

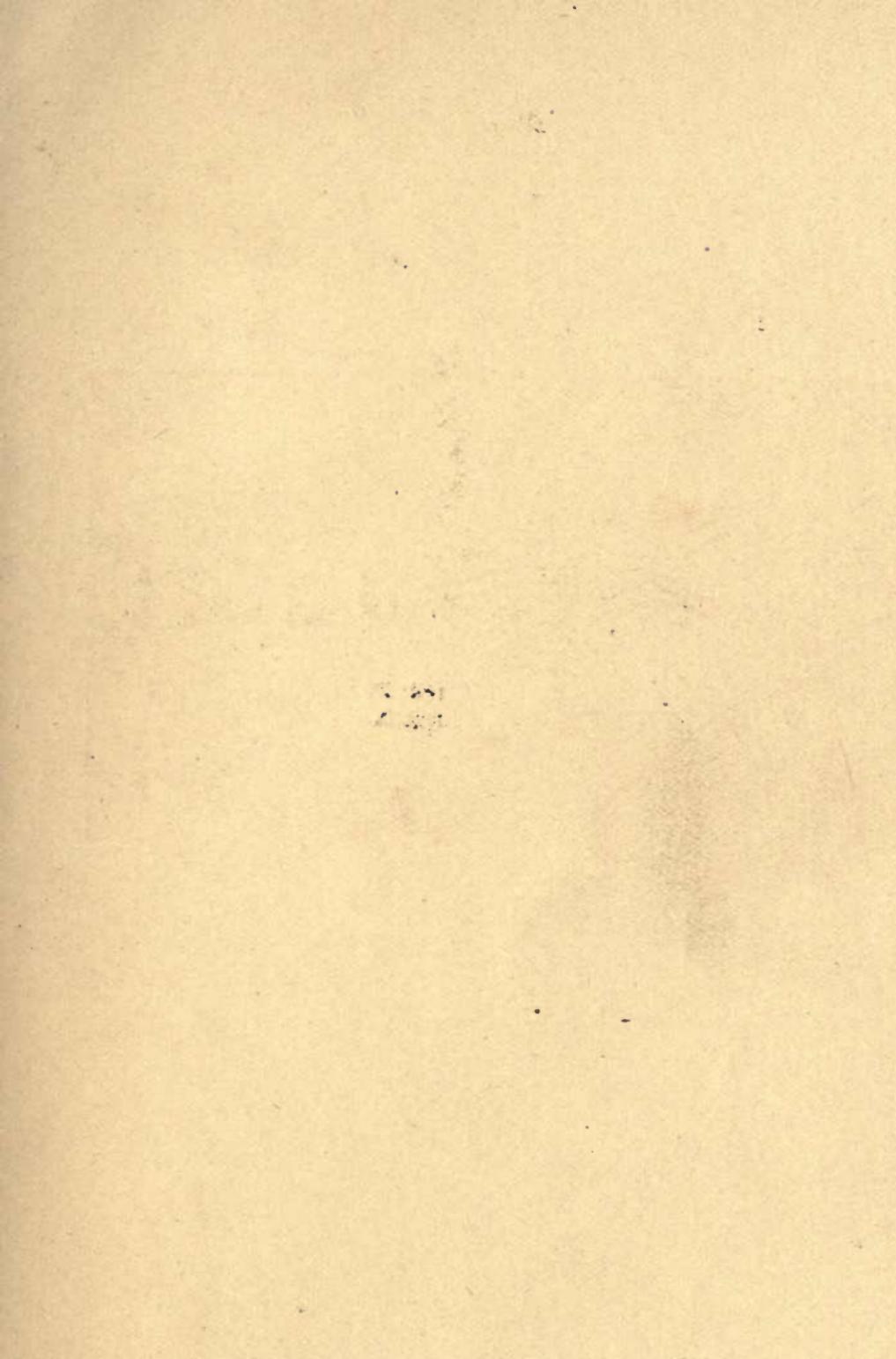
CONCERNING  
BOOK-PLATES

ZELLA ALLEN DIXSON



AUTHOR'S EDITION





CONCERNING BOOK-PLATES

DIXSON





CHARLES WILLIAM SHERBORN.

from a drawing by ARTHUR ELLIS  
ENTITLED  
"A PAINTER ETCHER."

# CONCERNING BOOK-PLATES

## A HANDBOOK FOR COLLECTORS

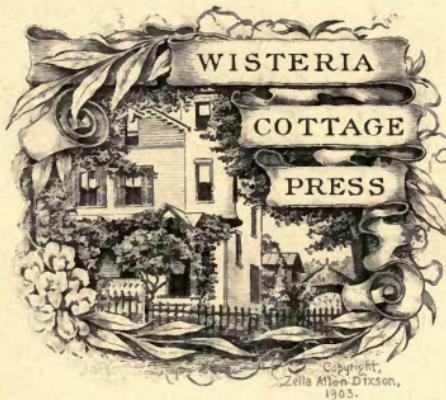
BY

ZELLA ALLEN DIXSON, A.M.

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Ex Libris-Club "Basilea," Basle.

FIRST EDITION

WITH ILLUSTRATIONS AND PLATES



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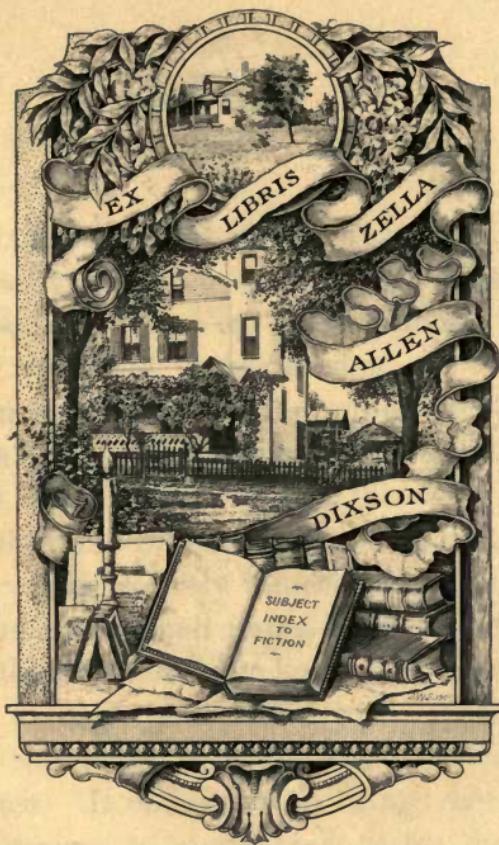
## GENERAL

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TO  
**J. WINFRED SPENCELEY**  
**THROUGH WHOSE PATIENT LABOR AND**  
**ARTISTIC SKILL, SO MANY BEAUTIFUL**  
**BOOK-PLATES HAVE BEEN BORN INTO THE**  
**KINGDOM, THIS BOOK IS DEDICATED,**  
**WITH SINCERE APPRECIATION.**





## PREFACE

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Part of the material used in this little book was originally prepared by the author for the Annual Book Number of *The Outlook*, 1902. It is now reprinted by permission.

The general interest in the subject of book-plates has so greatly increased during the past few years, that it is hoped that this little book, as a contribution towards a handbook for collectors, may not be entirely unnecessary. It aims to give the many small items, hard to find, yet so much needed in order to know how to collect, preserve, arrange, and identify the specimens of such a collection, with the least personal inconvenience. It endeavors to bring each person who desires to study book-plates directly in contact with the experience of others of similar pursuit. Only a few decades ago, the fad of collecting ex-libris was largely confined to a few book-worms and antiquarians ; to-day many

## PREFACE

individuals, scattered all over the world, are filling their leisure time with pleasure, and their minds with valuable information concerning art, history, literature, geography, heraldry, genealogy, and biography, through the study of this most interesting subject. Libraries, museums, and learned societies vie with each other in the size and rarity of the collections they offer as a field of research.

As Fra Elbertus has told us, "Life in this world is all a collecting, and all the men and women in it are collectors. The only question is, what will you collect?" In early childhood we collect bits of glass, buttons, and jack-knives. Farther along on the road of life, it is stamps, coins, and autographs. In middle life, we seek old china, hand-made furniture, engravings, and first editions. In slow old age we gather anecdotes, fascinating tales of our own early prowess or the smart sayings of our grandchildren. Some spend the energies of mind and body to collect dollars and cents ; others select costly trappings and fashionable friends ; some make a specialty of sensations and strive for ever-new

## PREFACE

experiences. Incidentally, while we are busy collecting one thing, there is an accumulation of quite another sort. The miser counts his hoarded gold, but the enemies that envy and jealousy have made are countless. The good fellow has "seen the sights" and "lived the life" but he has also laid up for himself a fine assortment of headaches, heartaches, and vain regrets.

This little book recommends the collecting of book-plates. To make such a collection brings a good time, without a headache next morning. It places you in personal contact with the good and the great, in all lands and in all ages, so that their lives will overshadow your own, and help to give it purpose and tone. Such a hobby will make friends for you of persons you may never see nor meet ; it will make strange lands real to you and help you to realize the great brotherhood of man, as few other studies can.

Zella Allen Dixson

The University of Chicago  
Chicago, Illinois.  
June, 1903.



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THE ART OF BOOK-KEEPING

I, of my *Spenser* quite bereft,  
Last winter sore was shaken;  
Of *Lamb* I've but a quarter left,  
Nor could I save my *Bacon*.  
They've picked my *Locke*, to me far more  
Than Bramah's patent worth;  
And now my losses I deplore,  
Without a *Home* on earth.

Yet they have made me slight returns,  
To thus my grief divide,  
For, oh! they cured me of my *Burns*,  
And eased my *Akenside*.  
But all I think, I shall not say,  
Nor let my anger burn.  
For as they have not found me *Gay*,  
They have not left me *Sterne*.













## CHAPTER I

### THE SUBJECT IN GENERAL

“The outward and visible mark of the citizenship of a book-lover is his book-plate. . . . To have a book-plate gives a collector great serenity and self-confidence. We have labored in a far more conscientious spirit since we had ours than we did before.”

Edmund William Gosse. “Gossip in a Library.”

In its simplest definition a book-plate is the name-label that is pasted on the inside of the front cover of a book to denote its ownership. From the last half of the fifteenth century an increasing number of individuals have used these plates. In Great Britain, Belgium, France, Italy, Austria, Germany, Russia, South America, South Australia, Sweden, Switzerland, and the Netherlands, as well as in America, libraries and museums have great collections of book-plates arranged for the special study of the individuals who originally owned them. A list of the plates of such exhibition collections

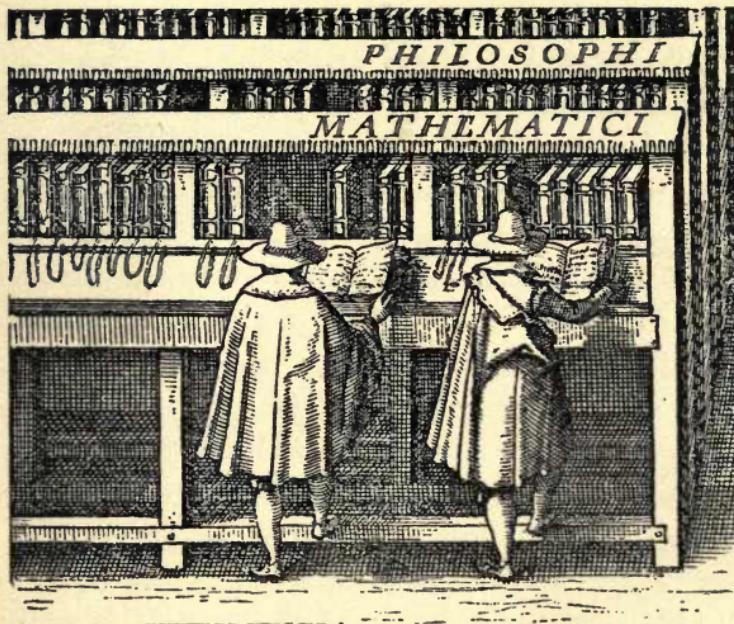
## CONCERNING BOOK-PLATES

includes, more perfectly than the best biographical dictionaries, the names of the great in all departments during those years.

To have a book-plate is to be personally interested in every other plate and to seek information in regard to all that is connected with it. To know even a few plates well, is to have learned indirectly many things not generally known in history, literature, art, travel, biography, and heraldry.

In discussing any phase of this subject, one should remember that a book-plate is only one of several time-honored methods of checking the inherent tendency in books to stray from the library to which they belong and never again take their places beside their companions upon the shelves. The most ancient libraries were housed in temples, with priests charged with their care. The check in these collections was the ever-vigilant jailer-librarian, terribly in earnest to see that none of the unfortunates under his care made their escape.

During the monastic period, when the energy and devotion of the Benedictines had





## THE SUBJECT IN GENERAL

given a second birth to literature and learning, and added to the book-world the beautiful illuminated books of the Dark Ages, a second check came into existence. Having now the care of books upon each of which a lifetime of patient skill had been expended, books that were worth a king's ransom, the wise old monks decided that treasures so scarce and valuable must not be left to readers with slippery fingers and defective memories. So each book was securely chained with a strong chain to the desk or shelf on which it was to be used. In all history this has proved the only effectual method of preventing book-stealing.

Libraries of chained books were to be found throughout the civilized world up to the latter part of the fifteenth century, when the invention of printing from movable type gave the book-loving world a volume cheap and plentiful enough to be used without chains, and relegated the libraries of chained books to the museums and treasure-trove rooms of great institutions. At the same time it became clearly evident that something was urgently needed to indicate that

## CONCERNING BOOK-PLATES

the books owned by institutions, as well as those rapidly forming into private libraries, were not public property. To meet this want the book-plate was born into the kingdom, to be the ever-present silent witness against the book-thief. At first little thought was expended upon it. It came at a time when few could read and write, when the possession of books was the prerogative of three favored classes, the clergy, the scholars, and the scions of nobility. So in its earliest form it was simply the copy of the family blazon. The coat of arms of the family was placed on all articles of value, the carriage, the horse-trappings, fine jewelry, silver plate, effects of swordsmanship, etc. When the book collections began to form in the living-rooms, the same mark was placed on them, with little thought of the matter and no realization of the long line of great and illustrious descendants that was to follow. Many of these book-plates were without names or even initials, because the coat of arms *was the name*, in picture writing. The earliest book-plates known to collectors to-day fall within the years

## THE SUBJECT IN GENERAL

1450-1490, which is the period now generally accepted as the time of the formal introduction of process-made books. From that date to the present moment book-plates have been steadily multiplying and their use becoming more and more general, until to-day not to own a book-plate with which to mark your books is to argue yourself quite out of the trend of culture and education.

In order to impress the lesson implied by the presence of the book-plate, verses and couplets were added to reinforce it. Some of these were in praise of books, some warnings against the unlawful appropriation of the treasured volume, and all very much to the point, as some few quotations will show.

On an early monastic plate is this rather startling command : "Ho there! take me back to my master."

"But go ye rather to them that sell and buy for yourselves."

"Steal not this book my honest friend,  
For fear the gallows will be your end.  
Up the ladder and down the rope,  
There you'll hang until you choke.

## CONCERNING BOOK-PLATES

Then I'll come along and say,

‘Where's that book you took away ?’”

“He that goes a-borrowing, goes a-sorrowing.”

“My book is one thing ; my boot is another :  
Do not steal the one, for fear of the other.”

“Who borrow books and soon restore,  
May come again and borrow more.”

“Of borrowed books I take no loan,  
Nor lend a book that's not mine own.”

“If thou art borrowed by a friend right welcome shall  
he be,

To read, to study, not to lend but to return to me.

Not that imparted knowledge doth diminish Wisdom's  
store,

But books, I find if often lent, return to me no more.”

“All those to whom this book I lend, I give one word  
no more.

They who to borrow condescend, should graciously  
restore.”

The making of book-plates has kept pace with the manufacture of the books themselves. Down through the years they have been the mirrors, reflecting the manners and customs of each age in which they have been used. By means of them the student of to-day gleans many a side-light on the path of research. As a single case in point, that might be duplicated





## THE SUBJECT IN GENERAL

many times, one might cite a certain type of Heraldic plate, numerous and rather puzzling to one not understanding the reference it mutely records. This plate represents a landscape, more or less varied, but always with a tree in the prominent foreground. On this tree is hung a shield, on which is emblazoned the coat of arms of the individual for whom the plate was made. The reference is to a rather picturesque custom connected with the popular life of the people of the period to which it belongs.

During the public festivals and tournaments, it was the custom for the knights to challenge the world for their right to bear arms. The knight would hang his shield, beautifully ornamented with his heraldic emblems, near the center of the festivities. A follower would remain to guard the shield and to accept the challenge of any one who should proclaim his doubt of the right to bear arms, by casting his spear against it.

A choice return awaits the collector who will master the science of heraldry. Indeed,

very little headway can be made without at least some knowledge of its simplest rules. For example, among Heraldic plates will be found many similar in design but modified to represent different members of the same family ; as in England, the eldest son bears his father's arms with a label as a mark of cadency ; the second son bears a crescent ; the third a mullet (a star of five points) ; the fourth a martlet (a small bird without beak or legs) ; the fifth an annulet (a ring) ; the sixth a fleur-de-lys ; the seventh a rose ; the eighth a cross moline ; and the ninth a double quatrefoil. Heraldic sources seem to discourage large families, as no mark of cadency is provided for sons coming after the ninth. On the death of the father the eldest son lays aside the label. In Germany, though now seldom used, the label is the mark of the younger line of the house.\*

For many years the Armorial has been the chief form of the plate, but that is no longer the only form, nor even to-day the most popu-

\*See Leiningen-Westerburg. "German Book-plates."  
p. 21.

## THE SUBJECT IN GENERAL

lar type. In France and England where so long the Heraldic devices have been so generally the form used, one sees now in increasing numbers the Library Interior, Literary, Biographical, Rebus, Pictorial, and the purely Decorative. The terms Jacobean, Rococo, Chippendale seem destined to remain the terms of description of decadent types of book-plates. The individuals who are the happy possessors of these marks of book-ownership are to be found to-day, not only in every civilized land, but in every walk of life, and with no restrictions as to sex, age, or previous condition of servitude.

Some authorities, however, insist that one plate does not meet all the requirements of the case. There should be several. Certainly there is abundant evidence that such at least has been and still is the custom. Most of the larger and more wealthy monasteries used more than one plate in marking the ownership of the books constituting their libraries. Baumburg, 1570–1790, had eight plates engraved on copper; and Chiemsee, 1637–1764, had thirteen all very beautifully designed and executed.

Nor are the institutions the only ones whose past record shows such an abundance of good things. Frederick August, Duke of Brunswick-Öls, circa 1789, had even a greater number than any one of the monasteries. His number reached the surprising figure of sixteen. But even this record has been outdone by the plate-owners of modern times. Count zu Leiningen-Westerburg has twenty-one fine plates, all in use, and the Countess has eight in addition. These twenty-nine different plates used in their library are engravings, etchings, zinc blocks, and lithographs, many of them complimentary plates from famous artists. Egerton Castle also uses several plates, each differing from the others, both in subject and value, and ranging from a neat small printed label to the exquisite Library Interior designed for him by his talented wife. Paul Nicolaus Ratajczak and Carl Langenscheidt each use eleven different plates.

Various reasons are assigned for this practice of having more than one plate in a library. It was customary in the monastic times to celebrate the advent of each new Lord Abbot

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by the creation of a new plate for the library books, and as the years passed there grew up much rivalry to see which Lord Abbot should have the most beautiful and appropriate design. Among individuals it grew out of the different states of family plates and various forms of armorial expression, out of alterations of the inscriptions, the use of nameless or anonymous plates, and quite often it was the result of quadruple cuttings. In our own times the use is more premeditated and the reasons far more personal. In many cases individuals have different plates in order to have in their books specimens of the work of famous artists. Not a few provide themselves with the plates that furnish the best medium of exchange, thus enabling them to secure a valuable collection much more easily and in a shorter time than could be done in exchanging one plate.

Some authorities argue that more than one plate is an absolute necessity, in order to have cheap plates for cheap books, medium plates for ordinary books, and costly engraved plates for first editions and rare art treasures. Still

another variation is to have a special plate for each general subject-division of the collection, namely, a pastoral plate for travel, recreation, and description ; a plate with sentiment for literature and fine art, etc. ; each one being a special design for the subject for which it is to be used. Still other authorities prefer one plate of a highly artistic value, made by a recognized artist, and designed with special reference to the characteristics of the owner of the library, rather than of the books into which it is to be pasted. This has always seemed to the author a more consistent view to take.

In every book-lover's library, books are arranged by the subjects, not the values commercially of the works. Necessarily a poorly made book must often be placed next to one of exquisite workmanship. They share alike the richly furnished room with its comforts and luxuries ; they stand side by side on the same polished shelves ; why then should they not share alike also the choice name-plate selected by their owner to represent himself ? It is not always the Morells and the Zaehnsdorfs that

## THE SUBJECT IN GENERAL

are the real treasures of our libraries. Often the heart clings most fondly and the hand seeks most eagerly some shabby "poor relation" of the book-world, a cheap reprint, perhaps, in a stiff board cover. Only its well-worn condition and its owner's beautiful plate in it, tell the casual visitor how much it is treasured.

## CHAPTER II

### SPECIAL BOOK-PLATES AND THEIR VALUES

“These are the famed insignia of my Sires,  
Which in their proper tinctures thou may’st see.”

Inscription on the Knöringen plate of 1565.

Although the individuals and the institutions collecting book-plates may now be numbered by the hundreds, it may yet be stated without fear of contradiction that no one collection exists anywhere that is even approximately complete. Nor indeed could any one person tabulate a list of all the plates or even all the plates of special interest that might, if brought together, form a representative laboratory in which collectors might work out their own lesser accumulations. The student in this department of knowledge will not travel far on the road to wisdom before becoming aware that one of the greatest delights of this subject is the series of constant surprises that one meets

## SPECIAL BOOK-PLATES

in finding rare and hitherto unknown specimens, not found in any of the well-known collections.

Last summer while the author was mousing around in some of the cities of Italy looking for book-plates, the delight of a genuine "find" was unexpectedly experienced. In soaking off a seventeenth century plate from an old book-cover purchased from a journeyman binder, a tiny plate of exquisite engraving of a still earlier date was found beneath the second and upper plate. Both plates were carefully removed, cleaned, and mounted for study. The most careful investigation failed to reveal any recorded instance of this plate being in the hands of any collector. Before the summer was over, it had been taken in turn to all of the great collections in Italy, Germany, France, and England, without finding its mates or any records concerning it. Its history has formed the pleasant study of the leisure hours of this winter and will be given to collectors in some future publication.

In few fields of intellectual work is such an experience possible. In the domain of pure

bibliography the collector of first editions, rare copies, and out of print books, has definite limits and well-known boundaries, fixed by the ceaseless toil of thousands of workers. Collectors of coins, stamps, autographs, engravings, old china, playbills, and railroad tickets, likewise work within circles of known diameters, with few if any specimens whose value is an unknown quantity. The guide-posts are well-placed and clearly marked by exhaustive handbooks and elaborate manuals.

Only in the world of book-plates may the collector still feel the thrill of discovery and make out the initial papers of identification and classification. Not the least part of this "pride of excavation" is to find some rare specimen of American plates in the shops and quays of foreign cities labeled "English Armorial" but which, with the joy of conscious wisdom, you know have all been corralled by our own famous Charles Dexter Allen, and are shelved, numbered, and written up in that Blue-Book-tabulation of American greatness, "The List of Early American Book-plates." The author's own col-

## SPECIAL BOOK-PLATES

lection of early American plates was largely secured in foreign cities at greatly reduced rates, because the dealers who sold them did not know them as the plates of Americans, since in many cases they were of English workmanship.

Book-plates may be of special interest and value for one or more of many reasons ; they may belong to a series of very early plates, as the woodcut of Johannes Knabensberg, called Igler, Chaplain to the family of Schönstett, about the year 1450, which is considered the earliest German book-plate at present known to collectors and desired greatly, without much prospect of possession, by the great army of collectors. One copy of this plate has been valued by its owner, Ludwig Rosenthal, of Munich, at £30.\*

But plates are also valuable and interesting from the fact that they are the work of well-known famous artists, and the value and interest in these cases is quite apart from any interest in the owners of the plates. The book-plates

\* *Ex Libris Journal*, v. 3, p. 175.

that were wrought by such artists as Albrecht Dürer, Hogarth, Bartolozzi, Nathaniel Hurd, the Mavericks, father and son, and many others of equal fame, will always have, for that reason alone, special claim to attention. It may also be that the artist of the plate is a personality whom all delight to honor for other reasons than that he is or was an artist. The few plates known to have been made by Paul Revere are valuable to-day, not on account of the artistic work on them, for that was really quite poor, but because every one, or every American at least, loves the memory of the man who rode throughout the night to awaken "every Middlesex village and farm," and thus, by his heroism and self-denial, saved the life of a nation. Again, the value and interest may be from historical events, rather than from personal considerations of any kind. French plates of the Revolution period have a value all their own because they show so unmistakably the altered conditions and the change of environment that rendered it necessary for plate-owners to have new plates adorned with liberty-caps and bear-

ing Republican inscriptions: that made it decidedly unhealthy to use plates bearing any of the signs of noble birth.

Every plate, also, is subject to another kind of valuation in accordance with the manner of its reproduction and to certain forms or stages of the plate-impressions themselves.

Three well-known forms of impressions are recognized to-day, namely, the proof *remarque*, the proof signed in autograph by its artist, and the ordinary impression, such as is used in the books of a library as a mark of their ownership. In the days before steel-facing was known to engravers, the first few prints from the engraved or etched copperplates were of a particular richness and brilliancy. As the printing from the plate went on, year after year, the engraving or etching gradually wore down and the prints from it in the same degree lost their richness and brilliancy. To mark the first few impressions of the plate at the time of its greatest depth and tone the *remarque*, a small picture delicately etched near the bottom of the plate, was used; after ten or fifteen, rarely twenty-five,

impressions were made, the remarque was erased from the plate, so that only the impressions so marked were used to judge of the character of the original engraving. Both because of their own intrinsic value and for their rarity they are much prized by all art collectors. In these days, when all good plates are steel-faced, the copper is unaffected by the amount of the impressions taken from it and the last plate-copy is as fine as the first. So it has come to pass that to-day the famous remarque, the "proof-before-letters" of the past, is nothing but a sentiment and a variety of plate prized because of its own dainty beauty and treasured for its rarity.

Among the proof remarque plates in the author's collection that are of special interest are the following :

**Edward VII, King of England, 1902.**

This is a set of three remarque proofs signed in autograph by George W. Eve, who made them. Mr. Eve was the designer and etcher of these plates when, in 1898, they were prepared for Her late Majesty,

## SPECIAL BOOK-PLATES

Queen Victoria. The plates are in three sizes and of three varieties. The large plate for the folios has the royal arms and crest in full, surmounted by the monogram, "V. R. I.," in lettering of Mr. Eve's own designing. Above the shield, on either side and each within the garter, are the badges of St. George, the patron saint, and Edward III, its founder. Both are symbolical of the fact that Windsor Castle is the special home of the Knights of the Garter, being the scene of the original institution of the order. The inscription is "Ex. Bibliotheca Regia. in Castel: de Windesor." Below is a band of intertwined oak and laurel with the Tudor rose in the center; and surmounting the crest is an imperial crown in Tudor style, conceived in the spirit of the fine series of crowns on the exterior of St. George's Chapel at Windsor.

The quarto book-plate is of course less elaborate and has only the royal arms surmounted by an imperial crown and the same monogram and below, the Union

badge, the rose, the thistle, and the shamrock. The inscription is in English, "Royal Library, Windsor Castle." The smallest of the three has only the crest and the monogram and the same inscription in English.

In 1902 Mr. Eve remodeled these plates to be suitable for the use of King Edward. He changed the monogram to "E. R." omitting the "I." entirely. By the introduction of some excellent Irish interlacing, by way of ornamentation, he greatly strengthened and improved the original plates. He then added to each the beautiful remarque. The plates thus marked were used to make fifty impressions of each plate, after which the remarque was erased from each plate and the copper re-faced for use. At Mr. Eve's suggestion and through his kind gift of the sets, these fifty sets were sold during the summer of 1902 for £8 8s. to collectors and the money given to the King's Hospital Fund. The entire lot was so quickly taken up

that they were all gone before some collectors heard anything about them. To-day they are so scarce that when recently a collector offered \$200 for a set he was unable to find any one willing to accept his offer. These sets will doubtless remain in the hands of those to whom they were originally sold, until Death, that Distributor of all well-formed collections, calls for a new distribution and arrangement and places them in new combinations. We feel sure the future can but increase the interest and value of these plates.

**Prescott, Walter Conway.**

This gentleman is the happy possessor of three proof remarque plates made for him by famous artists. One plate is by Charles W. Sherborn, of London, and the other two by J. Winfred Spenceley, of Boston.

The plate by Mr. Sherborn is Armorial and engraved in that artist's best style. The remarque is a small bird resting on a Scotch thistle and pecking at one of its

blossoms. Only a few of these were made.

The 1897 plate by Mr. Spenceley was intended for use in the books on pottery and porcelain, of which the owner of the plate has a notable collection. An open book shows the family crest and the name and on the other side the arms of Harvard, where Mr. Prescott graduated in 1879. The book stands in front of a large ornamental plate of circular form which is surmounted with inscriptions. The remarque is a curious old clock with its hanging weights.

The plate of 1898 by Mr. Spenceley represents an attractive mountain view set in an ornamental oval. Below are the owner's favorite authors. The remarque is a delicately etched guide-post on a lonely country road.

**Eaton, Levi W.**

This plate by J. Winfred Spenceley represents a corner in a literary "den" with a charming seat by an open window, through which is seen a distant view of

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river and mountain landscape, that must indeed prove a daily inspiration to the occupant of the room. The favorite books lie in easy reach of the window-seat. The plate, like all of Mr. Spenceley's work, is signed and dated. The remarque is a portrait of Mr. Spenceley, etched by his fellow neighbor in the Studio Building and brother artist, Edmund H. Garrett. It is an excellent likeness and greatly prized by collectors of remarque plates and plates made by Mr. Spenceley.

### **Dixson, Zella Allen.**

This is also a plate made by J. Winfred Spenceley. In its type it is a Biographical Literary plate. The upper circle represents "Merino Farm," on the road between Marietta and Zanesville, Ohio, so named for the large number of merino goats on the farm. It has local associations that make it a place of some historical interest to inhabitants of the state. It was the summer home of the owner of the plate during her girlhood. Here the family

came for the rest and change of rural life during the summer months. The centerpiece represents her present summer home, "Wisteria Cottage," at Granville, Ohio, where she spends the non-resident quarter of her university life, where is located her private library, and for which her private press, from which several privately printed books have issued, is named. For these things Mr. Spenceley has made the mantling of the plate in wisteria vines. The Lamp of Truth, the World of Books, with the contribution of "Subject Index to Fiction" to it by the author, complete the design. The remarque is a beautiful Parisian Angora cat, keeping open the leaves of a book with his dainty paw. "Major Marchand," like his mistress, has two homes; when she is busy in her office at the University of Chicago Library, he lives with her at her city residence, but when summer comes he also travels to the country and spends the beautiful sunny days under the great elm trees on the lawn

## SPECIAL BOOK-PLATES

of Wisteria Cottage. When his mistress reads, he sits in her lap and patiently keeps the place with his paw, lifting it when a new page must be turned. Mr. Spenceley has represented him in this attitude in the remarque. There were only a very few of these made before the remarque was erased. None of them have as yet changed hands.

### **Marshall, Julian.**

This plate is one made by E. D. French for its owner. It is in the artist's usual exquisite workmanship. The style is that of the Book-pile, but it has been modified from the usual form by the introduction of the symbols of the tastes and occupations of its owner. The remarque represents the artist at work on the plate. This remarque plate is seldom seen in collections on account of its great rarity. It has only once been offered for sale. In 1901 it was sold in connection with a general collection of ex-libris, bringing \$10.

### **Aylward, Frederick Graham and Annie E.**

A charming plate, made by W. F. Hopson. It represents a Book-pile surmounted by the Lamp of Truth and resting on the name-panels. The plate itself is the representation of a book, around the outer border of the cover of which is arranged the motto "The wise return, that they again may borrow." At the lower edge in the form of a locket is the family crest. The remarque is a small circle, about the size of a penny, in which is represented a view of a city built on a river. The name of this city is marked above the circle, "Hereford," and below the circle, "England." This also is a rare remarque and seldom seen in collections.

We give the interpretation of this plate in Mr. Aylward's own words: "This is a wood-cut by Mr. W. F. Hopson, of New Haven, U. S. A., based on my 1893 plate, in which the motto and arrangement of books were my own, but the rest designed by my friend, Mr. W. E. Home, of 'The Star.' The motto is as before, but the books differ

from those of the original group. The lighted lamp on the book-pile is significant of the diffusion of knowledge through books. The corner ornaments are copies of book-binders' designs. Those on the right hand (top and bottom) are from an example of binding by the monks of a German monastery, and that in the top left hand corner is from a Renaissance pattern, while the bottom one is a fragment of a Grolier design—16th. century Venetian work. The chain pattern border from a Roger Payne binding has been added. It was a happy idea of Mr. Hopson's to put the whole on an old book cover. The arms on the book marker are adapted from an anonymous book-plate used by a distant relative—Dr. Peter Aylward of Portsmouth. This coat (with the lozenges *or*) is given by Edmondson, (1780) as belonging to the Aylwards of Suffolk. Although of little monetary value the books are of great personal interest and somewhat indicate our tastes."

The signed proofs are like the remarque proofs, the early impressions of the plate, and are signed in autograph by the artist to signify that having tested the printing of the plate by taking off these first impressions and finding it working properly and in form and outline as he had originally intended that it should be, he signs his approval of the finished work. This is the usual form of proofs at present. Many collectors limit their selections to the plates in this form. Proofs are sometimes found without the autograph signature. These have no value to collectors, other than as pictures to place on the walls of the library room in which the collection is kept. The signed plate, unlike the signed proof, is not signed in autograph, but has the name and usually the date engraved in the plate itself. Naturally then this engraved name is also a part of the autograph proof and in addition to it.

**Ohio Memorial Alcove, Manila, 1902.**

The Ohio Memorial Gift Plate of the Columbus Chapter of the Daughters of the American Revolution to the American

## SPECIAL BOOK-PLATES

Library in Manila is a plate with a mission, presented by Mrs. Mary E. Rath-Merrill to the Columbus Chapter of the Daughters of the American Revolution for the purpose of not only marking the books in the Ohio Memorial Alcove of the American Library in Manila, but also of purchasing additional volumes for this collection through the sale of proofs signed in autograph and the ordinary impressions of the plate to individuals and to institutions making collections of ex-libris, after the manner of the sale of the proof remarque plates of King Edward's book-plate for the benefit of the King's Hospital Fund.

The scale of prices has been arranged as follows :

Remarque proofs . . . . .	each	\$8.00
Autograph proofs . . . . .	each	4.00
Signed proofs on Japan paper . . . . .	each	2.25
Large paper copies . . . . .	each	1.50
Small impressions . . . . .	each	0.75
Key to symbolism . . . . .	each	0.25

The need for additional books for this library gave rise to the idea suggested by Mrs. Merrill to design and have engraved

## CONCERNING BOOK-PLATES

by one of the most noted book-plate engravers a Symbolical book-plate which should be a monument of Beauty, Truth, Patriotism, and Love. The books containing these plates will not only satisfy the great book-hunger of the people in these far-off islands, but will speak of the continuous memory and unity of action of the Ohio Daughters in their behalf, and will bear eloquent witness to the liberal and earnest support of the friends who have made this plan possible through their purchase of the book-plates.

The design of the ex-libris is framed in a border of buckeyes, which is the emblem of the state of Ohio. In the center of the design is a tablet upon which rests the Holy Bible surrounded by the thirteen and four stars. Around the tablet is the Palm Wreath of Victory, while above it is a winged hour-glass, held by a chain which unites and weaves together in a graceful way every element used in making the design. Behind and supporting this tablet

on either side are our American flags, the staffs of which cross beneath the tablet and pierce the three shields which seem to rest upon the tops of the bookcases, the latter forming the interior of a library or alcove. The shields contain, on the dexter side, the emblem of the Daughters of the American Revolution ; on the sinister side, the seal of the state of Ohio. In the center and directly over the arched window in the library alcove is the shield containing the arms of the United States. Through the open window are to be seen ships and emblems of war, in reference to the navy and the army. On either side of the library alcove is a Corinthian column, encircled by a Chain of Love and surmounted by the Lamp of Truth. The tablet at the base bears the inscription "Ex-libris, Ohio Memorial Alcove, Manila, 1902."

There will also be an illuminated key prepared by Mrs. Merrill to be presented to purchasers of these plates.

At the time this book went to press, William F. Hopson had just been selected as the engraver of this plate.

Book-plates have still another form of interest and value in the technical manner of their creation. In the past they were made in one of two ways: (a) by engraved wooden blocks with lines cut in relief to print with a letter-press; or (b) by engraved copperplates having the design cut into the polished surface and printed by plate-process. As none of the modern processes were in use until a comparatively recent date, the difficulty of determining the process by which the old plates were made is not great. Even an amateur can readily distinguish between a woodcut and a copper-engraving and estimate the value from that standpoint quite correctly, but with modern plates all that has become changed and the collector often finds among the specimens many that can not readily be distinguished and is completely at a loss to tell how they have been reproduced from the original design. Wood-cuts and engravings from copper are still with



VINTO NON MAI, SE NON DA LIBRI, IL TEMPO



## SPECIAL BOOK-PLATES

us, but so are also a perfect army of machine processes that are neither woodcuts nor copper-engravings, yet may pass for either with the uninitiated or have characteristics of their own. Among the most common processes for book-plate impressions might be mentioned the line-engraved blocks, half-tones, chromos, calotypes, lithographs, photoetchings, and zinc blocks.

By far the greatest number of book-plates of special interest and value are those made for celebrities ; the individuals whose names are associated in our minds with the great achievements of life. Such persons are to be found in every age, in every land, and in every walk of life. Among those especially treasured by the author are the following :

**Alfieri, Vittorio. 1749-1803.** Of Florence, Italy.

A great Italian dramatist. His style was so bold and so devoid of the usual elaborate ornamentation of language that he became the model of a distinct School of Italian Drama. His collected works were not published until after his death. In the years of 1805-1815, the Countess

## CONCERNING BOOK-PLATES

of Albany, who for more than twenty years had been his faithful friend, collected them and had them issued in an edition of 35 volumes. His confidence in his own ability to do work that would live after him seems reflected in his book-plate. It is a beautifully engraved representation of Father Time, who has dropped the scythe with which he cuts down the members of the human race and stands in speechless admiration, gazing at the pile of books written by Vittorio Alfieri.

**Bancroft, George. 1800-1891.** Of Washington, District of Columbia.

The famous historian, statesman, and diplomat. Author of "History of the United States," 1834-1874; and "History of the Formation of the Constitution of the United States," 1882.

His plate exists in two forms, alike except as to the motto, which in the one is in Greek, and in the other in Latin. The plates are undated, but were made about 1850. These book-plates sell in public

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auctions for about \$3.

**Bastille.** Of Paris, France.

The terrors of this prison reached their height in the days of Richelieu, 1624—1642, when Leclerc du Tremblay was Commandant. Louis XI added the horrors of the “iron cages” and had the vault cells built beneath the towers on a level with the waters of the moat. The mobs of the French Revolution forced the prison to surrender and destroyed every thing that was in the bastille and out of it, including the library. One must always remember that the Château Royal de la Bastille was not always primarily intended for a prison, but was built as a strong fort to protect Paris from enemies. Gradually it became a place of confinement for persons who had committed political offences. Being one of the royal castles, its governors must always have been persons of high rank. The book-plates of this library are all that now remains to tell of the books they loved.

**Bell, Alexander Melville.** 1818- Of Washington, District

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of Columbia.

Inventor of a phonetic system of visible speech, lecturer and author of many works on philological subjects. Father of Alexander Graham Bell, the inventor of the "Bell Telephone." Mr. Bell's book-plate represents the field of work in which he has spent his life: a pair of lips, a key, and an open book are the symbols by which the author of "Principles of Speech and Cure of Stammering" makes known his personality. Designed by its owner and executed by a local lithographer in Washington in 1850.

**Bray, Thomas. 1656-1730.** Of London, England.

Doctor Bray was an English clergyman who believed in the power of a good book. He was the Andrew Carnegie of the seventeenth century. He was a man who devoted his life and his income to the founding of libraries. Appointed soon after his graduation from Oxford to have the charge of sending out clergymen to the colonies, he early learned how meager



Alex<sup>r</sup> Aldville Coll



is the library of a country parson. In carrying out the plans of the General Assembly he discovered that most of the men who were willing to be sent to the American Colonies as preachers and pastors were too poor to buy for themselves the books that were absolutely necessary to the proper conduct of their work. To meet this difficulty he founded a series of now famous libraries, to be placed in the localities where the clergymen were sent. To properly equip this organization he used all that he could possibly save from his own salary to furnish the libraries with books. When his personal friends, from time to time, sought to restore to him these expenditures, he only added their gifts to the general fund and equipped more libraries.

At the time of his death Doctor Bray had founded and fully equipped eighty parochial libraries in England and thirty-nine in America, including the one started at Annapolis, Maryland, then numbering

over 1000 volumes. Before his death he provided for the continuation of his work by organizing a band of young men called "Doctor Bray's Associates for founding Clerical Libraries and Supporting Negro Schools," which organization still exists under the name of "Bray's Institution for Founding Libraries," with headquarters at 19 Delahay Street, Westminster. From Doctor Bray's scheme came also the organizations known as the "Society for Promoting Christian Knowledge" and the "Society for the Propagation of the Gospel in Foreign Parts." In 1698 King's Chapel, Boston, received a library of 200 books for public use from this source.

We catch another glimpse of this famous unselfish old man in the study of the early library legislation of the United States. The first library legislation of our country was for the preservation of private libraries used for public good. The records show that the earliest enactment was made at the request of one Doctor Thomas Bray,





*Vid. S. t. Aug. Confars. Lib. 8. Cap. 12.*

This Book belongs to  
the Parochial Library,  
of Ambergate, in the  
County of Sussex

## SPECIAL BOOK-PLATES

of England. On November 16, 1700, the Legislature of South Carolina passed an Act on his behalf to protect the books that he, as Founder of the "Society for the Propagation of the Gospell in Foreign Parts," was sending to the colonies. Again in 1715 North Carolina also passed a library law for the preservation of a library sent over by one Doctor Thomas Bray, of London, "to Bath-Town, for the use of the inhabitants of the Parish of St. Thomas, in Pamptico." (Pamlico.) The law prescribed the length of time the books could be kept by the borrower, regulated like the systems of classification in those days, by the size of the books: a folio for four months; a quarto for two months; and an octavo for one month or under. This law further provided the imposition of a fine, three times the value of the book, for loss or serious injury. If the fine however could not be paid, the law directed that the offender should be imprisoned.

Owing to the many libraries that have

## CONCERNING BOOK-PLATES

been destroyed by soldiers and by fires, these book-plates are rare and hard to secure in any of their several forms.

**Byrd, William. 1674-1744.** Of Westover, Virginia.

Colonel Byrd's library was housed in the famous Westover Mansion, a typical colonial residence, with a frontage on the James river, and within easy reach of Richmond. Into these books were pasted the charming impressions of his plate : book-plates that to-day are among the earliest and rarest of American plates. There were many William Byrds, but that fact does not render it a very difficult problem, when the evidence is all in, to decide upon the true ownership of these interesting specimens of ex-libris. They doubtless belonged to the second William Byrd, the author of the "Westover Manuscripts." He had been sent to England to be educated and had probably had the plate engraved to use in the books he is known to have purchased for use in his future American home. Experts place the date of this





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plate at 1725 and if that is true, then it certainly could not have been made in America, as there was no American engraver at that early date who was able to do such fine work. The plate is Jacobean in design and usually sells at auction for from \$12 to \$15.

**Damer, Anne Seymour. 1749-1828.** Of Twickenham, England.

A clever English sculptor, the protégée and friend of Horace Walpole and a member of the famous Strawberry Hill Villa group. Mrs. Damer executed several pieces of sculpture that would entitle her to remembrance. Perhaps her best work might be considered as represented by the busts of George III and Nelson and by the two head pieces made for the bridge at Henley, England.

Her book-plate was designed by Agnes Berry and engraved by Legat in 1793. It represents a female figure pointing to the owner's name, which is engraved on masonry. The plate is in two forms; one

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with the name "Anna Damer" and the other with the name "Anne Seymour Damer." Last public sale \$8.

**Hart, Gerald E.** Of New York City, New York.

The author of "Fall of New France" and other well-known works on Canadian history has one of the most beautiful plates in the whole series of American ex-libris. By a lamentable accident it is also a very rare one and no longer a probable acquisition. The book-plate is a representation of a Benedictine monk in the Scriptorium busy in the creation of a priceless manuscript. It is a dainty mosaic plate in colored enamels and was made when Mr. Hart lived in Canada, by the well-known firm of Messrs. Edwin Cox and Company, of Montreal.

It was designed to be used in Mr. Hart's valuable books and only a small number were ordered. But before more than a few impressions had been taken, one of the dies, of which there were twelve, broke. As the die was an expensive one to replace

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and as there was no certainty that the dies would not again need repair, Mr. Hart abandoned the project. There are two forms of this plate: one heightened in gold, the other in silver. Collectors so fortunate as to possess either or both of these plates have not only something that can never become common through general circulation, but something of real art value.

**Holmes, Oliver Wendell. 1809-1894.** Of Cambridge, Massachusetts.

The author of "The Autocrat of the Breakfast Table" has a book-plate (a nautilus shell beautifully engraved) so characteristic of himself and one so delicate in its references that its history is best told in his own words:

"If you will look into Roget's 'Bridge-water Treatise,'" said the Autocrat one morning, "you will find a figure of one of these shells and a section of it. The last will show you the series of enlarging compartments, successively dwelt in by the

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animal that inhabits the shell, which is built in a widening spiral. Can you find no lesson in this?" And from his poem, "The Chambered Nautilus":

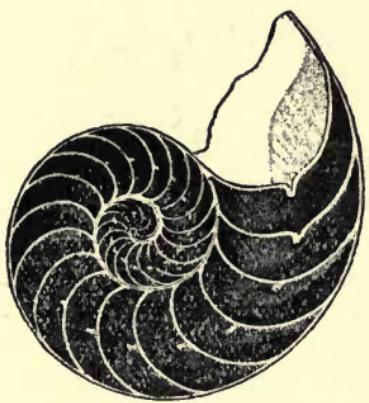
"Ship of pearl, which, poets feign,  
Sails the unshadowed main,—  
The venturous bark that flings,  
On the sweet summer wind, its purple wings  
In gulf enchanted, where the Siren sings,  
And coral reefs lie bare,  
Where the cold sea-maids rise to sun their streaming  
hair.

"Build thee more stately mansions, O my soul,  
As the swift seasons roll !  
Leave thy low vaulted past !  
Let each new temple, nobler than the last,  
Shut thee from Heaven, with a dome more vast,  
Till thou at length art free,  
Leaving thine outgrown shell by life's unresting sea!"

This plate was partly engraved by J. Winfred Spenceley in 1885, when he was in the employ of Messrs. John A. Lowell and Company.

**Hugo, Victor. 1802-1885.** Of Paris, France.

The well-known author of "Les Misérables." In 1848 his political enthusiasm led him to found a newspaper called



PER AMPLIORA AD ALTIORA

*Oliver Wendell Holmes.*



“L’Événement.” After the Revolution of the same year he was exiled from France. At first he went to Belgium, then to Jersey, and finally to Guernsey, where he remained until he was permitted to return to his own country. In 1876 he was made a life member of the Senate.

The book-plate of Victor Hugo represents the two towers of Notre Dame formed into the initial “H”, while across the illustration are the letters “U. G. O.” ; a flash of lightning lights up the whole and carries the full name, “Victor Hugo.” This book-plate was a present to him from the French artist, Aglaüs Bouvenne, who designed it for him while he was in exile and living at Guernsey. His use of the towers of Notre Dame was a clever reference to the author’s celebrated novel, as the chief scene of its plot. Victor Hugo never had much of a library ; the total number at the time of his death being only about 50 volumes. Indeed, there is much reason to believe that he really never used

## CONCERNING BOOK-PLATES

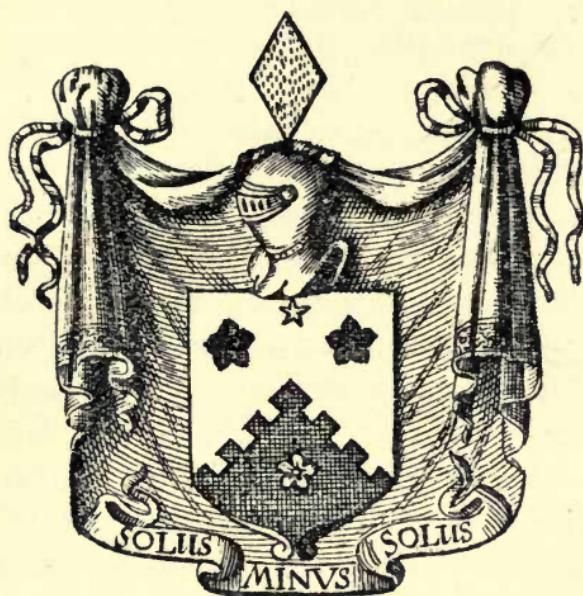
his book-plate in the ordinary way at all, as they have never been found in his books. At his death the copperplate was given to the artist who made it, and is now in his possession.

**Matthews, James Brander. 1852.** Of New York City, New York.

The book-plate of Professor Matthews was designed for him by Edwin A. Abbey. It recognizes, with delicate suggestion, the personality of the author of "Theatres of Paris" and "French Dramatists of the Nineteenth Century." The design represents a primitive American examining a Greek comic play mask that he has found. The motto, taken from Molière, seems to question him thus: "What think you of this comedy?"

**Mühlenberg, Heinrich Melchoir. 1711-1787.** Of Trappe, Pennsylvania.

American author and Chief Founder of the Lutheran Church in the United States. The plate of this gentleman is Armorial and is valued on account of the personality



H. Mühlberg jun. 1776  
3/9



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of its owner. It is a plate seldom seen in collections.

**Münchhausen, Karl Friedrich Hieronymus, Baron von.** (Sometimes spelled Munchausen.) 1720-1797. Of Hanover, Germany.

Baron Münchhausen was a German soldier in the Russian service against the Turks. A collection of stories ascribed to him was written by R. E. Raspe, 1735, called "Baron Munchausen's Narrative of his Marvelous Travels and Campaigns in Russia." Thus his name became proverbially associated with stories of absurd exaggeration. The ex-libris belonging to this gentleman is Armorial and of exceedingly fine workmanship. Few specimens in the author's collection are more prized than is this one.

**Picard, Abel.** Of Paris, France.

Another interesting and beautiful plate is that of the famous bibliophile, Abel Picard. It represents an initial "P" made from a careful folding of a narrow ribbon. In the loop of the "P" is a most charming view

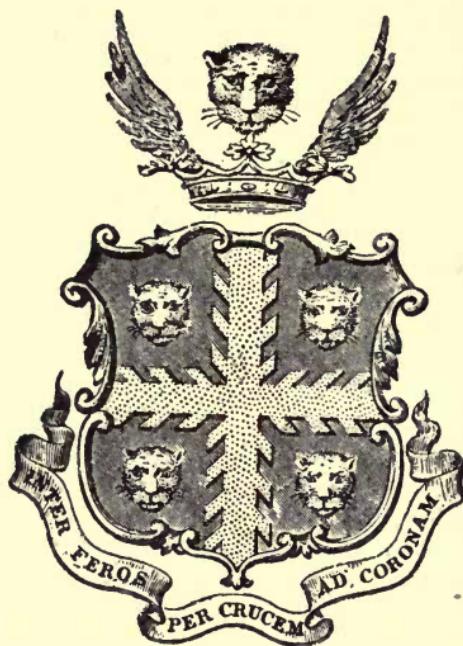
## CONCERNING BOOK-PLATES

of the book-quays of Paris, so closely connected in the minds of all book-lovers with both books and book-plates ; in the far distance are seen the towers of Notre Dame. There is also a hint of the owner's favorite literary taste in the row of books on the shelf at the lower part of the plate, for here we see the works of Zola, Daudet, and the historian Michelet.

**Rhodes, Cecil John. 1853-1902.** Of English birth.

The famous South African statesman Cecil John Rhodes had a rare and seldom seen book-plate. It was designed for him by Robert Anning Bell in 1895, and represents the discovery of the Cape of Good Hope. A Dutch officer, with some companions in arms, is trying to explain to the Hottentots why they have come. At first sight the plate appears to be nameless, but a closer inspection reveals the initials "C. J. R." intertwined into a monogram in the lower part of the plate. No records can be found to show that this plate has ever been sold. There are only a few at best,





Stowe.

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as Mr. Rhodes was not a collector and only gave his plate in rare instances.

**Staël-Holstein, Anne Louise Germaine Necker, Baronne de.**  
(Commonly called Madame de Staël.) 1766-1817.  
Of Paris, France.

This famous author used a beautiful little plate engraved with the marking "Bibliothèque de Coppet." During her girlhood she was permitted to associate with the literary celebrities who found the house of her father, "The Switzer Jacques Necker," a favorite meeting place. She was married in 1786 to a Swedish Protestant, Eric Magnus Staël-Holstein, who died in 1802. During the Reign of Terror the family fled to her father's castle Coppet at Lake Geneva, Switzerland. Here her library, a large and well-selected collection of books, was brought and it was for them that the well-known ex-libris was made.

**Stowe, Calvin Ellis. 1802-1886.** Of Hartford, Connecticut.

Professor Stowe used for the ownership-marking of his fine library a plain Armorial plate. This derives its interest from its

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owner, as it has little in itself. He was professor in Dartmouth and Bowdoin Colleges and in Lane and Andover Theological Seminaries, the author of many learned treatises, but best known, after all, as the husband of Harriet Beecher Stowe.

**Walpole, Horace, Fourth Earl of Orford.** 1717-1797. Of Twickenham, England.

Horace Walpole has three claims to be remembered by the generations that follow him : as a tireless and expert collector of curios ; as a letter-writer at a period when letter-writing was an art ; and as the proprietor of one of the most interesting private presses from which privately printed books have ever issued. When he first came to live at Twickenham, the villa he had purchased from Mrs. Chevenix, the noted toy-seller, was called "Chopped Straw Hall." Naturally he disliked this too much to adopt it, so at first he dated all of his correspondence simply "Twickenham." One day he happened to find among his documents some old leases with

the bewitching name of "Strawberry Hill," and from that day he called his home "Strawberry Hill Villa." The exterior of this dwelling-place after he had restored it did not suit all of his friends, but it suited perfectly its owner, and into it, as the years passed, he poured his treasures of all kinds. But his memory will ever be most honored by book-lovers on account of the charming publications that were the issues of his private press. There were in all 21 of these : the most notable among which were "Mémoires du Comte de Grammont," 1772, a quarto volume of 317 pages and containing the famous reproductions of the portraits of the Comte and Comtesse over which the celebrated correspondence occurred ; "Catalogue of Royal and Noble Authors"; and Lucan's "Pharsalia."

The books in his library were marked with two plates, one a small Armorial, 1750, and the other a Seal plate, 1791, made after he became Earl of Orford. The vignette used on the publications of

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Strawberry Hill Press has been considered a third book-plate by such undoubted authorities as Mr. Castle and Mr. Hardy, but in the columns of the *Ex Libris Journal*, H. B. Wheatley very conclusively points out that since these plates were never used except on the Strawberry Hill Press publications they were reproductions of the press-mark and not book-plates in the proper meaning.

His library at the time of his death numbered 15,000 volumes and was sold by the famous auctioneer, George Robins, "the Alexandre Dumas of the salesroom," for \$25,000; a very low figure, considering the prices the same books would bring if sold to-day. The books jostled each other on the shelves with little or no regard for the aristocracy of the book-world and without any apparent order or system of arrangement.

At the last recorded sale, 1902, the three plates, sold as one lot, brought \$20.

**Washington, George. 1732-1799. Of Mount Vernon, Vir-**





ginia.

The first President of the United States set us all a good example by having for his books the proper thing, an engraved plate. This book-plate is of more than common interest to us all, whether we are collectors of plates, users of plates, or without any apparent connection with the subject, for it was the Washington crest that gave us our national shield and suggested our flag. It has marked the books of the Washington family for four generations. This plate was probably of American workmanship, for the heraldry is such as no foreign engraver, used to armorial bearings, would have been guilty of executing.

There are two forms of this plate. The original, genuine, 1775; and a forgery, 1865. Both are sought by collectors and neither plate is very rare. Washington's library contained the usual editions and titles one would expect to find in the collection of a well-to-do intelligent man. At his death the library was left by will to

his nephew, Judge Bushrod Washington, who gave a few volumes to intimate friends of the family and at his death also left the collection to his heirs. In this way the library became the property of his two nephews, George C. and John A. Washington, from whom the Government purchased the books, together with some valuable letters and papers, and gave them a final home in the Archives of the State Department at Washington. In 1848 some of the books from the original Washington library were offered for sale by Henry Stevens, of Vermont. Several foreign libraries began negotiations for the books and in order to prevent their removal from the United States a committee of Bostonians raised the funds for their purchase. A few books went to the British Museum, to the Bodleian Library, and to the Royal Library at Berlin, but the greater part of the collection, namely, 444 volumes and 240 pamphlets, some of them bearing the Washington book-plate and

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some his autograph as well, found a safe and permanent resting-place in the Boston Athenæum. Book-lovers as well as loyal Americans treasure in grateful memory the Boston Committee and its timely energy and patriotism.

Many other plates belonging to both institutions and to individuals might be mentioned did the limits of this book permit. Here are a few persons whose plates are to be found in some general collections: Thomas Carlyle, Anthony Trollope, Samuel Pepys, Charles Kingsley, David Garrick, Edward Fitzgerald (designed by William M. Thackeray), William E. Gladstone, Charles Dickens, John Foster, Alfred Tennyson, George Grote, Thomas Frog-nall Dibdin, Austin Dobson, Walter Besant, Charlotte Corday and Charlotte Cushman, Paul Lacroix, Léon Gambetta, John Fiske, Paul Revere, Josiah Quincy, Edward Everett, Edwin Booth, Lulu Glaser, and Henry Irving.

## CHAPTER III

### SOME FAMOUS BOOK-PLATE ARTISTS OF THE PAST

"I've Hurds in profusion and Mavericks, too,  
With Sparrows and birds of all kind ;  
A queer little label of Doctrine Monroe,  
And a Gospel ship sailing the wind.  
I've Simon of Lancaster—not John of Gaunt ;  
I've torn ones bedewed by a tear ;  
O'er but one of all these, do I have a hornpipe—  
My book-plate that's signed *Paul Revere*."

W. H. Shir-Cliff.

It must be admitted that to know with any completeness the book-plate artists of the past is an exceedingly difficult task. Many plates were designed and engraved by artists who were comparatively little known and of whom few records have been kept. Encyclopedias and biographical dictionaries have nothing to tell concerning them. If the plates they made had not been dated and signed, we also should be ignorant of their names and without incen-





tive to have any interest whatever in them. Many of them worked for stationers in small villages and provincial towns. Any items in regard to them must be gleaned by personal visits to those localities that were the scenes of their labors.

In the following list no attempt has been made to itemize under each artist the plates made. Such tabulations have been so efficiently executed by such unquestioned authorities as Poulet-Malassis, Warren, Hamilton, Castle, Fincham, Gerster, Bertarelli, Prior, Warnecke, Leiningen-Westerburg, and Verster, as to make any repetition of them entirely unnecessary.

For greater facility in the identification of plates artists of different nationalities have been arranged in one simple alphabet as follows :

**Allardice, S. ? ?** Of Philadelphia, Pennsylvania.

This artist was born in Scotland, but came to America as a young man. He learned his trade as an engraver by being apprenticed to Robert Scott, the die-sinker of the Mint. Only one signed plate is known positively as the work of this artist,

## CONCERNING BOOK-PLATES

namely, the plate made for the Library Company of Baltimore, dated 1790.

**Amman, Jost. 1539-1591.** Of Zurich, Switzerland.

A noted Swiss painter and etcher of book-plates. He engraved on both wood and copper, but his woodcuts, as a rule, are far superior to the copperplates made by him. He has left many specimens of his work to testify to his skill and industry.

**Anderson, Alexander. 1775-1870.** Of New York City, New York.

A well-known American artist, famous not only as an engraver and a designer, but because he was the first American wood-engraver. Beginning his career as an engraver at the tender age of twelve years, he made his first tools out of the spring of an old jack-knife, and used as a plate some pennies rolled thin, that had been given him to use in the purchase of a new one. This curious first plate was an engraving of the head of Paul Jones. It was printed with red paint on a press of his own devising. After this he spent his

leisure time trying to understand the processes by which pictures were made and endeavoring to imitate them. Finding him one day making some excellent copies of some plates in a medical book, his father decided that he had a strong taste for medicine and straightway placed him under the care of Doctor Joseph Young. His medical education lasted until he had graduated with the degree of M. D. from the medical department of Columbia College in 1796. In 1798, after two years of trying to adapt himself to a profession he did not love, he gave himself up to engraving, which had from childhood held for him such a fascination. A copy of Bewick's "Quadrupeds" and later his "British Birds" opened for him the world of engraving and taught him how to use the white line, that Bewick was making so effective. He followed so closely the methods of expression used in the plates of this great master that he earned for himself the name of the "American Bewick."

## CONCERNING BOOK-PLATES

His plates are engraved both on wood and on copper. To the general public he is best known as the engraver who illustrated the Webster spelling-book of long ago, made the beautiful pictures for the early illustrated edition of Shakespeare, and for many years illustrated the publications of the American Tract Society.

**Baldung, Hans.** 1476 ?-1545. (Called "Grün" because of the abundance of that color in his pictures.) Of Strasburg, Germany.

An early German engraver.

**Bartolozzi, Francesco.** 1725-1815. Of Florence, Italy; London, England; and Lisbon, Portugal.

One of the greatest of Italian engravers. He spent six years of preparatory study in Venice under the famous Wagner. In 1764 he went to London, where he made a great success of his work, being appointed Engraver to the King, and in 1769 was made a member of the Royal Academy. In 1802 he went to Lisbon, to take up his residence there as head of the National Academy.





While he made book-plates, he did not make many, and there are only a few to be found to-day, nine plates bearing his signature being known to collectors. Book-plates were not the medium through which his best work could be done, being too small and affording too narrow a scope for the groups of angels, muses, and goddesses which he delighted to depict. His work was always allegorical and much involved.

**Bewick, Thomas. 1753-1828.** Called "Father of modern wood-engraving." Of Newcastle-on-Tyne, England.

He passed his boyhood amidst country surroundings, and at the age of fourteen was apprenticed to Ralph Beilby, to be taught engraving. At the completion of his term of apprenticeship, he went to London and opened a shop for himself; but city life was hateful to him and in less than a year he returned to Newcastle to accept a partnership with his old master.

His claim to the Fatherhood of the art is based on his introduction of the white

line method, the change from soft woods to boxwood, the better effects gained by engraving across the grain of the wood, instead of with it, as the old engravers had done, and the introduction of the practice of lowering the surface of the block in places where less color was desired, so that less pressure would come on that part of the engraving. He was associated with his brother John, who formed a school of wood-engravers.

**Boucher, François.** 1703-1770. Of Paris, France.

A noted French painter, whose special ability lay in the power to develop the decorative possibilities of groups of merry children and beautiful women. He frequently used the human figure in the nude. His plates are few and hard to identify.

**Bowen, Abel.** 1790-1850. Of Boston, Massachusetts.

This artist was the first Boston engraver. He worked with his uncle in the printing business and there received his early training as an engraver. In 1834 he

## ARTISTS OF THE PAST

founded the "Boston Bewick Company" and made it one of the earliest associations of engravers. Among the engravings emanating from this company is an early map of Boston. He signed one of the plates of Harvard College, 1820, which is the only plate signed by him yet identified.

**Burgkmair, Hans.** 1473-1531. Of Augsburg, Germany.

An early engraver of wood, who was a pupil of the famous Albrecht Dürer. He is best known, in art circles, by his celebrated work the "Triumphal Procession of Maximilian I."

**Bürkner, Hugo.** ? ? Of Berlin, Germany.

This artist has the honor of being known as the reviver of the use of woodcuts as illustrations for books. Little is recorded of him beyond the fact that he is represented by many excellent plates, some of which were book-plates, and that he is considered one of the best engravers of his day.

**Callender, Joseph.** 1751-1821. Of Boston, Massachusetts.

A noted American engraver and die-

## CONCERNING BOOK-PLATES

sinker, who made most of the plates for the second Massachusetts Mint. He was considered the greatest specialist of Armorial designs of his day. Of the book-plates made by him twenty-two are signed.

**Childs, Cephas G. 1793-1871.** Of Philadelphia, Pennsylvania.

The engraver of the well-known Henry D. Gilpin plate. A set of fine views of Philadelphia were also engraved by him in the years 1827-1830. Four plates bearing his signature are known to collectors.

**Collin, Dominique. 1725-1781.** (Sometimes spelled Colin.)  
Of Nancy, France.

A French engraver, studying under a goldsmith at Metz, and afterwards under Jean Striedbeck of Strasburg. In 1752 he was made Engraver to the town of Nancy and to His Majesty, the King of Poland, Stanislaus, Duc de Lorraine et de Bar. He produced more than a hundred beautiful engravings, on many of which he signed himself *graveur du feu roi de Pologne*. His son, Yves Dominique

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Collin, also made book-plates, with a skill and daintiness equal to his father's. He died while yet a young man. Had he lived out his days, he would probably have even surpassed him. He signed his plates *Y. D. Collin, fils.*

**Cranach, Lucas.** 1515-1586. Of Wittenberg and Weimar, Germany.

This is the son of the well-known artist, Lucas Cranach "the Elder." Lucas Cranach "the Younger" was the creator of the famous series of early German book-plates made for Ulrick, Duke of Mecklenburgh, all Armorial and bearing the dates 1559, 1573, and 1579.

**Daulceur, Louise de Montigny, Madame la. 17--?--17--?.**  
Of Paris, France.

This renowned artist began her art work as an apprentice pupil of the famous Bouchardon and many of the book-plates made by her are reproductions and variations of patterns in use in his well-known work. She also used in the same way designs made by Charles Eisen. In addi-

tion to her work on ex-libris, she illustrated several books of poems that were the literary productions of her own personal friends. As an artist she had a variety of ways of signing the really beautiful little plates bearing her name. The signatures are rather hard to remember and her plates quite puzzling in their identification, until a collector has once mastered the forms of signature. Among the plates made by her that are in the author's collection are those bearing the following forms of signature: *Louise Daul.*; *Le D.*; *Louise Le D.*; *Louise Le D. sculp.*; *L. Daul. sculp.*; *Madame Le D.*; *Daul. sculp.*; and *Louise Le Daulceur*.

She made for herself two ex-libris; one designed by E. Bouchardon and the other by herself.

**Dawkins, Henry.** Flourished 1750-1780. Of New York City, New York, and Philadelphia, Pennsylvania.

He was an Englishman by birth, but from long residence in New York City is counted among the early American artists.

One of his earliest plates is that of John Burnet, of New York, signed in full and dated 1754. He went to Philadelphia from New York and made plates for families there. There is a story to the effect that he was arrested in 1776 for counterfeiting and sentenced to be confined for life, but petitioned to be hung instead. He was finally pardoned. His favorite style was Chippendale, in which he copied many of the celebrated English plates for his American customers.

**Dearborn, Nathaniel. 1768- ?.** Of Boston, Massachusetts.

He was an early Boston engraver and an associate with Abel Bowen. Only two plates bearing his signature are known to collectors.

**Doolittle, Amos. 1754-1832.** Of New Haven, Connecticut.

This artist was born in Connecticut and was his own art master. He was famous for an engraving of "The Battle of Lexington," made from a drawing by an eyewitness of the event. He was long thought to have been the earliest American

## CONCERNING BOOK-PLATES

engraver but is now known to be more recent than the work of both Alexander Anderson and Paul Revere. The styles of his plates are Allegories, and Ribbon and Wreath. Eight specimens are known to collectors.

**Dürer, Albrecht. 1471-1528.** Called "Father of Book-plates." Of Nuremberg, Germany.

This great German master was the son of a goldsmith, who taught him all he knew about engraving and then apprenticed him to the painter Michel Wolgemuth for three years, after which he went to Switzerland and to Italy. He worked for Maximilian, who made him court painter. He was the first to discover in wood-engraving a mode of artistic expression. He increased the size of the cuts, gave boldness to the lines, and created entirely new effects from strong contrasts of black and white.

**Eisen, Charles. 1721-1778.** Of Brussels, Belgium.

The work of this artist has formed the basis for much work by others. Bishop

Choiseul-Beaupré had a charming nameless plate signed *Ch. Eisen invenit*. The Marquis de Paulmy also had a nameless plate signed *Eisen inv.* It was to this gentleman that Charles Eisen dedicated the work entitled "Oeuvre Suivie Contenant Différents Sujets de Décorations et d'Ornements," etc. This was illustrated with so many heraldic designs, cartouches, and decorative garlands that the work became a "widow's cruse of oil" to the engravers of the time, who freely borrowed many of the designs for the ex-libris they made.

**Fairman, Gideon.** 1774- ? Of Philadelphia, Pennsylvania.

A native of Connecticut, but spending much of his life in Philadelphia, as a member of the firm of Messrs. Murray and Draper. Only two plates bearing his signature are known to collectors.

**Faithorne, William.** 1616-1691. Of London, England.

An early English engraver, who is best known as the artist who signed his name

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to the portrait plate of Bishop Hacket, dated 1670. This is the second earliest signed plate of English workmanship. Three other plates, all anonymous, are credited to this artist.

**Gavarni. 1801-1866.** (Pseudonym of Sulpice Paul Chevalier.) Of Paris, France.

A celebrated caricaturist, who is credited with the well-known ex-libris of the authors Edmond and Jules de Goncourt. The design is exceedingly simple, representing a part of the arm and two fingers of a left hand pointing to the letters "E. J." traced on a sheet of paper. This plate is interesting because it was engraved by Jules de Goncourt himself. It has become still more interesting from the fact that Adam Van Allen, of Albany, New York, has used it as the model for his own personal plate, the modernizing of the hand and cuff being the only essential change.

**Goethe, Johann Wolfgang. 1749-1832.** Of Weimar, Germany.

The famous poet, whose history is too



well-known to need repetition here, while a student at Leipsic in 1767 etched the book-plate for Käthchen Schönkopf. He also made a trade-mark for her father, who was a wine merchant.

**Gribelin, Simon.** 1661-1733. Of London, England.

A noted Frenchman by birth, who went to England in 1680 and spent his life making English and American plates. Among his plates, as charming specimens of his style, are the plates he made for Sir Philip Sydenham in 1699. He also made two very interesting plates in 1720 for Doctor Thomas Bray: one to use in the English parochial libraries and the other for the parochial libraries in America.

**Gucht, Michael Vander.** ? -1725. Of Antwerp, Belgium, and London, England.

A famous artist who went to London from Antwerp. He is best known as the artist who made the plate of Sir William Fleming, 1716, signed *vander Gucht*.

**Hillemacher, Frédéric.** ? -1886. Of Lyons, France.

This famous artist is best known as the

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illustrator of Perrin's edition of Molière. His best examples of ex-libris are the plates of Georges Champion, Eugène Piot, and one made by him for his personal use.

**Hogarth, William.\* 1697-1764.** Of London, England.

At least four book-plates designed and executed by this great master are in the possession of collectors; also many business cards and cards of coats of arms. Hogarth's own plate by himself is familiar to most lovers of book-plates from the fact of its having been used as a model for plates of more recent creation. The late Walter Hamilton copied it with slight variations for his own personal plate, adding the motto: "Old friends, old books, old wines." It was also copied by H. Hugh Riach and by John Piggott, the last named gentleman substituting his own crest and arms for the centerpiece of the Hogarth plate.

Other plates long thought to have been

\*Ex Libris Journal, v. 3, p. 1.

Gentleman's Magazine, v. 93, Pt. 2, p. 198.

made by Hogarth and signed with his initials are now by some authorities believed to have been made by William Hibbart, of Bath, England, who flourished in 1750, but Henry Fincham could find no facts sufficient to prove this. He says: "The artist to whom I ascribe the plates signed *W. H.* is William Henshaw."

**Holbein, Hans. 1497-1543.** Of London, England.

The great German portrait painter. He was famous as an artist because he was so universal as an interpreter. He was neither German, nor Italian, nor French nor English in his art school, but all combined. He made the original drawings for the "Dance of Death."

**Hurd, Nathaniel. 1730-1777.** Of Boston, Massachusetts.

This engraver was not only the first but the best early American artist. He was the son of a goldsmith and when quite a boy he was apprenticed to him, attending to the orders for copper engraving as his share of the work. The plate made by him for Edward Augustus Holyoke, the

famous centenarian physician of Boston, is probably among his earliest plates, made when he was still in his teens. For the Thomas Deering plate which he signed *N. H.* and dated 1749 he uses this same design, but it shows the improvement in its main features resulting from "doing it another time and doing it better." Both plates were probably copied from some English Chippendales, as the plates of Theodore Atkinson, Robert Hale of Beverly, and the Wentworth plate all show unmistakable signs of having been created with increasing skilfulness from the same general model.

All of his early plates followed this Chippendale style, which at the time was just being displaced in England by the Ribbon and Wreath. Later in his career he made some Jacobean plates that show his skill at its best. For thirty years he was the best engraver of seals and dies in America and made book-plates for many well-known colonial families, as well as

for such early institutions as Harvard, Columbia, Dartmouth, and others.

**Jungwierth, Franz Xaver.** 1720-1790. Of Munich, Germany.

A German engraver, best known by the plates of the Polling monastery.

**Le Clerc, Sébastien.** 16--?-17--? Of Metz, Germany, and Paris, France.

A famous engraver. Two well-known plates signed by him bear the dates 1655-1660. He was the first engraver to depart from the formal but correct Heraldic form, in order to introduce the oval shield of Italian artists, which finally developed into the Louis XIV style. In 1701 he signed *S. Le Clerc invenit* to the plate of Matthaeus Franciscus Geoffroy, which design was afterwards appropriated by P. Picaut, (sometimes spelled Picault) for Veronneau of Blois.

**Le Keux, John Henry.** 1812-1896. Of Durham, England.

A native Frenchman of Huguenot descent, who worked all his life in England and is therefore claimed by both

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countries. His work is of a pronounced French type in its execution. His best work as an artist was in connection with the engravings illustrating the works of Pugin, Wright, and Ruskin. Only four plates have been identified as his work.

**Marshall, William.** Worked between 1541 and 1646. Of London, England.

An English engraver, best known as a portrait painter. The Littleton plate, about 1640, is the only plate known to collectors, but is a rare example, as it is the earliest signature yet found on an English plate.

**Maverick, Peter Rushton.** 1755-1807. Of New York City, New York.

An Englishman by birth, but coming to America at the age of twenty is classed as an American artist. He was the son of a silversmith and had been apprenticed to his father to learn the engraving trade. He was one of the most industrious and prolific engravers of all those who have worked on American plates. The abun-

dant and rapid work is explained by the fact that he used the same features over and over again, copying many of his best designs until they reached a point where they ceased to improve, when they lost his interest and a new design was created. Nearly one hundred plates signed by this artist are known.

His son was also an engraver, but chiefly of bank-notes, rather than book-plates.

**Mountaine, R. ?- ?** Of Winchester, England.

An early English engraver, of whom little is known beyond the fact that he was a prolific engraver of book-plates about 1750, and has left some beautiful examples of this work to which he signed his initials or his name, among which is one made for himself, and signed *R. M.* These signatures were usually so curiously hidden by the decoration of the escutcheon as to be quite puzzling to decipher. About seventy plates made by him have been identified, all bearing dates within the years 1750-1760.

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**Petrarca, Josef.** ?- ? Of Milan, Italy.

Best known as the engraver of the very large ex-libris of Count Breiner, about 1700. The size of this plate is  $9\frac{3}{8}$  by  $13\frac{3}{4}$  inches and when a book was too small to use it in its present form it was reduced by cutting down the outer framework.

**Revere, Paul.** 1735-1818. Of Boston, Massachusetts.

The second native American engraver. He also was an apprentice in early life to a goldsmith, where he learned to engrave on copper. His chief work as an artist was to design, engrave, and print the paper money of the Commonwealth of Massachusetts (1775). He not only did this work, but also, like other pioneers in new lines, made with his own hands the tools with which he worked, even to the primitive press on which the designs were printed. He is best known as an American patriot, the hero of Longfellow's poem. Collectors greatly prize the book-plates designed and engraved by him. Only

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four have been identified.

**Rollinson, William.** 1760-18--? Of New York City, New York.

He was an expert button maker and learned to do engraving by his apprentice work in fashioning brass buttons. It is said that the buttons that adorned the inaugural coat of President Washington were of his ornamentation. He was also a painter of portraits and invented a machine for making the irregular lines used in bank-note paper. He is known to have been still at work in 1834. Only an even dozen of plates signed by him are known to collectors.

**Roy, Claude.** 1712-1792. Of Paris, France.

His early work was as an engraver of portraits. During middle life he lost his eyesight through overwork, but it was finally restored to him in his later life. His work included many very beautiful ex-libris, greatly prized by collectors. One of the most charming plates by this artist in the author's collection is a nameless

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plate, bearing the arms of Henri-Anne de Fuligny Damas, Comte de Rocheouart, etc., and those of his wife, Marie Gabrielle de Pons. As Comte de Rocheouart died in 1745, the plate must have been made before that time. It is a Musical plate and is signed *Cl. Roy D. et Sc.*

**Scotin, Gérard.** 1643-1715. Of Paris, France.

An early French artist, working largely with Armorial plates. Only a few examples are known to collectors and these are very rare.

**Skinner, J.** ?- ? Of Bath, England.

Early English engraver. Had various signatures for the plates he made, such as *J.*; *S.*; *J. S. Bath.*; *J. Skinner Bath.*; *J. Skin<sup>r</sup>. Bath.*; but his plates, all in the Chippendale style, are so similar in execution as to be in the nature of a signature themselves. Thirty-one signed plates are known to collectors.

**Solls, Virgil.** 1514-1562. Of Nuremberg, Germany.

A very productive designer, whose work is best known in connection with the

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illustration of books.

**Sparrow, T.** Flourished from 1750-1780. Of Annapolis, Maryland.

An obscure engraver on wood. His signature was *T. Sparrow* and is found on only three plates known to collectors.

**Steinberger, Leonhard Michael.** ?- ? Of Augsburg, Germany.

Famous German engraver of Allegorical plates. Best known plate is one made about 1760, representing a sermon being delivered in the churchyard of the Evangelical College of Augsburg.

**Turner, James.** Worked as early as 1715 and was in Philadelphia in 1730. Of Philadelphia, Pennsylvania.

An early American engraver who began his work in Boston and moved to Philadelphia in 1730, where most of his best work was accomplished. Little is known of him beyond the four plates bearing his signature.

**Vertue, George.** 1684-1756. Of London, England.

A noted English engraver, who learned the art from Michael Vander Gucht. In

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1717 he was appointed Engraver to the Society of Antiquaries. Horace Walpole in his "Catalogue of Engravers" describes Vertue's plate for the Countess of Oxford and Mortimer. Six plates signed by this artist are known to collectors. He is considered one of the most important of the engravers of the eighteenth century.

**White, Robert. 1645-1704.** Of London, England.

An early English engraver of book-plates. He was a pupil of David Loggar. His work is best known by two plates made for Samuel Pepys, signed and dated 1690.

## CHAPTER IV

### SOME MODERN ARTISTS WHO MAKE BOOK-PLATES

“How shall I honour the books that are mine,—  
That are dear to me as faithful friends,  
Waiting my will through storm and shine,  
And ever ready to serve my ends ?  
Bring me a label of rare design,  
Wrought with care by a master’s hand,—  
Grace and skill in its every line,  
Daintily fashioned, deftly planned.”

Constance Jelf-Sharp.

It is a much *more* difficult task to lay before the reader a helpful practical list of the modern artists who make the book-plates of the present time than to record the illustrious names of the past. The artists who make book-plates to-day are legion. Almost every graduate of a well-known art school, has, in the course of instruction, tried the field of ex-libris. Many of these plates are too poor in drawing and too fantastic in design to prophesy for their creators either

a long or brilliant career in this department of art.

The personality of the individual finds itself expressed more acceptably through the work of one artist than through that of another artist, whose work though of equal value from an artistic standpoint is not so well adapted to the style of design desired.

To express approval even of only the really good artists would be to prepare a book, not a chapter. The true lover of art can be quite catholic in the appreciation of the fine points to be found in all high grade work. To give voice to one's enjoyment in the work of one artist should never be interpreted as an inability to understand and respond to the charm of the works of other contemporaries. The author has therefore endeavored simply to provide such material as will enable collectors to answer the oft repeated question of their friends, "Who shall make my book-plate?" Such a commission can safely be entrusted to any of the individuals named in the following list, as well as to many not here recorded for lack of space.

## MODERN ARTISTS

### ALPHABETICAL LIST OF MODERN ARTISTS WHO MAKE BOOK-PLATES A SELECTION

References for the lists of plates are as indicated :

- B—Boston, Museum of Fine Arts. "Catalogue of a Loan Exhibit of Book-plates." 1898.
- E—Ex Libris Journal. 1891—date.
- F—Fincham. "Artists and Engravers of British and American Book-plates." 1897.
- H—Hamilton. "French Book-plates." 1896.
- L—Leiningen-Westerburg. "German Book-plates." 1901.
- S—Stone. "Book-plates of To-day." 1902.

**Abbey, Edwin Austin.** Morgan Hall, Fairford, Gloucestershire, England.

A celebrated artist, an American by birth, although making his home much of the time in England. His best known book-plate is the one made by him for James Brander Matthews. See B., p. 87 ; F., p. 1.

**André, Henry.** 3 Faubourg, Saint Jacques, Paris, France.

See B., p. 34 ; H., p. 303.

**Avril, Paul.** Paris, France.

Both designer and etcher. See B., p. 34 ; H., p. 304.

**Barlösius, Georg.** Charlottenburg, near Berlin, Germany.

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See L., p. 385 and p. 406.

**Barrett, William Phillips.** 350 Oxford Street, London, W., England.

Like many of the artists of the past this gentleman began at the tender age of seven years to draw and paint pictures. Having passed through the schools of South Kensington, he entered, in 1871, the employ of Messrs. J. and E. Bumpus, of London, as the designer of book-covers. His first work in the field of ex-libris was a plate made for Lady Gerard in 1896. His style is well-defined and consistent throughout. He avoids all designs that in any way pertain to the Impressionist School, and looks with distinct disfavor on the admission into the department of book-plates of effects that are grotesque or crude. See E., v. 8, p. 81-82.

**Bell, Robert Anning.** Hogarth Club, Dover Street, London, England.

No one can wander far in the paths of art history without noticing how often architecture has formed the basis for

decorative work of all kinds. Mr. Bell is another of the artists who began life as an architect, and after the early years of training gave up planning buildings and took up the work of making pictures. He studied in Paris under the celebrated Aimée Morot and later in the Schools of the Royal Academy. His time has been much occupied with the work of a painter, a sculptor, an illustrator of books, and a designer; yet with it all he has found the opportunity to make many choice book-plates. At present he is the Director of the Art School of Liverpool University. See B., p. 61 and p. 96; F., p. 8-9; S., p. 47-48.

**Bouvenne, Aglaüs.** 24 rue Cormeille, Levallois-Perret, Paris, France.

A celebrated French artist who has three claims to attention: as an author of art literature, as a general etcher, and as a maker of some of the most exquisite book-plates to be found among the productions of any country. To collectors he is per-

## CONCERNING BOOK-PLATES

haps best known by the plates made by him for Victor Hugo, Alexis Martin, Octave Uzanne, Théophile Gautier, Champfleury, and the Rebus plate for the Comtesse Noë. See B., p. 34-35 ; H., p. 307.

**Braquemond, Félix.** Paris, France.

A designer and an etcher. See B., p. 35 ; H., p. 307.

**Brown, Frank Chouteau.** 9 Park Street, Ticknor House, Boston, Massachusetts.

This artist was first interested in the subject of book-plates by receiving from Samuel Davis an order to make a plate for the books in his library. Mr. Brown is an architect artist and was trained to his profession in the School of Fine Arts in Minneapolis, having been a pupil of Robert Koehler, and later he studied in the Boston Art Club with Ernest Major. The keynote of his work in this field is found in his belief that every book-plate should reflect the personality of its owner, rather than the character of the book into which it is to be pasted. As every individual meets





Ex Libris HELEN  
& GEO. BEACH.

life at a different angle, the working out of his theory has produced a collection of plates conspicuous for their variety and interest. See B., p. 88; F., p. 12.

**Cameron, D. Y.** Glasgow, Scotland.

One of the members of a little group of artists known as the "Glasgow School of Designers." Most of his plates are etchings of the most charming and dainty character. See F., p. 15-16; S., p. 48-49.

**Castle, Agnes.** 49 Sloan Gardens, London, S. W., England.

The wife and literary partner of Egerton Castle. Among her best plates are the two forms of the excellent Library Interior made for her husband, a Pictorial design made for Walter Herries Pollock, and the attractive child's plate made for her little daughter, Marie Louise Egerton Castle. See B., p. 72; F., p. 16.

**Chambers, Jay.** New York City, New York.

See Stone, "Jay Chambers: his Book-plates." p. 1-2.

**Clark, Arthur Wellington.** Lawrence, Kansas.

The Health Officer of Lawrence, Kansas.

He has designed fifty-six book-plates. These have been for his friends and for himself. He is very original and strong in his work, and is kind and courteous in arranging exchanges with other collectors. One of his best plates is a *Rebus* design made for Helen and George Beach. See *E.*, v. 11, p. 74-75.

**Clute, Beulah Mitchell.** Park Ridge, Illinois.

One of the foremost women designers in this country. She has made a number of plates in which the drawing is correct in form and the thought well carried out. Her child's plate for Marjory and Percival Mitchell has attracted much notice and brought forth many expressions of appreciation. In it she has carried out, not her own idea of the child, but the child's thought of itself, which is the essential point. In this plate we find not only the "cow that jumped over the moon" and "Goosey, Goosey Gander," but dear old Mother Goose herself touching with her magic wand the imaginations of two little

## MODERN ARTISTS

tots curled up on the floor amid their toys, busy with an open book.

One notices a change in the manner of signing the plates of recent creation, which she explains by saying that she and her husband are working together now, and that the device used in signing is a combination of the initials of both.

**Craig, Gordon.** London, England.

Mr. Craig is too well-known to collectors to need much introduction. As the genius of the "Page" he has laid us all under obligations to him. He is also familiar to lovers of book-plates from the many specimens from his studio. The best known is the plate he made for Ellen Terry. See S., p. 49.

**Crane, Walter.** 13 Holland Street, Kensington, W., London, England.

Many claims may be made for including this artist in our list. He is an illustrious painter, both in oil and water-color, a designer whose drawings are greatly prized, an illustrator of books, an art writer, and

CONCERNING BOOK-PLATES

one of our best book-plate artists. See B., p. 68; F., p. 21.

**Dachenhausen, Augustus Albert Frederick George Alexander, Baron von.** Munich, Germany.

A German soldier of much renown and from a famous family of soldiers. His father was a Major in the Hanoverian army and Governor of the town of Nienburg. Baron Dachenhausen left the army invalided in 1876, and since that time has devoted his energies to art. See B., p. 21; E., v. 11, p. 108; L., p. 380.

**Doepler, E.** 2 Dörnbergstrasse, Berlin, Germany.

See B., p. 18-19; L., p. 364-366.

**Edwards, George Wharton.** Plainfield, New Jersey.

An American artist and creator of many book-plates. Mr. Edwards is a specialist in the field of book illustration and ornamentation. A fine specimen of his work is to be found in Spenser's "Epithalamion." See B., p. 89-90; F., p. 26; S., p. 51.

**Eno, Henry C.** Saugatuck, Connecticut.

See B., p. 90.

**Erler, Fritz.** Munich, Germany.

Ex Libris



Peyton C. Grenshaw



## MODERN ARTISTS

Both a designer and an etcher and a contributor to the "Jugend." See L., p. 393; S., p. 51.

**Eve, George W.** 573 Chiswick, High Road, London, England.

One of the celebrated modern engravers, whose work it is a privilege to own. Best known as the creator of the book-plates for the library of Windsor Castle. See B., p. 72; F., p. 28.

**Fisher, William Edgar.** Fargo, North Dakota.

An artist who has more than the usual ability to produce original and dainty plates. Of the seventy designs bearing his signature, one tries in vain to find one more charming or more appropriate than another. See S., p. 51-52.

**Foster, W. H.** 6 Holyrood Place, Plymouth, England.

See B., p. 77; F., p. 30-31.

**French, Edwin Davis.** Saranac Lake, New York.

Prevented by ill health from continuing his college course at Brown University, Mr. French was induced by a manufacturer in North Attleboro, Massachusetts, to take

up the profession of engraving on silver-ware. In 1876 he went to New York City as the head of the engraving department of this same firm.

In order to secure the required art training, he attended the Art Students' League of New York and eventually became its President. He was directly connected also with the founding of the American Fine Arts Society.

In 1893 Miss Brainerd (now Mrs. Lay, of Chicago), who is Mr. French's sister-in-law, and whose energy and ability are recognized by collectors through her connection with the book-plate collection of Columbia University, persuaded Mr. French to engrave her a personal book-plate. This was the first time he had given the subject of book-plates any serious thought. The pleasure it gave him to make this plate induced him to make plates for himself and his wife. A set of these family plates were shown at the Exhibition of the Architectural League of New

York, held in January of 1894, and excited much interest in ex-libris circles. It brought Mr. French his first order (outside his family circle), namely, the commission to make a plate for Beverly Chew.

Since then he has been constantly at work engraving book-plates. He usually designs the plates he engraves, but in a few instances he has engraved the designs that were brought him from other artists. His plates number two hundred and twenty-five, a very large number, when one remembers the careful painstaking work upon them, and the short period of time in which he has devoted himself to this branch of art. Collectors vie with each other in showing their appreciation of his work. See S., p. 52-56.

**Garrett, Edmund H.** Studio Building, Boston, Massachusetts.

Mr. Garrett received his training in the Académie Julién, Paris, and has also sat at the feet of such men as Jean Paul Laurens, Boulanger, and Lefebvre. He is the author of several books, among which are

## CONCERNING BOOK-PLATES

the "Elizabethan Songs"; "Three Heroines of New England Romance"; and "Romance and Reality of the Puritan Coast."

As no list including any of his more recent book-plates is in print, the following tabulation is given by his kind permission.

LIST OF PLATES MADE BY EDMUND H. GARRETT  
PREPARED BY THE AUTHOR: REVISED  
AND AUTHORIZED BY THE  
ARTIST

1893

- 1 Charles Dexter Allen  
W. H. W. Bicknell. sc.
- 2 Paul Lemperley
- 3 Francis Wilson  
W. H. W. Bicknell. sc.
- 4 Small Monogram plate for same.

1894

- 5 Edmund H. Garrett  
Large.
- 6 Small; another design.
- 7 Small; another design.
- 8 M. Westall Pettee
- 9 Joseph Huntress Wheeler

1895

- 10 Hiram Edmond Deats

MODERN ARTISTS

- 11 Frederick W. French
- 12 University Club of Boston
- 13 Florence Sylvia Wheeler

1896

- 14 Alfred Gooding
- 15 Edwin Ruthven Lamson  
E. D. French. sc.
- 16 Frank Gair Macomber
- 17 Mary E. Norcross
- 18 Eliza Atkins Stone

1897

- 19 William M. Conant, M. D.
- 20 Henry A. Sherwin
- 21 Joseph Huntress Wheeler  
His old plate altered.
- 22 C. Williams, Jr.

1898

- 23 Frank Lysart Dunne
- 24 De Witt Miller
- 25 John Sewall Alcott Pratt

1899

- 26 William Phillips, Jr.
- 27 J. Otis Wardwell

1900

- 28 John W. Farlow, M. D.
- 29 John Fiske
- 30 Harvard University  
I Riant Collection.
- 31 II Thompson Collection.

## CONCERNING BOOK-PLATES

Two forms of the same plate.

32 Arthur Curtis Judd  
33 Weston Public Library

(Mass.) Two forms of this plate; one an etching, the other a photolithograph.

### 1901

34 Bowdoin College  
35 Elizabeth Cheney  
36 Josiah Stearns Cushing  
37 Leslie E. Kily  
38 George M. Thornton

### 1902

39 Edwin Scott Barbour  
Edith Henry Barbour  
This is one plate.  
40 Belmont Public Library  
(Mass.) Two forms of this plate; one an etching, the other a photolithograph.  
41 Elizabeth S. Cheney  
42 Derby Public Library  
(Conn.) Two forms of this plate; one an etching, the other a photolithograph. Five small donor labels for same:  
1 George C. Allis  
2 Dr. Charles T. Baldwin  
3 John W. Peck  
4 Sarah Riggs Humphrey Chapter D. A. R.  
5 Reading Circle Library, East Derby.  
43 Lowell Public Library  
City seal and border.

1903

44 C. C. Clapp

45 Dalton

Family plate.

46 Thomas W. Lawson

I Charlesgate Library

47 II Dreamwold Library

**Goodhue, Bertram G.** Boston, Massachusetts.

Another artist who is also an architect. He has made two fine plates for Harvard University, that will long keep him in mind by those needing his services. See S., p. 50.

**Greenaway, Kate.** London, England.

Called the "Children's artist" because of her happy creations of pictured children. As one might expect, she has selected for her share in the work on ex-libris the plates for children. See F., p. 36.

**Greene, Edith Anne.** Bristol, England.

An English artist, many of whose plates have been made for women. See B., p. 74 ; F., p. 37.

**Greiner, Otto.** (Now in Rome.)

See L., p. 426.

CONCERNING BOOK-PLATES

**Hackley, M. F.** Rowayton, Fairfield County, Connecticut.

**Hadlow, F. V.** 9 Prince Albert Street, Brighton, England.

An engraver and die-sinker. See B., p. 64 ; F., p. 39.

**Halkett, G. R.** Edinburgh, Scotland.

See F., p. 39.

**Harrison, Thomas Erat.** 3 Bath Road, Bedford Park, Chiswick, London, England.

The artist of the two familiar plates made, the one for W. E. Gladstone, and the other for Sir Edgar Boehm. Mr. Harrison was educated at the University College School and at the University of London. He studied art in the Carey Art School and in Paris under J. Gérôme ; returning to London he worked with W. B. Richmond and later at the Royal Academy. His work in this field began in 1885, since which time he has been constantly at work, adding to his list of beautiful book-plates. See B., p. 66 ; E., v. 2, p. 74 ; F., p. 40-41.

**Hildebrandt, Adolf M.** 3 Schillstrasse, Berlin, Germany.

See L., p. 363-364.

## MODERN ARTISTS

**Hirzel, Hermann R. C.** Charlottenburg, near Berlin, Germany.

The work of this artist is the exponent of the modern Swiss book-plate art. He has made one hundred and fifteen plates of charming creation. He sits in the School of Nature and copies his designs from the pictures laid out for him in the romantic landscape about him. His plates are fragrant with Swiss flowers, and inspired by the folklore of the Swiss people. See L., p. 407-408; also "Ex-libris von Hermann R. C. Hirzel." Berlin. Fisher and Franke, 1902.

**Hollyer, Samuel.** New York City, New York.

Mr. Hollyer is one of the adopted citizens of the United States, having been born an Englishman. From 1868 to the present time he has been busy as an engraver of portraits, historical scenes, and purely decorative pictures.

On account of the fact that much of his work in the field of ex-libris has been the retouching and reengraving of old plates,

he has earned among collectors the playful title of "Doctor." His Mary Anderson plate, a most charming bit of engraving, in which we see a reproduction of her home, and the plate made by him for John V. L. Pruyn, are fair representatives of his style. See B., p. 96 ; F., p. 44.

**Hopson, William F.** 730 Whitney Avenue, New Haven, Connecticut.

This artist is the well-known illustrator of many familiar books. The twenty-five hundred picture cuts in the last edition of Webster's Dictionary were made by his skilful hands. He also illustrated the fine edition of Professor Marsh's work on extinct animals, requiring the faithful portraits of many creatures unfamiliar to the modern eye. He was the founder and has been the President of the New Haven Sketch Club, and is a member of many other artistic and social clubs. While Mr. Hopson has been an engraver practically all of his life, it was not until 1892 that he became employed in the creation of book-

## MODERN ARTISTS

plates.

His plates are very beautiful and no two of them are sufficiently alike to suggest the other. We add here the complete list of his plates to date, feeling sure it will be of use to collectors, since no recent list is in print. Mr. Hopson has kindly revised the author's manuscript of this list and has authorized its publication.

**LIST OF PLATES MADE BY WILLIAM F. HOPSON  
PREPARED BY THE AUTHOR: REVISED  
AND AUTHORIZED BY THE  
ARTIST**

**1892**

**1 W. F. Hopson**

**1893**

**2 W. F. Hopson**

**3 New Haven Public Library**

**4 George Dudley Seymour**

**1894**

**5 Adam**

Soft ground etching. Made in imitation of a French publication, which issued Imaginary book-plates of literary men and others; the publisher was Monsieur Joly.

## CONCERNING BOOK-PLATES

He was so well pleased with the plate that he wished to purchase it, but instead he was made a present of it.

**6 Ex Libris Society Monogram**

C. W. S. del. (After C. W. Sherborn.)

Only a few printed. This was an experiment, a half-tone plate, made in reverse, so as to print as a copperplate. Only a few trial prints were taken.

**7 George Dudley Seymour**

**1895**

**8 Frederick J. Libbie**

**9 John Howard Payne**

An Imaginary plate, made for a New York publisher.

**10 May Peabody**

**11 Josephine E. S. Porter**

**12 Gustave R. Sattig**

**13 E. G. Stoddard**

**14 Margaret Van Zandt**

**1896**

**15 Frederick Graham and Annie E. Aylward**

I Wood-engraving, literary.

W. E. Home. del. 1893.

II Remarque plate.

**16 Blackstone Public Library, Branford.**

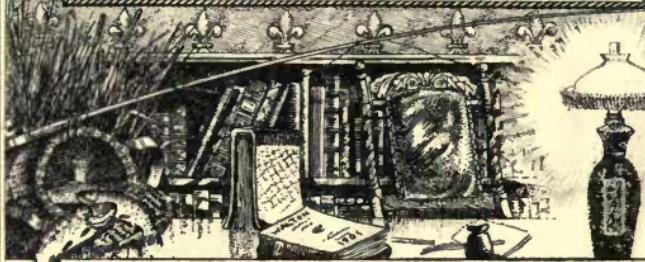
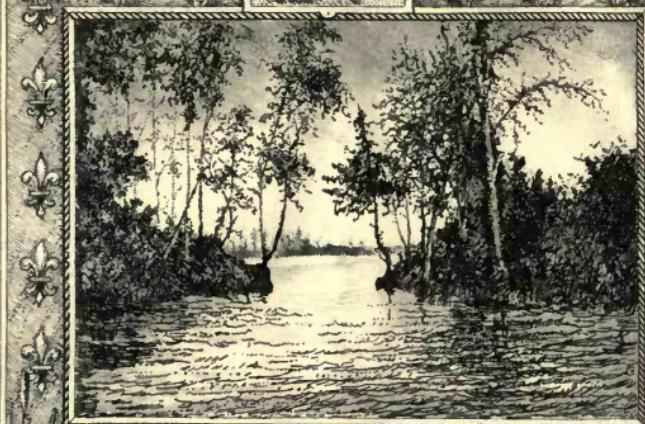
**17 W. F. Hopson**

The Graphic Arts.

**18 Stewart Means**

**19 Maria M. Sterling**

CARDE TA FOY



Charles H. Ferry.

W. C. HARRISON



## MODERN ARTISTS

1897

- 20 Adrian Hoffman Joline
- 21 C. S. Mersick
- 22 Augustus J. Phillips
- 23 John S. Wood

1898

- 24 J. J. H.
- 25 Ada M. Hopson
- 26 Alexander Wolfgang Mack
- 27 Rachel Norton
- 28 Frederick Wells Williams

1899

- 29 Joannis M. Berdan
- 30 Joseph R. Ensign

1900

- 31 Charles Dexter Allen
- 32 N. J. D.
- 33 New Haven Colony Historical Society  
Unfinished.
- 34 William Lyon Phelps

1901

- 35 George William Beatty
- 36 Robert M. Chamberlain  
Died in college ; his mother had the plate  
made as a memorial.
- 37 Connecticut State Library
- 38 Charles H. Ferry  
This plate describes the owner's most con-  
genial pursuits, reading and fishing. The

## CONCERNING BOOK-PLATES

view is from a photograph taken by him when on a fishing trip down the North Fork of the Flambeau River in Wisconsin. The family crest is shown in the fleurs-de-lis with the motto "Garde ta foy."

39 C. M W.

Monogram. C. M. Waites.

40 Henry Wheelen, Jr

41 Yale University

### 1902

42 Frederick Graham Aylward

Wood-engraving. Same as No. 15, with wife's name taken out. Mr. Aylward never saw it, as he died before it was finished.

43 Melissa A. Carter

44 Frank Addison Corbin

45 Alice Morgan Crocker

46 Anna L. Curtis

47 Charles J. Hoadley and George E. Hoadley

48 Colin M. Ingersoll, Jr.

49 Middlesex County Historical Society

50 Frederick W. Skiff

51 Caroline M. Smith

Joline Smith. del. Remarque plate.

52 Louis N. Wilson

53 Joseph Gurley Woodward

### 1903

54 Arthur W. and Emma L. T. Cole

55 J. Herbert Johnston

56 Eli Whitney



**Johnston, Graham.** London, England.

One of the younger men in the group of heraldic designers and by birth a Scotchman. He began his work in the engraving and lithographing firm of Messrs. Scott and Fergeson and while there, was employed in the Lyon Office, emblazoning the different Patents of Arms, which is the field of his present work. As Painter at the Lyon Office, most of his plates are those made for Scotchmen whose arms happen to be matriculated at the Lyon Office. See E., v. 12, p. 90.

**Klinger, Max.** Leipsic, Germany.

See L., p. 422.

**Leighton, John.** London, England.

See B., p. 62; F., p. 56.

**Levetus, Celia.** Birmingham, England.

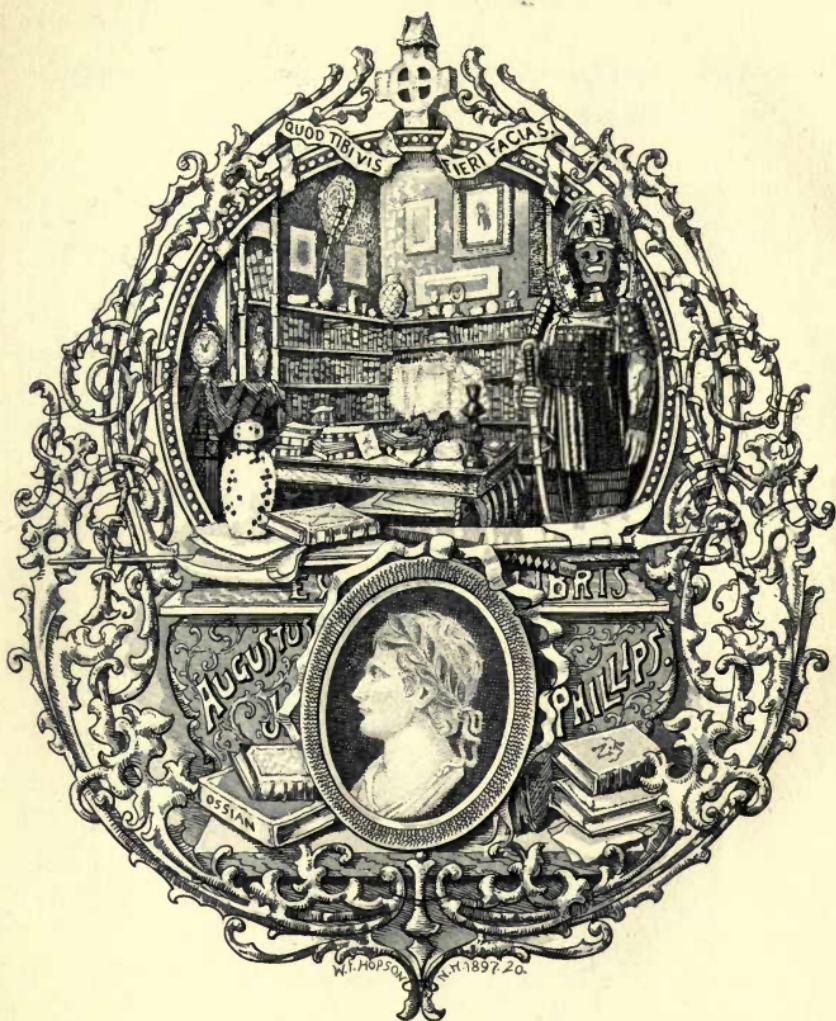
By birth this artist is a Canadian, but by residence she is an Englishwoman and a student of the Kensington Art School. She is best known as a book and periodical illustrator, but she has also made some fine plates. See E., v. 7, p. 112; F., p. 57.

## CONCERNING BOOK-PLATES

**Lister, Hamel.** Basil Grange, West Derby, Liverpool, England.

An Englishwoman of marked ability. She was the subject of a sketch in *Ex Libris Journal* of May, 1895, when her career in the ex-libris field was just opening. Since then she has made a number of plates, representing work so carefully and artistically done as to attract much attention. Her special style is the Symbolical Pictorial. One plate of special attractiveness is a Musical design made for Edgar Graeme Lister. Leaning on a pile of books are the violin and mandolin, well to the foreground of the plate. The family crest, the college badge, and the yachtsman's anchor complete the picture. Around the frame of the plate is the motto: "Old wood to burn: old times to think: old books to read: old friends to trust."

Miss Lister has kindly permitted the list of her plates to be given now for the first time to collectors.





MODERN ARTISTS

LIST OF PLATES MADE BY MISS HAMEL LISTER  
PREPARED BY THE AUTHOR: REVISED  
AND AUTHORIZED BY THE  
ARTIST

1893

1 J. C. Powell

1894

2 Henry Scott Boys

3 Another size.

4 Mary Annette Hamel

5 Another size.

6 Edgar Graeme Lister

7 Another size.

1895

8 Septimus Castle

9 Another size.

10 Venetia Helen Cooper

11 Ernest George Hill

12 Another size.

1896

13 Daisy Calder

14 Another size.

15 Thomas Duff Gordon Duff

16 Another size.

17 Arthur Ernest Evans

1897

18 Arthur Henry Caldicott

19 Lucy Silcox

CONCERNING BOOK-PLATES

1898

20 Douglas Powell  
21 Isabel Chenevix Trench

1899

22 James Calder  
23 Another size  
24 Gordon Alexander Duff  
    Harry Soane. sc.  
25 Gordon Beauchamp Duff

1902

26 Kate Childs Forwood

1903

27 James Robert Davies  
    Harry Soane. sc.

**Little, Florence Estelle.** 672 East Prospect Street, Cleveland, Ohio.

**Marks, Henry Stacy.** 5 Saint Edmond's Terrace, London, N. W., England.

A native of London and long one of its best illustrators and decorators. His designs are often humorous and always made with clear bold outlines. In the field of ex-libris he has been a worker only since 1864, yet his early plates are scarce and hard to secure. See B., p. 63-64; E., v. 2, p. 34-35; F., p. 62.

**May, Phil.** Office of *Punch*, London, England.

See E., v. 6, p. 53 ; F., p. 64.

**Metcalfe, John Henry.** London, England.

As a boy Mr. Metcalfe longed to follow his father's profession and be a soldier in the East India Company's Military Service, but the love of art grew with his years, and when he came to the point of decision, he chose to follow his artistic bent. He was at first apprenticed to C. J. Richardson, the "Architect to the Bank of England," and with him became a student at the Royal Academy, and later attended various other art schools. After some years he gave up architecture, finding it uncongenial, and devoted himself instead to general art work. During recent years he has been busy making armorial stained windows, wood-carving, book illustrations, seals, brasses, and book-plates.

Some of his best work is in the charming library of the Duke of Westminster, Eaton Hall, Chester. This includes the beautiful windows and the still more beau-

CONCERNING BOOK-PLATES

tiful chimneypieces. He has also done similar work for Oxford and Cambridge Universities. See F., p. 65.

**Meyer, Eduard Lorenz.** 18-22 Neue Groeningenstrasse, Hamburg, Germany.

See B., p. 20 ; L., p. 435-436.

**Monk, William.** Hogarth Studio, 64 Charlotte Street, Fitzroy Square, London, W., England.

See B., p. 76 ; F., p. 66.

**Nixon, John Forbes.** 111 Nightingale Road, Wood Green, London, N., England.

An English heraldic artist, who for many years was with Messrs. Routledge and Sons. He has also been connected with the "Illustrated Magazine for Boys" and been the illustrator of many familiar books. Perhaps he is best known as the illustrator of "Peerage" and the obituary column of the "Pictorial World." Indeed there is no field in which heraldic work is used that his skilful illustrations are not to be found. He has done much to raise the standard of heraldic work by his persistent creation of the zoology of heraldry rather



## CONCERNING BOOK-PLATES

choice bits of artistic decoration as the plates made by her for Lily Pitman, Masie Key Clarke, Betty Macmillan, and a few others like them, give collectors the right to expect great achievements from her.

**Prindiville, Mary L.** 388 North State Street, Chicago, Illinois.

This artist received her art education at the Art Institute of Chicago. She has been a pupil of Pauline Dohn and John H. Vanderpoel, and has taught art in the classes of the Chicago Institute. In her later plates she has supplied the lack noticeable in early work by signing and dating each design.

**Rassenfosse, Armand.** Liège, Belgium.

A celebrated Belgian artist working in the ex-libris field of art. His plates use freely the "feminine nude" and seem to breathe the art atmosphere of Paris. See S., p. 59.

**Reade, Christia M.** Room 847, Annex, Marshall Field Building, Chicago, Illinois.

See B., p. 101.

## MODERN ARTISTS

**Rhead, Louis.** 72 Ocean Avenue, Brooklyn, New York.

This artist, who came of a family of artists, was born in Etruria, Staffordshire, England, a place famous for its wedgwood pottery and its associations with George Eliot, Rudyard Kipling, and John Wesley and Whitfield. At the age of thirteen he was placed under the instruction of the famous French painter, Boulanger; at fifteen he had won the national scholarship which gave him free tuition at South Kensington. Later he studied with John Leighton, Alphonse Legros, the celebrated sculptor Dalou, and President Poynter of the Royal Academy. In 1883 Mr. Rhead transferred his residence to America, and is now classed as an American artist. He has done much excellent work in posters, winning in 1895 the gold medal at the Boston Poster Show. Besides his book-plates he has made many book designs. See B., p. 101; F., p. 77; S., p. 59.

**Ricketts, E. B.** Hollingbourn, Kent, England.

A very prolific maker of book-plates, the

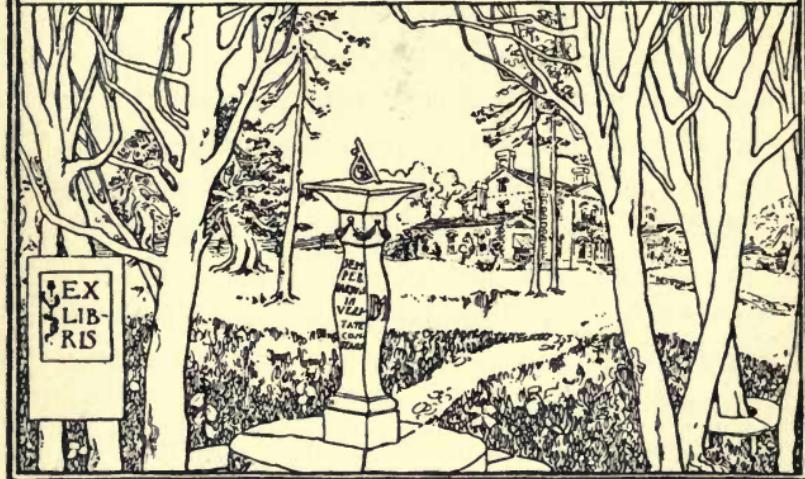
## CONCERNING BOOK-PLATES

total number of which is more than two hundred in the last six years. These range in design from a simple label to the most elaborate Heraldic designs.

**Sattler, Josef.** Schrobenhausen, Germany.

The well-known German artist whose original designs have been the theme of art journals for the last few years. He received his training at the Academy at Munich, but found himself too little in sympathy with its methods of copying from the antique. Instead of following the German fashion of Heraldic plates, he has modeled his work largely along the lines of the Allegories and Emblematic types, taking as his model the great master, Albrecht Dürer. He has made himself a master in some details of plate-making overlooked by older artists. Among these are the manner in which he makes the name of the owner of the plate an integral part of the design, rather than something laid upon it, and his unostentatious introduction of his own signature. He works

MADELEINE MC DOWELL.





almost wholly in the field of lithography, a method much more common in Germany than in America. See B., p. 20a; E., v. 5, p. 23; L., p. 401.

**Shaw, Howard Van Doren.** 4833 Lake Avenue, Chicago, Illinois.

Mr. Shaw is an artist architect, like so many of the artists already mentioned. He has made many of the plates of well-known Chicago people, as well as two or three charming children's plates. Among the most admirable of the plates from his skilful hands is the one made for Madeleine Clay McDowell, the granddaughter of Henry Clay. The representation forming the center of the plate is of the famous "Ashland," the farm home of this illustrious American. The present house was built on the plan and with much of the materials of the original home, to which he brought, in 1799, the beautiful bride he had lately won. The place is rich in associations connected with Mr. Clay, many of the trees having been planted by his own

hands, and the entire picture representing the familiar scene of his home life. The sun-dial with its inscription reminds us that change is the law of life.

**Sherborn, Charles William.** 540 King's Road, Chelsea, London, S. W., England.

The venerable engraver by whose kind permission the frontispiece of this book is given to the reader. It represents the well-known studio at Chelsea, with the celebrated genius who presides there busy at his work. He has justly been called "Father of the modern engraved book-plate," and is considered by many competent judges the greatest living engraver on copper. Plates that come from his studio have a finish and a delicacy of shading and are of such Heraldic correctness as to make it well nigh impossible for an expert to suggest how they could be made more perfect and more to be desired.

Of the two hundred and five plates by this artist in the author's collection, the one most prized was a personal gift from

the artist and is the impression of the plate he made for his son, Charles Davies Sherborn, who is known on this side of the ocean through his valuable contributions to the publications of the Smithsonian Institution. This plate represents a charming Library Interior, containing a bookcase, a writing-table, and a study chair. In the background are the marbles of Shakespeare and the Venus de Milo. The field of work in which young Mr. Sherborn works is delicately suggested by a portrait of Darwin and the geologist's tools, near which hangs the Lamp of Truth. An English rose, to mark the nationality, lies across the page of a book lying open on the table, while the family arms are emblazoned in the glass of the large window near by. In the upper part of the window oval is the artist's well-known signature.

Mr. Sherborn began his work as engraver of art jewelry. He worked in Paris, Switzerland, Florence, and Rome, in which

city he was a pupil of the great Pietro Girometti. Mr. Sherborn's engravings of Apollo, Shakespeare, Sir Seymour Haden, and Oliver Cromwell, and his etching of Westminster Abbey, are ranked with the best work of this art in any age. He stands without a rival as the exponent of the old school, which is in direct opposition to the modern school. His plates have always some direct and personal reference to the owners of the books into which they are to go. This sometimes takes the form of a monogram, a pictorial writing of the name, a residence, a family portrait, or a coat of arms. Over three hundred plates stand to the credit of this artist. See B., p. 69-71; F., p. 83-86.

**Sill, Howard.** 2 East Lexington Street, Baltimore, Maryland.

See B., p. 102-103; F., p. 86.

**Simpson, Joseph W.** Edinburgh, Scotland.

See S., p. 60.

**Smith, Sidney L.** Boston, Massachusetts.

See B., p. 103; F., p. 89.

## MODERN ARTISTS

**Soane, Harry.** 36 Hanway Street, London, W., England.

See B., p. 64 ; F., p. 89-90.

**Spenceley, J. Winfred.** Studio Building, Boston, Massachusetts.

Mr. Spenceley began his work as an engraver in 1882, in connection with the firm of Messrs. John A. Lowell and Company, of Boston, as an apprentice to the engraving department. One of the plates made by him at this time was the familiar plate of Oliver Wendell Holmes, but as Mr. Spenceley was not the only engraver who worked on the plate he has not claimed it as his own, and it has not been listed with his plates, except in the article that appeared in the *Ex Libris Journal*.\*

In 1887 he started in business for himself and commenced his career as a book-plate artist, in most instances designing the plates he engraved. He visited the Paris Exposition, and spent some time in France, Scotland, and England, studying the work of the artists of those countries.

\* *Ex Libris Journal*, v. 8, p. 19.

In 1891 he left Boston to accept a position with the Bank Note Company of Chicago, but the climate was too rough for his health, and after spending some time in Mexico, he returned to Boston, where he soon became firmly established.

In addition to his work on book-plates, he has done most excellent work as a book illustrator; among which might be mentioned Hoggson's "Tangier the White"; Williams' "Old Couple"; and Allmond's "Estelle."

Mr. Spenceley is a most painstaking and industrious artist. Everything that comes from his studio is a gem of artistic creation, to be treasured by every lover of art, whether or no he be also a lover of book-plates. He covers a wide range in the styles of his designs and executes with equal skill the massive and the dainty plate. As no complete list of his work has been given to collectors, Mr. Spenceley kindly consented to correct the author's manuscript list and authorize its publication.

MODERN ARTISTS

LIST OF PLATES MADE BY J. WINFRED SPENCELEY  
PREPARED BY THE AUTHOR : REVISED  
AND AUTHORIZED BY THE  
ARTIST

1883

1 Oliver Wendell Holmes

Partly engraved by Mr. Spenceley while in  
the employ of Messrs. John A. Lowell and  
Company.

1895

2 Alice Root Atkinson

3 Mary H. Fee

4 Frederick Denison Lyon

5 M. M. Sands

The landscape is a view from Pine Lake,  
Wisconsin.

6 Ralph Oliver Smith

The rug background of this plate is a delicate  
reminder of Mr. Smith's rare collection  
of Persian and Indian rugs.

7 H. C. M. Thomson

Library Interior of his former Chicago  
home.

1896

8 Boston Public Library

Seals. Henry Mitchell. del. The original  
steel plate was engraved by Mr. Spenceley,  
from which several transfers were taken,  
and other book-plate arrangements made

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## CONCERNING BOOK-PLATES

from these.

- 9 William M. Derby, Jr.  
Library Interior.
- 10 Tracy C. Drake  
Library Interior.
- 11 Charles Fry  
Henry Mitchell. del.
- 12 Norman W. Harris
- 13 Noble Foster Hoggson  
I Armorial.
- 14 II Emblematic.
- 15 Dubois Henry Loux
- 16 Frederick Henry Prince  
Henry Mitchell. del.
- 17 J. Winfred Spenceley  
I Armorial.

### 1897

- 18 George Foster Barnes  
George Foster Barnes. del.
- 19 Billerica Historical Society
- 20 Boston Browning Society  
Label. Henry Mitchell. del.
- 21 William Archer Butterfield
- 22 Charles E. Cameron  
I Pictorial.
- 23 II Plate and remarque.
- 24 David W. Cheever
- 25 Alphonso Trumpeour Clearwater
- 26 Henry Sargent Codman  
Henry Mitchell. del. Philip Codman is  
the second variety of this plate.

## MODERN ARTISTS

27 John Edward Devlin  
Henry Mitchell. del.

28 Abram Garfield  
Abram Garfield. del. The name "Abram Garfield" was erased from the plate after five proofs were taken. In its present state there is no name on the plate. The name is written in. Both Mr. and Mrs. Garfield use the plate. It is a Musical design, having the notes of a well-known wedding march at the top of the plate.

29 James Rudolph Garfield  
Mrs. Garfield. del.

30 Henry Sturgis Grew  
Henry Mitchell. del. Plate changed to Randolph Clark Grew; different varieties of the same plate.

31 E. N. Hewins

32 Minnie C. Holbrook

33 Hotel Touraine, Boston.  
Henry Mitchell. del.

34 Adèle Tylden Low

35 Walter Conway Prescott  
Plate and remarque. See p. 24.

36 Andrew Smith of Whitchester

37 J. Winfred Spenceley  
II Pictorial.

38 20th. Regiment Massachusetts Volunteer  
Infantry to the Boston Public Library

39 Margaret Van Zandt

40 William Carver Williams

CONCERNING BOOK-PLATES

41 Fred H. C. Woolley

F. H. C. Woolley. del.

1898

42 A. T. Bates

43 Bryson Library of the Teachers College

Charles Lamb. del.

44 Levi W. Eaton

Plate and remarque. See p. 24-25.

45 Gardiner Greene and Esther Lathrop Hammond

Sarah Whitman. del. 1898. Engraved  
1899.

46 Frank Hastings

47 Walter Conway Prescott

Plate and remarque. See p. 24.

48 William Cushing Wait

49 Bessie Hastings Williams

1899

50 George S. Chambliss

51 Detroit Public Library

Noble Ives. del.

52 George Higginson, Jr.

53 Lois Kellogg

54 Eva Lewis

55 Charles Edmund and Anna Bristol Peck

56 The W. H. Perry Library

57 Charles Pfaff

58 Frances Sanford

59 Robert and Herbert Scoville

60 Grace Anderson Smith

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## MODERN ARTISTS

61 Mathilde E. Thebaud  
62 Library of the University of Missouri  
Three varieties.  
63 J. B. W.  
(Julia Bradford White.)  
64 Charles Goddard Weld  
65 Adrienne Adams Wickham  
I Original plate.  
66 II Variety formed by adding a landscape  
to the plate.  
67 Woman's Club of Wisconsin

### 1900

68 C. Will Chappell  
69 Mary M. Emery  
70 Henry Kidder Gilbert  
71 Maude Heyward  
72 Allene LeC. Merrill  
Mary E. Rath-Merrill. del.  
A child's plate.  
73 William Whiting

### 1901

74 The Alton Road  
75 Jennie Price Black  
76 Elizabeth Hitchcock Brayton  
77 Mellen Chamberlain Memorial to Dartmouth  
College  
F. E. Moore. del.  
78 Minerva Cushing Crocker  
79 Zella Allen Dixson  
Plate and remarque. See p. 25-27.

CONCERNING BOOK-PLATES

80 Alice A. Dodsworth  
81 Charles J. Livingood  
82 Ethelbert Ida Low  
83 Miller  
84 Ohio State University Library  
85 Hannah Adams Pfaff  
86 Ethel Randolph Thayer  
    T. W. Thayer. del.  
87 Zeta Psi Club  
    (Harvard University.)

1902

88 Charles Rathbone Ballou  
89 J. H. Gardiner  
    There are three varieties of this plate: R.  
    H. Gardiner, J. H. Gardiner, and J. T. Gard-  
    iner.  
90 George Silsbee Hale  
91 George H. Mifflin  
    Bruce Rogers. del.  
92 Horace Sweeney Oakley  
    Frederick W. Gookin. del.  
93 Lowell M. Palmer  
    I Pictorial.  
94 II Landscape.  
95 A. M. S.  
    (Adelaide M. Smith.)  
96 Redmond Conyngham Stewart  
97 Mary Florence Taft  
98 Matthew Henry Taylor  
99 Maud Teahon  
100 George Clifford Thomas

## MODERN ARTISTS

101 Winfred Porter Truesdell  
102 University Club of Chicago  
    Frederick W. Gookin. del.  
103 John Wingate Weeks  
104 A. Welch  
    Bertha A. Welch is a second lettering of this  
    plate.  
105 Fred Irwin Whiting  
    Bird. del.  
106 Margaret F. G. Whitney  
    Bertram Goodhue. del.  
107 Marie Winthrop

**Stauffer, David McNeely.** St. Paul's Building, New York  
City, New York.

Mr. Stauffer has made about fifty plates,  
among them the familiar plate belonging  
to Chauncey Depew. See B., p. 105-106 ;  
F., p. 91.

**Thoma, Hans.** Karlsruhe, Baden, Germany.

The Director of the Art Gallery and a  
famous German painter. Since 1895 has  
given much time and thought to the execu-  
tion of book-plates. His plates are full of  
German mythology and folk-lore and beau-  
tiful with bits of landscape and merry  
children. See L., p. 410 ; S., p. 60-61.

CONCERNING BOOK-PLATES

**Tilney, Frederick Colin.** Marquis Road, London, N., England.

This artist has made a series of designs to be used by binders and publishers, the designs to be printed on the end-papers of cloth bound books. See B., p. 75 ; F., p. 96.

**Tute, C. E.** London, England.

Mr. Tute's career as an artist began when he was apprenticed to C. Hodgson Fowler, of Durham, to learn to be an architect. Since those days he has busied himself with many departments of art, but has won the greatest distinction in the field of stained glass designing. The exquisite series in the windows of St. Cuthbert's, Philbeach Gardens, and of the House of Falkland, stand as eloquent testimony to his ability in this line of work. See E., v. 4, p. 196 ; F., p. 98.

**Vinycomb, John.** 3 Riverside, Holywood, County Down, Ireland.

The author of the valuable work entitled "On the Processes for the Production of Ex-libris." 1894. He is a native of Newcastle-on-Tyne, and a pupil of William

Bell Scott. In 1855 Mr. Vinycomb settled in Belfast, as the designer of the firm of Messrs. Marcus Ward and Company. He is best known by the plate of Walter Besant,\* which was made from one of his designs by his pupil, Hugh Thomas, who is known as a London illustrator of books. Robert Day, of Cork, early became the friend of this artist, working alone in the north of Ireland, and helped him to form a working collection of book-plates, and to make many friends among those interested in that subject. Many plates of his creation have appeared either anonymously or under the name of the firm so fortunate as to control much of his work in this field.

See B., p. 65 ; E., v. 3, p. 22-24 ; F., p. 99.

**Voigt, Paul.** 15 Anhaltstrasse, Berlin, S. W., Germany.

See B., p. 21 ; L., p. 402.

**Wenig, Bernhard.** Berchtesgaden, Germany.

\* Mr. Castle, in his "English Book-plates," ascribes this plate to R. Crane, as does Mr. Vicars in his "List of Library Interiors," but he corrects this in the *Ex Libris Journal*, v. 1, p. 49, giving Mr. Vinycomb the credit for the design.

## CONCERNING BOOK-PLATES

One of the few artists who have made a success of designing children's book-plates. See L., p. 420-421; S., p. 61-62.

**Weyer, William Robert.** Rose Lane Corner, King Street, Norwich, England.

Upon the completion of his education this artist entered the employment of a local firm of glass-painters and decorators, as their pen and ink draftsman and designer of patterns. He has earned for himself many honors in this, his chosen profession, conspicuous among which was the order to ornament and illustrate the historical album presented to the Duke and Duchess of York, at the opening of the Castle Museum, and the medal at the ex-libris exhibit of November 4, 1894. See B., p. 78; F., p. 105.

**Whittaker, Gwladys.** Littleton Place, Walsall, England.

An artist of rare ability, who is rapidly winning her way to the foremost ranks of book-plate artists. Her designs are characterized by good drawing, good taste, and surprising originality. Few artists can

show a more varied assortment and yet a more conspicuously good collection.

**Williams, John.** 66 Hillfield Avenue, Hornsey, London, England.

Mr. Williams is best known as a designer of decorative metal and ecclesiastical work, and also as the Director of the Artistic Crafts Department of the Northampton Institute in London. There is a grace and finish to Mr. Williams' designs that readily distinguish them as his work. Through Mr. Williams' kind coöperation the author is able to add the following.

**LIST OF PLATES MADE BY JOHN WILLIAMS  
ARRANGED CHRONOLOGICALLY AND  
AUTHORIZED BY THE ARTIST**

- 1 F. W. Oliver  
    Floral design.
- 2 Herbert Edlmann  
    Pictorial scene, with fishing, gun, book, and verse.
- 3 H. W. Fincham  
    Library Interior.
- 4      Library Interior; another variety.
- 5 A. W. Fincham  
    Library Interior.
- 6 Edward Crabb

## CONCERNING BOOK-PLATES

A ship in full sail.

7 W. Neumegen  
Floral.

8 G. W. Wilson  
Floral.

9 Henrici Cary Shuttleworth  
Armorial.

10 Armorial; another variety.

11 Charles William Roe  
Floral, with crest.

12 G. H. Edlmann  
Floral.

13 Gertrude Hariot Edlmann  
Small floral.

14 Sophia Elizabeth Hall  
Floral, with view of church.

15 Mary Constance Hall  
Floral, with Interior.

16 Val Longman  
Floral.

17 H. B. and R. L. Ayres  
Floral.

18 Edward Ayres  
Floral.

19 H. B. Ayres  
Floral.

20 E. Crawshaw  
Interior, with old books, instruments, etc.

21 Nathaniel Micklem  
Floral, with books.

22 Another size.

## MODERN ARTISTS

- 23 R. W-L. Dunnett  
Floral.
- 24 T. D. MacDowell  
Celtic pattern.
- 25 Another size.
- 26 Alex. Neale
- 27 George M. Mills  
Floral, roses.
- 28 Second variety.
- 29 H. W. Fincham  
St. John's Crypt and floral.
- 30 Hugh Giffen McKinney  
Celtic ornament.
- 31 St. John Clerkenwell
- 32 Arthur Hunnard  
Hunting scene.
- 33 W. T. Mitchell  
Interior view.
- 34 Small floral.
- 35 Mary King Roberts  
Floral.
- 36 John W. Sherwell  
Ship and dolphins.
- 37 Arthur Linnell Dawson  
Floral.
- 38 Antonia Collett  
Interior and floral border.
- 39 Another size.
- 40 Mark E. Collett  
View of house and garden.
- 41 Second variety.

## CONCERNING BOOK-PLATES

42 R. Mullineux Walmsley  
Floral.

43 Another size.

44 J. G. Lidstone  
Floral, lilies.

45 Shuttleworth Club  
Floral and emblems.

46 Mary Walmsley  
Floral, roses.

47 R. D. Pedley  
Floral.

48 Northampton Institute Library Clerkenwell  
Fruit tree.

49 Northampton Institute Library  
Prize label.

50 Robert Crawford Crooks  
Floral.

51 Alfred Fincham  
Heraldic.

52 Alexander Hay  
Apple tree and mistletoe.

53 Optical Society of London  
Orange tree.

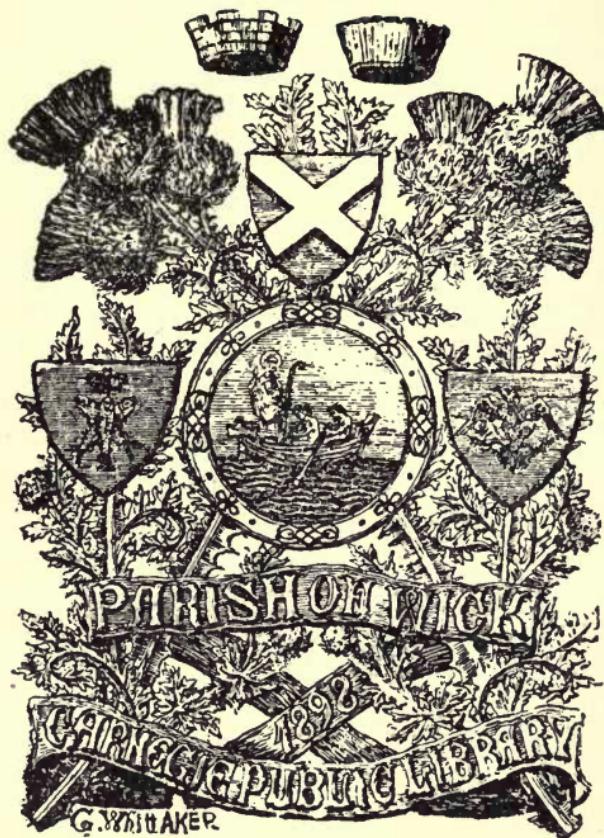
54 Max Freund  
Floral ; "Rose and Oak."

55 Lord Decies  
Armorial.

56 St. John's Ambulance Society ; Order of St.  
John of Jerusalem.  
Badge.

57 Kyre Park Library





## MODERN ARTISTS

Small crest.  
58 Bishop of Bangor  
Vesica Armorial.  
59 Montague Hall  
Armorial.  
60 Cecily Tryer  
Wreath design.  
61 A. J. V. Radford  
Armorial.

**Wright, Alan.** 3 Victoria Gardens, Notting Hill Gate, London, England.

Mr. Wright has a queer little device for a signature to the handsome plates he signs. At first it appears to be a fly or a beetle of some sort and while one is trying to decide why it is used on the plate, the discovery is made that it is a monogram design of the initials A. W. See B., p. 71; F., p. 108-109.

**Wyon, Allan.** 2 Langham Chambers, Portland Place, London, W., England.

The author of the volume "Great Seals of England," and the present member of an illustrious family of engravers who have had much to do with these same "great

seals." The members of this family have held the office of "Chief Engraver of Her" or "His Majesty's Seals" since 1816 to the present time, representing the work of a father and three sons: Benjamin Wyon, 1802-1858; Joseph Shepherd Wyon, 1836-1873; Alfred Benjamin Wyon, 1837-1884, and this artist, 1843-date. He traveled abroad, visiting China, Malta, Egypt, Cape of Good Hope, Madeira, and finally came to Scotland, where he settled down for a year's special study of the work of engravers there. He has the reputation of having designed more book-plates than any other individual of any age or country. The *Ex Libris Journal*\* is responsible for the statement that a thousand plates have emanated from the Wyon establishment, among which a very large proportion are seals and ecclesiastical plates made for archbishops, bishops, cardinals, abbots, and other church officials. See B., p. 60; E., v. 11, p. 65; F., p. 109-110.

\**Ex Libris Journal*, v. 11, p. 65.

## CHAPTER V

### CLASSIFICATION AND ARRANGEMENT

“ Let my name be placed on the plate to tell.  
The world that my books are mine, at a glance ;  
Let it show a sense of myself as well,  
In a closer, subtler significance.  
Let it hint at my interests,—my share  
In the scope and aims of life’s wide plan :  
Then each of the books that are mine shall bear  
This badge, as the members of one clan.”

Constance Jelf-Sharp.

### CLASSIFICATION

The final form in which the design is cast ; the manner of its expression of the owner’s personality has given rise to what are called styles of book-plates. These not only determine, in many collections, the classification and arrangement of the plates, but also furnish the terms of description in the identification of specimens.

England and France have led all other countries in thus creating a "language of the kingdom," in which all lovers of book-plates at the present time delight to converse.

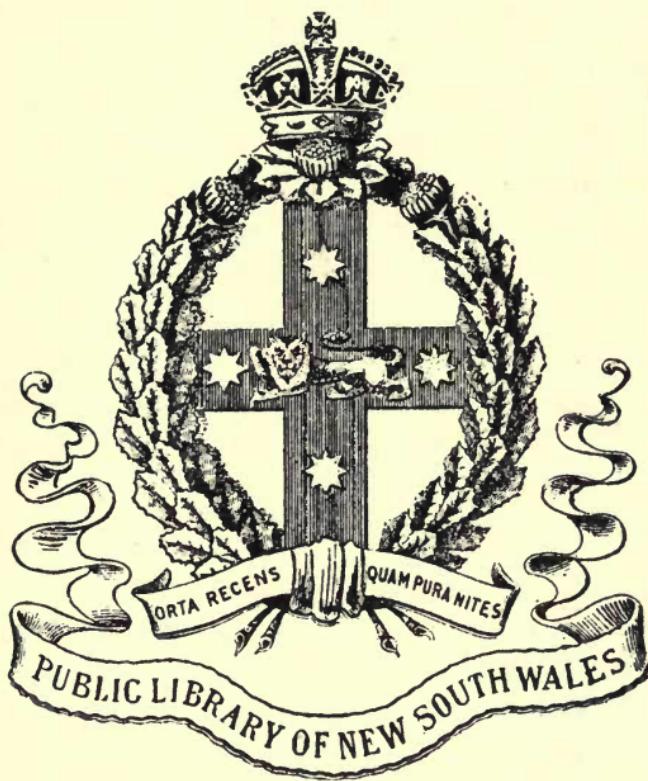
To the Honorable J. Leicester Warren (Lord de Tabley) belongs the credit of writing the first descriptive outline of the different styles of English book-plates. In his book entitled "Guide to the Study of Book-plates," 1880, he sorts out with wonderful skill the various types of designs and applies to them a nomenclature that is still in use to-day, with some modification, amplifications, and additions of descriptive terms used in connection with modern plates.

A general classification may be used that will divide the plates into the two grand divisions, Heraldic and Pictorial, according to the following tabulation.

#### I HERALDIC

##### 1 English Heraldic

- a Early Armorial
- b Jacobean
- c Rococo or Chippendale
- d Ribbon and Wreath
- e Modern Armorial





CLASSIFICATION AND ARRANGEMENT



**2 French Heraldic**

(These periods do not correspond exactly to the dates connected with the historical periods for which they are named.)

a Henry IV	d Régence (1715 and after)
b Louis XIII	e Louis XV
c Louis XIV	f Louis XVI

**II PICTORIAL**

1 Allegories	11 Medical
2 Biographical	12 Monogram
3 Book-piles	13 Musical
4 Decorative	14 Portraits
5 Ecclesiastic	15 Printers' marks
6 Imaginary	16 Rebus
7 Landscape	17 Seals
8 Legal	18 Symbolic and Emblematic
9 Library Interiors	19 Urns
10 Literary	20 Vignettes

**Early Armorial**

A style of book-plate which includes the earliest plates known. It began in great simplicity, with a plain shield, surmounted by a helmet, wreath, and crest, the mantlet waving in curves about the upper part of the shield and in later examples extending down both sides and even showing below the base. Sometimes the name is below

the shield, sometimes omitted entirely. As time went on this style became more and more elaborate and stately, until at the close of its period of creation the mantling had become so grotesque and fantastical as to deserve the nickname of "periwig style," whimsically applied to it by Egerton Castle. In his "English Book-plates" he says: "The mantling . . . evokes not, as of old, ideas of lambrequins hacked and torn in hot battle, but rather a vision of the contemporary towering, tumbling, curly Versailles peruke. In fact, I have been tempted to suggest the expression *Periwig style* as appropriate. It can be safely asserted that the typical triple rolls of denticulated mantling, encompassed a shield in the same manner as the periwig of the period encompassed the face of a man of rank; is distinctly French in its origin; and it is rather curious to remark how the 'Restoration' mantlings continued to flow in foaming cascades round the escutcheon of book-plates, so long as the 'monstrous

periwig' remained in fashion as a masculine head-dress."\* Towards the close of the seventeenth century this style gradually passed into another form, known as the Jacobean, which became a pronounced style about 1700 and remained so until after 1745. But in general the purely Heraldic plates continued throughout all changes of style.

### Jacobean

Flourished during the first half of the eighteenth century. This style was stiff and cumbersome in general outlines and reminds one of the carved woodwork of the times of Queen Anne and George I.

In the beginning of the eighteenth century some of the colleges had plates prepared, in which there was neither helmet nor crest above the escutcheon, so that the sides of the shield were left undecorated. To correct this an ornamental frame was placed around their escutcheons.

The earlier plates of the Queen Anne

\* Castle. "English Book-plates." 1894. p. 57.

period are all recognized by this frame. Plates of the latter part of the Jacobean period have an additional external decoration in the brackets upon which the shields in their frames were made to rest. Each bracket imitated the decoration of the shield frame to which it was a support; using the scallop-shell, the satyr, the demon's head, or the head of a canephorus, as the normal and constantly recurring ornament.

#### **Rococo or Chippendale**

The style of book-plate bearing this name resembles the ornate and decorative furniture which originated in France and was brought over to England by Thomas Chippendale many years before he published his book on household furniture. Warren called this style a "national" one and considered it as of English origin, but both Castle and Hamilton have insisted that it came originally from France and was called "Chippendale" because many of the patterns in Chippendale's book are reflected

## CLASSIFICATION AND ARRANGEMENT

in the later Chippendale book-plates.

The characteristic of these plates is a frilling border of open scallop-shell work set close to the escutcheon and more or less enclosing it. Outside of this are a series of flourishes resembling the ornaments on the Chippendale furniture, called by Chippendale himself, "the new French style."

There are several clearly defined differences between Jacobean and Chippendale plates. In the former the two sides of the design are almost always symmetrical ; in the latter they are rarely so : in the former the floral decorations are set and in conventional festoons and garlands ; in the latter the flowers are natural sprays and branches, unarranged and free of any arbitrary conventionalism : in the former the shield is always a regular figure ; in the latter it is frequently pear-shaped, oval, or irregular, and is often broken into by the shellwork of the border. This style was described by Warren, who first named it, as having three periods : early Chippen-

dale, in which the characteristics were only partially developed ; middle, or pure Chippendale, when the style reached its greatest beauty; and late, or deteriorated Chippendale, when the natural gracefulness of Chippendalism became a characterless design of noticeable weakness.

#### Ribbon and Wreath

This style resulted as a reaction from the deteriorated Chippendale that had just preceded it. It was simple and chaste and emphasized its ornamentation by an elegant slenderness and low relief. As a style it had a short vogue and was a general favorite only from about 1770-1790. The festoons in these plates are placed above the shield, fastened by pins or rings ; the sprays, tied with a ribbon, spring from the base upward, curving in sympathy with the sides of the shield.

#### Modern Armorial

The name of a very large class of plates in which the design is Armorial. These plates include reproductions of all other

## CLASSIFICATION AND ARRANGEMENT

styles and forms of Heraldic designs. Some of them also sadly confuse dates and styles, appearing as a pure Chippendale in design, but showing modern workmanship, or being an exact duplicate of a plate belonging to an individual who has been dead a century or more. These plates are not generally sought by collectors, and only those making special researches in the fields of genealogy and heraldry attempt to have more than a fairly representative collection of them.

### **Henry IV**

One of the well-known French styles to be found on plates of about 1589. Its chief characteristic is an oval frame, surrounded by a massive ornate cartouche, having mermaids, angels, and human heads worked into the floral decorations of the frame, both sides of which are alike, except in shading.

### **Louis XIII**

A style that followed closely the Henry IV and is so similar to it as to render

classification most difficult. The essential difference is that the latter style is lighter, simpler, and not so decorative.

**Louis XIV**

The third in the chronological order of styles of French Heraldic. It is one of the most pompous and ornate of all the French styles. The frame is broader and includes as its upper termination a large shell, in which, in some plates of this style, there is a beautiful female face or a cluster of flowers and occasionally a canopy suspended above the face or cluster of flowers. In general design it follows the characteristics of the Henry IV and Louis XIII styles.

**Régence**

A style of plate that was fashionable in France about 1715 and for a short time after, representing a sudden reaction in the patterns of plates. Its chief beauty lies in the dainty arabesque character of the designs. As compared with all earlier French styles the Régence appears quite

## CLASSIFICATION AND ARRANGEMENT

frivolous. Of this style Hamilton says: "Little urns on little brackets ; tiny heads, springing up from nowhere ; dainty festoons trailing around and about without any definite aim in life, and finals at top and bottom which finish nothing because nothing was commenced." \*

### **Louis XV or Rococo**

This is the loveliest of all the French styles. In point of time and general characteristics it corresponds to the English Chippendale. A pear-shaped, oval, or irregular shield, in a frame of shellwork or rockwork, flowers anywhere and everywhere and no two parts of the design in correspondence. By a rare piece of good luck, this charming graceful style became general in France just at the time when institutions and individuals were vieing with each other to see who could possess the largest number of "own plates," so that the total number of specimens of this lovely and charming style is very large and

\*Hamilton. "French Book-plates." 1896. p. 25.

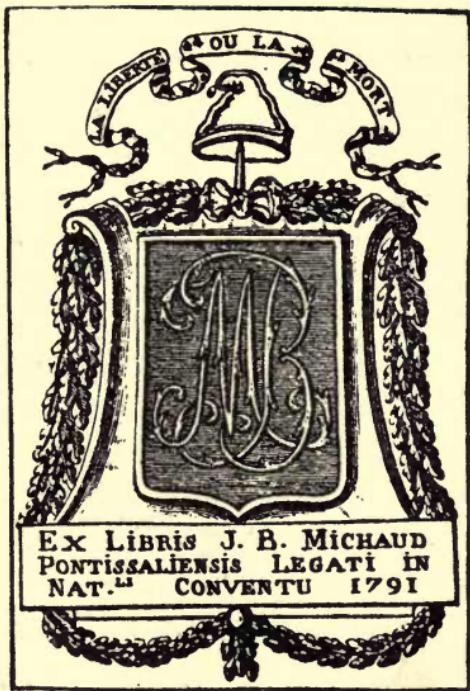
permits even quite small collections to include very fine specimens of it.

**Louis XVI**

The Rococo finally produced the inevitable reaction, which expressed itself in the style known as the Louis XVI. This was once more formal and exact and became a clearly marked style about the year 1775, and lasted until the time of the French Revolution. Straight lines and well-balanced parts took the place of the lack of symmetry noticeable in the style out of which it came. Shields are supported on solid square bases ; coronets are clearly and correctly drawn ; and flowers are securely and neatly arranged in well-ordered wreaths and festoons.

By the year 1789 all styles of plates bearing symbols of nobility or rank had disappeared before the fury of the French Revolution and in their place were simple labels and designs bearing Republican emblems. From this time until the year 1804, when Napoleon, having restored the





## CLASSIFICATION AND ARRANGEMENT

court, introduced the toque or "liberty-cap," designed by his favorite artist, Monsieur David, to take the place of the crests and coronets of other days, these were the only plate-styles to be seen.

In the days of Louis XVIII an effort was made to restore to book-plates the symbols of nobility and rank, but it was unsuccessful. Armorial plates in any style were never again fashionable in France. In recent times all the celebrities of that country have chosen the styles of their plates from one or the other of the types of Pictorial plates.

### Allegories

The favorite form of Pictorial plates. Has been successfully used more by the French nation than by any other people. It is the natural development of the Jacobean and Chippendale styles, where cherubs, angels, mermaids, satyrs, shepherdesses and beautiful women were used to give the element of irregularity to the set design. By an easy transition these

## CONCERNING BOOK-PLATES

figures assumed the chief role and became not simply artistic decorations, but animate living representatives of allegory.

### **Biographical**

A style of plates in which the references to the life history of the owner are especially emphasized. Many specimens show the birthplace, childhood scenes, and family heirlooms.

### **Book-piles**

A common feature in many plates. As a style the Book-piles belong chiefly to the book-plates of English and American artists. Only a few examples are to be found among other nationalities. The style has been in use since 1699. The pile is arranged in three compact rows. There is little variety to this style.

### **Decorative**

A variety of plate having for its end the creation of a simple name-label of a highly decorative character, without any reference in any way to the personality of the individual whose name it bears. It is fash-

Aleſander X Mackenzie.

William



1742 1771



## CLASSIFICATION AND ARRANGEMENT

ioned after the manner of decorative designs for other purposes.

### Ecclesiastic

Remembering that literature and learning have always been the special heritage of the church in all ages and all countries, it is to be expected that a style of plates should have been formed by the universal acceptance of certain characteristics as suitable for the book-plates used to mark the libraries of monasteries, cathedrals, and church dignitaries. Ecclesiastic plates are very numerous and very beautiful. Their chief characteristics are their large size, elaborateness, and the adding of the insignia of the church to the family arms. In general the Ecclesiastic style is based on the head-dresses of the hierarchy of the Roman Catholic Church, as follows :

*Cardinal*.—A red hat, with a wide flat brim, on each side of which is a red cord, terminating in a cluster of five rows of red tassels.

*Archbishop*.—A similarly shaped hat, but green in color and having only four rows of green tassels, which hang at the ends of a green cord.

## CONCERNING BOOK-PLATES

*Bishop*.—Same as archbishop, but with only three rows of green tassels.

*Abbé or Abbot*.—Same hat, only black and with black cord and two rows of black tassels.

### Imaginary

This is the most fantastic of all styles of book-plates, since it is employed to describe, not plates which have actually been used, but plates designed to exhibit what kind of a plate certain individuals should have used.

Mr. Hopson's Imaginary plate of Adam, showing an Armorial design made of an apple and a fig leaf, while the accessories of the usual plate are supplied by fanciful delineations of his companions in the Garden of Eden, is one of the cleverest of this type. In the use of this style our artistic neighbors, the French, outrank all others. In a charming little journal entitled "Ex-Libris Imaginaires," edited by L. Joly, and issued from Paris, this style of book-plate has been chiefly exploited.

### Landscape

Usually seen in combination with

## CLASSIFICATION AND ARRANGEMENT

Armorial designs, but also existing as a pure type. Thomas Bewick and his brother are best known as the exponents of this style of plates. The landscapes were both imaginary and real localities. Among the latter are views of Hereford, Newcastle, Tower of St. Nicholas Church, Tower of London, and the scenes connected with historical events.

### **Legal**

Plates containing the usual symbols of the legal profession, such as the Scales of Justice, the Sword of Damocles, the blind-fold impersonation of the Law, and other features similar in character.

### **Library Interiors**

A very common and a very popular style of Pictorial plate. There is an apparent fitness in including in the decoration of the plate a view of the library in which it is to be used. This style lends itself to endless variety, presenting cozy corners, study windows, through which are seen inspiring glimpses of romantic scenery. This style

## CONCERNING BOOK-PLATES

is both ancient and modern and is to be found among the book-plates of every nation.

### **Literary**

Designs containing books, bookcases, or literary references are classed as Literary plates. This style is the least definite of all the styles and includes a large number of incongruous designs, of disorderly piles of manuscript or discouraged rows of books. Here again we must go to the French book-plates to see this style in anything like completeness of thought and execution.

### **Medical**

Like Legal plates, a style employed to indicate a professional connection. A universal feature of this type is the serpent and the cup. An unpleasant form is found in a modern realistic plate, where the ancient form of "Doct. Med." has given place to ghastly views of dead bodies, dissecting rooms, vivisection clinics, and sick-rooms, where suffering friends are bidding





## CLASSIFICATION AND ARRANGEMENT

the patient farewell. Considering the repetition of plates in the books of one library, one can imagine there might be times when even an enthusiastic medical man might fail to find in such a plate either a pleasant memory or a mental inspiration.

Quite an ideal Medical plate is to be found in the dainty and exquisitely executed plate of Dr. F. Bargalló, of Paris. Here we have evil books symbolized by the serpent; useless books by the opiate sleep of the poppy; while good books cure mind and spirit with the skill of a great physician.

### **Monogram**

As the name indicates, this style consists of a monogrammic expression of the owner's name. It has many forms, ranging from a simple monogram to the most elaborate and decorative design. A pleasing example of this style of plate is the ex-libris of the late Augustin Daly.

### **Musical**

A style used to classify all plates

## CONCERNING BOOK-PLATES

belonging to musicians or lovers of music. These plates contain the usual musical instruments.

### Portraits

As a rule not a very difficult plate to identify. This style is both ancient and modern. The earliest dated German book-plate, Bilibald Pirckheimer, by Albrecht Dürer, is a Portrait plate, as is also the famous plate of Johannes Vennitzer, who died in 1627, and the curious Flemish plate of Louis Bosch, about 1765, as well as the dainty Italian plate of Filippo Linarti, dated 1760. In modern times, though the style is seldom used, some good examples exist. One that is especially worthy of mention is the Portrait plate of James Ward. This, in reality, is a happy combination of three styles of ex-libris. It is at once a Library Interior, a Portrait, and an Emblematic plate. It was designed by George Hodgson, a prominent member of the Nottingham Society of Artists, whose drawings and water-colors are frequently





seen at the exhibitions of the Royal Academy. Mr. Ward has the finest collection in existence of book-plates of Nottinghamshire families.

#### Printers' Marks

A mark used by the printer to stamp the work as his. In a very real sense an ex-libris, since the book belongs to its maker in an ownership that purchase can not destroy. Among the most famous Printers' Marks are those of Johann Fust (Faust), the partner of Gutenberg; the Westminster Press of William Caxton; the Strawberry Hill Press of Horace Walpole; the Chiswick Press of London; and the Press Marks of Cambridge and Oxford Universities.

Most of the well-known printing firms and private presses of to-day have their marks. One of the most beautiful of these is the mark devised by Mr. Vedder for the Riverside Press, representing a beautiful boy lying on the bank of a river, into which he is launching small paper boats.

At the bottom of the plate is the scroll bearing the inscription, "The Riverside Press," and above the motto, "Tout bien ou rien." This Press has also another mark, reserved for its choice books, designed by Sidney L. Smith in 1885. It, too, is a river scene, showing a piper charming down the stream a group of small paper boats, each bearing a tiny Lamp of Truth. The rising sun has been facetiously interpreted by a wit to refer to the fact that the firm has risen early to catch the literary worm.

**Rebus**

One of the most ancient styles of book-plates. The use of a picture to represent a word of similar sound but dissimilar meaning. The fine plate of the Comtesse Noë, representing the prehistoric Ark of Noah, of Bible lore ; the plate of H. Ashbee, on which is depicted an ash tree and a bee ; the ex-libris of Louis Vacher, showing a cow on the shield ; and the plate of Paul Cordier, with its charming little vignette





## CLASSIFICATION AND ARRANGEMENT

of a rope-maker (*cordier*) at work, are all well-known to collectors.

### Seals

A variety of plate essentially Heraldic in form. A style often used by public libraries and educational institutions, as well as by individuals. Engravers of this style of plate have a great advantage in being able to copy designs from the great seals of history.

### Symbolic and Emblematic

A style similar to Allegories, but with the difference that the allusions are not allegoric, but emblematic.

### Urns

The style that resulted from the Ribbon and Wreath, in vogue from about 1800-1820. It is an ugly and graceless style, having as its central figure a monumental funeral urn, and abounding in weeping willows and scantily clad females.

### Vignettes

The same as Landscape.

## CONCERNING BOOK-PLATES

### ARRANGEMENT

The proper arrangement of plates in a collection must always be determined in direct sympathy with the object for which the collection is made.

Many individuals collect book-plates because of their interest in genealogy and heraldry : others for the value of the designs and to illustrate the method of treatment from an artistic standpoint : still others to understand the work of certain artists or the peculiarities of nationality : or a number of other reasons. In each case the *best* arrangement is that one which will group the plates by the subject that is the specialty.

Among the usual systems seen in use are the following :

- 1 Loose in boxes or in envelopes
- 2 Arranged on the leaves of an album
- 3 On separate mounts in book-plate boxes
  - a Alphabetically, by the owners who used them.
  - b Alphabetically, by the artists who made them.
  - c Alphabetically, by country ; then chronologically, by dates.
  - d Chronologically, by styles.

## CLASSIFICATION AND ARRANGEMENT

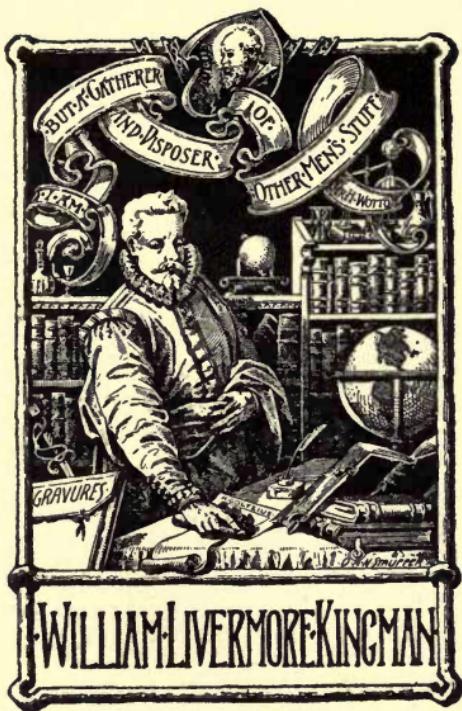
For public library collections, like the British Museum, experience seems to prove that a simple alphabetical arrangement of all plates of all countries and all ages is the best to promote rapid research and comparison.

The author's collection is mounted on separate mounts of manila paper, XXX quality, in size six by eight inches. These are arranged in boxes made to order and opening on the diagonal of the oblong, so as to permit of consulting the specimens as the cards in a card catalogue are used, without removing any of the mounts to examine others. Experience has proved that book-plates wear better if the mounts rest on the lower edge than when plates have to be piled one upon the other ; they are always all easily accessible and take up very much less room. The boxes are made one foot long, which will accommodate a thousand mounted plates, one plate only being pasted on each card. After trying in turn each one of the methods explained in the issues of the *Ex Libris Journal* and finding none exactly right for personal needs, this system was slowly

## CONCERNING BOOK-PLATES

worked out and has been such a relief in its freedom from bulk and in the accessibility of specimens, that it is noticed here in the hope that it may prove equally valuable to some brother or sister collector. The collection in this card catalogue form is arranged alphabetically by countries and alphabetically by artists under each country. There is also a card catalogue to the collection, arranged in a simple alphabetical list by owners of plates.





WILLIAM LIVERMORE KINGMAN

## CHAPTER VI

### BOOK-PLATE ASSOCIATIONS, CLUBS, AND SOCIETIES

“He who would learn without the aid of books,  
Draws water in a sieve from running brooks.”

Translation of the motto on Seyringer’s book-plate.

The most valuable aid the collector can secure for the identification of plates, the exchange of duplicates, and the placing of personal plates where they will be valued and appreciated, comes from the publications of the book-plate associations, clubs and societies.

To own these files is to have a reference library of more real working value than any other collection of books on this subject that could be selected. The following list gives the book-plate organizations at present in existence.

#### **Book-Plate Exchange Club, Edinburgh, Scotland.**

As sending packages across the ocean involves expensive postage and tiresome delay, the membership of this club is lim-

ited to Great Britain. The object of the club is to establish a clearing house, where duplicates can be exchanged. The method of exchange is in reality a purchase, as each member marks the price on his plates and selects an equivalent value from among the marked specimens of the other members. The General Secretary is J. Henderson Smith, of Edinburgh.

**Ex Libris-Club "Basilea."\*** Basle, Switzerland.

This club exists for the purpose of good fellowship among the members and to afford a medium for the exchange of duplicate plates between members. Each newly elected member receives, as a receipt for the entrance fees, a beautiful illuminated membership diploma, designed by Fritz Amberger. The transactions of the club are published in the "Schweizerische

\* As there seems to be no uniformity among either societies or collectors in regard to the writing of this term, we have established the form "ex-libris" for all publications of the Wisteria Cottage Press, and copy as far as possible the forms used in other publications whenever making reference to them.

Blatter für Ex-Libris Sammler," as are also the lists of membership. The entrance fee is 5 fr.; the subscription price for the journal 4 fr. for Switzerland, 4.50 fr. for other countries. The president, secretary, and treasurer must be residents of Switzerland, but in case there are at least five members from any other nation, one of them may be chosen as vice president. The French people have shown special appreciation of the beautiful ex-libris produced by Switzerland. When the Swiss organization was formed many Frenchmen became members. In accordance with the above regulation Edmond des Robert, of Nancy, France, was made one of the vice presidents.

At the dissolution of the club all payable balances, all cash on hand, and all collections are to become the property of the Schweizerischen Heraldischen Gesellschaft.

The officers are: President, Emanuel Stickelberger; Treasurer, Eugen Faesch; Secretary, Friedrich Haller.

## CONCERNING BOOK-PLATES

**Ex Libris Society,\*** London, England.

Founded in 1891 and having the honor of being the first society ever formed for the encouragement and study of book-plates. It publishes a monthly magazine entitled: "Journal of the Ex Libris Society," which is popularly known as the "Ex Libris Journal." The annual mem-

\*It has been impossible to find any uniform writing of this term in connection with this society's publications. "*Ex-Libris*" is the form used in the lettering on the back of the cloth bindings of volumes 1-13, on the central illustration of the front cover of the paper binding of the current monthly issues, and on the publishers' press-mark on the title-page of volumes 1 and 2. Indeed this press-mark is an amusing demonstration of the lack of uniformity on the part of the society in the use of this term. This press-mark is an illustration of an open book, on the title-page of which is printed "*Ex-Libris Journal*"; the first leaf of the book is curled to show the lettering "*Published for the Ex Libris Society of London by A. and C. Black.*" This press-mark is replaced in volumes 3-13 by the design made for the society by Mr. Sherborn. In this is seen the form "*Ex Libris Society.*" This latter is also the form used on the title-page, running title, and on the front cloth cover of the Journal from volumes 1-13.

bership fee is £1 1s, but from members who joined before 1897 the fee of 10s. 6d. is required. The entrance fee is 10s. 6d. The journal is supplied to members free. Americans especially appreciate the courtesy extended to them by the appointment, as Honorable Vice President, of Charles Dexter Allen, of Hartford, Connecticut, who, although no longer a collector of book-plates, having sold two large collections, still retains his interest in the subject and reports, in the department of "American Notes," items concerning American artists and owners of plates.

The officers of the society are as follows : President, Sir James Balfour Paul ; Treasurer, James T. Armstrong ; Secretary, W. H. K. Wright.

**Exlibris-Verein, Berlin, Germany.**

This society and its handsome publication, "Exlibris-Zeitschrift" were both organized and founded by the late Friedrich Warnecke, in May, 1891. Before the end of the second year the society had

sixty-one members, and now its membership is over three hundred, including representatives from many countries. Its journal is most artistic and accurate ; gives representations of both ancient and modern plates and contains many valuable articles on the various phases of the subject. It is eagerly read by collectors everywhere and is a most valuable file for reference. The early volumes are now out of print and can be obtained only through the sale of sets in private libraries. The membership fee is 12 mk., which includes the journal, furnished free to members. The officers are as follows : President, E. Doepler ; Treasurer, C. A. Starke ; Secretary, H. Brendicke.

**Oesterreichische Ex-Libris-Gesellschaft, Vienna, Austria.**

This is the youngest of the societies, having been organized January 24, 1903. It aims to encourage the use of book-plates, to exploit the artists who work in this field, and to promote good fellowship among its members. The annual fee is

K. 10. The members have a vote in the monthly meetings, the use of the library of the association, including the collection of book-plates, and may have free access to the list of addresses, for purposes of exchanging duplicates. The place of meeting of the association is in the palace of the K. K. Landwirtschafts Gesellschaft. The Secretary is Karl Andorfer.

**Société Française des Collectionneurs d'Ex-Libris, Paris, France.**

The enthusiasm and energy of Doctor L. Bouland resulted in the founding of this society, April 30, 1893. The constitution limits the membership to men and women over twenty years of age, and requires the recommendation of a special committee on membership before the individual can be duly elected. A member's name may be dropped from the rolls on the report of the committee, if the recommendation receives a majority vote of approval. The society has a monthly journal entitled, "Archives de la Société

CONCERNING BOOK-PLATES

*Française des Collectionneurs d'Ex-Libris,*" the largest and most comprehensive of all the ex-libris periodicals. It is handsomely illustrated and of the greatest assistance to any collector of French plates. This journal is free to all members. The annual membership fee is 16.50 fr.

The officers are as follows: President, L. Boulard; Treasurer, J. Regnault; Secretary, F. Careme.

## CHAPTER VII

### SOME INSTITUTIONS AND INDIVIDUALS MAKING COLLECTIONS OF BOOK-PLATES

"The collecting of ex-libris has preserved many interesting examples which would naturally every year be lost or destroyed in the re-binding by ignorant workmen who have no knowledge of their value, or which are concealed or lost under later ex-libris pasted above them."

Laurence Hutton. "Some American Book-plates."

In making a collection of book-plates individuals not infrequently request an exchange of plates from those who are unwilling to extend such a courtesy. No collector desires to annoy any one to whom such a request would be unwelcome. In general it is safe to assume that members of book-plate organizations desire to exchange with their own members. If this list will save any one from a rebuff, resulting from having asked the wrong person, the author will feel repaid for the labor of making it.

CONCERNING BOOK-PLATES

Name	Address
Adams, Frances A.	455 Madison Ave., New York City, N. Y.
Advielle, Victor	28 Passage Dauphine, Paris, Fr.
Amberger, Fritz	12 Sihlhofstrasse, Zurich, Swit.
Archiv der freien und Hausestadt	Care Dr. A. Hagedorn, Hamburg, Ger.
Armstrong, James T.	Moorgate Station Chambers, Lon- don, E. C., Eng.
Bachrouschine, A. P.	Moscow, Russia.
Baer, Frank House	Rowfant Club, Cleveland, Ohio
Bailey, Sir W. H.	Sale Hall, Sale, Cheshire, Eng.
Bargalló, F.	94 rue d'Allemagne, Paris, Fr.
Barker, Mrs. R.	Tiverton, R. I.
Bates, Arlo	4 Otis Place, Boston, Mass.
Beauchamp, Pierre de	84 rue Judaique, Bordeaux, Fr.
Bednall, William T.	Adelaide, South Australia
Benkard, Rudolph	39 blvd. de la Chapelle, Paris, Fr.
Béringuier, Dr. R.	21 Nettelbeckstrasse, Berlin, W., 62, Ger.
Bevan, Paul	64 Avenue Road, Regent's Park, London, N.W., Eng.
Bibliothek des Königl. Kunstgewerbe-Mu- seums	Berlin, Germany
Bisbee, Marvin D.	Hanover, N. H.
Blackwell, Henry	University Place, New York City, N. Y.
Bliss, Caroline S.	46 Cooke St., Providence, R. I.
Bojničić, Dr. I.	Agram, Croatia, Aus.

COLLECTIONS OF BOOK-PLATES

NUMBER OF PLATES	WHEN BEGUN	SUB- COLLECTIONS	ARRANGED BY	GENERAL EXCHANGES DESIRED
300	1900	—	Artists	No
1,000	1860	—	Styles	Yes
4,500	1896	Swiss Numbers	“	“
—	1897	Institutions	—	“
6,000	1890	Swedish	—	“
3,000	1900	—	—	“
—		None	—	“
250	1895	“	—	“
—	1894	“	Alphabet	“
10,420	1879	“	“	“
500	1890	—	—	—
—	1898	Armorial	Alphabet	Yes
1,200	1858	“	—	“
12,000	1880	None	Artists	“
3,500	1883	“	Alphabet	“
—	1898	None	No plan	“
5,000	1894	—	Styles	No
125	1890	—	—	Yes
10,000	1877	Old	Alphabet	“
500	1901	—	—	“
2,000	1901	None	—	“

CONCERNING BOOK-PLATES

Name	Address
Bouvenne, Aglaüs	24 rue Cormeille, Levallois-Perret, Paris, Fr.
Brendicke, Dr. Hans	1 Schwerinstrasse, Berlin, W., 30, Ger.
Brettauer, Valerie	58 rue Pierre Charron, 8me, Paris, Fr.
British Museum*	London, Eng.
Brock, Robert A.	517 W. Marshall St., Richmond, Va.
Brown, Frank C.	9 Park St., Boston, Mass.
Brown, James R.	44 Tregunter Road, So. Kensington, S. W., Eng.
+ Browning, Frances E.	St. Katherine's Hall, Davenport, Ia.
+ Buck, J. H.	49 N. Eighth Ave., Mount Vernon, N. Y.
+ Burchard, Dr. Georg	64 Stephanienstrasse, Karlsruhe, Baden, Ger.
Burnham, Katharine	Orange, Cal.
+ Butler, T. K. L.	London Institution, Finsbury Cir- cus, London, E. C., Eng.
Butterfield, W. A.	28 Akron St., Roxbury, Mass.
Carey, Edith F.	Le Vallon, Guernsey, Eng.
+ Carlander, Carl M.	Stockholm, Sweden
+ Carlshausen, Ritten- meister von	27 Schillerstrasse, Stuttgart, Ger.
Carnegie, Mrs. T. M.	Dungeness, Cumberland Isl., Ga.
Catholic University of America	Washington, D. C.
Cattle, Frederic	Ravenswood, Heanor, Derbyshire, Eng.

\*The largest collection in the world. Seventy thousand  
of these plates are on exhibit in the Print department,

## COLLECTIONS OF BOOK-PLATES

NUMBER OF PLATES	WHEN BEGUN	SUB- COLLECTIONS	ARRANGED BY	GENERAL EXCHANGES DESIRED
2,000	1892	None	Alphabet	Yes
5,000	1893	Portrait	Nations	"
5,000	1898	Modern	Alphabet	"
200,000	1885	None	Alphabet	No
1,000	1863	"	—	Yes
300	1896	"	Designers	"
40,000	1870	Pictorial	Alphabet	No
250	1899	None	Nations	Yes
500	—	—	—	"
3,000	1901	None	Alphabet	"
500	1900	—	Alphabet	Yes
150	1902	Butler	Styles	"
5,000	1893	Authors	Artists	"
—	1896	Channel Isl.	Genealogy	No
2,000	1886	None	—	Yes
5,000	1897	"	Styles	"
400	—	None	—	"
150	1902	—	Alphabet	"
4,750	1896	Amer., Chip.	Alphabet	No

the remainder, among which are many rare specimens, are in books in the Library.

CONCERNING BOOK-PLATES

Name	Address
Chamberlayne, Emma	1 Chesham Place, London, Eng.
Chaussé, Alcide	P. O. Box 259, Montreal, Can.
Cincinnati Museum Association	Cincinnati, Ohio
Clark, Dr. Arthur W.	Lawrence, Kan. <i>Send further</i>
Clearwater, Judge A.	316 Albany Ave., Kingston, N. Y.
Clulow, George	51 Belsize Ave., Hampstead, London, N. W., Eng.
Clute, Beulah Mitchell	Park Ridge, Ill.
Columbia Univ. Lib.	New York City, N. Y.
Cooney, Ellen Jeanette	500 T. St., N. W., Washington, D. C.
Corning, John H.	Washington, D. C.
Corput, Dr. B. E. Van den	21 ave. de la Toison d'Or, Brussels, Bel.
Cosgrave, MacDowel	5 Gardiner's Row, Dublin, Ir.
Coudenhove, Countess Ernestine	Zseliz, Barser Comitat, Hung.
Crauzat, P. de	52 rue de la Tour-d'Auvergne, Paris, Fr.
Curtis, Dr. William K.	Canterbury, Kent, Eng.
Cushing, Angeline	48 Wanalancit St., Lowell, Mass.
Darlington, Rev. J. H.	481 Bedford Ave., Brooklyn, N. Y.
Dartmouth College	Hanover, N. H.
Dassel, Otto von	11 Alaunstrasse, Dresden, Ger.
Day, Robert	Myrtle Hill, Cork, Ir.
Deats, Hiram E.	Flemington, N. J.
Delion, Frederic	23 Wallstrasse, Charlottenburg, near Berlin, Ger.
Dillman, Eduard	4 Eisenbahngasse, Korneuburg, Aus.

COLLECTIONS OF BOOK-PLATES

NUMBER OF PLATES	WHEN BEGUN	SUB- COLLECTIONS	ARRANGED BY	GENERAL EXCHANGES DESIRED
8,080	1878	Ladies	Alphabet	No
500	1903	None	No plan	Yes
415	1900	Modern	Alphabet	"
2,602	1900	—	Alphabet	"
1,200	1895	Authors	Artists	No
3,000	1865	—	—	Yes
350	1898	—	Styles	"
3,000	1899	American	Alphabet	"
—	1902	None	Dates	"
—	1889	—	Styles	"
—	—	Medical	Artists	—
1,200	1897	Modern, Med.	—	Yes
3,000	1894	Ecclesiastic	Countries	"
6,000	1894	—	Genealogy	"
5,000	1875	None	—	"
350	1901	"	Artists	No
—	1900	—	—	"
200	1890	—	—	Yes
300	1893	Armorial	—	"
10,000	1860	"	Styles	"
10,000	1889	New Jersey	—	Amer.
1,000	1897	None	—	Yes
6,000	1900	Monasteries	Artists	"

CONCERNING BOOK-PLATES

Name	Address
Diodati-Eynard, Mme. La Comtesse	4 rue Eynard, Geneva, Swit.
+ Dixson, Zella Allen	University of Chicago, Chicago, Ill.
+ Dodge, Pickering	2025 G. St., Washington, D. C.
+ Dor, Pierre	3 Arcole, Marseilles, Fr.
+ Dorey, Matthew	28 Sandymount Road, Dublin, Ir.
+ Downes, Mary L. S.	484 Elmwood Ave., Providence, R. I.
+ Downing, William	Kinton Cottage, Olton, Birmingham, Eng.
+ Drobner, Gustav	6 Elsässerstrasse, Leipsic, Ger.
Drogheda, Countess of	Moore Abbey, Monasterevan, Ir.
Duhme, Ophelia F.	3892 Clifton Ave., Clifton, O.
+ Ehrhardt, Georg	21 Ermelstrasse, Dresden, Ger.
Eisenhart, August von	25 Karlstrasse, Munich, Ger.
+ Elwood, George M.	Rochester, N. Y.
Emslie, J. P.	50 Kestrel Ave., Herne Hill, London, Eng.
Eno, Dr. H. C.	Saugatuck, Conn.
Evans, Rev. George	Tan-y-bryn, Aberystwith, Eng.
+ Ewers, Dr. Hanns H.	Düsseldorf, Ger.
+ Fisher, William E.	Fargo, N. D.
+ Flint, Mrs. Alonzo	122 Waterman St., Providence, R. I.
Frankfort Stadt-bibliothek	Frankfort-on-Main, Ger.
+ French, Dr. Samuel W.	Milwaukee, Wis.
+ Furman, Dorothy	58 Clark St., Glen Ridge, N. J.
+ Gaisberg-Schöckingen, F. von	Schöckingen, oberamt Leonberg in Würtemberg, Ger.
Gardner A. Sage Lib.	New Brunswick, N. J.

COLLECTIONS OF BOOK-PLATES

NUMBER OF PLATES	WHEN BEGUN	SUB- COLLECTIONS	ARRANGED BY	GENERAL EXCHANGES DESIRED
4,051	1880	None	Alphabet	Yes
12,053	1887	Children	Artists	"
2,000	1886	—	Styles	"
11,000	1890	Provence	Alphabet	"
6,000	1892	Dated	Styles	No
—	1898	—	—	Yes
10,000	1893	None	Alphabet	"
5,000	1898	Foreign	Artists	"
3,000	1900	None	—	"
400	1885	"	Alphabet	"
1,000	1896	None	No plan	"
9,500	1878	Monasteries	Alphabet	No
6,000	1892	None	"	Yes
—	1888	Proofs	—	No
4,000	1892	Early Amer.	—	"
—	1892	Ecclesiastic	Alphabet	"
4,000	1895	Sattler	Nations	Yes
2,000	1899	None	Artists	"
100	1893	"	—	"
3,078	1894	—	Alphabet	"
800	1901	—	Nations	"
3,000	1894	Ladies	Artists	"
1,000	1896	—	—	"
500	1890	None	Alphabet	No

CONCERNING BOOK-PLATES

Name	Address
Gartner, Emil W.	43 Klosterallee, Hamburg, Ger.
Gastines, Vicomte de	Château de la Denisière, near Cou- lans, Fr.
Gatimel, Comte de Re- gis de	Château de Sainte Marie, Vala- brègues, Gard, Fr.
Geering, Adolf	Basle, Swit.
George, F. H.	Box 927, Johannesburg, So. Afr.
Gerhardt, Christian	93 Fifth Ave., New York City, N. Y.
Göldlin, G. Billot de	Sourdeval, Manche, Fr.
Goulden, William E.	5 St. Paul's, Canterbury, Eng.
Goury, Dr. Georges	5 rue des Tiercelins, Nancy, Fr.
Greenaway, W.E.	7 Kenton Road, Hackney, Eng.
Greene, Agatha R.	NetherHall, Bury St. Edmunds, Eng.
Grissell, Hartwell D.	Oxford, Eng.
Grönvald, Frederik	Copenhagen, Den.
Grolier Club	29 E. 32nd St., New York City, N. Y.
Grossh. Hofbibliothek	Darmstadt, Hesse, Ger.
Grover, Olive L.	430 N. State St., Chicago, Ill.
Grundy-Newman, S.	Littleton Place, Walsall, Eng.
Guerlin, M. L. R.	30 rue St. Louis, Amiens, Fr.
Guittard, C. B.	80 McMillen Ave., Columbus, O.
Hagedorn, Dr. A.	105 Mittelweg, Harvestehude, Ham- burg, Ger.
Hahuet, Comte de	38 rue Gambetta, Nancy, Fr.
Hallett, Jeannette I.	27 Ellsworth Ave., Cambridge, Mass.
Hamilton, George L.	697 Glenwood Ave., Cincinnati, O.
Harrwitz, Max	113 Potsdamerstrasse, Berlin, W., Ger.
Hausen, Maj. Erich Freiherr von	Festung Königstein, a. E., Saxony, Ger.

COLLECTIONS OF BOOK-PLATES

NUMBER OF PLATES	WHEN BEGUN	SUB- COLLECTIONS	ARRANGED BY	GENERAL EXCHANGES DESIRED
4,000	1899	—	Styles	Yes
2,000	1878	Armorial	Alphabet	No
2,000	1888	"	"	Yes
3,500	1870	Swiss	Dates	"
500	1896	None	Styles	"
2,000	1890	Angling	Alphabet	No
1,000	1901	Armorial	Styles	Yes
10,000	1890	Labels	Alphabet	"
3,500	1896	—	"	"
500	1897	—	—	No
1,000	1895	None	—	Yes
1,900	1890	Armorial	Styles	"
200	1883	—	—	"
—	1885	None	Styles	No
—	1896	"	"	"
250	1898	"	"	Yes
5,000	1878	Legal	—	"
800	—	Armorial	Alphabet	"
500	1898	None	Dates	"
—	1897	"	—	"
5,000	1892	Old Fr.	Alphabet	"
500	1900	—	"	"
—	—	None	—	"
3,500	1882	Old	Countries	"
—	1889	None	Styles	"

CONCERNING BOOK-PLATES

Name	Address
Hebard, Dr. Grace R.	Laramie, Wyoming
Hewins, Eben N.	4 Hamilton Pl., Boston, Mass.
Hildebrandt, A. M.	3 Schillstrasse, Berlin, W., Ger.
Himly, Maurice	3 quai St. Thomas, Strasburg, Ger.
Holbrook, Minnie C.	1054 Walnut St., Newton Highlands, Mass.
Holtorp, Hiero von	30 rue Boileau, Auteuil, Paris, Fr.
Hopson, William F.	730 Whitney Ave., New Haven, Conn.
Hubbard, Elbert	East Aurora, N. Y.
Huber, Helene	95-IV Amalienstrasse, Munich, Ger.
Hulbe, George	47 Lindenstrasse, Hamburg, Ger.
Hunt, Mrs. Alfred	South Lodge, Campden Hill, London, W., Eng.
Ingold, Dr.	5 Place des Six-Montagnes-Noires, Colmar, Ger.
Iwask-Issako, Udo	Care E. Grether, Moscow, Rus.
Jackson, W. C.	2 Vicarage Gate, Kensington, W., Eng.
James, David L.	127 W. 7th St., Cincinnati, O.
Jilson, C. F.	3140 Calumet Ave., Chicago, Ill.
Johnson, Carnegie	61 Wynnstay Gardens, Kensington, W., Eng.
Justice, Anne C.	785 Madison Ave., New York City, N. Y.
Kingman, W. L.	189 Palisade Ave., Yonkers, N. Y.
Klotschkoff, W. I.	St. Petersburg, Russia.
Kgl. Hof- und Staats-bibliothek	Munich, Ger.

COLLECTIONS OF BOOK-PLATES

NUMBER OF PLATES	WHEN BEGUN	SUB- COLLECTIONS	ARRANGED BY	GENERAL EXCHANGES DESIRED
—	1901	None	—	Yes
1,200	1895	American	—	"
1,200	1894	None	Alphabet	"
1,020	1894	Alsatian	"	"
100	1897	Spenceley	—	No
—	1868	Old	Dates	"
2,000	1891	None	Styles	Yes
500	1898	"	—	"
1,100	1901	—	Designers	"
1,000	1890	None	—	"
1,400	1901	"	Styles	Eng.
1,500	—	Ecclesiastic	Alphabet	Yes
350	—	Russian	"	"
3,000	1866	None	No plan	"
350	—	—	—	"
—	—	—	—	"
2,600	1896	Ladies	Styles	No
—	—	None	Alphabet	Yes
2,800	1897	"	—	"
3,000	1901	Russian	Alphabet	"
2,000	1880	Monasteries	"	No

CONCERNING BOOK-PLATES

Name	Address
Kyle, Dr. James O.	208 W. 45th St., New York City, N. Y.
Lamson, Edwin R.	46 Hereford St., Boston, Mass.
Langenscheidt, Carl G. F.	17 Halleschestrasse, Berlin, S. W., 46, Ger.
+ Lannoy, M. Delano de	104 W. 120th St., New York City, N. Y.
+ Lapsley, Anna W.	12 W. 37th St., New York City, N. Y.
+ Larner, John B.	1709 19th St., Washington, D. C.
+ Larsen, O. I.	11 Herman Fossgade, Bergen, Nor.
Leighton, John	Ormonde, Regent's Park, London, N. W., Eng.
+ Leiningen-Wester- burg, K. E., Count zu	Villa Magda, Neupasing, near Munich, Ger.
Lemperley, Paul	16 Vestry St., Cleveland, O.
Libbie, Frederick J.	35 Allston St., Dorchester, Mass.
+ Lichtenstein, Richard C.	P. O. Box 2068, Boston, Mass.
+ Linnig, Benjamin	60 rue Conscience, Antwerp, Bel.
+ Loomis, John T.	1726 Corcoran St., Washington, D.C.
+ Loth, Abbé Julien	St. Maclou, rue Eugéne-Dutuit, Rouen, Fr.
+ Loveland, John W.	Englewood, N. J.
Low, Adèle T.	100 E. 17th St., New York City, N.Y.
+ Mackenzie, Alexander W.	463 Town St., E., Columbus, O.
Maignien, Edmond	2 rue du Fer-à-Cheval, Grenoble, Fr.
Marshall, Frank E.	3224 Montgomery Ave., Philadel- phia, Pa.
Masson, Henri	4 rue de Cherche-Midi, Paris, Fr.

COLLECTIONS OF BOOK-PLATES

NUMBER OF PLATES	WHEN BEGUN	SUB- COLLECTIONS	ARRANGED BY	GENERAL EXCHANGES DESIRED
3,000	1892	Irish	Alphabet	Yes
110	1893	None	Artists	No
12,000	1894	Original drawings	Countries	Yes
—	1902	Armorial	—	"
200	1902	None	—	"
1,400	1896	Spenceley	—	"
1,000	1901	None	—	"
—	—	—	Solander	No
27,000	1889	Ladies	Localities	Yes
—	—	Celebrities	Alphabet	No
10,000	1885	Early Amer.	Periods	"
6,000	1870	—	Styles	Engr.
1,600	1900	Old Fr.	—	Yes
1,000	1894	None	Alphabet	"
1,000	1860	Old engr.	Dates	"
—	1900	E. D. French	No plan	"
—	—	None	Alphabet	"
500	1899	Mackenzie	—	"
4,000	1867	Dauphinois	—	"
—	—	Early Amer.	—	—
1,600	1877	Armorial	Styles	Yes

CONCERNING BOOK-PLATES

Name	Address
+ Matharel, Mme. La Vicomtesse de	Château de la Grangefort par Par- entignat, Puy-de-Dôme, Fr.
+ Merrill, Mary E. Rath-	80 N. Winner Ave., Columbus, O.
+ Mesching, Edgar <i>Arved</i>	Lit. 52 log. B., St. Petersburg, Rus.
+ Milner, Madeleine W. Montgomery, Thomas Lynch	336 College Ave., DeKalb, Ill. 904 Clinton St., Philadelphia, Pa.
+ Moore, Edward M.	7028 Parnell Ave., Chicago, Ill.
no Morgan, John	Rabislaw House, Aberdeen, Scot.
+ Mouths, Fr.	Rüttenscheidt b-Essen-Ruhr, Ger.
+ Mülinen-de Hallwgl, Count F. W. de <i>Wolfgang Friedrich von</i>	Bern, Swit.
+ Murray, James	246 Whitehall St., Dennistoun, Glasgow, Scot.
Museum of Fine Arts	Boston, Mass.
Nationale Bibliothèque	Paris, Fr.
New York Historical Society	170 Second Ave., New York City, N. Y.
New York Public Lib.	40 Lafayette Place, New York City, N. Y.
+ Nichols, Mary E.	2405 Auburn Ave., Cincinnati, O.
+ Noll, Rev. Arthur H.	Sewanee, Tenn.
+ Oberkamp de Dabrun, Baron Emile	Alais, Fr.
Orr, John	31 Comely Bank Road, Edin- burgh, Scot.
+ Paine, Nathaniel	72 Elm St., Worcester, Mass.
+ Pallmann, Frau Dr. E.	95-IV Amalienstrasse, Munich, Ger.

COLLECTIONS OF BOOK-PLATES

NUMBER OF PLATES	WHEN BEGUN	SUB- COLLECTIONS	ARRANGED BY	GENERAL EXCHANGES DESIRED
2,000	1888	None	Localities	Yes
8,000	1893	Symbolic	Styles	"
500	1902	Russian	Dates	"
—	1900	—	—	"
1,000	1892	Heraldic	—	"
—	1900	Modern	Alphabet	"
6,000	1896	Celebrities	"	No
3,000	1896	Military	Dates	Yes
250	1860	Armorial	Alphabet	"
2,500	1894	Masonic	"	"
600	1898	—	Owners	No
20,000	1885	Russian	Alphabet	"
56	1789	Maverick	—	"
100	1897	—	—	—
900	1893	—	Owners	Yes
1,000	1900	—	Alphabet	"
800	1876	Armorial	"	"
7,000	1900	—	"	No
700	1897	None	Styles	Yes
300	1901	Ladies	Design	"

CONCERNING BOOK-PLATES

Name	Address
Parmelee, Dr. G. L.	65 Pratt St., Hartford, Conn.
Peachey, Dr. George C.	Brightwalton, Wantage, Eng.
Pelay, Edouard	74 rue de Crosnes, Rouen, Fr.
Perrier, Emile	122 Blvd. Longchamp, Marseilles, Fr.
Pettee, M. W. (Mrs.)	269 Lowell Ave., Newtonville, Mass.
Peyton, Violet	17 Waterloo Place, Cork, Ir.
Pflümer, Georg	Hameln-on-the-Weser, Hanover, Ger.
Philadelphia Free Lib.	Philadelphia, Pa.
Phillips, Augustus J.	Kingston, Ulster Co., N. Y.
Poirier, Lydia M.	2128 E. 2nd St., Duluth, Minn.
Porter, Josephine E. S.	320 Collins St., Hartford, Conn.
Potts, John L.	43 Belmont St., Southport, Eng.
Prescott, Walter C.	35 Lakewood Road, Newton High- lands, Mass.
Prior, David Henry	Villa Ducale Litta, Venice, It.
Robert, Edmond des	3 rue du Faubourg St. Georges, Nancy, Fr.
Rodt, Walther E. von	45 Junkergasse, Bern, Swit.
Rowley, Walter	Alder Hill, Meanwood, Leeds, Eng.
Ruscha, Ludmilla	419 Broadway, Milwaukee, Wis.
Sabin, Ruth M.	Williamstown, Mass.
Saffroy, A.	73 Grand rue, Villa 23, St. Gervais, Fr. (près Paris)
Sainte-Geneviève Bib- liothèque	Paris, Fr.

COLLECTIONS OF BOOK-PLATES

NUMBER OF PLATES	WHEN BEGUN	SUB- COLLECTIONS	ARRANGED BY	GENERAL EXCHANGES DESIRED
792	—	None	Alphabet	Yes
632	1896	Peachey	Styles	Med.
—	—	—	—	Yes
10,000	1880	—	Alphabet	"
1,000	—	—	—	"
300	1900	—	—	"
—	1894	None	—	"
—	1899	—	Alphabet	"
800	1890	None	Localities	No
300	1899	Library	—	Yes
250	1895	None	No order	"
1,700	1894	Bewick	Alphabet	—
5,000	1896	Canadian	Artists	No
10,000	1880	Armorial	Styles	Yes
5,000	1897	—	"	"
1,000	1896	None	No plan	"
250	1897	Armorial	Styles	"
—	1901	None	No plan	"
700	1900	E. D. French	—	"
10,000	1880	—	Nations	"
—	—	French	Alphabet	No

CONCERNING BOOK-PLATES

Name	Address
Sartorio, Charles de	34 blvd. du Jardin Zoologique, Marseilles, Fr.
Schibanoff, P. P.	Moscow, Russia
Schomberg, Arthur	Seend, Melksham, Wilts, Eng.
Schröder, Alfred	35-III Kreuzbergstrasse, Berlin, S. W., Ger.
+ Schüssler, Marcus	Nuremberg, Ger.
Scott, J. Douglas	Neponset Ave., Hyde Park, Mass.
+ Scripps, James E.	598 Trumbull Ave., Detroit, Mich.
Seliwanoff, A. B.	Vladimir, Russia
+ Sens, Georges	8 rue de l'Arsenal, Arras, Fr.
+ Shelton, Ada S.	Derby, Conn.
Shepherd, John W.	Birkenhead, Eng.
Sherborn, Charles W.	540 King's Road, London, S. W.,
+ Shir-Cliff, W. H.	Eng. <i>Roman 214 Phelan Bld</i> War Dept., Washington, D. C. <i>S.F.</i>
+ Shultz, Mary J.	5003 McPherson Ave., St. Louis, Mo.
Sill, Howard	2 E. Lexington St., Baltimore, Md.
+ Singer, Mr. and Mrs.	Knoll House, Frome, Somerset,
John W.	Eng.
Smith, Adelaide M.	135 George St., Providence, R. I.
Smith, J. de Berniere	4 Gloucester Terrace, Regent's Park, London, N. W., Eng.
Smith, J. Henderson	1 Forres St., Edinburgh, Scot.
+ Smith, Mary N.	1233 Spruce St., Philadelphia, Pa.
Smythe, Elizabeth H.	Ohio State University Lib., Colum-
	bus, O.

## COLLECTIONS OF BOOK-PLATES

NUMBER OF PLATES	WHEN BEGUN	SUB- COLLECTIONS	ARRANGED BY	GENERAL EXCHANGES DESIRED
3,000	1897	Old Fr.	Alphabet	Yes
500	1892	Russian	"	"
2,000	1881	—	—	No
3,000	1900	Berlin	Alphabet	Yes
2,300	1894	—	Artists	"
2,000	1854	None	Alphabet	"
—	1898	"	No plan	"
100	1901	—	—	"
400	1895	Provence	Owners	—
150	1895	—	—	Yes
900	1899	Cheshire	Alphabet	"
—	—	Proofs	Styles	No
10,000	1895	Early	Alphabet	Yes
400	1899	—	Styles	"
2,000	1889	American	Periods	No
13,000	1893	Ladies	Styles	Yes
250	1901	Spenceley	—	No
1,500	1900	Old Armorial	—	"
3,000	1893	Scotch	Styles	Scot.
250	—	None	Engravers	Yes
364	1898	Libraries	Styles	"

CONCERNING BOOK-PLATES

Name	Address
Soane, Harry	36 Hanway St., London, W., Eng.
Soragna-Melzi, Marchesa di	40 Via Marrzoni, Milan, It.
Spenceley, J. Winfred	Studio Bldg., Boston, Mass.
Starke, Georg	39 Salomonstrasse, Görlitz, Ger.
Stauffer, David McN.	St. Paul's Bldg., New York City, N. Y.
Steyert, A.	23 Place Bellecour, Lyons, Fr.
Stickelberger, Emanuel	20 Schanzenstrasse, Basle, Swit.
Stiebel, Heinrich E.	12 Taunusstrasse, Frankfort-on-Main, Ger.
Stokes, Dr. John	82 Ecclesall Road, Sheffield, Eng.
Stone, Wilbur M.	411 E. 28th St., Brooklyn, N. Y.
Strauss-Hanswaldt, Frau Margarethe	14 gr. Klosterstrasse, Magdeburg, Ger.
Sturges, Lucy H.	Elmhurst, Ill.
Sutton, Albert	107 Bishop St., Manchester, Eng.
Taft, Dr. Mary F.	303 Walnut St., Newtonville, Mass.
Tausin, Henri	36 blvd. des Batignolles, Paris, Fr.
Teahon, Maud	5225 Jefferson Ave., Chicago, Ill.
Thorpe, Alexander	Westlands, Wavertree, Liverpool, Eng.
Tinkler, Rev. John	Caunton Vicarage, Newark, Eng.
Toedteberg, Emma	274 Vanderbilt Ave., Brooklyn, N. Y.
Troutowski, Woldemar	Kreml. Palais, Moscow, Rus.
Truesdell, W. Porter	36 Hazlewood St., Malden, Mass.
Van de Vin, Sophie	EEckeren, near Antwerp, Bel.

COLLECTIONS OF BOOK-PLATES

NUMBER OF PLATES	WHEN BEGUN	SUB- COLLECTIONS	ARRANGED BY	GENERAL EXCHANGES DESIRED
1,500	1874	None	Styles	Yes
317	1900	Foreign	—	"
1,000	1895	Proofs	Nations	No
4,500	1892	None	Leiningen	Yes
2,500	1872	—	Styles	No
—	1856	—	No plan	"
—	1900	Swiss	Cantons	Yes
16,500	1877	Marks	Countries	"
4,000	1890	Medical	Alphabet	"
—	1895	Children	Artists	"
8,000	1898	None	—	"
—	1901	"	Alphabet	No
1,800	1880	Cheshire	—	—
—	1902	None	—	Yes
—	1869	French	Dates	"
500	1900	Early Amer.	Artists	"
500	1902	None	Alphabet	"
2,150	1850	Ladies	Styles	"
2,000	1872	E. D. French	—	"
400	1901	Celebrities	—	"
5,000	1901	Children	Artists	"
1,600	1900	Foreign	Periods	"

CONCERNING BOOK-PLATES

Name	Address
Van Zandt, Margaret	Columbia University, New York, City, N. Y.
Vassar Alumnæ Hist. Assn.	Vassar College, Poughkeepsie, N. Y.
Verster, J. F.	7 Tesselschade straat, Amsterdam, Neth.
+ Vervliet, J. B.	61 rue du Bien-Être, Antwerp, Bel.
Vicars, Sir Arthur	44 Wellington Road, Dublin, Ir.
+ Vinycomb, John	3 Riverside, Holywood, Down, Ir. <i>Belfast</i>
Viol, Carl	14 Plantage Parkham, Amsterdam, Holl.
+ Wallmenich, Col. von	10 Hessstrasse, Munich, Ger.
Ward, James	South Parade, Nottingham, Eng.
+ Warncke, Werner	67 Bayerstrasse, Munich, Ger.
+ Weittenhiller, M. E. von	11 Hardtgasse, Vienna, Aus.
+ Welsh, Gertrude C.	328 Chestnut St., Philadelphia, Pa.
Werkmeister, F. W.	2 Leontjewshy, Moscow, Rus.
+ Wheeler, Florence S.	190 Salem St., Medford, Mass.
White, Emma G.	1030 Davis St., Evanston, Ill.
+ Whitmore, Mrs. William H.	12 Union Park, Boston, Mass. <i>Proprietary Enter 4/17/00</i>
Wiggishoff, J. C.	153 rue Marcadet, Paris, Fr.
Wilckens, Theodor	Mannheim, Ger.
+ Williams, William C.	58 E. 43d St., Chicago, Ill.
+ Winship, George P.	238 Thayer St., Providence, R. I.
+ Wolbrandt, Carl	127 Westwall, Crefeld, Ger.
Wolsey, Hon. Frances	Farm House, Glynde, Sussex, Eng.
+ Woodbury, John P.	348 Commonwealth Ave., Boston, Mass.

COLLECTIONS OF BOOK-PLATES

NUMBER OF PLATES	WHEN BEGUN	SUB- COLLECTIONS	ARRANGED BY	GENERAL EXCHANGES DESIRED
1,000	1900	Ladies	Alphabet	No
325	1899	Institutions	Styles	"
11,500	1894	Musical	"	Yes
3,000	1880	Belgian	Alphabet	"
20,000	1887	Sherborn	"	"
3,000	1870	—	"	"
—	—	—	—	"
2,000	1895	None	Countries	"
500	1892	Nottingham	Alphabet	No
1,000	1902	German	—	Yes
3,000	—	Engraved	Alphabet	"
450	1901	American	Artists	"
500	1898	Russian	Alphabet	No
500	1895	—	Artists	Yes
—	1900	E.D.French	Alphabet	No
—	—	—	—	Yes
500	1895	Celebrities	Alphabet	No
700	1895	Heraldic	Alphabet	"
—	1896	Spenceley	—	Yes
250	1895	None	—	No
1,800	1897	—	Nations	Yes
5,000	1890	Armorial	Styles	"
3,000	1890	Early Amer.	Alphabet	Engr.

CONCERNING BOOK-PLATES

Name	Address
Woods, James C.	Rheanova, Swansea, Eng.
Woodward, Fred C.	P. O. Box 832, Washington, D. C.
Woolley, Fred H. C.	147 Franklin St., Boston, Mass.
Worsfold, Thomas J.	14 Crofton Road, Peckham Road, S. E., London, Eng.
Wright, W. H. K.	Plymouth, Eng. <i>Abingdon Public Lib</i>
Wurstenberger, Rudolf von	Bern, Swit.
Wyer, Mabel K.	Excelsior, Minn.
Zur Westen, Walter von	1 Sigismundstrasse, Berlin, W., 10, Ger.

## COLLECTIONS OF BOOK-PLATES

NUMBER OF PLATES	WHEN BEGUN	SUB- COLLECTIONS	ARRANGED BY	GENERAL EXCHANGES DESIRED
2,500	1893	Ecclesiastic	Styles	No
200	1899	None	No plan	Yes
—	—	—	Styles	No
—	1880	None	Alphabet	"
20,000	1880	Libraries	Alphabet	Yes
500	1901	Swiss	Cantons	"
250	1901	Libraries	Alphabet	"
3,000	1899	None	Artists	"





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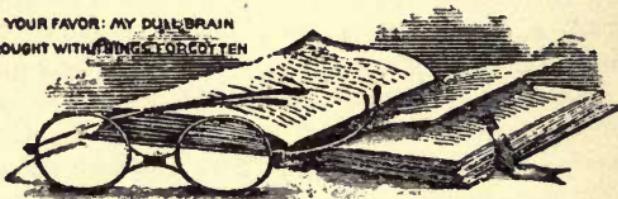
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