

Bookplates in Iowa



Bookplates in Iowa

BY
MALCOLM G. WYER

WITH A CHAPTER ON THE PLEASURES
OF COLLECTING

BY
T. HENRY FOSTER



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CEDAR RAPIDS IOWA

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CALIFORNIA

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THE TORCH PRESS
CEDAR RAPIDS
IOWA

TO VIND
AMERICAN

1000 31
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A 6 I 8
Lenny
Lenny

You may keep, if you can, all the good I contain,
But my owner might wish to lend me again.

Who borrow books and soon restore
May come again and borrow more.

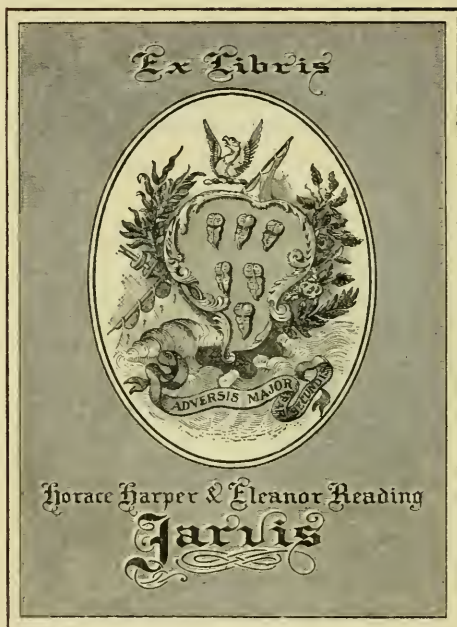
If this is borrowed by a friend,
Right welcome shall he be,
To read and study, not to lend,
But to return to me.

Not that I grudge to loan
My stock of learning's store,
But books, I find, if once re-lent,
Return to me no more.

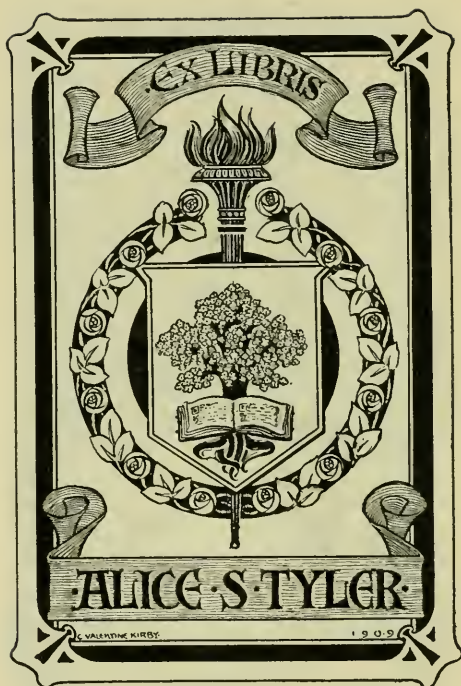
John James Webster
(He does not lend books)

Ho there! Take me back to my master.

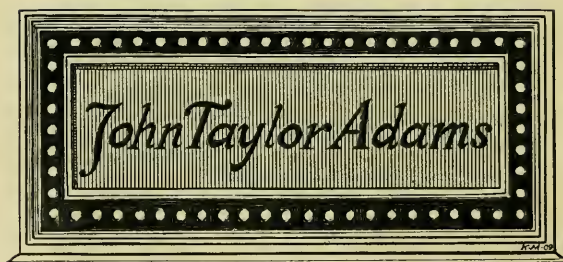
70 MAR
APR 10 1873











BOOKPLATES IN IOWA



N medieval days books were chained to the bookshelves to protect them from people who might borrow and fail to return them.

In these later times, books are loaned, but men who care most for their books and wish them back again have substituted for the chains a little device called the bookplate which is placed on the inside front cover of a book and serves as a mark of identification, to insure the return of books loaned, mislaid, or lost. Such a device may contain simply the owner's name printed on a slip of paper, or in addition to the name a verse such as those printed above. This is the simplest form of a bookplate.

The bookplate is no innovation of the modern faddist, looking for a bookish hobby to ride; but it is as old as the invention of printing.

The earliest bookplates were in German monasteries. Cardinal Wolsey was the first Englishman who is known to have had one. William Penn and George Washington were among the early Americans who had plates and of course examples of theirs are much sought after by collectors. In 1863 a counterfeit of Washington's plate was made and a number of books

containing it were advertised at an auction sale, with the expectation that they would realize high prices. An expert attended the sale, however, detected the fraud, and denounced it in the auction room.

The field of the bookplate is an attractive one for the collector. The primary appeal is in the interest that attaches to the associations connected with books, and their owners. The bookplate of David Garrick or of Dickens enhances the interest of the book it is in and increases the satisfaction of the owner of the book, quite as much as a signature would.

A few years ago the writer secured, at an auction sale, some books which had belonged to Richard Le Gallienne, each of which contained a bookplate inserted by Mr. Le Gallienne when he parted with his books. The bookplate consisted of a poem written by him for the occasion. It is reproduced here.

Some collectors aim to secure the bookplates of famous men and are delighted when they can find plates of Walpole, Gladstone, Bismarck, Carlyle, Tennyson, Hugo, Oliver Wendell Holmes, Henry Irving, Edwin Booth, or Eugene Field.

Others are interested in the work of the artists who have designed the plate and they will treasure the work of Bartolozzi, Bewick, Dürer, Sir Christopher Wren, and others. Artists have always considered that bookplate designing offered sufficient scope for the exercise of their genius. Walter Crane, Aubrey Beardsley, Kate Green-

EX LIBRIS R. LE G.

*Multum ille et terris jactatus et alto,
Vi superum, sacvae memorem Iunonis ob iram:
Multa quoque et bello passus, dum conderet urbem,
Inferretque deos Latios . . .*

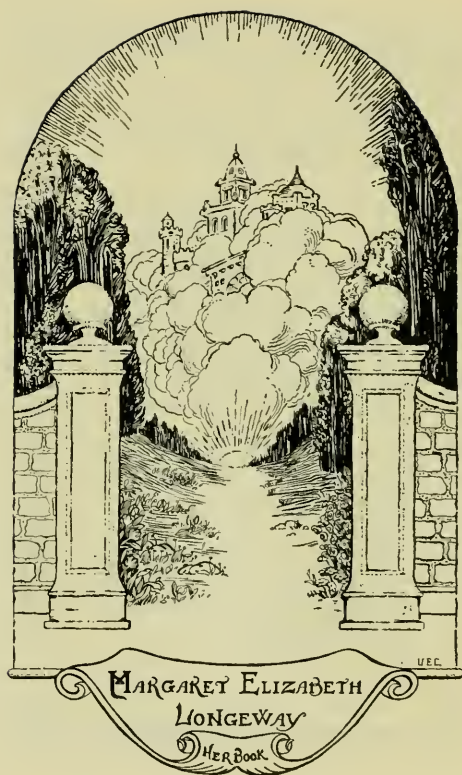
Having no home, what should I do with these,
Tossed as I am about the sounding seas,
Sport of exiling winds of change and chance —
Feet in America, and heart in France.
Homeless, 'tis meet I find my books a home
Coffined in crates and cases long they lay,
Distant from me three thousand miles of foam,
Dungeoned in cellars cold and nailed away,
As in a sepulchre, till Judgment Day.
Lost to their gentle uses in the tomb,
Cobwebbed companions of the spidered gloom,
At last they rise again to live once more, —
Dread resurrection of the auction room.

Books I have loved so well, my love so true
Tells me 't is time that I should part from you,
No longer, selfish, hoard and use you not,
Nor leave you in the unlettered dark to rot,
But into alien keeping you resign —
Hands that love books, fear not, no less than mine.

Thus shall you live upon warm shelves again,
And 'neath an evening lamp your pages glow,
Others shall press 'twixt leaf and leaf soft flowers,
As I was wont to press them long ago,
And blessings be upon the eyes that rain
A tear upon my flowers — I mean on "ours" —
If haply here and there kind eyes shall find
Some sad old flower that I have left behind.

May, 1905

RICHARD LE GALLIENNE



away, Phil May, Thackeray have all designed plates. In America, Edwin A. Abbey, Elihu Vedder, Will Low, Louis Rhead, and Maxfield Parrish are among the prominent artists who have devoted some time to designing bookplates.

The gathering of examples of children's bookplates is an attractive bypath for the collector. These plates are often most unusual and quaint in their design and well repay the trouble in securing them. An interesting child's bookplate is shown in the illustration of the bookplate of Margaret Elizabeth Longeway. The subject is most appropriate and the design by Miss Vera Cady, of Council Bluffs, is excellent. And many interest themselves in bookplates designed by women, an entire book, indeed, having been devoted to this phase of the subject.

Every method employed in the illustration of books, from the woodcut down to the modern photo-mechanical process, is used for bookplates also; and a collection of bookplates is an interesting study for one who appreciates the strength of the woodcut, the polished elegance of the line engraving, the freedom and delicacy of the etching, and the informality of the process block.

This many-sided appeal of the bookplate has been too much for the collector to resist and the interest is growing rapidly all over the world. The collection in the British museum numbers over 200,000 specimens and the collections range from this to the few plates owned by those who have just fallen under the spell.

Thomas Bailey Aldrich pokes fun at the book-

plate collector with the remark, "The fool and his bookplate are soon parted." This comment, however, is directed against those who have a bookplate, not so much to put in their books as to exchange for the plates of others. This practice is not so common in America as in Germany, where an individual will often own as many as thirty different plates, most of which are never used in books but are simply for exchange.

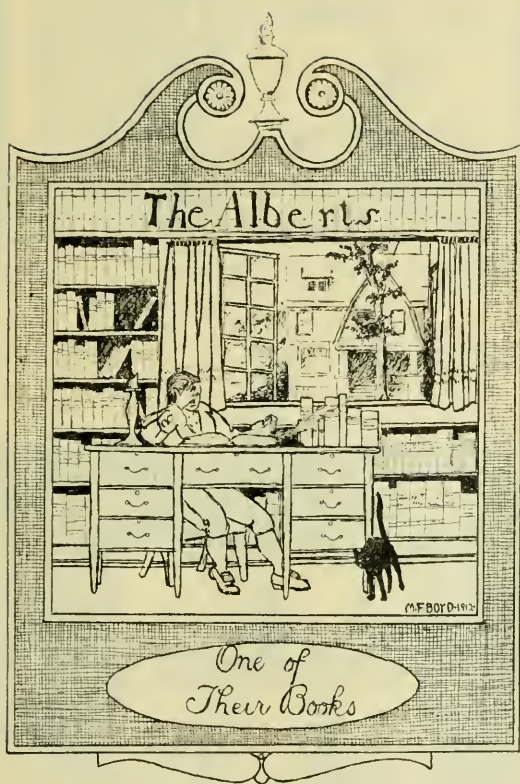
It is perfectly proper, however, to have several bookplates and still not deserve the epithet applied by Mr. Aldrich. A physician may have one plate for his professional library and another for his books of general literature. Dr. Henry Albert, of Iowa City, thus has two plates. The one for the home library is planned for the joint use of Dr. and Mrs. Albert; through the window may be seen their home; in the room their library table and black cat. In the bookplate for Dr. Albert's medical library is pictured the staff with serpent entwined, the symbol of Æsculapius, the god of medicine. This represents ancient traditional medicine while the microscope in the foreground represents and emphasizes modern scientific medicine. Mrs. Zella Allen Dixson, one of the most enthusiastic advocates of the bookplate in America, has, in addition to a general bookplate, an exquisite etching of a hillside and lake on her girlhood home, which she uses for her special collection of nature books.

The question is often asked, What sort of a bookplate should a person have? A bookplate is the result of an impulse to impart to books

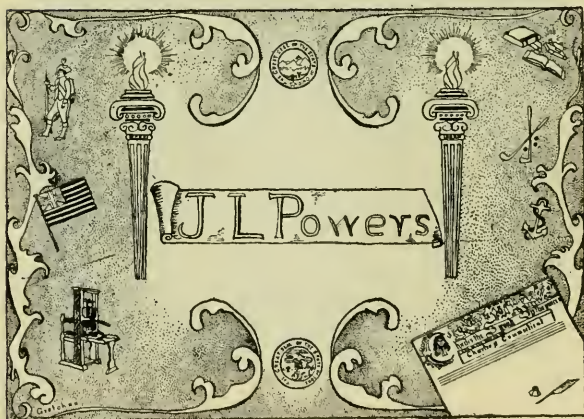
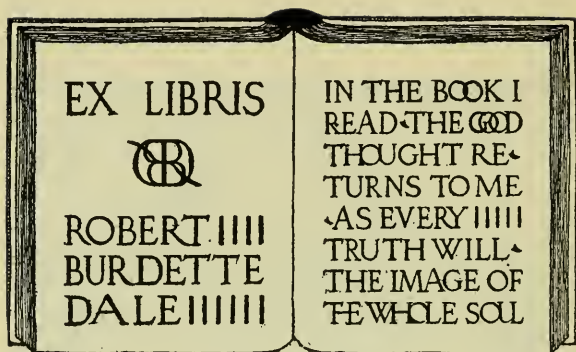
something of the individuality of the owner and hence it should in some way express his character and taste. The personality of the designer usually enters in also and a perfect bookplate suggests at once the owner and the artist. The design should possess either some striking individuality or some special beauty and it should be well executed. It should not attempt too much, should not too obviously convey the whole history of the owner. As C. D. Allen, the authority on the subject, says, "One sometimes sees a plate that has so much of the life's history of the owner within its small compass, that at a glance it is evident to all that he glories in golf, has a regard for roses, rides a wheel, esteems Omar Khayyam very highly, reads Scott and Lowell, can quote from Shakespeare, has been to Switzerland, collects butterflies, and lives in New Jersey." So much of self-advertisement hampers the artist by over-loading the plate. However, a skilful artist may include a number of points of personal interest, in an unobtrusive manner, so that the biographical facts are almost unnoticed by strangers, yet are understood perfectly by the family and close friends. A good example of this is the plate of H. L. Waterman, of Ottumwa, which indicates the study of engineering at Harvard, service in the United States signal corps, and the arrival in America in 1632 of the Waterman family.

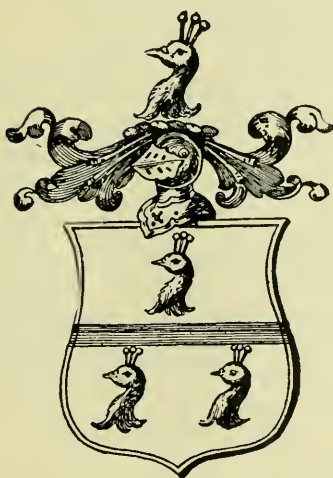
The plate of Mr. J. L. Powers, of Cedar Rapids, also has a number of biographical facts worked quietly into the decorative scheme. The





*One of
Their Books*





Merrill.

plate was designed by Mr. Powers's daughter and among other things it shows that one ancestor signed the petition to King Charles the second for the first charter of Connecticut, another ancestor was a soldier in the Revolutionary War, that he himself was born in Ohio and follows the occupation of printing, in Iowa.

Two tendencies to avoid are, a desire on the part of the owner to overcrowd the plate, and on the part of the artist to place too much emphasis on the decorative feature. The plate should contain the name of the owner, and may have a favorite motto, a portrait of the owner, a picture of the favorite scene, rows of books with names of favorite authors, an indication of a hobby or some special interests.

The design should be simple, dignified, and appropriate to the medium chosen for reproduction. The copper or steel engraving is best adapted to the formal, stately, dignified style, and has been employed by American designers from the time of Paul Revere, who was one of the first bookplate designers in America. The copper plates of the late E. D. French and of the late J. W. Spenceley are considered to be the most artistic and best executed bookplates produced in America. Some of their finest work is a combination, on the same plate, of engraving and etching. The etched plates of Sidney L. Smith, of Boston, and the woodcuts of W. F. Hopson are highly prized. The success of an engraved or an etched plate depends nearly as much upon the skill of the engraver as upon the

artist's drawing, and first class artists insist that the engraving or etching of their designs shall be done by themselves or under their close supervision. Unfortunately the high cost of such plates places them beyond the reach of the person of ordinary means.

On the other hand the engraving or etching has its limitations and the photomechanical process plate allows greater freedom of expression, more versatility, and a greater variety.

For these reasons, as well as because of the comparatively small expense, most bookplates today are reproduced from the artist's drawing by one of the photographic processes. The chief danger is a tendency to freakish and grotesque decorations, on account of the ease with which the reproduction is made. The process plate succeeds well in expressing the strength and beauty of such artists and illustrators as Walter Crane, Maxfield Parrish, Elihu Vedder, E. A. Abbey, and Louis Rhead.

The cost of a bookplate varies of course with the size and intricacy of design and the method of reproducing it. A plain printed name label is of trifling expense, and the cost for a simple design mechanically reproduced is about \$10; the price ranges from this up to \$150 or \$200 charged for the more elaborate engravings or etchings.

It is impossible to say how long bookplates have been used in Iowa, but Theodore S. Parvin, so active in the early history of Iowa, and founder of the famous Masonic Library at Cedar Rap-

ids, was perhaps the first Iowan who employed this method of indicating the ownership of his books. Mr. Parvin's plate was a very simple printed label.

I have lately received from Mr. T. H. Foster a plate which also was one of the early ones in this state. It belonged to the late J. H. Merrill who came to Ottumwa from the east many years ago. The plate is an armorial one, simply the coat of arms of the Merrill family.

Ottumwa, under the inspiration of Mr. T. Henry Foster and of the illustrator, Mr. C. E. Chambers, has long been the bookplate center of the state. Mr. Foster is one of the well known bookplate collectors of the country. He has himself designed some plates and he is the owner of a plate by J. W. Spenceley—illustrated here—a dainty little etching of an old mill and pond, a beautiful example of Mr. Spenceley's nature work.

Mr. C. E. Chambers, now of New York, is one of the successful illustrators of the leading magazines, and the creator of the well known illustrations of the Get-Rich-Quick Wallingford stories. He was recently sent to England by Harper's for the preparation of illustrations, and the illustrations, some of which are colored, for Arnold Bennett's new story, "the Price of Love," which appeared serially in *Harper's Magazine*, are examples of his latest work. He formerly made his home in Ottumwa and has designed bookplates for Mr. and Mrs. John H. Morrell, Mr. H. L. Waterman, Mr. Foster, and others.

Miss Bertha Morey, another Ottumwa artist and craftsworker, has shown great interest in bookplates, and a number of attractive bookplates of Ottumwa people have been designed by her. The plate of Mr. Merrill C. Gilmore is a characteristic example of her work.

Another very interesting Ottumwa plate is that of J. B. Sax, designed by Carol M. Sax. It has the desired touch of individuality because the frame is that of an old mirror, an heirloom in the family, and the reflection in the mirror is a corner of the library in Mr. Sax's home.

Cedar Rapids also has a coterie of bookplate lovers. Mr. Luther A. Brewer, of the Cedar Rapids *Republican*, and Mr. William H. Miner, of The Torch Press Bookshop—with their customary interest in all bookish matters—have more than one bookplate. One of Mr. Brewer's plates is a copper engraving designed by Mr. Harry French. Mr. French, although at present a resident of California, is properly considered an Iowa bookplate designer, as he formerly made his home in Cedar Rapids and his family live there now. He designed several plates while still living in Cedar Rapids and altogether has thirty or forty plates to his credit. His work, always original in design and with the execution of a true artist, is most creditable and secures for the artist a high rank among bookplate designers. Mr. Brewer has two other bookplates both designed by Mr. Martin Justice. One of these, in three colors, is an interior which pictures a woman sitting before a bookcase with







Caroline L. Dodge



an open book in her lap and with the initials of the name and of the motto rubricated. One of Mr. Miner's plates bears a picture of himself standing in The Torch Press Bookshop with his autograph below and also with his monogram device.

Mr. Martin Justice, the well known New York illustrator, was formerly a resident of Cedar Rapids and at that time designed a bookplate for Mr. Lew W. Anderson. Mr. Anderson's daughter, Mary Eloise, has a very interesting bookplate too. In recent years Mrs. Bertha Hull Warren has designed several plates for Cedar Rapids friends—as well as for many people outside of Iowa. Mrs. Warren, whose home is Cedar Rapids, is an artist of reputation, a graduate of the Normal Art Course of Pratt Institute, and for several years was in charge of the art department of the State Normal School at Ypsilanti, Mich. Her interest in art is not wholly confined to bookplate designing, for she is giving attention also to arts and crafts work—especially in wood, copper, and jewelry. The plates represented here are typical examples of her work, which is in the pictorial style. Mrs. Warren's plates make a very pleasing group, original in design, with a wide variety of bookish motifs—such as the book pile—cozy corner before an open fire—window shelf with open window, etc., and each design carefully worked out to the smallest detail. The lettering is especially good.

The bookplate of Judge and Mrs. C. B. Rob-

bins possesses the personal element so much desired in a bookplate. It pictures a child—drawn from a photograph of their little girl—reaching up to some books on a table. The design was made by Mrs. Ingersoll, formerly Miss E. K. Hess, of Chicago, who also designed the bookplate of Mrs. Robbins's sister, Miss Anna Larrabee.

Other Cedar Rapids plates are those belonging to the late Mrs. Emma M. Van Vechten and Mr. J. L. Powers, already mentioned. The Masonic Library possesses a notable collection of books about bookplates.

In Des Moines there are a number of bookplates also. Miss Alice S. Tyler—for many years secretary of the Iowa Library Commission but now a resident of Cleveland, Ohio—is the owner of a bookplate designed by C. Valentine Kirby, of Buffalo, whose bookplates are attracting attention throughout the country. The decorative plates of Harriet Louise Ankeny and Harriet Ankeny Clark are pleasing and worthy of mention. Originality is shown by Miss Emilie B. Stapp of the Des Moines *Capital* in her interesting little plate filled with children's figures. Miss Stapp has another plate in preparation. The attitude of Mr. and Mrs. James B. Weaver toward their books can be guessed from the motto on their bookplate, "Medicine for the soul." "Ding," the cartoonist of the *Register and Leader*, occasionally designs a bookplate for a friend.

An attractive library interior is seen in the

plate of Mr. and Mrs. Henry J. Howe, of Marshalltown, designed by Ralph Fletcher Seymour, the well-known Chicago artist. This shows one end of their library, with book shelves, table strewn with books, reading lamp and easy chair, framed with a conventionalized border.

This does not aim to be a checklist or a catalog of Iowa bookplates and so it is not possible to describe or even to name all of the bookplates of the state. But special attention is directed to the plate of Mary Russell Perkins, of Burlington, which appears as the frontispiece. This beautiful engraving of a favorite mountain scene of the owner is designed by Mr. A. N. Macdonald, of East Orange, N. J.

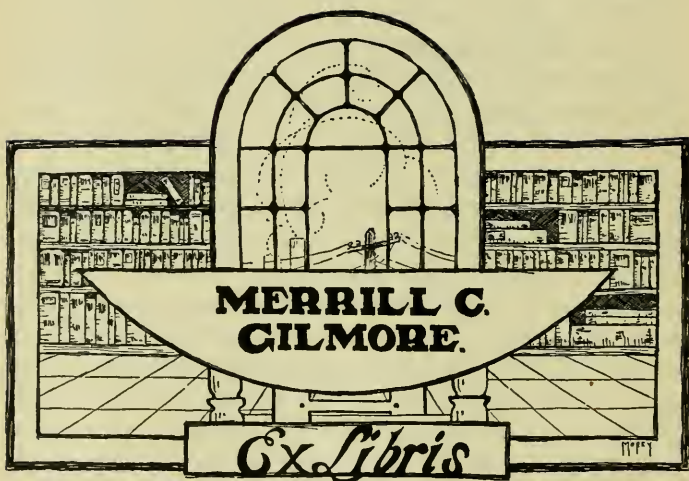
The pure armorial style is shown in the plate of Miss Caroline L. Dodge, of Council Bluffs, while that of Horace Harper and Eleanor Reading Jarvis, of Sioux City, and also that of Miss Anna Larrabee, of Clermont, exhibit a modern adaptation of the use of the family coat of arms. Mr. John Taylor Adams, of Dubuque, has most effectively elaborated the plain name label by surrounding the engraved name with a dignified, beautifully engraved frame.

Mr. A. E. Ellis, of Charles City, makes use of an attractive nature scene. A quaint subject plate is that of John Springer, of Iowa City, the veteran printer of Iowa. In a printing shop two printers are absorbed in reading a page of proof that has just been struck off. This plate was drawn by Mr. Theo. D. Boal in 1888, after a trade card in *La Typologie-Tucker*, Paris.

Mr. and Mrs. Horace M. Towner, of Corning, Mr. Ralph B. Cram, of Davenport, and Mr. Robert B. Dale, of Ames, are other owners of bookplates.

The bookplate for the public or college library is not usually so interesting as the personal plate because it is an official label rather than a mark of individuality. The seal of the city for the public, or of the institution for the college library is often used as a bookplate. Many libraries, however, provide a special bookplate for gifts in order to do honor to the donor and to encourage other gifts. Grinnell College, Red Oak, and Cornell College have such plates. The Iowa City public library has a beautiful engraved plate which was provided by Mr. and Mrs. W. J. Welch to accompany their gift, the Patterson Memorial collection.

The writer has found much pleasure in securing bookplates owned or designed by residents of Iowa, and has been much surprised at the large number found. This Iowa collection has gradually increased until it numbers nearly one hundred plates of individuals and probably a great many more are still to be secured. Undoubtedly the use of the bookplate is growing more common in Iowa and it is evidence that the artistic possibilities of the bookplate are appreciated in this state when such artists as Spenceley, R. F. Seymour, C. Valentine Kirby, C. E. Chambers, Martin Justice, A. N. Macdonald, and Mrs. Bertha E. Jacques are represented among the designers of Iowa bookplates.











THE PLEASURES OF COLLECTING



MORE than likely we are indebted to Germany for the invention of bookplates, the earliest known example being that of Hans Igler, about 1450, and, therefore, they are as old as the art of printing itself. It was not until 1820 that any serious attempt at collecting was made, and to a Miss Jenkins, of Bath, England, belongs the honor of being the first bookplate collector. It is nearly forty years since the first publication dealing with bookplates appeared in France; five years later the first work in English was published. As long ago as 1892, in the opening lines of his well-known work on bookplates, W. J. Hardy said that collecting in England was a thing of the past. Since that time, however, the English Ex Libris Society flourished and went out of existence; scores of books, monographs, and periodicals have been published both here and in foreign parts, and interest in the subject, in our country at least, has continued unabated as is attested by the recent formation of the American Bookplate Society, which numbers among its members no less a personage than ex-President Taft. In the far west, too, we have had for years another similar, though smaller, organiza-

tion in the California Bookplate Society, a coterie of enthusiastic Californians who keep interest in the subject very much alive on the Pacific Coast.

There are certain qualifications required in the collecting of bookplates, the possession of which regulates, to a very large extent, the amount of success attained by collectors in this delightful field. Observation has led me to believe that the most important of these is perseverance. It is in fact so preëminently important that the others need not be referred to here. The beginner at collecting may think that I have arbitrarily dismissed the other qualifications and am taking an unfair advantage of him, but, as we get further into the subject, I hope to show that my point is well taken.

Something, possibly, ought to be said at this time about the morality of bookplate collecting and the influence it exercises on collectors in general. There is an old maxim to the effect that whatever is right needs no defense. That may be very true, but whether the need exists or not we are ever ready to fly to the defense of whatever we believe to be right, and so because bookplate collectors and bookplate collecting have from time immemorial been held in low esteem by a certain class of critics I have always felt like taking up the cudgel in their defense.

The principal charge against collectors (and really the only one) is that of vandalism. I doubt if any collector now-a-days wilfully destroys a book, the destruction of which means a

loss. There are in cellars and attics the world over thousands of moldy tomes, many of which contain beautiful specimens of the engraver's art in the shape of bookplates or prints, that will never see the light of day if some persevering collector does not hunt them out for the treasures they contain. Better this be called vandalism than that these volumes perish from the ravages of time and vermin!

Some years ago I addressed a humble letter to a then living American poet, whose fame has long since been firmly established, asking him for his plate and proffering my own in exchange. There was a long silence and the matter passed from my mind. Then, like a bolt out of a clear sky, came a scathing letter directed at the whole tribe of bookplate collectors, condemning the cult in no uncertain terms and proposing that to be in possession of another's bookplate was a crime, and that bookplates belonged first, last, and all the time in the books of their owners and nowhere else. I accepted the indictment without reply and the incident was closed. Not long afterward the good poet passed to his reward, his library was sold, and the books, each containing one of the coveted *ex libris*, were hawked around by the dealers and some offered for as little as fifty cents apiece. And so "fleet the works of man back to earth again" and his bookplates fall into the hands of the collector. I have referred to this experience in connection with the morality of bookplate collecting because it proves so conclusively that when the owner of a bookplate

is importuned for an exchange it is well for him to acquiesce — and he helps to promote good fellowship.

If space permitted I could recall a good many incidents of an entirely opposite nature to the one just related. I have often received a courteous reply with a specimen of the desired plate when it was least expected. I once ventured a request to the wife of a former president of the United States whose plate was and is very much sought after, not only on account of the prominence of the owner, but because it was done by the hand of one of our most highly esteemed and beloved engravers. Almost by return post came a letter from her secretary enclosing the plate, thanking me for mine and requesting that I refrain from making known to other collectors that the first lady of the land had favored me as it had been her rule not to make exchanges. The reply was so gracious and so informal that it forever strengthened my faith in democratic institutions. Needless to say, I respected the request and afterward when exhibiting my collection I was always careful to slip Mrs. President's plate out and hide it away.

Having refuted the charge that collecting bookplates is a criminal occupation it might be well for us to consider the rewards of this fascinating pursuit that has claimed the attention and interest of hundreds of collectors both in this country and in Europe for the past twenty-five years. The beginner, I know, is apt to become discouraged, and the difficulties in the way of

getting together a really valuable collection of fine plates seem at first insurmountable; but once the collecting spirit has gotten control of him, no path is too rough to follow — no height too difficult to attain. And so it is that as his gatherings increase in number they likewise increase in value; for he who yesterday was quite content with the unpretentious “process” plate is now satisfied with nothing less than the fine impression direct from the wood or copper. And these, if they be chosen with an appreciation for their artistic qualities — as a connoisseur in paintings chooses his Corot, Gainsborough, Millet, or Van Dyck — can never be worth less than they cost and must ever continue to warm the heart and delight the eye. One of our most discriminating American collectors once remarked that “the joy of collecting lies not in possession but in pursuit.” Be that as it may, if the pursuit be a joyous one it will eventually have its reward, measured only by the amount of perseverance expended. What can give more real enjoyment after years of diligent search, even to the far corners of the earth, than to hold in one’s hands that treasure so long sought and so highly prized — miniature gem of the engraver’s art — breathing the very spirit of the master workman who gave it life!

I very much like Mr. Wyer’s definition, found elsewhere in this volume, that a bookplate is the result of an impulse to impart to books something of the individuality of the owner, and his further suggestion that the bookplate should in



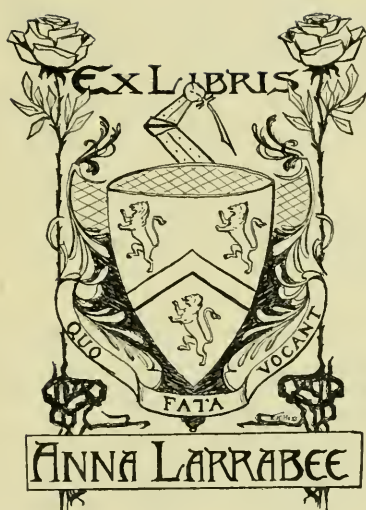
B.H.W.
1912



Helen Larrabee &
Charles Burton
Robbins



Their Book



some way express the owner's character and taste. Many a plate, however, has been spoiled by overdoing the personal element and after all the most pleasing and satisfactory designs are those which, rather than immediately proclaim their ownership to the beholder, attract his attention and set him thinking like a *nom de plume* beneath the title of some good story. It is certainly anything but good taste to burden a plate with a surplus of the commonplace and the simpler and more dignified the design the better the impression it makes. There is no better proof of this than is to be found in the beautiful and well-known *ex libris*¹ of Oliver Wendell Holmes, a simple motto-scroll on which is lettered, *Per Ampliora ad Altiora*, and above a delicately engraved nautilus, that "ship of pearl" that

"flings
On the sweet summer wind its purpled wings."

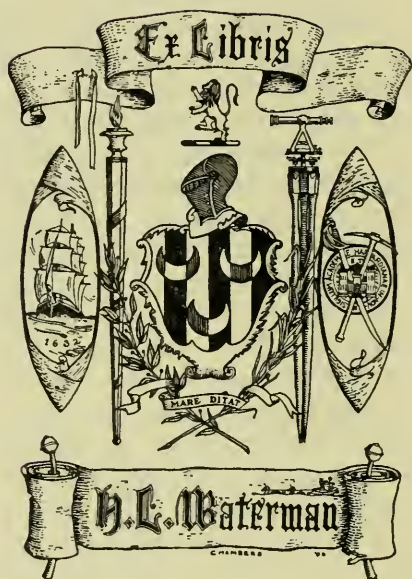
What could possibly be more personal, and at the same time unassuming?

I am fully convinced that nowhere in the realms of collecting is there any field that pays such large dividends on the capital invested as that of the bookplate. The recompense at all events is ample, especially when compared with the returns to be had from collecting coins, stamps, autographs, or other things that have little or no intrinsic worth and are valued only on account of association, rarity, or antiquity. Bookplates, if collected with a delicate discrim-

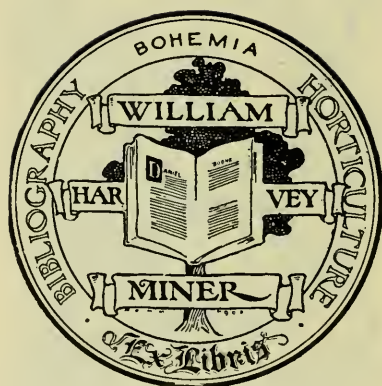
¹ This was the first bookplate engraved by J. W. Spenceley.

ination for their artistic qualities, have always the fascination of beauty, often the interest of historical association, and eventually in themselves form a real art collection, the value of which grows steadily—though oftentimes imperceptibly—through the years.

There is ample justification for collecting bookplates—if one is satisfied to collect for the sake of collecting alone—but the pleasure and profit in collecting is not derived wholly from the bookplate itself; and the collector who has worked with that idea in mind has sadly missed the point. The bookplate, as has already been shown, is essentially personal and herein lies the ultimate charm of bookplate collecting. What true collector does not prize the friends gained and good fellowship created in acquiring his collection far more than the collection itself, no matter how valuable it may be? Letter writing—now regarded as one of the lost arts—has been revived and under the inspiration of the bookplate yields many a delightful correspondence, extending, sometimes, over periods of many years, teeming with historical, biographical, and genealogical interest. Let me venture the assertion finally that if there were more devotees of the bookplate and their operations in collecting were extended more vigorously in foreign lands, such a feeling of good fellowship would eventually exist that wars would be no more; the Palace at The Hague would be turned into an international bookplate museum and peace reign throughout the world.











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