

7th International Conference on Watermarks in Digital Collections  
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Fondazione Biblioteca Capitolare di Verona e  
Museo della Carta di Toscolano Maderno

# Paper from the Toscolano area in Viennese Opera Scores

Martin Eybl

# Paper and Copyists in Viennese Opera Scores

Current Period: 1760–1775

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Welcome to the homepage of the FWF research project Paper and Copyists in Viennese Opera Scores. Learn more about the project, or browse through our database: Here you can explore the structure of Viennese opera scores, discover numerous watermarks in high-resolution images, and identify the handwriting of various copyists working in Vienna with the help of the Copyist Identifier.



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# Paper and Copyists in Viennese Opera Scores

Current Period: 1760–1775

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## Funding

**2014–2018 FWF Austrian Science Fund, Project P 26456-G21:**

*Cultural Transfer of Music in Vienna, 1755–1780:  
Music Distribution, Transformation of Pieces, Involvement of New Consumers.*

**2021–2023 FWF Austrian Science Fund, Project P 34188-G:**

*Paper and copyists in Viennese Opera Scores, 1760–1770.*

## Project Team

Martin Eybl (chair) >

Julia Ackermann (2014–2017, 2021–2022)

Christiane Hornbachner (2014–2017, 2021–2023)

Constanze Köhn (2021–2023)

Marko Motnik (2014–2016)

Ilse Mühlbacher (2022–2023)

Emilia Pelliccia (2022–2023)

Sarah Schulmeister (2014–2017, 2021–2023)

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Emanuel Wenger, Vienna, Austrian Academy of Sciences >

Web interface and database programming.

A dataset of the Bernstein Project on watermarks and paper expertise

lby-Jolande Varga, [www.filmkunst.at](http://www.filmkunst.at) >

Website development and design

Johannes Hornbachner

Digital processing of watermark images

Delilah Rammler & Sumner Williams

Documentation of musical signs in the Copyist Identifier

Vicenza,  
Piazza San Lorenzo



# 1. The project

## Aims

- codicological study of datable opera scores
- more than 150 scores (about 300 volumes)
- identifying the paper used
- identifying the copyists involved
- digital publication of data in open access

# 1. The project

## **Reconstructing complete sheets**

Our scores are extensive and more or less homogeneous:

long sections with the same paper → reconstruct complete sheets

# 1. The project

## Reconstructing complete sheets

Our scores are extensive and more or less homogeneous:

long sections with the same paper → reconstruct complete sheets

- „Paper“: Set of watermarks and their corresponding twin marks
- mark, countermark, cornermark

# 1. The project

## Photographic technique to capture watermarks

- unexpensive and effective
- image subtraction (or the 'backlight'-method)



## 2. Three papermakers from the Toscolano

1760–1775 in Viennese opera scores

GF 5 papers

FC 6 papers

AS 10 papers

Further 20 paper mills from the Toscolano sold their products to Vienna.

## 2. Three papermakers from the Toscolano

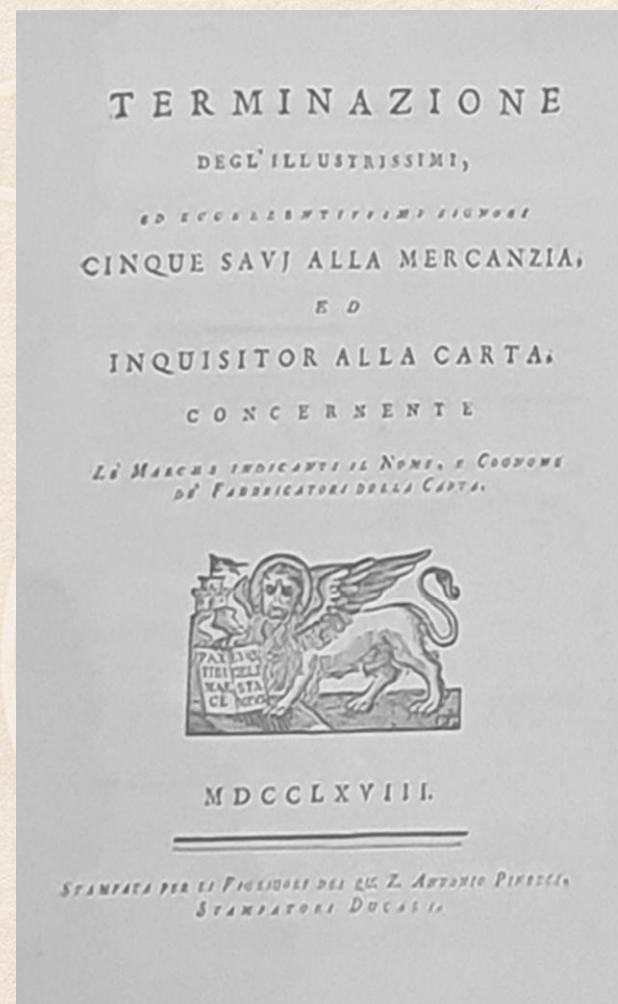
*Terminazione [Decree] degli Illustrissimi signori Cinque Savi alla Mercanzia ed Inquisitor alla carta, concernente le marche indicanti il nome e cognome de' fabbricanti della carta (Venezia: Antonio Pinelli, 1768)*

p. V („Salo“):

...

Gaudenzio Fossati, Toscolano GF

...



## 2. Three papermakers from the Toscolano

using the *Terminazione* 1768, some handwritten additions in the Venetian copy of the print and other archival material

GF Gaudenzio Fossati, Maina/Maderno

FC Faustin Calcinardi, Maina/Maderno

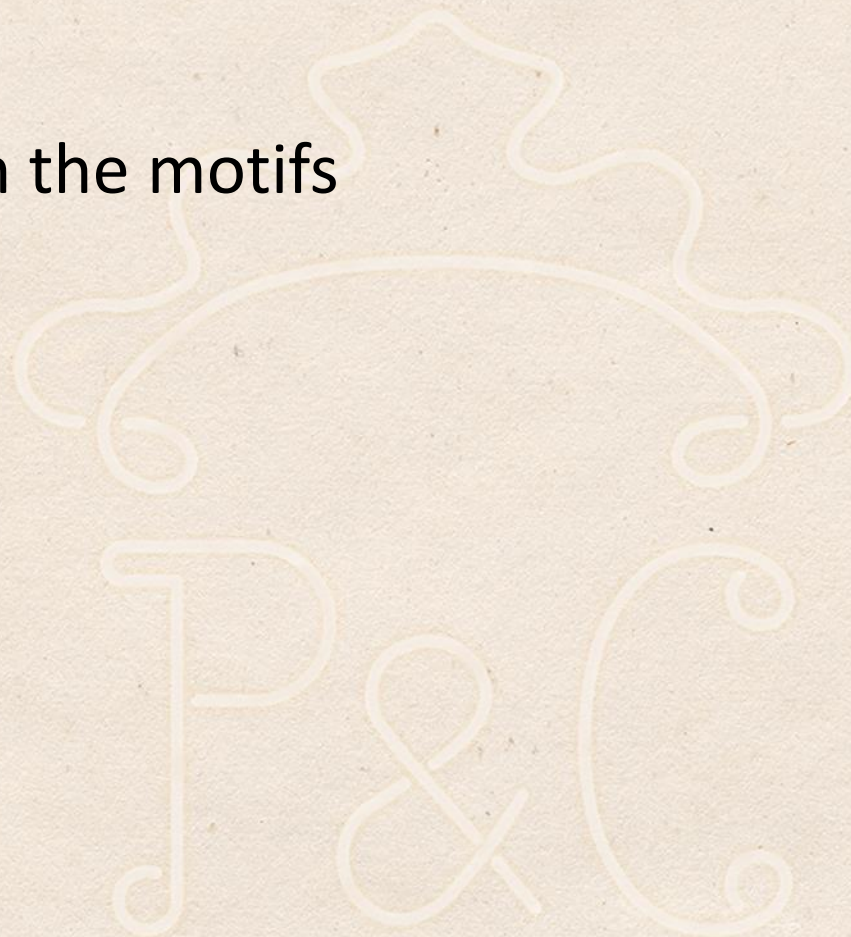
AS Antonio Seguito, Luseti

Lit.

Ivo Mattozzi, “Le filigrane e la questione della qualità della carta nella Repubblica Veneta della fine del ’700. Con un catalogo di marchi di filigrane dal 1767 al 1797,” in: Giancarlo Castagnari (ed.), *Produzione e uso delle carte filigranate in Europa (secoli XIII–XX)* (Fabriano: Pia Università dei Cartai, 1996), 309–39

### 3. Motifs

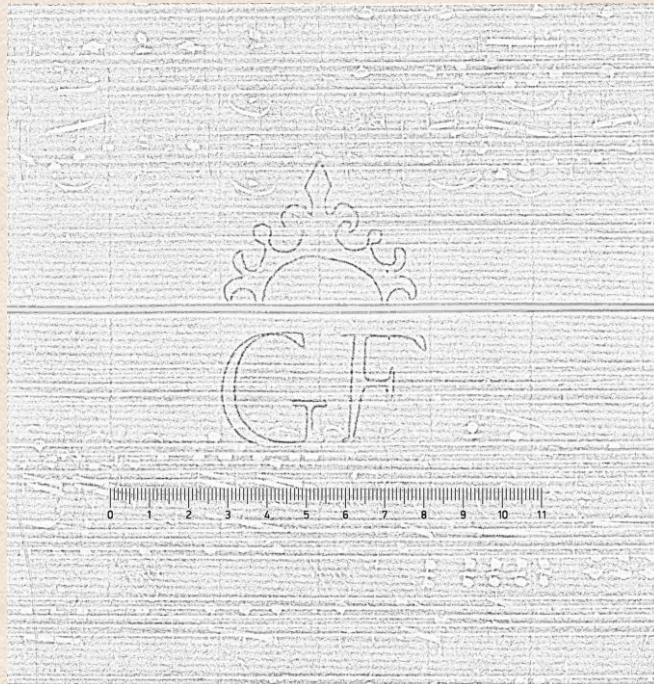
- certain continuity in the motifs
- kind of 'trademark'



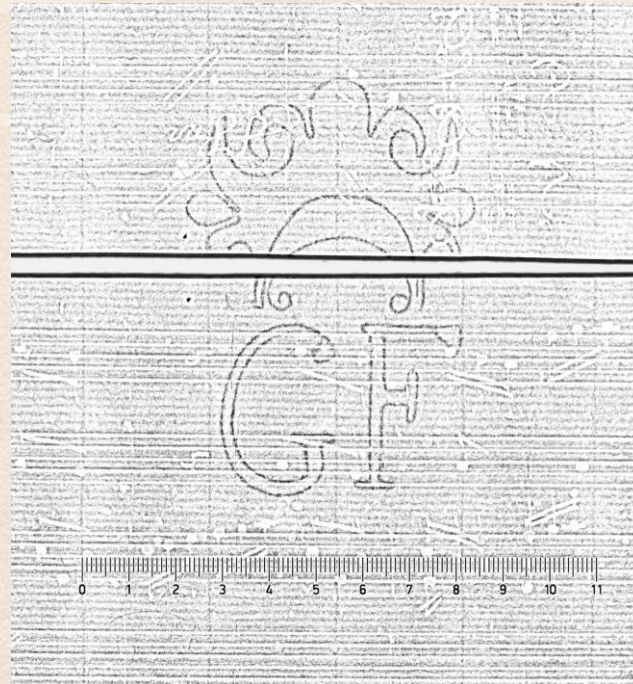
# 3. Motifs

## Gaudenzio Fossati

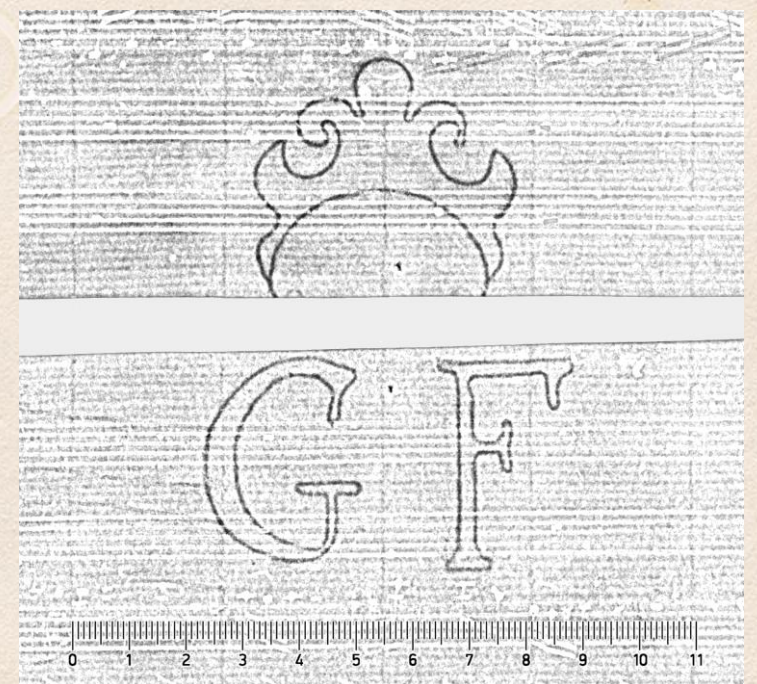
P1B: baldachin



P3A



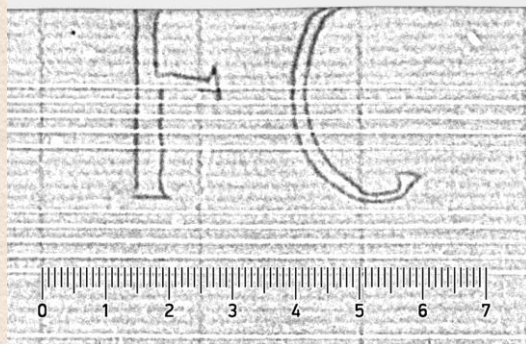
P39B



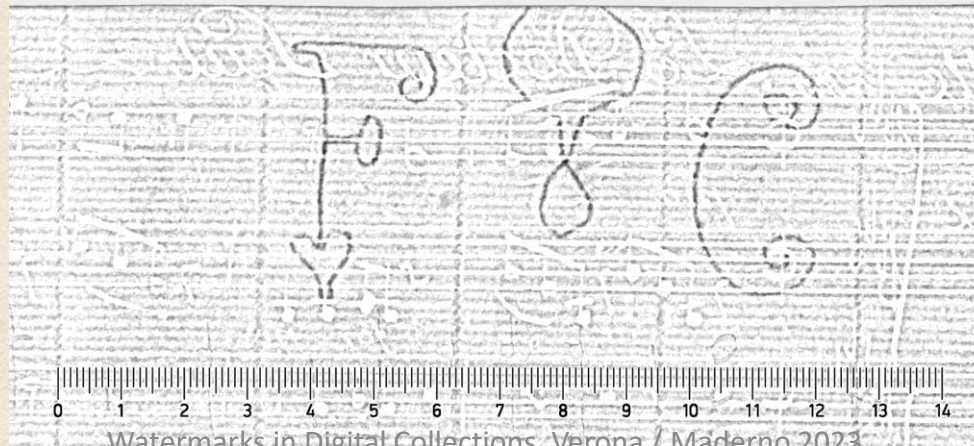
# 3. Motifs

Faustin Calcinaudi

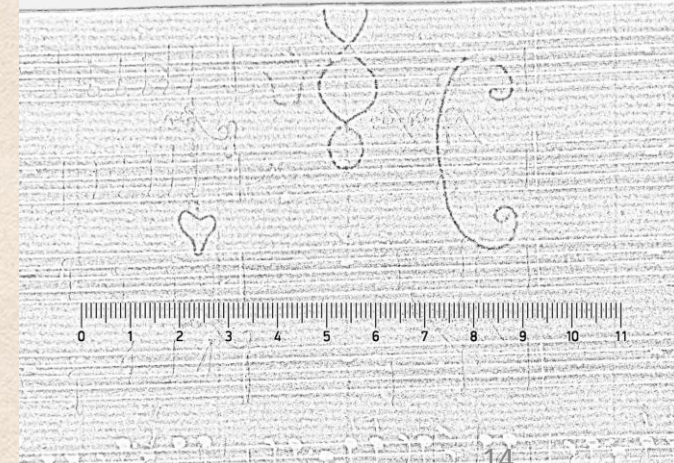
P88A ornament (lily / heart / heart)



P84B



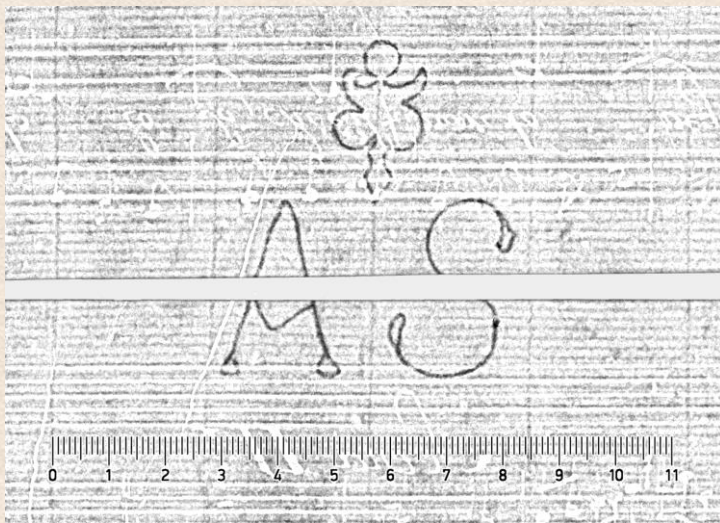
P10A



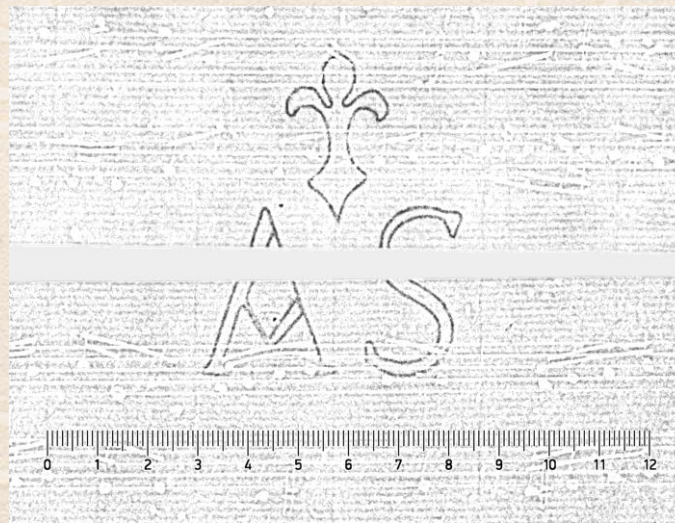
# 3. Motifs

Antonio Seguito

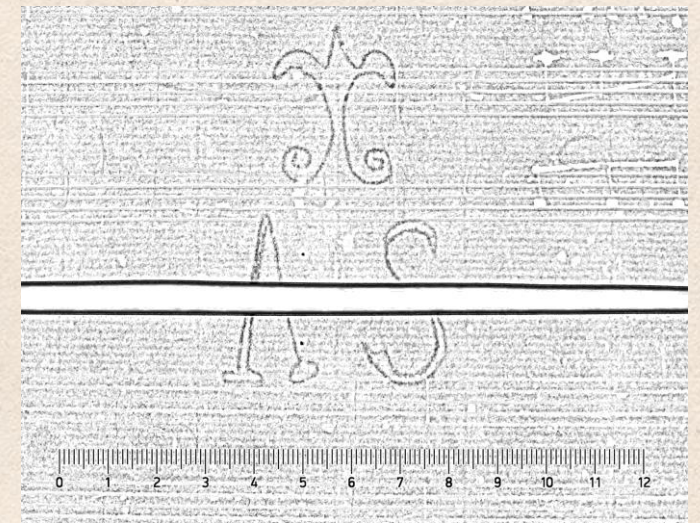
P73A



P41B



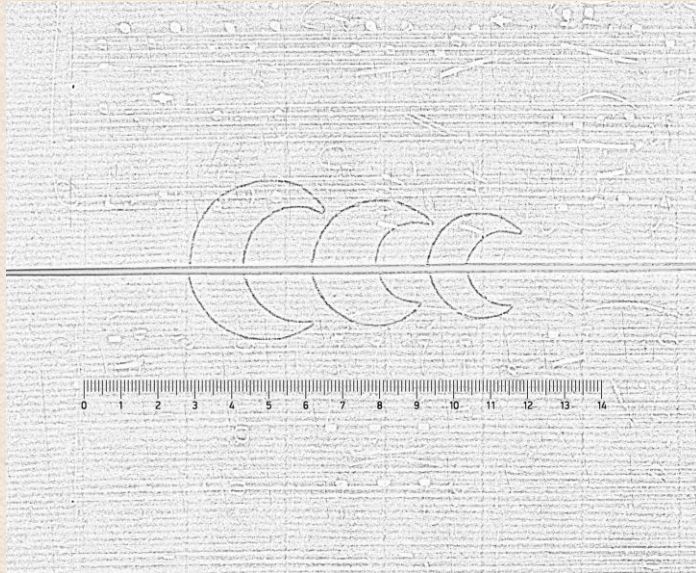
P2B



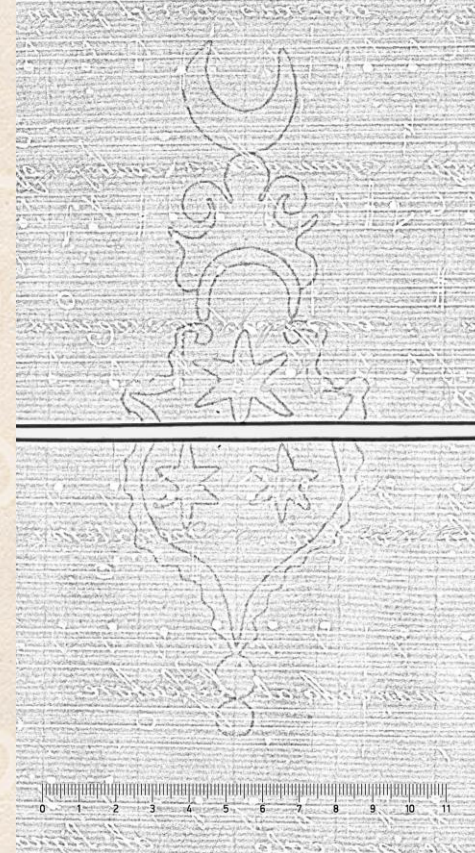
# 3. Motifs

## Further motifs

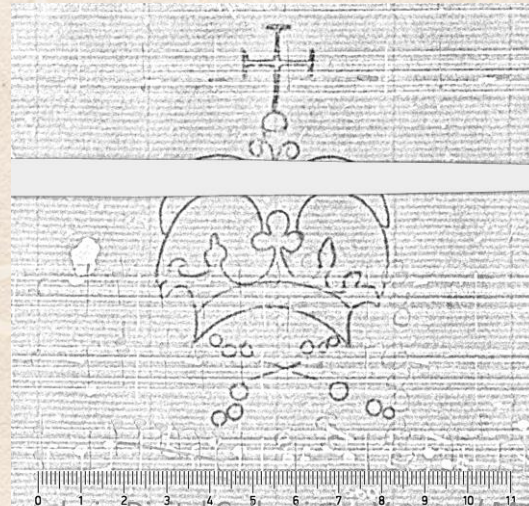
P1B: three crescents



P3B:  
three stars in cartouche



P71A: crown



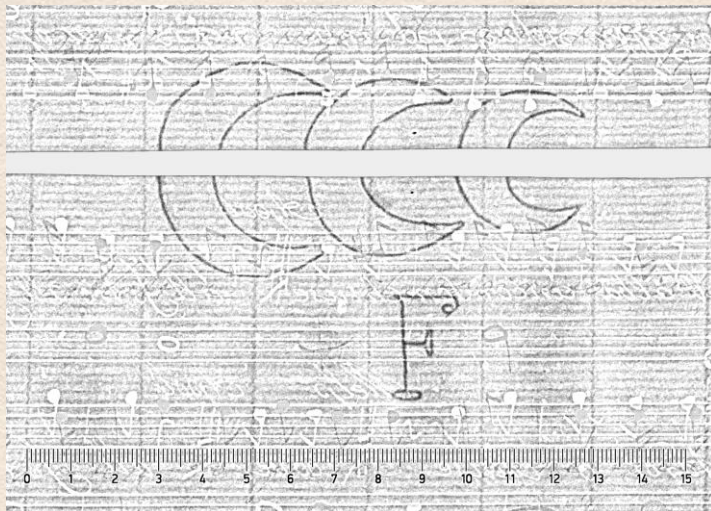


# 3. Motifs

Further motifs:

- Sometimes single letters are added to the crescents, indicating the producer, e.g. Faustin Calcinardi:

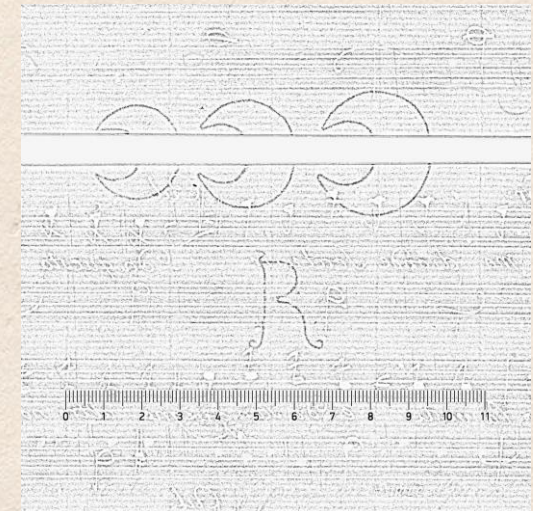
P88B



P10B



P35B



### 3. Motifs

Single letters added to the crescents

A note from December 14, 1767 provides a clue (Mattozzi 1996, 328):

FC-F FC-C

Giovanni Calcinardi per la ditta [firm] Faustin Calcinardi per due cartiere Maina – Maderno (Salò):  
l'aggiunta F il cartaro Cristoforo Fondrieschi, l'aggiunta C per il cartaro Giovanni e Fratelli Calappi

Note from July 2, 1770 (Mattozzi 1996, 328):

FC-R

Faustin Calcinardi Toscolano, invece di [instead of] FC-C [without further explanation about who is working]

# 4. Sequence of papers

## Faustin Calcinardi (FC, FC-F, FC-C, FC-R)

paper	initials	in use
P80	FC	1760–63
P61	FC	1760–64
P84	FC-F	1764–65
P88	FC-F	1764–66
P10	FC-C	1767–72
P35	FC-R	1772

# 4. Sequence of papers

## Gaudenzio Fossati (GF)

paper	initials	in use
P1	GF	1770–73
P3	GF	1770–74
P43	GF	1772
P26	GF	1772–74
P39	GF	1773–74

Crude mixture of papers (even within one gathering): e.g. P1&P3 (1770–73)  
Most probably produced simultaneously (two tuns)

## 4. Sequence of papers

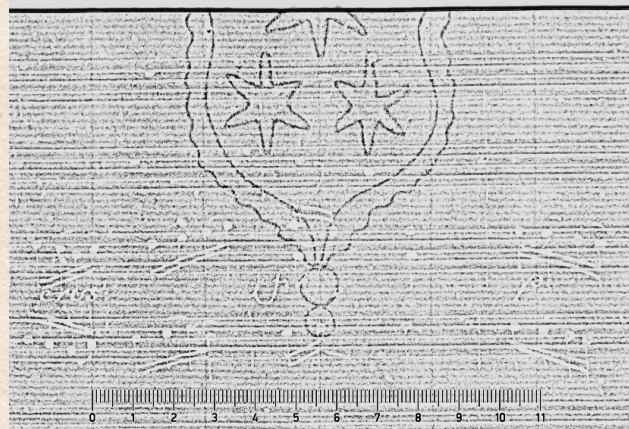
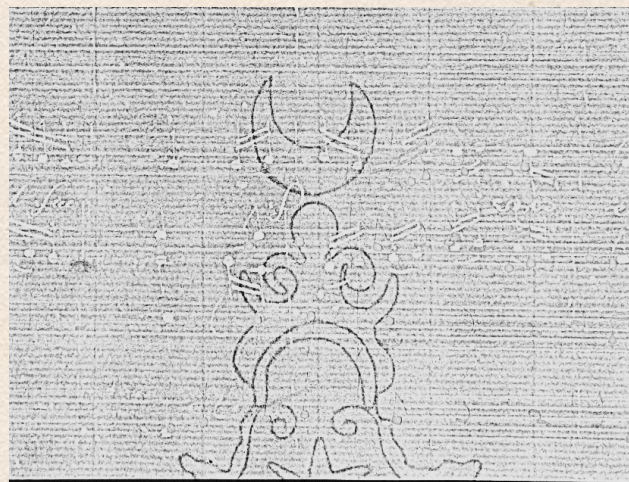
### Antonio Seguito (AS-A, AS-F, AS-M, AS-P)

paper	initials	in use
P93	AS-F	1759
P59	AS-A	1760–64
P71	AS-M	1761–64, 1769–71
P72	AS-M	1764–65
P73	AS-A	1764–71
P89	AS-M	1765–69
P79	AS-M	1767–70
P41	AS-A	1769–71
P2	AS-A	1770–75
P25	AS-P	1772–73, 1760?

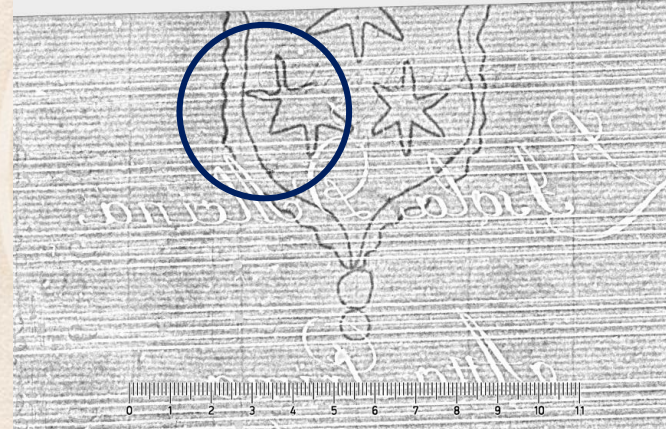
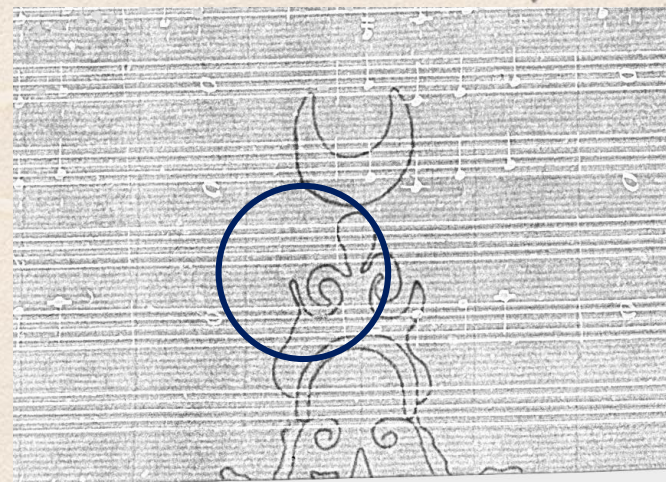
## 5. Variants of watermarks



# 5. Variants of watermarks: Deformation

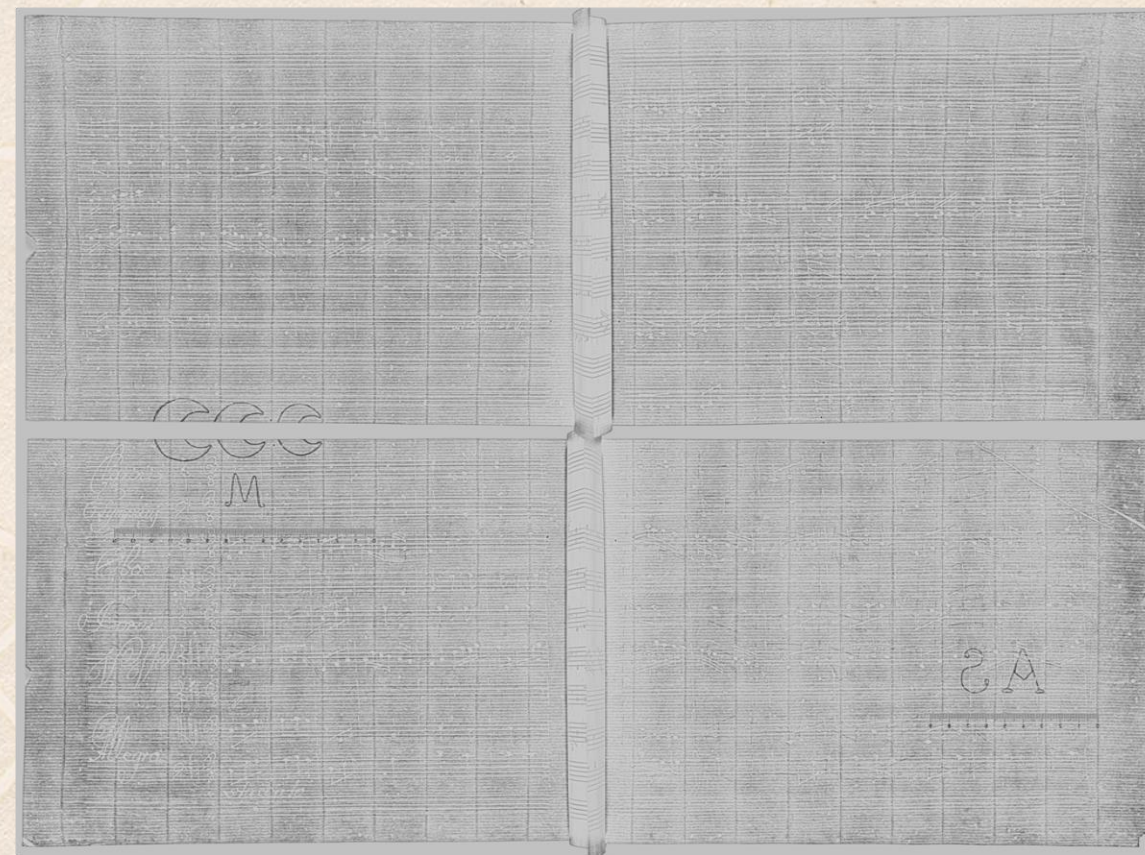
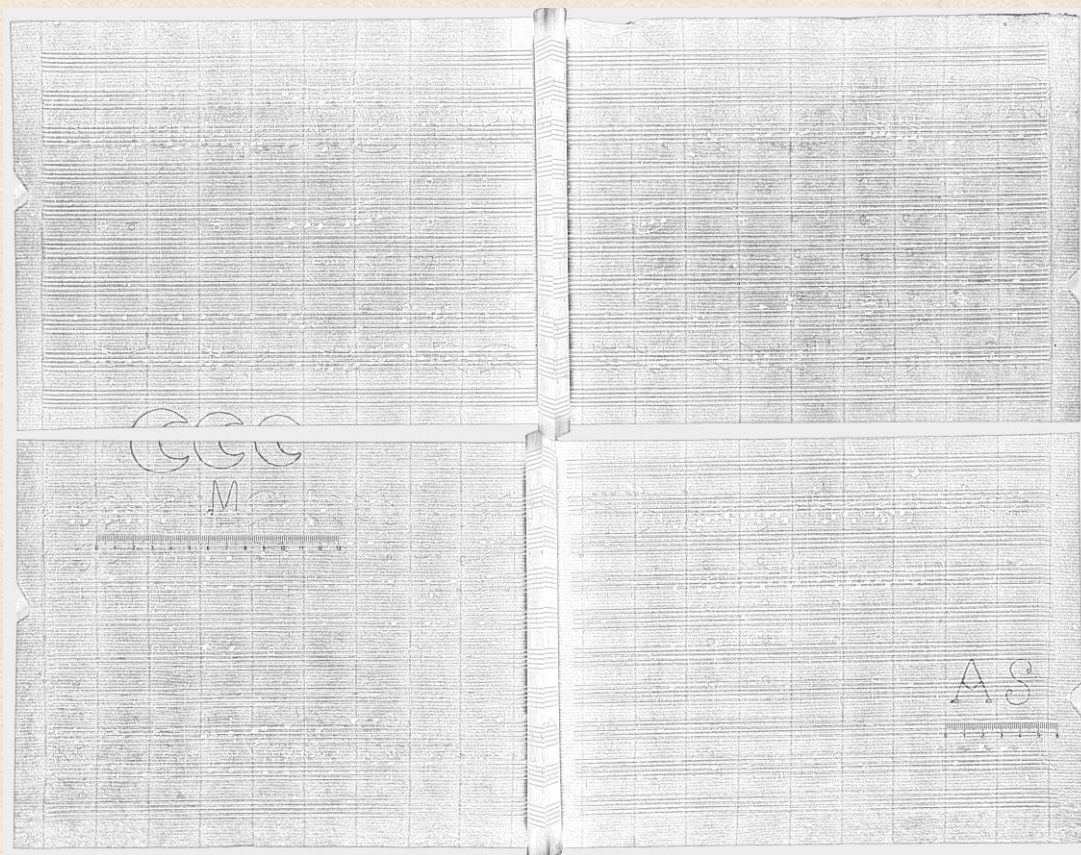


P3A (m)



P3A\_var1 (m)

## 5. Variants of watermarks: Rearrangement



P89B

P79B



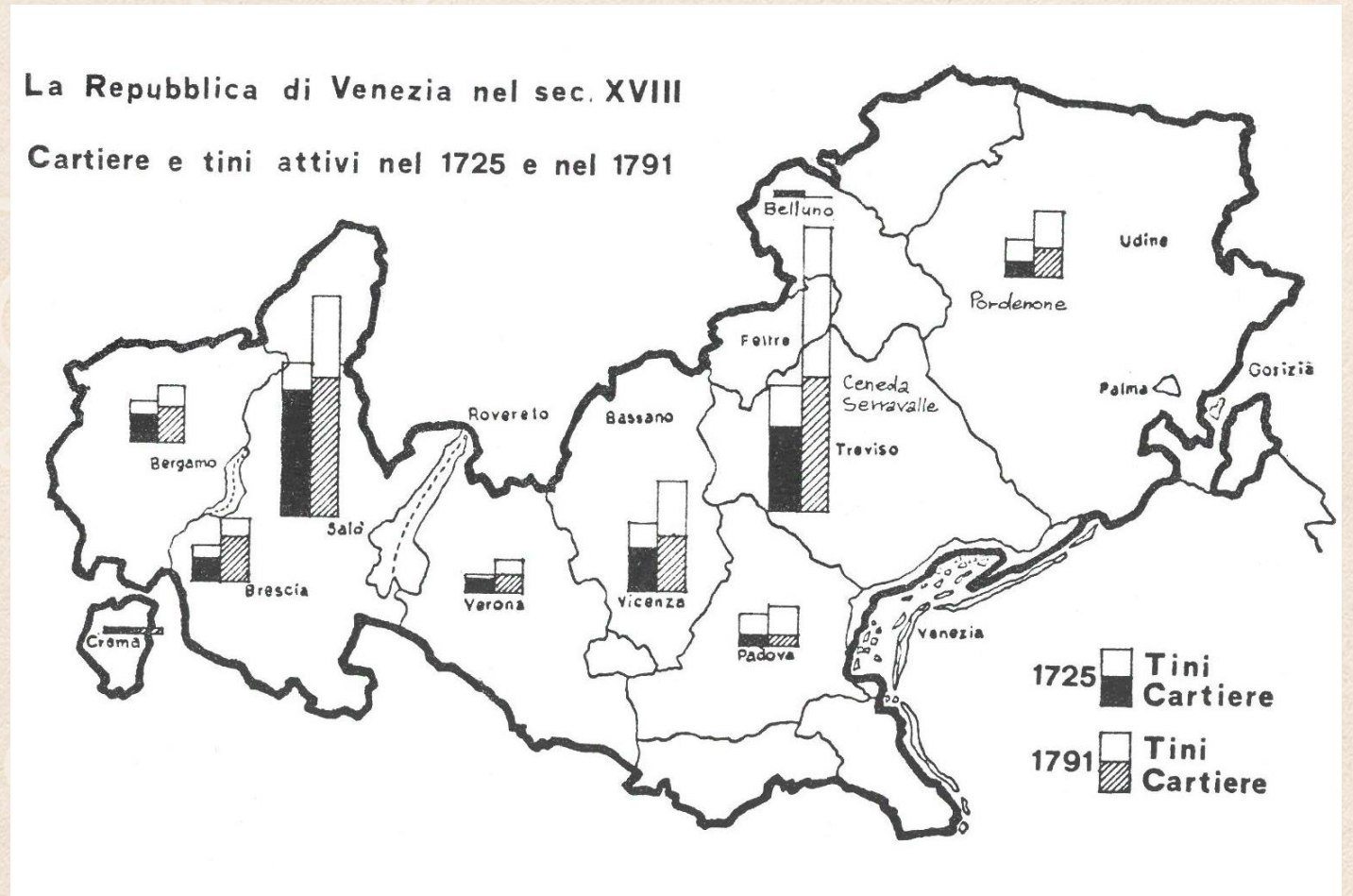
## 6. Paper trade



Ivo **Mattozzi**, *Produzione e commercio della carta nello stato veneziano settecentesco. Lineamenti e problemi* (Bologna 1975)

Increase of tuns ('tini')  
 Trevigiano 122%  
 Salodiano 60%

Average number of  
 tuns per papermill  
 Trevigiano 2.2  
 Salodiano 1.7



## 6. Paper trade

- Few advertisements for music paper in Vienna (1780-1800): “Venetian” paper
- Main market for export: Levant (Constantinople, Ottoman Empire)
- Main transfer site: Venice
- Strict regulations (cf. Decree 1768)
- Main importing harbor in Habsburg Empire: Trieste

## 6. Paper trade

- Vincenzo Galvani (+ 1796)
- papermills in Cordenons and San Valentino (Friuli)
- 1769 application to Venetian authorities: free trade to Trieste (without detour to Venice)
- permission 1788 (including storage room and shop in Trieste)
- production & trade!

# Open access

- „P&C“-Website: [https://www.mdw.ac.at/imi/ctmv/p\\_und\\_c](https://www.mdw.ac.at/imi/ctmv/p_und_c)

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- Bernstein-Catalog: <https://www.memoryofpaper.eu> („CTMV“ database)

BERNSTEIN  THE MEMORY OF PAPER

- Répertoire International des Sources Musicales: <https://rism.info> (in preparation)

  
RISM  
Répertoire International des Sources Musicales