl Munck); J241/2.
- Fürth: J286 (no. 109).
- Paris(?): J1393 (no. 294).

- 1 P. Hirsch, *Eine Kleine Bücherschau* (Frankfort, 1920), n. 173.
- 2 Illustrated in: M. Lanckorowska, 'Die Bibliothek Paul und Olga Hirsch', *Philobiblon*, iii, 10 (1930), opposite p. 442.
- 3 Now in the British Library, Henry Davis Gift P.1304; see M. Foot, *The Henry Davis Gift*, vol. i (London, 1978), p. 151.
- 4 P. Hirsch, op. cit., n. 181. C. Schmidt, 'Aus der Sammlung Olga Hirsch', *Buch und Bucheinband (Festschrift H. Loubier, Leipzig, 1923)*, pp. 194-8, pls. 23-4.
- 5 P. Hirsch, op. cit., nos. 63, 194, 200, 206, 188, 204, 212.
- 6 H. P. R. Finberg, 'The Hirsch Collection of Decorated Papers', *Signature* (July 1939), pp. 47-53. O. Hirsch, 'Decorated Papers', *The Penrose Annual*, li (1957), pp. 48-53. E. A. Entwisle, 'The Hirsch Collection of Decorated Papers', *The Connoisseur Year Book* (1961), pp. 57-61. A. Haemmerle, 'Die Buntpapiersammlung Olga Hirsch', *Philobiblon*, x, 2 (1966), pp. 104-9. Printing Historical Society, *Newsletter* xii (Feb. 1969), item 9. See also O. Hirsch, 'Notes on Decorated Papers in the Collection of Mrs. Olga Hirsch displayed for members of the Double Crown Club, 23 June 1955' (typescript). O. Hirsch, 'Alte Buntpapieren, Blätter für Buchgestaltung und Buchpflege (1932)', pp. 8-13, and O. Hirsch, *Holzschnitt-Umschläge und Buntpapiere* (Cologne, Bibliophilen-Gesellschaft, 1959) contain many references to her own collection, the latter article was also published as 'Alte Buntpapiere' in *Allgemeiner Anzeiger für Buchbindereien* (1959), pp. 186-94, and in French as 'Couvertures aux bois gravés et papiers multicolores', in *La Reliure* (Sept.-Nov. 1960 and Jan., May, Sept. 1961).
- 7 A. Haemmerle, *Buntpapier. Herkommen, Geschichte, Techniken, Beziehungen zur Kunst* (Munich, 1961). A number of copies of this book have at the end instead of '150 Jahre Buntpapierfabrik A G Aschaffenburg' (pp. 1-24) an appendix, printed on different paper (pp. 197-251) consisting of 'Verzeichnis von Brokat-Papieren', a descriptive catalogue, arranged alphabetically by maker's name, of signed metallic varnish papers and embossed papers, followed by a section on anonymous papers (a number of Hirsch papers are included). References to this appendix are given as A. Haemmerle, 'Verzeichnis'.
- I owe most of the information for the historical sections of this article to Dr. Haemmerle's book. See also N. J. Barker's review in *The Book Collector* (1961), pp. 482-9.
- 8 Most of the papers described here will be on exhibition in the British Library (King's Library) from 20 Feb.-14 June 1981.
- 9 A. Haemmerle, op. cit., p. 26, pls. 13-14.
- 10 Ibid., pp. 28-30, 33-4, pls. 15-17, 19-22.
- 11 N. McClelland, *Historic Wall-papers* (Philadelphia, London, 1924), pp. 53-5.
- 12 H. Clouzot and C. Follot, *Histoire du papier peint en France* (Paris, 1935), pp. 23-36.
- 13 A. Haemmerle, op. cit., pl. 18.
- 14 C. Clair, *A Chronology of Printing* (London, 1969). For early techniques of printing woodblocks see 'A Fifteenth-Century Horror Comic', *The Times Literary Supplement* (29.1.1971), p. 135 (I am grateful to Dr. Lotte Hellinga for this reference).
- 15 St. Cyrillus, Patriarch of Alexandria, *Commentarius in Leviticum* (Paris, 1514); idem, *Thesaurus* (Paris, 1514); idem, *Opus in Evangelium Joannis* (Paris, 1508). The paper is illustrated by A. Haemmerle, op. cit., pl. vi.
- 16 U. Hoepli, *Vendita . . . della . . . Libreria De Marinis* (Milan, 6-9 May 1925), n. 185, pl. xxxii; L. Baer, *Mit Holzschnitten Verzierte Buchumschläger* (Frankfort, 1923), n. xii; M. Sander, *Copertine Italiane illustrate del Rinascimento* (Milan, 1936), pl. viii; O. Hirsch, 'Couvertures aux bois gravés', *La Reliure* (Sept. 1960), fig. 2.
- 17 A. Haemmerle, op. cit., pl. 51.
- 18 Ibid., pls. 52-3.
- 19 J.-P. Seguin, 'Des siècles de papiers peints', Musée de Rennes, *Trois siècles de papiers peints* (Nov.-Dec. 1967).
- 20 In England the first patent for making 'paper for hanging' was granted to Richard and Edward Greenburg in 1636, see Commissioners of Patents, *Patents for Inventions. Abridgments . . . relating to . . . paper* (London, 1879).
- 21 M. Foot, 'A Parisian Paper Binding, c. 1781', *The Book Collector* (1980), p. 568.
- 22 H. Clouzot, *Le Papier peint en France du XVII<sup>e</sup> au XIX<sup>e</sup> siècle* (Paris, 1931), pl. v. For these firms see H. Clouzot and C. Follot, op. cit., p. 20; P. L. Duchartre and R. Saulnier, *L'imagerie populaire* (Paris, 1925), pp. 355-64; R. B. Loring, *Decorated Bookpapers* (Cambridge, Mass., 1952), pp. 40-1.
- 23 P. L. Duchartre and R. Saulnier, op. cit., p. 363; H. Clouzot and C. Follot, op. cit., p. 20.

- 24 G. Godron, 'Quelques travaux de dominotiers orléanais de la fin du XVIII<sup>e</sup> siècle', *L'art populaire en France* (1933), p. 83; De Cardenal, 'Evolution générale de la décoration de la couverture du livre', *Bulletin du bibliophile* (1938), p. 348; G. Barber, 'Continental Paper Wrappers and Publishers' Bindings in the 18th Century', *The Book Collector* (1975), pp. 45-6; M. Breslauer, *Fine Books in Fine Bindings* (Catalogue 104), n. 100.
- 25 O. Hirsch, *The Penrose Annual* (1957), fig. 12.
- 26 A. Haemmerle, op. cit., pl. 145.
- 27 Ibid., pl. 155. A very similar paper but without the stripes in the background and with purple instead of green leaves and flowers is Hirsch J451.
- 28 A. Haemmerle, op. cit., pl. 137.
- 29 Ibid., pp. 139-44.
- 30 Ibid., pl. 121.
- 31 Ibid., pl. 122.
- 32 It probably belonged to both father and son. One of these silhouette papers is illustrated by A. Haemmerle, op. cit., pl. 26.
- 33 Ibid., pl. 28; another one is illustrated by O. Hirsch in *The Penrose Annual* (1957), pl. 5 and in *La Reliure* (Sept. 1960), fig. 4.
- 34 There are forty-one sheets, five of which are marbled on both sides; one is illustrated by A. Haemmerle, op. cit., pl. 41, others by O. Hirsch in *The Penrose Annual* (1957), pl. 4 and in *La Reliure* (Sept. 1960), fig. 3.
- 35 A. Haemmerle, op. cit., pl. 40; O. Hirsch, *The Penrose Annual* (1957), pl. 3.
- 36 p. 294; on p. 298 he continues: 'their paper is very glossie, and by dropping oyl'd-colours chamletted and veined like marble'.
- 37 Now in the Bibliothèque Nationale. A. Haemmerle, op. cit., pp. 48-9, pl. 37.
- 38 Sloane MS. 243, fols. 96-8.
- 39 A. Kircher, *Ars magna lucis et umbrae* (Rome, 1646), liber X, Magia Pars II, 'Chartae Turcico more pingenda ratio', pp. 814-15.
- 40 A note on the back of Hirsch J2011 describes how the paper is agitated when being put down on the surface of the size bath. See also R. B. Loring, op. cit., pp. 27-8.
- 41 A. Haemmerle, op. cit., pl. 36.
- 42 See also A. Haemmerle, op. cit., pl. iv.
- 43 Ibid., pls. viii, xiii.
- 44 Ibid., pl. 69.
- 45 For information about the makers of these papers see A. Haemmerle, 'Augsburger Buntpapier', *Vierteljahreshefte zur Kunst und Geschichte Augsburgs*, iii (1937/8), pp. 133-79; and idem, *Buntpapier*, pp. 120-9.
- 46 Illustrated in H. P. R. Finberg, art. cit.
- 47 A. Haemmerle, *Buntpapier*, pls. 11-12.
- 48 Ibid., pl. 9.
- 49 Ibid., pl. 100.
- 50 O. Hirsch, *The Penrose Annual* (1957), pl. 18.
- 51 A. Haemmerle, 'Verzeichnis', n. 64.
- 52 Ibid., n. 266.
- 53 R. B. Loring, op. cit., pl. 3.
- 54 A. Haemmerle, 'Verzeichnis', n. 9.
- 55 The same plate was used on blue paper (Hirsch J125).
- 56 A. Haemmerle, 'Verzeichnis', n. 219.
- 57 Ibid., n. 358.
- 58 Ibid., n. 8.
- 59 K. T. Weiss, 'Das Bild des Papierers', *Zeitschrift für Bücherfreunde*, xxxvi (1932), pp. 145-6. This sheet may be A. Haemmerle, 'Verzeichnis', n. 374.
- 60 e.g. A. Haemmerle, *Buntpapier*, pls. 87-90.