

unwatermarked, chain lines and laid lines can, with patience, be used to identify particular moulds. Briquet deals with these matters in his Introduction, pp. 7–8, and in *Opuscula*, pp. 315–16, with further plates. Naturally, in future compilations radiographs will reproduce chain lines and laid lines better.

9 *Briquet rarely reproduces TWINS.*

As all handmade paper has been manufactured on twin moulds, employed together at the vat, collections of watermarks should show both members of a pair. Together the two marks that make one paper greatly increase the ease of identifying that paper, even when they occur underneath type, for one of the marks may be confusingly similar to another mark. Briquet was misled by an imperfect understanding of these companion marks and their function for paper study, and was hampered by the economic necessity of presenting as many marks as possible. As it was, he cut his collection from some 60,000 to 16,112, thus jettisoning numerous twins, as we learn from examining the Briquet Archive at Geneva. The fact that the inclusion of twins would have made a more valuable work is apparent in those few instances where twins did get in—as among the bobtailed Unicorns of Metz, *Br.* 9991 *seq.* Others from Sotheby's *Principia typographica* (1858) to Lindt's *Paper-Mills of Berne and their Watermarks* (1964) and Piccard's *Ochsenkopf-Wasserzeichen* (1966) have shown the advantage of noting twin marks when possible. On the other hand, we can be grateful to Briquet for tremendous gifts; and his references lead us to pairs of marks in archives and sometimes printed books.

10 *Briquet rarely reproduces DOTS.*

Sewing dots are the ticks showing where watermark wires were sewn to the wires and chains. In the fifteenth century the periphery of even a simple Pot watermark is likely to show from ten to three dozen such ticks, the individual points at which small loops of fine wire held the wirepieces in place. As it is inconceivable that human craft should twice sew 'identical' marks in the 'identical' places on 'identical' moulds, sewing dots become incontrovertible evidence of the true identity of similar marks. Any two genuinely identical examples of a mark must have come from the same mould. Most of these dots persist while the mark deteriorates, grows old, and slips along the transverse wires, if there is space enough between chains. Possibly Briquet ordinarily omitted these aids to identification because they mar the good looks of a tracing. This ugliness is manifest in marks crudely traced with prominent dots in Sotheby, but much less so in Midoux et Matton, *Étude sur les filigranes* (1868). Occasionally Briquet does show a few sewing stitches, as in *Br.* 15161, one of the four Bulls in the *Missale speciale* [1473], incorrectly known as the Constance Missal; and here they have served strikingly as convincing evidence. More often Briquet notes such stitches on chains; and these too should prove useful evidence. In the sixteenth century dots become less prominent because thinner wire was used; and by the eighteenth century they tend to disappear because of oversewing.

11 *Briquet reports insufficient COMMON MARKS.*

Most of the longer sections should have been larger yet, in terms of variety and frequency. If some users have been frustrated by the considerable forest of Gothic p's, reproduced among *Lettres*, others have yearned for a thousand further, well organized, examples, for many thousands occur in archives and printed books. Heitz in his *Filigranes dans les incunables strasbourgeois* (1903) offers fuller coverage—though for a single *region*, and regrettably devoid of chains. Similarly, Piccard in his *Kronen* (1961) and his three-volume *Ochsenkopf-Wasserzeichen* (1966) provides a valuable collection of Crowns and a vast herd of Bulls, though still from tracings and without chains. From such proliferations growing out of Briquet's basic work, students of the future can go on to other 'banal' marks such as Anchors and Pots and Unicorns. Briquet has shown how to build useful tools.