Simon Beattie

Decorated paper

From item 05

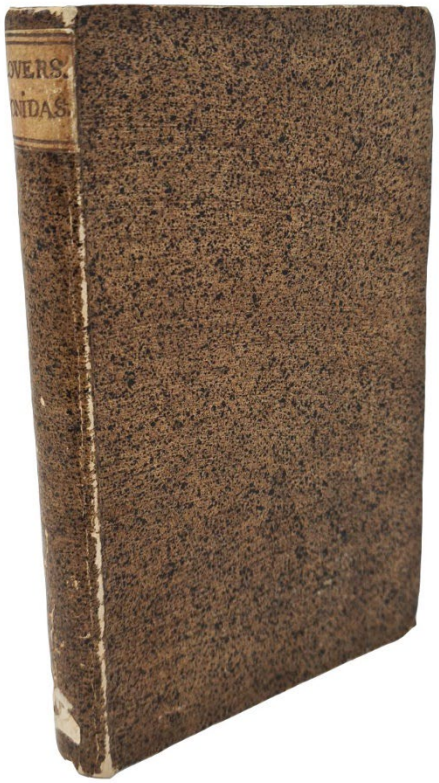
March 2026

Simon Beattie
Rare books, manuscripts, music, ephemera

Sprinkled paper

Sprinkled paper, produced by one of the simplest methods of decorating paper—in which droplets of paint are sprinkled on a (usually) single-colour paper—goes back the second half of the sixteenth century (although the technique was used to decorate the edges of books from about 1520 onwards). One very common paper seen, as here, on eighteenth-century German books is a brown paper with black sprinkles called *Kiebitzpapier* ('plover' or 'lapwing paper', as the decoration is thought to resemble the bird's speckled eggs), although at the time one of its names was 'französisches Lederpapier' ('French leather paper'), as the technique of sprinkling was similar to that employed by French bookbinders on leather bindings.

01. GLOVER, Richard. Leonidas, ein Heldengedicht. Aus dem Englichen übersetzt von J. A. Ebert. Der Eydsgenößischen Jugend zugeeignet von Hs. Heinrich Füeßli. Zürich, bey Füeßlin und Compagnie 1766.



8vo (181 × 110 mm), pp. xxx, 218; some light offsetting; contemporary sprinkled-paper boards, rubbed, old waterstain to front endpapers, paper spine label lettered gilt, old shelf-label at foot. £200

First edition thus of this bestselling book, with a new preface. Glover (1712–1785) benefited from Germany's discovery of contemporary English poets in the 1740s; *Leonidas* (1737), his 'high-minded epic on the virtuous resistance by the Spartan king' (*Oxford DNB*), was translated into German by Ebert in 1748 and Grynäus in 1757, both running to multiple editions. Here, Ebert's prose translation is presented as improving literature to young Swiss readers, with a long preface commending the book to republican youth: 'Only few, very few works of the human mind and spirit are written for republicans. The political writings of your century could … fill a good-sized library for slaves …' (p. iii, my translation).

In his 1991 Panizzi Lectures, Bernhard Fabian explains *Leonidas*' surpassing popularity as one of the quirks of cross-cultural literary relations. 'In this particular case, the literary contacts were not between two established literatures but between an established literature and one

in the making … [which] explains the preoccupation in Germany with the epic at a time when no major poet would tackle it in England' (*The English Book in Eighteenth-Century Germany*, British Library, 1992, pp. 18–9).

Price & Price, *Literature* 420. WorldCat locates a sole copy outside Europe, at Case Western.

Bronze-varnish paper

Often mistaken (in the English-speaking world, at least) for brocade paper, bronze-varnish paper (*Bronzefirnispapier* in German) was made in Augsburg between about 1690 and the mid 1730s, after which time it was eclipsed in popularity by brocade paper. The process was the same as for making block-printed paper, except varnish mixed with ground-up metal was used in place of ink, which often results in a slight grainy finish to the 'gold' pattern (whereas, for brocade paper, metal leaf was used, and the design on the finished paper is embossed).

It is particularly nice to see the present example: strictly contemporary, and on an Augsburg book. Perfect for teaching purposes, and with illustrations by a woman engraver, no less, who was also based in Augsburg.

02. PHAEDRUS. Fabularum *Æsopiarum* … Deß alten berühmten Poeten Phædri … Aesopische Fabeln, in fünff Büchern verfaßt, sambt einem kleinen Anhang und schönen Moralien, mit neun Emblematischen zierlich in Kupffer gestochenen Figuren illustrirt und ausgeziert. Von J. V. Vianen del. & sculp. in Holland. Anjetzo aber von Johann Ulrich Krausen, Burger und Kupffer-Stechern in Teutscher

Sprach herauß gegeben und verlegt. Augspurg, druckts Caspar Brechenmacher, Anno 1707.

Folio (300 × 189 mm), pp. [24], 18; with an additional engraved title and 18 etched and engraved plates by Johanna Sibylla Kraus; some offsetting and spotting throughout, inkblots to a couple of leaves in the prelims, marginal water stains in places, a little heavier to the final few leaves, some staining to the rear endpapers; still a good copy in contemporary half vellum, the sides covered with bronze-varnish paper, worn, cracks to hinges, boards a little bumped/creased, spine partially defective, but sound; early ink inscription (‘Collegij Augiens:’[?], if so, then Au am Inn, Bavaria) at head of title. £1500

First edition: a German reworking of the rather grand 1701 Amsterdam edition of Phaedrus’s versified Latin versions of Aesop’s fables, now with the addition of explanatory German text and with the original emblematic medallion illustrations, by Jan van Vianen, etched by Johanna Sibylla Kraus (née Küsel, 1650–1717). She had been taught the craft by her father, the Augsburg printmaker Melchior Küsel. The publisher is her husband, the illustrator–engraver Johann Ulrich Kraus (1655–1719). ‘Her work mainly consisted of engravings of mythological subjects and battles’ (Benezit).

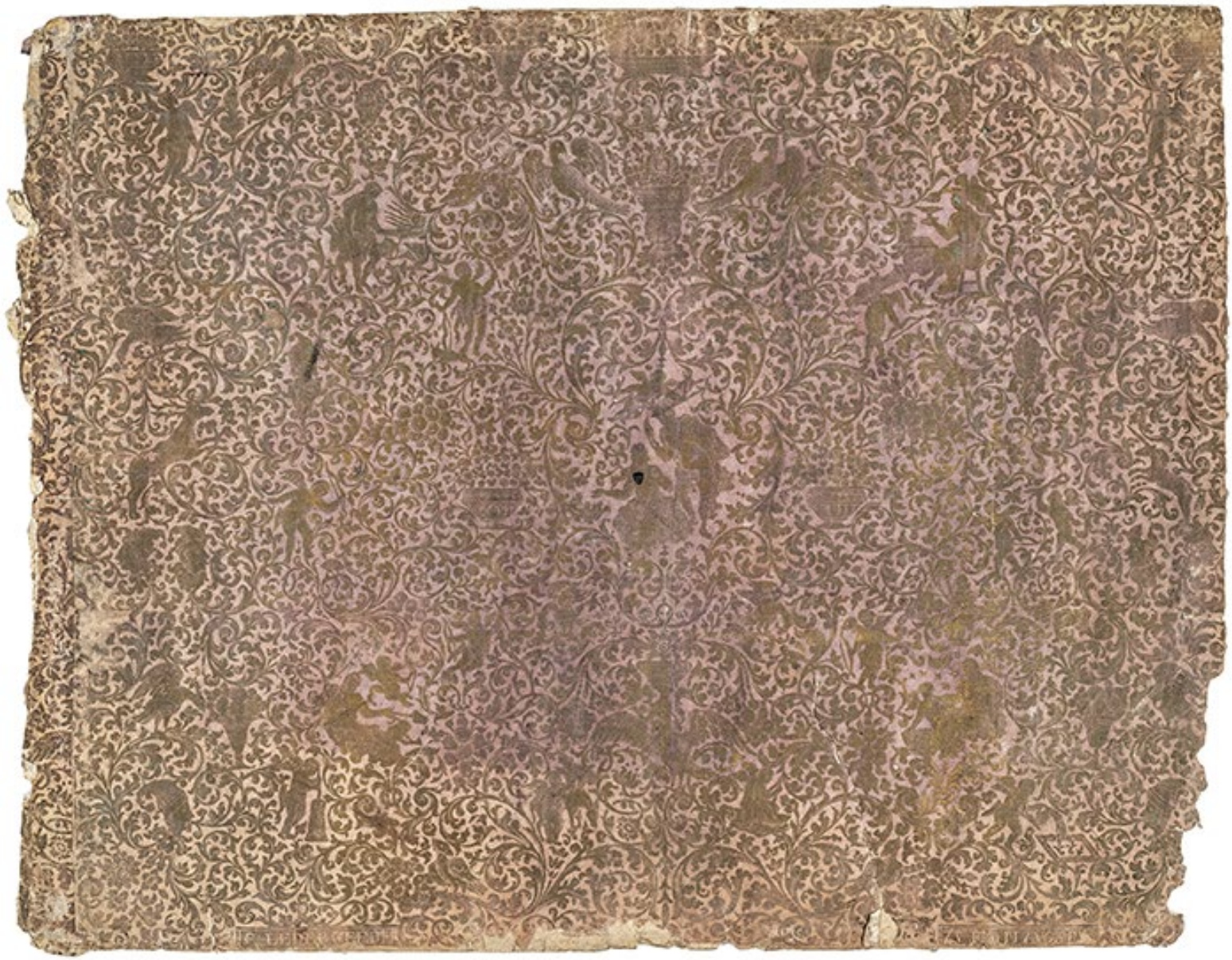
Faber du Four 1850.

Brocade paper

Sometimes called ‘Dutch gilt’ in English (although the Dutch never made it), brocade paper evolved at the end of the seventeenth century, perhaps in experiments borrowing techniques from embossing leather for wall coverings. It proved hugely popular: between 500 and 600 different brocade papers are known (perhaps a third of what was actually produced), the work of around fifty different manufacturers, most of which were were based in southern Germany, around half of them in Augsburg.

In terms of quality, most of the best papers date from the first third of the eighteenth century; by the beginning of the nineteenth century both the designs and the print quality had deteriorated hugely. The export market was huge; I have encountered examples on books from right across Europe and as far afield as North America, Russia, Mexico, and the Islamic world. And not just on books. There is a marquetry dressing-commode, *c.*1770–5, attributed to Henry Hill of Marlborough, in the collections of the Lady Lever Art Gallery in Liverpool which has a

brocade paper manufactured in Augsburg by Johann Carl Munck lining its drawers[1].



03. LEDERGERBER, Johann Christoph. Large section of a full sheet of brocade paper. Augsburg, between *c*.1700 and 1718.

Single sheet (305 × 385 mm), sometime laid down (from when used as a wrapper?), a little ragged, a few marks, one tear neatly repaired, the backing paper rather stained. £500 (+ VAT in the UK)

[1] Lucy Wood, *Catalogue of Commodes* (HMSO, London, 1994), p. 67 and plate 6; the paper is also reproduced on the catalogue's endpapers.

A gold-coloured embossed design cut in positive relief, featuring putti engaged in various activities (e.g. with a bow, a butter-churn, watering a flowerbed), Venus and Cupid, a stag, birds, vases of flowers etc., on a single-colour brushed paper, by J. C. Ledergerber (*fl.*1700–18), an Augsburg maker whose ‘brocade papers rank among the most beautiful productions of their type’ (Haemmerle, p. 123, my translation).

Haemmerle 102; Schönborn & Rothe 12 (the block altered: various figures having been cut out of the block and replaced).

04. [WEDDING VERSE.] A collection of five rare celebratory poems, printed for one Dutch family over the course of almost 50 years, each bound in a different German brocade, or in one case—to mark a silver wedding anniversary—metallic paper. Amsterdam, 1745–91. £2000

All must have been printed in very limited numbers. Only two of the five are listed in WorldCat.

i) ZEGEN ZANGEN, ter eeren van den Heere Hendrik Huntum, en mejuffrouwe Dina Brouwers. Ter gelegentheid van hun Vyfentwintigste Verjaar-Trouwdag. Den 3de van Lentemaand des Jaars MDCCXLV. [*Colophon*:] Te Amsterdam, by Arent van Huyssteen … [1745].

Small 4to (190 × 147 mm), pp. 12; some pencil underlining; contemporary stencilled brocade paper wrappers by Johann Michael Munck in Augsburg (*fl*.1730–60, 'among the most significant of the Augsburg firms for the manufacture of brocade paper', Haemmerle, p. 126, translated); a few chips.

Not in WorldCat.

ii) TER BRUILOFTE van den Heere Hendrik Néve, en jonkvrouwe Anna Magdalena Huntum. Echtelyk vereenigt binnen Amsterdam, den 2^{den} van Louwmaand des Jaars MDCCLVII. [Amsterdam, 1757.]

4to (261 × 205 mm), pp. [50]; printed on thick paper; some light browning; contemporary stencilled brocade paper wrappers.

Not in WorldCat.

iii) HUWELYKS-ZANGEN. Ter bruilofte van den Heere Zacharias Händler, en jonkvrouwe Jacoba Cornelia Huntum. Echtelyk Verëenigt binnen Amsterdam, den 23sten van Wyn-Maandt, MDCCLVII. [*Colophon*:] Te Amsterdam, by Henrik Vieroot, MDCCLVII [1757].

4to (260 × 200 mm), pp. [40]; printed on thick paper; some light browning; contemporary stencilled brocade paper wrappers.

Not in WorldCat.

iv) TER ZILVEREN ECHTVIERING, van den Heer Zacharias Händler en vrouwe Jacoba Corneliä Huntum. Gevierd den XXIII^{sten} van Wynmaand MDCCLXXXII. binnen Amsterdam. [Amsterdam, 1782.]

4to (261 × 206 mm), pp. [10], plus final blank; printed on thick paper; contemporary metallic paper wrappers.

To mark the silver wedding anniversary of Zacharias Händler and Jacoba Cornelia Huntum, whose marriage in 1757 is celebrated in the previous item. WorldCat locates the Koninklijke Bibliotheek copy only.

Metallic paper (*Metallpapier* in German) was created by covering the whole surface of the paper with a thin layer of gold- or silver-coloured metal, using size or egg white as an adhesive.

v) [*Drop-head title*:] TER BRUILOFTE van den Heere Cornelis Noordhoorn, en jonkvrouwe Magdalena Cornelia Händler. Echtelyk vereenigt binnen Amsterdam, op den 28e van Oogstmaand des Jaars 1791. [*Colophon*:] Te Amsterdam, by Jan Verlem … [1791].

4to (264 × 205 mm), pp. [4]; printed on thick paper; contemporary stencilled brocade paper wrappers.

WorldCat locates the Koninklijke Bibliotheek copy only.

From the collection of R. Cordes, with his label in each volume.

05. ALMANACH ROYAL, année M. DCC. LXXVIII. présenté à Sa Majesté pour la premiere fois en 1699; mis en ordre, publié et imprimé par Le Breton, Premier Imprimeur ordinaire du Roi, à Paris … [1778].

8vo (190 × 125 mm), pp. 320, 311 *bis* – 320 *bis*, 321–496, 489 *bis* – 496 *bis*, 497–650, plus final blank; contemporary engraved bookseller's label 'A la Teste Noire' to front flyleaf (slightly defaced); some slight marginal browning; contemporary red morocco gilt, all edges gilt, a couple of corners worn; with the gilt arms of ?Bernard Delaître (1732–1792) to the boards, one short scratch to upper cover. £1100

The *Almanach royal* ran for almost a century, and was the go-to book for any self-respecting Frenchman who needed to know what was going on at Court. One often finds copies bound, as here, in red morocco, with gilt arms on the covers. But the endpapers in such copies will vary: often marbled, sometimes lacquered paper, or, if you're lucky, a wonderful German brocade paper, as here. The present example is unsigned, but is reminiscent of the work of Johann Wilhelm Meyer (*c.*1713–1784) of Augsburg. As ever, it is fascinating to see how decorated papers travelled from country to country.

For an illustration, see the cover to this list.

06. LECHNER, Johann. A full sheet of brocade paper. Fürth, 1790s?

Single sheet (365 × 425 mm); some marginal discoloration, creased where previously folded, one small hole. £600 (+ VAT in the UK)

A gold-coloured embossed design cut in positive relief on a single-colour brushed paper featuring a menagerie of tame and wild animals (elephant, stag, unicorn, camel, etc.), birds, insects, as well as a shepherd, a shepherdess, and some children. Papers such as this are known as

Bilderbogen, ‘picture sheets’, and were aimed squarely at the juvenile market. In his autobiography, *Dichtung und Wahrheit*, Goethe famously reminisces about his childhood in Frankfurt where, ‘since the earliest times, buyers and sellers had thronged around the Bartholomäuskirche … The stalls of the so-called Pfarreisen were very important to us children and we would come along with fistfuls of money to buy sheets of coloured paper printed with golden animals.’

Lechner (*c.*1766–1839) seems to have begun his business in Fürth, just northwest of Nuremberg, in about 1790. This is an early design of his, marked No. 9.

Haemmerle 89.

Block-printed paper

Aside from a handful of examples from the fifteenth and sixteenth centuries, block-printed papers only really began to become popular on European book bindings in the eighteenth century. Both the style and the process developed, in the late 1730s, from printed textiles, as the terms *Kattunpapier* in German (literally ‘calico paper’) and *sitspapier* in Dutch (‘chintz paper’) testify. Sometimes more than one block would be used to create a single design, especially when more than one colour was employed (the leaf being allowed to dry between the printing of each colour), and designs could be refined even further by hammering rounded metal pins, or other shaped pieces of brass, into the pearwood blocks to add small dots or other delicate shapes to the pattern. Larger patterns were printed using coloured paste, smaller ones in ink.

The block-printed papers produced in France, *papiers dominotés* (sometimes called ‘domino papers’ in English), were hugely popular there in the second half of the eighteenth century. The makers of such papers were called *dominotiers* (perhaps from the Latin *Dominus*, ‘Lord’—though the origin of the word is obscure—as their original occupation was colouring printed images of saints). Following in that tradition, and unlike many other block-printed papers, the colouring on *papiers dominotés* was done entirely by hand, often using stencils, after the basic design had been printed in black (or occasionally blue or red). Orléans was a major centre for their production, thanks to manufacturers such as Jean-Baptiste Letourmy (1747–1800; see below). As one can see from full sheets of *papiers dominotés* which have survived, these papers had a repeat pattern, and in the past have been presumed to be wallpaper (which is usually known as *papier peint*, literally ‘painted

paper', in French). However, as André Jammes has shown[2], they were probably used in the home to cover boxes (see item 8 below) or line cupboards or drawers, rather than as wallpaper. Jammes also notes[3], interestingly, that while the French used *papiers dominotés* as interim wrappers (*couvertures d'attente*), they did not—unlike the Germans, say—generally use block-printed papers as endpapers.

From the 1750s onwards, block-printed papers (*carte silografate*) were also made in Italy. There were a couple of techniques: the manufacturer either used more than one block, each inked with a different colour, to create the final pattern or, as in France, the basic design was printed in black which was then coloured by hand, or with a stencil.

'SUPPRIMÉE AVEC RIGUEUR'

07. [SERTOR, Gaetano]. Il conclave dell' anno MDCCLXXIV. Dramma per musica da recitarsi nel Teatro delle Dame nel conclave [i.e. carnevale?] del MDCCLXXV. Dedicato alle medesime dame. In Roma per il Kracas all' insegna del Silenzio [i.e. Florence, Giuseppe Molini, 1775].

8vo (218 × 145 mm), pp. 69, [1], plus final blank; remains of wax seal to title and final blank page, light waterstain to upper corner; uncut in contemporary Italian block-printed wrappers, skilfully reattached, spine partially defective, small section of rear cover torn away, some spotting and an old waterstain, remains of label. £475

First edition: 'une satire sanglante qui fut supprimée avec rigueur, et motiva la longue détention de l'abbé Sertor, son auteur' (Brunet II, col. 213, for some reason giving the pagination as pp. 155).

I have been unable to locate the *carta silografata* used for the wrappers here in any of the usual reference books (but for a similar design by Carlo Bertinazzi of Bologna, *c.*1780, see Gani, *Carte decorate*, p. 35).

[2] *Papiers dominotés* (2010), p. 17, citing Jean-Baptiste-Michel Papillon's *Traité historique et pratique de la gravure en bois*, 1766.
[3] In his preface to Kopylov, *Papiers dominotés français* (2012), p. 12

08. [BOXES.] A collection of early cardboard boxes. France and Italy, mid to late 18th century. £8000 (+ VAT in the UK)

This collection charts the luxurious beginnings of the (now) humdrum cardboard box, as well as documenting a popular use of block-printed decorated paper, away from books. The literature on decorated paper often illustrates, or refers to its uses elsewhere, but it is rare to find examples on the market.

The standard household box in the eighteenth century was the chip box, 'a (typically small) lightweight box made by bending and shaping thin, flexible strips or shavings of wood' (OED), often then with painted decoration. Although by the end of the nineteenth century the cardboard box had become something mass-produced and very common, in the eighteenth century boxes made from cardboard (tellingly, the first recorded use of the word *cardboard* in the OED is from 1789) were still seen as luxury items. 'The exclusivity of the cardboard box, well into the nineteenth century, was largely due to the laborious method of its production. The cardboard was manufactured by pressing (couching) or gluing several quires of paper together to the desired thickness before shaping the base and lid of the box over a wooden mould' (Judith Bongartz & Martina Lüdicke, *„Packen wir's ein!" Von alten Schachteln und buntem Papier*, Hessisches Landesmuseum exhibition guide, 2002, p. 30, my translation).

Discussing such decorated cardboard boxes in nineteenth-century America, where there was a real fashion for them, Lilian Baker Carlisle calls them 'portable storage compartments for ribbons, artificial flowers and hair pieces, dresses, jewelry and the thousand and one bagatelles so dear to the feminine heart. Band-boxes in their progressive sizes were the forerunners of the nested or self-storing luggage considered so new, smart and modern today. The period of greatest popularity of the bandbox was the second quarter of the 19th century. Unfamiliar forms of trans-portation—the steamboat, canal boat and railroad train—were being promoted all over the country … It seems strange, however, that such a slight, fragile trifle such as a paper-covered pasteboard box would have lasted all these decades. Over the years, of course, many have been destroyed … No longer is it easy to find bandboxes in good condition' (*Hat Boxes and Bandboxes at Shelburne Museum*, 1960, pp. v–vi, viii).

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i. Magnificent mid-eighteenth-century cardboard box, covered with block-printed paper. France, *c.*1740/50.

Cardboard box (380 × 280 × 195 mm) with pyramidal lid, covered with decorated paper (block-printed in black with hand colouring in red, green and yellow), partly lined with *papier dominoté* (block-printed in blue with hand colouring in red); inside of the lid decorated with small strips of a different paper (block-printed in black, coloured in pale green and pink); worn in places, some traces of worming, and a little darkened overall, but a wonderful survival and a particularly striking example.

Bongartz & Lüdicke date a box with a similar shape and dimensions, likewise covered with a *papier dominoté*, to the middle of the eighteenth century (see fig. 33). As Haemmerle notes: ‘One of the earliest uses of decorated paper was to line boxes, coffers, trunks, and cupboards. This link between decorated paper and wallpaper persisted to an extent over the centuries, making it difficult to differentiate between the two, unless one takes into account the size of the pattern as a distinguishing feature’ (*Buntpapier*, p. 13, my translation).

ii. Cardboard box covered with a *papier dominoté* made by Jean-Baptiste Letourmy in Orléans. France, late eighteenth century.

Cardboard box (330 × 230 × 195 mm) with curved hinged lid, covered with *papier dominoté* (block-printed in blue with hand colouring in red and yellow); worn and darkened, but still good.

Orléans was a major eighteenth-century centre for the production of block-printed *papiers dominotés*. The manufacturer of the paper used here, Jean-Baptiste Letourmy (also Letourmi, 1747–1800), was 'un des très grands producteurs de papiers dominotés de son temps' (Valérie Hubert, *Les papiers dominotés*, 2016, p. 34): 'He was the most prolific in Orléans … He produced at least 321 designs of patterned paper. As a bookseller, he disseminated the "Bibliothèque bleue" … [and] presided over an army of chapmen: "His block-printing business prospered and his name was known throughout France. He had over 100 agents spread across about 60 towns and cities …"' (André Jammes, *Papiers dominotés*, 2010, p. 182, my translation).

The paper here is not in Jammes or Kopylov, but see Jammes 93, Letourmy's design no. 169, for a very similar pattern.

iii. Rectangular cardboard box covered with a *carta silografata*. Italy, late eighteenth century.

Cardboard box (250 × 130 × 75 mm), covered with *carta silografata* (block-printed in blue and orange); rubbed and darkened.

Not found in Kopylov, *Papiers dominoté italiens*.

iv. Cardboard bandbox covered with a *carta silografata*. Italy, late eighteenth century.

Oval bandbox (160 × 75 × 60 mm), covered with pieces of *carta silografata* (block-printed in black and white on a red background); some wear and discoloration.

The OED defines a *bandbox* as ‘a slight box of card-board or very thin chip covered with paper, for collars, caps, hats, and millinery; originally made for the “bands” or ruffs of the 17th cent’.

Not found in Kopylov, *Papiers dominoté italiens*.

v. Cardboard bandbox covered with a *carta silografata*. Italy?, late eighteenth/early nineteenth century.

Oval bandbox (120 × 60 × 45 mm), covered with block-printed paper (a wallpaper?, printed in green and white), a strip of two other papers pasted to the lid.

Not found in Kopylov, *Papiers dominoté italiens*.

09. BERNARD *of Clairvaux*. Praelectiones mysticae in fallaces mundi leges de amplo virtutum vitiorumque regno, in aptiorem legendi formam redactae a P. Richardo Boeck … Pattaviae, Mangoldiano … [1766].

Slim 4to (202 × 132 mm), pp. [24], 78, xii; printed on thick paper; cut flush in contemporary block-printed wrappers, some wear at corners, another block-printed paper covering the spine, largely defective, old shelf label to spine; blue ink-stamp of the Franziskaner-Kloster Dettelbach at foot of title. £400

A rare volume of selections from the writings of Bernard of Clairvaux, printed in Passau, this copy then travelling to the other end of Bavaria, to the Franciscans in Dettelbach, on the Main.

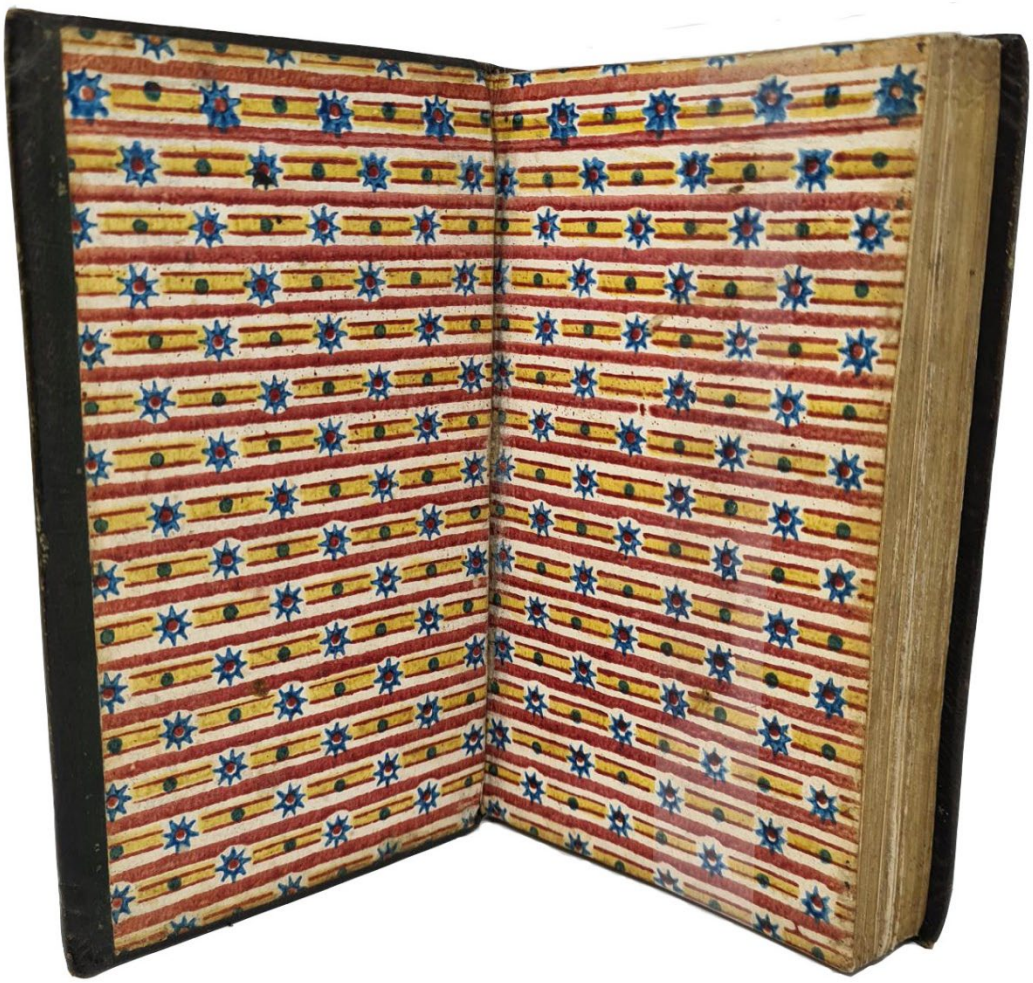
The two papers used here on the binding look Italian, but I have been unable to locate them in the literature.

The book itself is rare. It is not listed in VD18, and WorldCat locates no copies outside Germany.

10. ECKARTSHAUSEN, Karl von. Katholisches Les- und Bethbuch, aus den heiligen Psalmen der Schrift gesammelt … Dritte Auflage. München, 1791. Bei Johann Baptist Strobel.

8vo (157 × 100 mm), pp. [6], 280; imprint cropped; some light spotting; contemporary gilt-panelled calf, slightly rubbed, (Italian?) block-printed endpapers, gauffred edges; early ink inscriptions ('Eva Funkinn', 'Eva Funkinn von Oberaudorf', a village on the Bavarian–Austrian border) to front flyleaves, binding lettered 'E F' in blind. £300

Third edition (not in VD18), first published in 1783: a book of prayers and devotional readings, written by the Catholic mystic Karl von Eckartshausen (1752–1803).



11. SEIBT, Karl Heinrich. Katholisches Lehr- und Gebethbuch … Neueste verbesserte und vermehrte Auflage. Augsburg, bey Nicolaus Doll. 1792.

8vo (173 × 100 mm), pp. 403, [5], including engraved frontispiece by Gleich; engraved title vignette and 15 plates (seven more than called for in VD18); inkblot at head of O2–3 (text unaffected); a nice crisp copy in contemporary dark green morocco decoratively tooled gilt, central panel in red, some light wear, spine gilt in compartments, dated ‘1793’ at tail, contrasting labels (one lettered ‘K I’ – a former owner?), (Italian?) block-printed endpapers, . £375

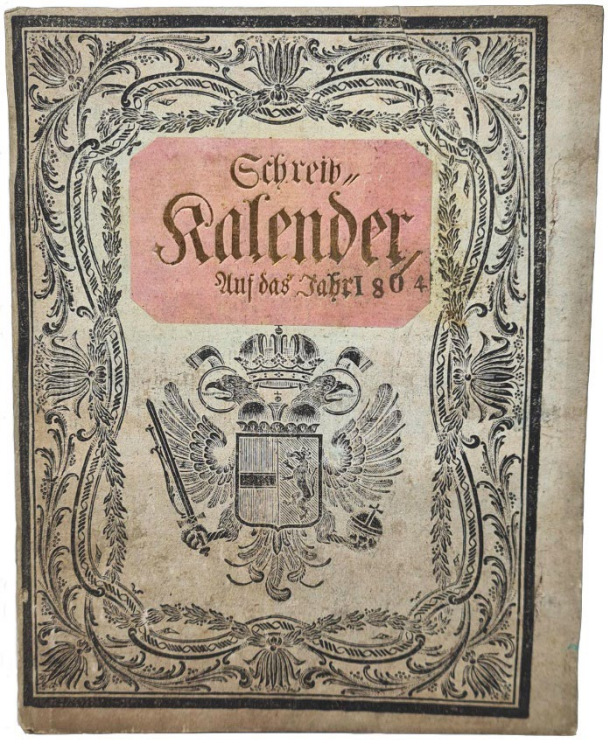
A popular book of prayers, first published in 1779, in Prague, where Seibt (1735–1806), a Catholic theologian from Upper Lusatia, was professor of ethics at the University. He was one of the first to lecture there in German, rather than Latin.

12. GRÄTZERISCHER Schreibkalender, auf das Jahr … 1798 … Grätz, gedruckt bey Andreas Leykam … zu finden bey Joh. Michael Kaiser … [1797/8].

Small 4to (206 × 151 mm), pp. [48]; pictorial woodcut title border, initial 15 pages printed in red and black, the first section interleaved, as issued, annotated in an early hand with lists of incoming and outgoing payments; small tax stamp to title; inkblots to some printed leaves; original colour block-printed wrappers featuring the arms of Francis II (1768–1835, the last Holy Roman Emperor, r.1792–1806), light wear only, calculations in ink and pencil to inside covers. £2000

I have seen a 1795 edition of the *Schreibkalender* with the same wrapper design but printed only in brown ink (i.e. the key block), without the additional blue and red from the secondary block(s?) here, which supplies more visual information, such as the flower petals and the stripes on the shield, not simply colour, to the design.

Leykam (*c.*1752–1826) began his career as a printer in Graz in the early 1780s—only the second press in the town after the Widmanstetters, who had been Graz's sole printers since the sixteenth century—and his chief activity was the production of almanacs, news-sheets, and pamphlets (Thiel, p. 312). His earliest *Grätzerischer Schreibkalender* was in 1783, although no copy is extant. 'This may be concluded from the fact that the volume for 1784 preserved in the Leykam archive includes a second instalment in Maria Theresa's biography. Printing, format, paper, and wrappers are the same as the volume issued by Widmanstetter in 1783, so that one gets the impression of a continuation. Leykam, like Widmanstetter, probably obtained the brightly coloured paper for the wrappers, with its delicate Rococo style, from the Voitsberg paper mill, which was founded by Adolf von Wagensberg in 1763' (*op. cit.*, p. 313, my translation).



See Viktor Thiel, 'Andreas Leykam: das Wirken eines deutschen Druckers im südostdeutschen Grenzraum', *Gutenberg-Jahrbuch*, 1942/43, pp. 310–9.

Offered together with an 1804 edition of the *Schreibkalender*, with a different cover, to show the changes in design.

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