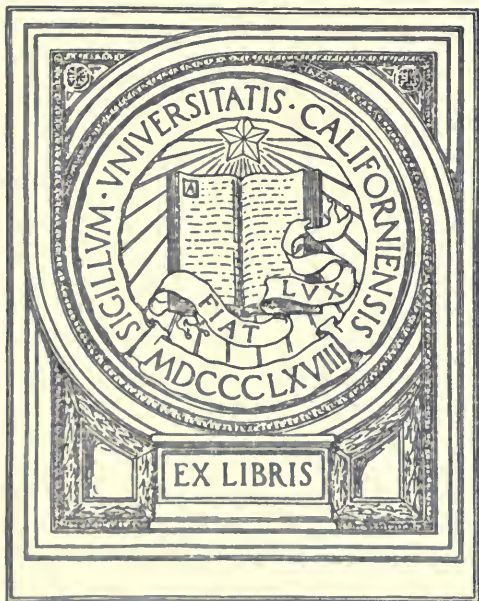




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The  
Ex Libran

W.F.S.





# The Ex Libran.

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Volume I, Number 1.



1912

H. Alfred Fowler  
Kansas City, Missouri,  
U. S. A.

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THE  
EX LIBRAN



VOL I

Ye lande of Ex Libris is a beauteous pays  
Wilthe bryte sunlit hille-tops whereon  
danse ye rays  
Yette reache not ye vallies soe cool and  
soe green  
Wherein dwell Ex Librans soe happie  
Iween

M D C C C X I I  
KANSAS CITY  
H ALFRED FOWLER



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## ✻ Impressionistic Book-plates ✻



O make beautiful the small things in life is a worthy endeavour for each individual - for we may easily comprehend that the life beautiful, spiritually and morally, is ever quickened and sustained by the environment beautiful ✻ Thus the tiny book label which is to be pasted into many a beloved volume must not only indicate ownership but must be charming as well.



HETHER the book-plate shall be a work of art or, as is occasionally the case, merely an attempt at exploiting family history, depends largely upon the individual owner ✻ There appears to be a need for greater simplicity in design as a better expression of our ideals: we have certainly outgrown the ornate rococo; the escutcheon and crest of mediaeval times bear no relation to our present day existence, nor does it seem appropriate to bequeath to posterity a commemoration of all of our fads and fancies.



AND so it would seem that the best designs are those expressing, symbolically, some particular taste of the owner with the best possible decoration --- simplicity ✻ Form and colour-mass may express quite as much as intricacy of line; even more at times by bringing into play our own powers of suggestion ✻ The copper plate engravings with their great possibilities for delicate miniature are highly prized - and with reason - but the more impressionistic qualities of the other processes, zinc etching and wood-block, requiring a broad and simple treatment of the given motif, have also their particular beauties and fascinations.

Mary E. Curran.



## ✻ The Ex Libran ✻

**A**N occasional magazine devoted to book-plates, bibliophilism, and art; edited and published by H. Alfred Fowler ✻ Address all business and editorial communications to the editor, 3 East Armour Boulevard, Kansas City, Missouri, U. S. A., ✻ Subscription: \$2.00 per volume of four numbers; single copies will not be circulated separately ✻ Literary contributions will be gladly considered for publication. ✻ ✻ ✻ ✻ ✻ ✻



**R**EALIZATION of a Dream, best describes The Ex Libran, the initial number of which is presented herewith, and in semblance of all realizations of dreams it is far from the fanciful ideal; but, being an expression of an effort to better something - to make that "something" more beautiful & desirable, it is sincerely hoped that the effort may prove acceptable and interesting to every one concerned ✻ It has frequently been suggested that The Ex Libran's scope be widened to include subjects closely allied with book-plates & so we say that The Ex Libran is "devoted to book-plates, bibliophilism, and art" - subjects in which everyone interested in book-plates will take an interest & one which should tend to increase whatever usefulness the publication may have.

**R**OR sometime collectors specializing in the book-plates by Edwin Davis French have felt a need for some sort of a list of designs & plates of his workmanship that have recently come to light and with a view to supplying this need we are pleased to be able to present such a list in this number ✻ Since the composition of the list, attention has been called to another point which might prove of some use to collectors





**C**ONFUSION has often arisen with regard to the two Biltmoris plates, sufficiently listed in former records as far as general design is concerned but being so similar as not to easily permit of their being distinguishable except by comparison of size \* for this purpose of comparison the sizes of the two plates are here recorded: the smaller plate, i. e., the actual design upon the plate, measures exactly 2 inches in width and 2 & 15-32 inches in height, whereas the larger design is 2 & 19-32 inches in width and exactly 3 inches in height \* So that the collector possessing but one of the plates may easily determine whether he needs the larger or the smaller plate.



**C**HMEO Book-Stamps (Longmans, Green, & Co.,) is the title of an interesting addition to the literature of books, by Cyril Davenport of the British Museum \* The author treats his subject exhaustively, taking full advantage of his connection with the Museum collections for examples \* The work is composed of a foreword explaining the use of cameo book-stamps and the bulk of the volume is devoted to minute descriptions of various stamps, each being illustrated with a drawing executed by Mr. Davenport after the original



**G**OTHIC Book-plates is also a late addition to our literature of book-plates, being "--certain passages from 'The Nature of Gothic' by John Ruskin, & certain book-plates (vii originals) by Bertha Gorst, H. R. E." \* The brochure is uniform in paper and style of type with The Ex Libran but is large 4to., in size \* At the last moment the size of The Ex Libran has been reduced from the page size as originally set forth in the initial prospectus; trial pages & numbers showing an imperative necessity for the alteration \* The editor will, however, be pleased to make proper adjustment with subscribers displeased with the change.



## ✻ The Book-plate of Isaac Hunt ✻

**I**SAAC HUNT OF PHILADELPHIA, as he styles himself on his book-plate was nevertheless an exotic, a native of Barbadoes; "A true exotic", his son calls him ✻ Decked out in a fine suit of laced clothes, "like one of Hogarth's little gentlemen" (to again quote his son) he was sent to Philadelphia to school, and there took his degree of Master of Arts at the College; after which he set up as a lawyer and wrote tory pamphlets ✻ He married the daughter of Stephen Shewell, whose sister had married Benjamin West, the painter.

**F**OR his obnoxious political opinions and publications, Mr. Hunt was treated by the revolutionary populace to a free ride in a cart through the streets of the city, to the cheerless music of a fife & drum, and through a display of good-nature under trying circumstances escaped the additional attention of tar and feathers prior to lodgement in the gaol ✻ friendly influence unbarred the prison doors by stealth, and Mr. Hunt made his escape to a vessel belonging to father-in-law Shewell then lying in the Delaware, bound for the West Indies, whence the fugitive made his way to England, where his wife finally joined him to find that he had forsaken the bar for the pulpit.

**C**HACKERHUY might have found his Charles Honeyman ready drawn to his hand, in reading the sketch of the father's life written by the latter's more celebrated son, the poet and essayist, - Leigh Hunt.

Frank E. Marshall.



## ✻ William Strickland, Architect ✻



HE modest label reproduced herewith recalls one of the foremost architects of his time and the first native American to attain eminence in that profession ✻ Some specimens of his art may yet be seen in his native city, and are a pleasing relief to the eye that has become accustomed to the modern sky-scraper ✻ The custom house in Chestnut Street, Philadelphia, recalls to the classicist its model, the Parthenon at Athens, with its chaste and dignified lines.



TUDENTS of history will be reminded that the building was erected in 1824 for the Bank of the United States, and conjure up visions of Andrew Jackson and Nicholas Biddle ✻ Other landmarks of the Quaker City that are monuments to the designer are the old Merchants Exchange, now used as the Stock Exchange; the Episcopal Church of Saint Stephen; and the Naval Hoylum.



BORN in 1787, Strickland studied under the distinguished Benjamin H. Latrobe, the first engineer and architect of prominence in the United States; but before beginning the career that brought him lasting fame, essayed as a painter and engraver in aquatint, in which latter art a specimen of his work may be seen in his book-plate ✻ When railroads were first introduced in Great Britain, Strickland went to Europe at the instance of a progressive society of Philadelphians to study them, and returning took high rank as an engineer and built the Delaware break-water for the national government.



IS last work was as an architect, superintending the erection of the state-house at Nashville, Tennessee, which he had designed, and there he died, 7 April, 1854 ✻ There, in a crypt of the edifice which

his genius created, his mortal remains were placed, the legislature of the state having, by special enactment, provided that honour to his memory ✻ To many this will be the first intimation that such a worthy citizen ever existed, for which knowledge they may thank his book-plate.

Frank E. Marshall.

✻ Archbishop's House,  
Boston. ✻



HE late J. Winfred Spenceley engraved, a few months before he died, an ecclesiastical coat of arms with a two-line title as above, and the estate was informed in July 1909 that the shield was then in use as a letter head for the Reverend Archbishop O'Connell, now exalted to the Cardinalate ✻ It has since transpired that the shield is in use as a book label at the Granby Street residence.



T is in the shape of an unframed rectangle measuring 1 5-8 x 1 3-8 inches in size, with arms of the Archdiocese of Boston, dexter, impaling O'Connell sinister, surmounted by Crozier, Mitre, & Staff; the whole mantled by the hat and tassels then appropriate — ending in four pairs ✻ The motto underneath reads, "Vigor in arduis" with "Archbishop's House, Boston" below in full-face script ✻ Professor Pierre de Chaignon la Rose, the well-known heraldic authority, was the designer.

New York, 1, XII 1911.

J. M. H.





# The Ex Libris



Advertising Supplement

H. Alfred Fowler, Editor,

3 East Armour Boulevard, Kansas City, Mo., U. S. A.

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## ✻ Gothic Book-plates ✻

✻ "Being certain passages from 'The Nature of Gothic' by John Ruskin, and certain Book-plates by Bertha Gorst, H. R. E." ✻

✻ Printed throughout upon white Italian hand-made paper; contains SEVEN ORIGINAL COPPER PLATE IMPRESSIONS, one of them a signed proof, of book-plates by Bertha Gorst, and is limited to 250 copies ✻ The brochure is uniform in style of type and paper with The Ex Libris but is large 4to., in size ✻

✻ Price - \$ 1.50 ✻

Kindly address:

H. Alfred Fowler,  
3 East Armour Boulevard,  
Kansas City, Missouri, U. S. A.



# Book-plates

Coats-of-arms, Crests, and Library Plates,  
Designed and Engraved

**George Moore,**

67 Beals Street,  
Brookline, Massachusetts.

## The Book-plate Booklet

✻ A few sets of the fourth volume of The Book-plate Booklet are still available at the original subscription price - \$ 1.25 ✻ Kindly address:

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3 East Armour Boulevard, Kansas City, Missouri, U. S. A.

✻ Catalogue of 2000 Book-plates ✻

✻ Post-free to any part of the World ✻

✻ A Dollar Packet of 20 Book-plates: chippendale, wreath & ribbon, pictorial, library interior, armorial, other varieties all genuine specimens, mailed free on receipt of money order.

✻ A five Dollar Packet of 100 superior plates including most of the different styles would form the nucleus of a collection.

✻ The advertiser holds the entire remaining stock of The Journal of The Ex-Libris Society and can supply a complete set, 18 years, for \$35 ✻ Single years may be had at from \$1 per year ✻ Odd numbers & title pages for completing sets can also be supplied at reduced rates ✻ Book-plates of any particular family Name will be sent on approval.

**Edmund Lister,**

104 Manchester Street,

Oldham, England.

# Book-plates

for Sale

✻ Now ready - An interesting catalogue of Old & Rare Armorial Book-plates which will be sent post-free to Ex Libran subscribers ✻ This catalogue is illustrated with 85 reproductions of the various styles made use of to decorate the "ex libris" of the 18th & 19th centuries; and it will be found of use to those interested in genealogy as well as the book-plate collector. ✻

C. H. Massey

136, Upper Tulse Hill, London, S. W., England.

✻ In preparation - A priced list of an almost complete series of the book-plates engraved by C. W. Sherborn, besides specimens by other modern artists, and some interesting plates of well-known celebrities. ✻

## ✻ Announcement ✻

✻ Mr. Frank V. Barhydt, under whose personal direction The Ex Libran is printed, solicits correspondence in reference to the publication of private & limited editions of the better grades ✻ Quotations and "dummies" for a given work, on imported hand-made papers and vellum, gladly submitted. ✻

Address:

Frank V. Barhydt,  
707-709 Mc Gee Street,  
Kansas City, Missouri, U. S. A.







The  
Ex Libran

W.F.S.



# The Ex Libran.

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Volume I, Number 2.



1912

B. Alfred Fowler  
Kansas City, Missouri,  
U. S. A.









IN MEMORIAM  
CHARLES WILLIAM SHERBORN  
BORN JUNE 14 1831 + DIED FEBRUARY 10 1912

## Charles William Sherborn.



HERE is that about the departure from this life of a good man, a man who creates works of true merit, or a man who combines both of these qualities, that goes to form no small part of the wonder of our existence. It is but natural that we should be disposed, upon occasion,

to conjecture as to why men with such an inborn power of creating beneficent work—beneficent as an enlightenment through creation of the beautiful—must be taken from our midst where they are doing so much toward the beautifying, and consequent beatification, of our existence. At the same time we know and rely implicitly upon our faith that it is simply for the reason that a greater work is ripe for them.



HE thoughtful and calm contemplation of the beautiful—either the beauty of Nature or spiritual beauty—is a wonderfully uplifting influence and truly a God-given one. There may be beauty in thought,

in words, actions, music, emotions, & - graphically - in ornamentation and decoration as expressed by the artist; and it is in this latter creation of beauty that we found our artist, Charles William Sherborn, constantly engaged. His good work was always for our betterment, through the benign influence of its beauty, and is still so, although the man has passed beyond in accord with the consummation of His will.



HE influence remains; not in a form where it may be found by the few—seeking—but rather to be found in semblance where it may seek to do good.

Unlike, for instance, a masterpiece of painting, the prints from an engraved plate are each as beautiful as their fellows: in all of them the pristine beauty of the original work is shown. A copy of a painting may be practically perfect

- mechanically - but if the copyist possess not genius as great, or greater, than that of the old master he cannot hope to attain its essential beauty. The blessing bestowed by its beauty must be sought after with much labour whereas many may bask in the radiance of the prints of an engraved masterpiece.

**A**ND so the engraver's blessings, as given by the beauty of his work, are conferred upon the multitude. And so will Sherborn's art go down through time — blessing the many with its beauty, relaying to future generations the beauties and blessings of the old German masters of Durer's school (by whom he was greatly influenced), and furnishing to those generations inspiration for the furtherance of an art so capable of good and so worthy of emulation.

*“Duce natura sequor.”*



## An Afternoon with Mr. Sherborn.

**O**NE day last June I boarded a bus in the Strand and, after a seemingly interminable ride, reached South Kensington, stepping off at Finborough Road soon to be at the door of number One. A moment later, having added to my card the magic words, "Book-plate Collector", I was welcomed to his home by Mr. Sherborn, with the greatest cordiality. For a time we talked of everyday matters and of the approaching Coronation, which was then absorbing every Englishman's interest, Mr. Sherborn taking pride in saying that the coming one was to be the third that he had seen in England—surely a good boast of longevity. Then the conversation drifted to the ever-interesting subject of book-plates and I was invited to visit the Studio.

**M**R. Sherborn went up to his studio while I waited below with Mrs. Sherborn for there were four flights of stairs to climb and when one is over eighty years of age, as Mr. Sherborn was at that time, stairs must be taken slowly. I had spoken to Mr. Sherborn of a plate he was then at work upon for my friend, Mr. Fowler, and when I entered the studio there sat the good gentleman at his table, scratching away at a copper plate, just as he has been so often pictured. When I entered the room he turned, looking over his glasses, and said, smiling, "You can tell Mr. Fowler that you actually saw me at work upon his plate, anyway."

**O**URS might have been spent in examining the studio alone; a large room well lighted by three great windows and filled with tables & old-fashioned furniture, all heaped high with books, magazines, portfolios of prints, engravings, and all of the other odds and ends which an artist invariably gathers about him



The walls were covered with pictures and engravings, framed proofs of book-plates, the work of Mr. Sherborn and many another engraver well-known in the Book-plate World. Other frames contained rare old German & English plates, those that are often found in the dealers' catalogues with prohibitive prices attached, which alone would make a collection that would be the envy of most collectors.

**W**E looked through the good gentleman's own collection; one portfolio after another filled with his engravings, all carefully arranged & indexed, showing all examples from the great franks down to the tiny Orrock, each one beautifully done and showing the hand of the master workman. No small part of the interest in the plates centred in Mr. Sherborn's interesting remarks about each plate, either about the significance of the design or some little anecdote in regard to the owner and the making of the plate.

**B**ESIDES his own work the studio contained a large collection of the old & rare plates of England and Germany, all of the old masters whom he followed in his work were well represented and made a magnificent display. With such inspiring examples to work from and such masters to follow it is no small wonder that Mr. Sherborn's genius followed the older German styles so successfully and so thoroughly attained the "spirit" of them.

**A**FTER we spoke of the world of book-plates, modern tendencies, engravers & designers, and all of the gossip so interesting to the collector. He had a surprising knowledge of the best engravers of England, America, and the Continent and knew most of their work almost as well as he did his own. And, of course, he was just as familiar with the old masters, criticising and speaking of Durer and Amman as intimately as of Eve and

french. But greatly as he revered the old workers of the craft the modern German and french plates & their makers held no place in his Pantheon, & he simply classified them as "trash".



R. Sherborn was a close student of current events as well as of what pertained to his own profession, discussing men and affairs in and out of the Book-plate World with the force and knowledge that comes with years. So we talked until it grew dark and I took my leave, riding back to London with a feeling of pleasure at having been able to spend even a few short hours with one who has stood for so many years at the head of the profession of book-plate making.

Winward Prescott.

### Notes upon a Collection of Book-plates by Charles William Sherborn, R. E.



THE list of Mr. Sherborn's book-plate patrons probably embraces more "celebrities" (as collectors are so fond of calling them) than a similar list of the work of any other individual book-plate artist. A mere glance at the imposing array discloses the names of H. R. H. Victoria Mary, Queen of England, H. S. H. Mary Adelaide, Duchess of Teck, Prince Francis of Teck, Mrs. Grover Cleveland, a group of plates for the famous Rothschild family, a plate for Sir Arthur Vicars, at one time Ulster King of Arms, and, among the authors, Humphry & Mary Ward, Rhoda Broughton, and Sir Sidney Colvin; the latter being the biographer of Robert Louis Stevenson and Curator of Prints at the British Museum. All of these in addition to countless designs for well-known members of the peerage, plates for famous libraries & clubs, and designs meritorious purely for their own artistic qualities.



ER Majesty's plate is a simple monogram of the letters "VM" upon a cartouche within a floral spray and the whole surmounted by a coronet. The plate for the Duchess of Teck is composed of the letters "MA" in monogram upon a scroll-edged cartouche surmounted by a coronet, whereas the plate for Prince Francis of Teck has for its design the letters "FT" in cypher upon a cartouche, or, the whole within a collar of the Order of the Bath, in turn within a scrolled frame and surmounted by a coronet.



RS. Cleveland's plate is of much interest; in the centre is a view of the National Capitol at Washington, a female figure stands before a tree and among flowers in the fore-ground holding a parchment roll in one hand upon which she has just inscribed, with a quill held in the other hand, the letters "ff" for Frances Folsom, Mrs. Cleveland's maiden name. Above, a central cartouche bears the insignia of the United States and, below, a similar one bears the simple initial "C". The inscription reads, "Dignare amore minutias, Ex Libris Frances Folsom Cleveland" and is signed, "C. W. Sherborn, R. E., 1900" with a minute representation of the shield of arms of the City of London below the signature.



HE Rothschild plates present a variety of monograms, cyphers, and ornamental features—one of the most important bearing a view of Tring Park. The Vicars are (there are two states of the plate) chiefly heraldic whereas the Ward and Broughton are mostly ornamental. The Colvin is best described by its owner, "The insets in my book-plate by Sherborn are meant to suggest outdoor nature and woman-hood—the two things which, to me, have made life best worth living; and, at the same time, my particular 'metier' as Keeper of Prints here (at the British Museum). They are taken, not literally but very freely, one



from an etching by Claude Sorain, the other from an anonymous early Italian print in the Museum, but their real purport is the symbolic one merely."



**H**E Augustus Wollaston Franks Bequest plate of the Society of Antiquaries is one that is in good demand among collectors. It bears a central portrait, within laurel & olive, of the donor, and numerous other appropriate properties. The whole design is a veritable personification of dignity, making it a desirable acquisition; as the Society will not exchange with collectors the plate enjoys some rarity. The plate for the Bibliographical Society is composed of the initials "BS" entwined with olive & within a scroll-edged frame, the whole being fixed upon a panel with books, ink-well, and a quill. The Burlington Fine Arts Club plate has been a frequent motive for praise of the artist's work. A scroll of acanthus leaves spreads over a panel and forms the back-ground for portraits of Rembrandt and Lord Arundel; one taken from the 1640 portrait in the National Gallery and the other from the portrait by Vandyck; various books, a vase, head of Apollo, and a motto from Thucydides form the remainder of the essential design. The inscription is upon a tablet, or, within a scrolled and beaded frame at the base.



**O**NE group of plates comprising the Fincham, Ellis, Chairlwall, Spokes, and Kohler is of some interest. Mr. Fincham describes the group: "Mr. J. Roberts Brown found the coppers of some old xviiij century initial letters having the large letter and most of the picture. Sherborn added the small lettering and, in my case, the bird (finch) & the ham. This was done for a joke & was the first of these old coppers used, the others following within the next two years as Brown gave the coppers to his friends who got Sherborn to complete them—we were then a little coterie of friends."



**ARMORIAL** achievements play an important role in the design of the greater number of Sherborn's creations although the departures therefrom are invariably as pleasing and skilfully composed. From the plain armorial James Roberts Brown and the Lord Dunleath to the pretentious and wonderfully intricate & accurate Earl Beauchamp and the Duke of Northumberland group, the armorial plates all display masterful handling and a thorough knowledge of that phase of design. Ladies' plates, too, frequently show armorial achievements, one of the prettiest of these examples being the Emily, Viscountess Hambleden, while the Evelyn Hamar Chetwode, Emma Chamberlayne, & Lady Anne Dick-Lauder plates are also important and well-executed armorial designs.



**IF**  $\text{CV} - \text{CXX}$  years before his demise Mr. Sherborn executed the Chandos Wren Hoskyns—supposed to be his first book-plate—another heraldic achievement. The plate for H. Alfred Fowler was the last one actually finished before his death although several other plates lacked but a few strokes for completion. Mr. Sherborn engraved a few plates for Americans; one for the Rowfant Club, Cleveland, was being made at the time of his death & several other designs for Americans were being prepared. One of these, for Mr. Winward Prescott, has since been executed by Mr. Sidney L. Smith, of Boston.



**WO** of the most beautiful and most interesting of all of the plates are those marking the collections of the Shakespeare's Birth-place Library and the Shakespeare Memorial Library at Stratford-upon-Avon. They are well-described by Mr. W. S. Brassington, the Librarian and Curator there. "The book-plate engraved by Mr. C. W. Sherborn for the Memorial Library has, in the centre, a portrait of William Shakespeare copied from the original oil

painting in this gallery, generally accepted as the original of the engraved portrait by Martin Droeshout in the first folio of Shakespeare's Plays, published in 1623. Above are the arms of Shakespeare as granted to the Poet's father, 'Gules, on a bend sable a spear of the first, the point steeled proper. And for his crest of cognizance, a faulcon his wings displayed argent standing on a wreath of his coullors supporting a spear Gould steeled as aforesaid set upon a healmett with mantelles and tasselles.' Grant 1596. Below are the arms of the corporation of Stratford-upon-Avon; the wreath around the portrait is the Poet's bay, the oak of Warwickshire (forest of Arden), and the Tudor rose. The arms on the Birth-place book-plate are those of Shakespeare while the room represents the room in which the Poet was born."



ANOTHER group of plates of much importance comprises the two Mr. Sherborn engraved for his own use and the one he engraved for his son, Mr. Charles Davies Sherborn. The first of his own plates is dated 1873 and is in the "early German" style so skilfully employed by the artist, while the second, dated 1878, is rather more elaborate and is given mostly to allegorical figures representing, as Allen says, "the passing of the soul from birth to immortality." The Caroli Davies Sherborn is an intricate library interior and a remarkably brilliant plate.



AMONG a few of the plates we find Mr. Sherborn's own portrait, "ipse fecit," which should make those plates of more than ordinary interest to their owners, now that the chapter of his work has been closed. Such portraits appear upon the H. H. Rogers, the Charles Burton, which is an alteration of the Rogers plate just mentioned, the Caroli Davies Sherborn, and the H. Alfred Fowler. The latter also bears a miniature reproduction of the artist's own 1878 book-plate. The H. S. Thorne presents an unique feature



— the accurate reproduction of a wood-cut upon an engraved plate. And, indeed, the effect secured is so deceiving that one must pass the hand over the print and feel the roughness of the plate-printing ink to be assured that it is plate work. The scene is from a Bewick wood-cut and depicts a man angling in a shady brook. Another design entitled simply "Gwendolen" is a beautiful composition. It consists of a harp as the central motive with two small books and a sheet of music near, the whole within a festoon draped from a ribbon bearing the motto. In this design the panel effect so universally employed is discarded, with pleasing variety.

**I**N connection with Mr. Sherborn's book-plates there are many interesting "states" existing. An early state of the William Robinson is more lightly and delicately engraved than the later condition & shows that alterations were also made in the portrait of Erasmus thereon. The first state of the John Wm Ryland is also more lightly engraved and shows a variation in shape of the escutcheon forming a part of the crest as well as in the charges upon this shield and upon the lion in the crest. The later state Thomas Tylston Greg displays the arms per pale instead of quarterly: the Robert Lloyd Woolcombe depicts the crescents or and argent instead of or: an early state of the William Andrew I'Anson is without the annulets: and two states of the Baron Hampthill show different positions of the differencing mullet. The H. H. R(ogers) was altered for C(harles) B(urton) the monogram being the only inscription and, consequently, the only change was made therein.

**T**HE George Heath Viner was altered to serve for the gentleman's son, George Arthur Viner. There are three states of the Agatha Royds Trevor: the first state bears the simple lettering, "Agatha," & displays an armorial achievement on a lozenge; in the second

state the lettering is altered to read, "Agatha Royds Trevor" with impaling arms added upon the lozenge; & the third state is as the second but displays the arms charged upon a spade-shaped shield instead of upon the lozenge. The Rosalind was altered to read, "Benjamin & Amy Elkin." Collectors may experience some confusion with reference to the "Sir Thomas Brooke" plates. The small plate (measuring 25 x 40 mm.) is by Mr. Sherborn whereas only the altered inscription and the addition of the badge of Ulster to the larger plate were by our artist, these alterations being carried out upon Sir Thomas Brooke's being granted a baronetcy.



**A**FILE not just within the province of book-plates; Mr. Sherborn's work other than his book-plates; his miscellaneous engravings and etchings, which possess the same grace, the same dignity, & the same brilliancy for which the *ex libris* are noted, are well worthy of consideration. The portrait of Sir Francis Seymour Haden is perhaps the most esteemed and cherished of the miscellaneous prints; on account of its being such a fine portrait and because of the fitness of detail. The whole conception of the design is especially good; the portrait proper is wonderfully well executed, the handling of the hair and fur collar vividly recalling a similar feature of Durer's portrait of his good friend Pirckheimer, & the wealth of detail has received especially pains-taking labour.



**D**R. Hopson said, in an address given sometime since before the Rowfant Club, "Many an ordinary engraver can outclass Sherborn in the manual cutting of the lines necessary to cover a given space, whether for a flat or a graded tint; but lacking the God-given grace of artistic feeling, his work, in the higher sense, availeth naught. Mechanical perfection, pushed too far in the fine arts, spells, at the last, inferiority." Remarks that apply to every

example of his work but which seem especially appropriate with reference to his "miscellaneous" work.



**D**ILTON, as a young man, from the miniature by Samuel Cooper, is a simple oval portrait with no ornamentation. The portraits of Shakespeare and Cromwell are both brilliant plates, the former being a large half-length portrait and the latter showing the leader of the famous "Psalm-singing Ironsides" vividly portrayed & with achievements of arms and various regalia completing the panel. An interesting feature of the Shakespeare portrait detail is a fac-simile of the Poet's autograph



**T**HE allegorical prints, "Apollo" and "Venus and Cupid," possess a wealth of detail that could not be consistently used with the portraits. A colossal figure of Apollo stands in the fore-ground; a bow rests in his hand, from which he has just hurled the shaft of Dawn putting Night to flight; a splendid radiance of sun-light spreads over the sky; chantecler heralds the new-born light; Night's vassal, the raven, balances upon a branch preparatory for flight; and the moon, an houri, is shown, running, in the back-ground. The whole composition is well conceived as is also the Venus and Cupid, although the latter lacks somewhat of the detail and significance of the Apollo.



**W**ITH its achievements of arms, scrolls, & lettering (which is extraordinarily well drawn upon this plate), the Guildhall Banquet card more nearly resembles an enormous book-plate than an invitation to an important function. The Shrine of Edward the Confessor, Westminster Abbey, is a fine example of Mr. Sherborn's etching, of especial interest to collectors of his book-plates since they will seldom find examples of his handling of this medium among them. His work in this medium is, however, quite as attractive as his engraving.









## ✻ The Ex Libran ✻



N occasional magazine devoted to book-plates, bibliophilism, and art; edited and published by H. Alfred Fowler ✻ Address all business and editorial communications to the editor, 3 East Armour Boulevard, Kansas City, Missouri, U. S. A., ✻ Subscription: \$2.00 per volume of four numbers; single copies will not be circulated separately ✻ Literary contributions will be gladly considered for publication. ✻ ✻ ✻ ✻ ✻ ✻ ✻



N presenting an issue of The Ex Libran devoted entirely to the late Charles William Sherborn we can, at best, do justice to but a small proportion of the importance of his work. The forthcoming volume on Mr. Sherborn's life and work, which is promised for publication in the Autumn by his son, Charles Davies Sherborn, should receive a great ovation for, as yet, nothing of real value — especially from the collectors point of view — has been published with reference to his work. Enthusiastic dissertations have appeared now and again but they have been of little value except as appreciations.



OLLECTORS of his book-plates have long been groping in the darkness, what with their incomplete and inaccurate lists & the difficulty of securing authentic information concerning many of the designs. These lists were labouriously compiled and then found to be of little practical value; the authentic list which, we understand, is to be published with the book will indeed prove a veritable "guiding light." It is to be hoped that the volume will treat of and list the miscellaneous etchings & engravings as well as the book-plates. We also understand that Mr. Sher-

born is to have the assistance of several of his father's life-long friends, who were associated with him in the Ex Libris Society, in the compilation of the book: a work compiled after their long experience as book-plate collectors & enthusiasts should prove an accomplishment to satisfy the every need of the collector.



R. Hopson, in his address to the Rowfant Club (quoted elsewhere more at length) sounded the true keynote of the man's popularity when he said, in speaking of his competitors, "but lacking the God-given grace of artistic feeling" — meaning that Sherborn's art was superior in its possession of this same "God-given grace" where others might, now and again, be superior in some point of technique. A remark in a letter to the editor, criticizing his plate which was the last one the artist completed, is of interest in showing the quality of his workmanship up to the very last of his fifty-two years of book-plate engraving. The writer, Mr. Cheney, says, "Sherborn kept to the last his peculiar mastery of contrasted blacks and whites, which gives even this last plate the rich effect so characteristic of all of his work although in it he did lose some of the delicacy and cleanliness of line which distinguished his earlier work.



OUR frontispiece portrait of Mr. Sherborn will be easily recognized as of the incomparable workmanship of Mr. Sidney L. Smith, of Boston. The second illustration is of Sherborn's home, 1 Finborough Road, South Kensington, which has long been a Mecca for London visitors from the Book-plate World. And here their visits were always made events long to be remembered in the fashion in which Mr. Prescott describes the good man's courtesy. The Sherborn House drawing is by Mr. Walter Marshall Clute.

 **The Ex Libris** 

**Advertising Supplement**

**H. Alfred Fowler, Editor,**

**3 East Armour Boulevard, Kansas City, Mo., U. S. A.**

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## ❀ Gothic Book-plates ❀

❀ "Being certain passages from 'The Nature of Gothic' by John Ruskin, and certain Book-plates by Bertha Gorst, H. R. E." ❀

❀ Printed throughout upon white Italian hand-made paper; contains SEVEN ORIGINAL COPPER PLATE IMPRESSIONS, one of them a signed proof, of book-plates by Bertha Gorst, and is limited to 250 copies ❀ The brochure is uniform in style of type and paper with The Ex Libris but is large 4to., in size ❀

❀ Price - \$ 1.50 ❀

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3 East Armour Boulevard,  
Kansas City, Missouri, U. S. A.

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fine and Rare Book-plates  
Containing also a second Alphabet of about  
13000

plates arranged in family Groups. ✻ ✻ On sale by:

Thomas Thorp,  
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✻ The catalogue contains many early plates of American interest; also modern plates by Sherborn, Eve, French, Spenceley, and others ✻ ✻ Post free on request. ✻

## Book-plates

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Designed and Engraved

George Moore,  
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Brookline, Massachusetts.

✻ Catalogue of 2000 Book-plates ✻  
✻ Post-free to any part of the World ✻

A Dollar Packet of 20 Book-plates: chippendale, wreath & ribbon, pictorial, library interior, armorial, & other varieties—all genuine specimens, mailed free on receipt of money order. Book-plates of any particular family Name sent on approval.

Edmund Lister,  
104 Manchester Street, Oldham, England.

The Ex Libran Series of  
**Original Photographic Prints**  
of Book-plates by Charles William Sherborn, R. E.

✻ Each print is a photographic print of a negative made from an original plate impression of the book-plate ✻ The prints are the exact size of the originals and are nicely mounted, uniform in size ✻ Price: 25 cents each, or \$2.50 for the set of 12 ✻ The prints are of the following plates:

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- II. Mary Adelaide, Duchess of Teck.
- III. Frances Folsom (Mrs. Grover) Cleveland.
- IV. Burlington Fine Arts Club, London.
- V. Society of Antiquaries, London.
- VI. Prince Francis of Teck.
- VII. Shakespeare's Birth-place Library.
- VIII. Shakespeare Memorial Library, Stratford-on-Avon
- IX. Duke of Northumberland.
- X. Honourable Society of Lincoln's Inn, London.
- XI. "Gwendolen."
- XII. Davies-Colley Collection, Guy's Hospital, London.

✻ Unmounted prints for "extra illustration" may be had at the same rate. Kindly address-

The Ex Libran, H. Alfred Fowler, Editor,  
3 East Armour Boulevard,  
Kansas City, Missouri, U. S. A.

## The Book-plate Booklet

✻ A few sets of the fourth volume of The Book-plate Booklet are still available at the original subscription price - \$ 1.25 ✻ Kindly address:

H. Alfred Fowler,  
3 East Armour Boulevard, Kansas City, Missouri, U. S. A.









The

Ex Libran

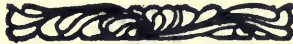
W.F.S.



# The Ex Libran.

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Volume I, Number 3.



1912

H. Alfred Fowler  
Kansas City, Missouri,  
U. S. A.



Notes on Book-plates by Esther and Lucien Pissarro;  
and on their Eragry Press ❀ ❀ ❀ ❀ ❀ ❀ ❀ ❀



**A** FRENCH pastoral scene wood-engraving by Lucien and Esther Pissarro is presented in the first illustration. The subject of this wood-block is a french, Millet-like landscape with a shepherdess in the fore-ground, sheep in the middle-ground, and poplars & hill-sides on the back-ground: forming a peculiarly quiet pastoral scene.



**D** ENSIVELY, under a large tree, sits a shepherdess, and a mile-stone nearby bears the owner's initials; J. M. H. Mr. Lucien Pissarro drew it on the block and Mrs. Pissarro followed his lines faithfully. The printing of the original labels was done by both artists at their hand-press, a few proofs having been struck in different tints and signed after Mrs. Pissarro engraved and stamped from a small block, as a remarque, a tiny blue-grass blade in bloom; copied from the flower in her own garden.



**T** HE Pissarros have only prepared the following wood-blocks to be used as book-plates: J. M. H(ndreini), J. L. Bensusan, (Dr. Ruth Bensusan), (Dr.) Mary f. Cassola, Dr. Th. Gaillard, Esther and Lucien / Pissarro / The Brook / Hammersmith, & Isa Taylor; these being pictorial designs. An armorial design for S. L. Bensusan completes the list.



**D** R. Pissarro is not only a wood-engraver and a printer: he is also a painter in oils. He studied painting with his father, Mr. Camille Pissarro, who passed away in 1903, one of the leading artists of the famous french impressionistic school. Mr. Lucien Pissarro paints in a decidedly impressionistic style & exhibits his work frequently in London and other large European cities.



**H**MMERSMITH is a populous suburb of London. North from the Thames about a mile is Stanford Brook Lodge and its adjoining green; rounding the corner, one comes to a small white gate encased in a four-foot wall which surrounds the little cottage called "The Brook" where the Eragny Press has its abode & where its owners, Mr. and Mrs. Dissarro, welcome their clients with true hospitality.

**A** FEW yards from the gate is the cottage door & upon entering the threshold one finds himself in an atmosphere of art and culture. Artistic works are everywhere visible on the walls and filling every corner, while, through the windows, one beholds that beautiful complement of real English life: a garden.

**F**ROM the Eragny Press there has been issued a number of fine books in both English and French; at first in connection with Mr. Charles Ricketts & the Vale Press, now extinct, but always with their own specific press name, Mr. Ricketts and the Vale having had charge only of the distribution, which is now under the supervision of the owners themselves.

**O**UR second insert is one of the illustrations from "The Queen of the fishes," which was their first publication. This book was not printed from type but from plates after Mr. Dissarro's manuscript: both writing and wood-block illustrations blending harmoniously. It is one of the rarest — if not the rarest — of their books, its price having ranged in catalogues and auction sales from thirty francs to sixty-six dollars.

**T**HE third insert is the title-page used for "Un Coeur Simple," one of the French stories for which this Press has become rightfully noted. It is by Gustave Flaubert, and the





picture as well as the next page in the book are surrounded by a border of honeysuckle. It is printed with the Vale type, with interspersed wood-block initials and clover decorations. The Vale type was superseded in 1903 by the "Brook" type, designed by Mr. Dissarro.



SEVERAL distinguishing features mark their publications as unique and interesting among the issues of private presses. It is not alone that they print their own page on their own press, on special hand-made paper, that constitutes a distinctive claim for their private issues; but they also illustrate their books with decoration and otherwise.



SOMETIMES a book has been published with title-page in colours: the Dissarros preparing additional blocks which, when printed with varied tints, give the title-page a very striking and artistic appearance. The Dissarros also design and print the paper covers with which their books are partly bound. Such covers are mostly decorated with flower designs in conventional style and printed in true colours; giving thus in printing, illustrating, and binding a decided personal touch to the book — a touch which is generally absent from the issues of many presses.



AND this personal touch is that of experienced and talented artists in book-making as well as in wood-engraving for book-plates. It is that touch of artistic personality which entitles the Dissarros to — and has earned for them — the esteem and appreciation of all bibliophiles and book-plate lovers.

New York, March, MCMXII.

J. M. Andreini.



## A Memorial Book-plate.

**I**N memory of the soldiers who fell in defense of their country in the Philippine Islands during the Spanish-American war there was established, now some time since, a department in the American Library, in Manila, given to that library by the Ohio Daughters of the American Revolution and known as the Ohio Alcove.

**P**RIMARILY the Alcove was established in commemoration of the bravery of the men from Ohio but the sentiment of the gift is really an appropriate memorial to all of our soldiers who gave their lives there. And this sentiment, implied by the books, is given a more tangible existence in the book-plate used to mark the collection.

**W**E are enabled to present an original plate impression of this plate, through the kindness of an ardent & enthusiastic Ohio Daughter of the Revolution, Mrs. Mary E. Rath-Merrill (of Columbus), who was also the designer of this memorial book-plate. The engraving of the copper was executed by Mr. W. f. Hopson.

**A** GOODLY sum was gathered for the purchase of more books for the Alcove by the sale of impressions of the plate to book-plate collectors and to collectors of Mrs. Merrill's designs and Mr. Hopson's prints. Mrs. Rath-Merrill is the proud possessor of a letter from the late Edwin Davis French highly commending the design both as a work of art and as an act of patriotism.





## The Book-plate of Marie Antoinette.

**T**HIS interesting and beautiful specimen has every attraction that appeals to collectors, including that of great rarity, and has been previously reproduced but once, when it appeared in that defunct magazine "The Savoy," for October 1896, as an illustration, together with the no less rare plate of the "Chateau Royal de la Bastille," without descriptive text.

**N**EITHER the late Walter Hamilton in his two works, "french Book-plates" and "Dated Book-plates"; nor Miss Labouchere in "Ladies' Book-plates," alludes to this bijou; and other works upon the subject of the libraries of Marie Antoinette do not mention it. Some critics, without apparent warrant, have asserted that the engraving is not a book-plate but is a frontispiece to the catalogue of the illustrious owner's first library; and it is a fact that volumes from her later collections that have been preserved bear no other marks of ownership than the armorial stamps upon the morocco covers, showing the Austrian shield beside that of the Bourbon lilies, accolée.

**I**N the writer's possession there is a note written by the late Julian Marshall, who owned an example of the engraving, in which he acknowledged that he knew not whether it was a book-plate or a frontispiece, or had been used as both. Secretary Andre, of the french Society of Book-plate Collectors, suggested that the plate was the frontispiece to the catalogue of the library of the Dauphine; & another french authority wrote that he knew there was such a book-plate but it was so rare that he had never seen it.

**A** FEW years ago, in New York, Messrs. Scribner gave an exhibition of old bindings and "association books," including what was then described as a magnificent copy, once the property of Marie

Antoinette, of the works of Weirotter, the eminent designer and engraver who died in Vienna in 1773. In Spooner's Dictionary, Weirotter is said to have engraved a set of twelve Views in Italy, dedicated to the Archduchess of Austria, so that it would seem very appropriate for Marie Antoinette to have had these views in her collection.

**C**IRCUMSTANTIAL evidence is at least found here that the claim made at the time of the exhibition of the book by Messrs. Scribner had other basis than the presence in the volume of her beautiful ex libris, as Dauphine, designed and engraved by Eisen. The book would seem to identify itself as well as that the engraving is a book-plate. The inscription on the plate, "Bibliotheque / de Me la Dauphine / No. 1." would surely indicate that it is a book-plate, although it might, with propriety, have been used as a frontispiece to a catalogue of her library, and could have been bound in as a book-plate frontispiece in other volumes; for other owners of books have so bound in their ex libris.

**I**N itself the book-plate fits into many classes for it is a picture plate, a portrait plate, a signed plate, and a dated plate. Moreover, it is the plate of an illustrious owner by a great artist, and claims our sympathy as well as our admiration. The young Austrienne, then but a girl of fifteen, became the bride of the Dauphin the year of the date of the plate, 1770, and the name of the artist, Charles Eisen, is again connected with hers that same year in the congratulatory poem of Dorat upon her marriage, called the Month of May (du Mois de Mai), which preceded "Les Baisers" in the little volume then printed and now so eagerly sought by collectors because of the Eisen engravings.

**I**N the book-plate the young bride, drawn to the life and in the costume of the period, stands in a group of handmaids of the arts, one of whom tenders her a volume, while hovering in the air above a winged



goddess holds the mirror up to nature, and the chariot of the gods, with its steeds, rests upon a cloud of light. Garlands surround and are intertwined with the frame and the forms of the nymphs, and there are no suggestions of that direful day twenty three years later, when shorn of all earthly honours & all that she had cherished, she was ignominiously carted to the guillotine to pay the last penalty that brutality could wrest from a life crowned with every sorrow.

Frank E. Marshall.



### Book-plate of the Earl of Moray.



THE book-plate of the Earl of Moray from a wood block designed and executed by Mr. Graham Johnston, His Majesty's Heraldic Artist at the Court of the Lord Lyon, Edinburgh, presented herewith, is a remarkable handling of an heraldic achievement in wood & also marks an interesting trend in modern English design.



Mr. Johnston has designed and executed many book-plates in other mediums as well as in that of the wood-block. Most of them are, of course, of an heraldic nature and are all faultlessly accurate in this respect as they would naturally be when designed by one in Mr. Johnston's position at the Court of the Lord Lyon.





## ✻ The Ex Libran ✻

**A**N occasional magazine devoted to book-plates, bibliophilism, and art; edited and published by H. Alfred Fowler ✻ Address all business and editorial communications to the editor, 3 East Armour Boulevard, Kansas City, Missouri, U. S. A., ✻ Subscription: \$2.00 per volume of four numbers; single copies will not be circulated separately ✻ Literary contributions will be gladly considered for publication. ✻ ✻ ✻ ✻ ✻ ✻



**A**N article on the art of Maxfield Parrish appeared in "The Century" for July. Among the illustrations were some two or three of his book-plates; typical examples of his delightful & characteristic work. Mr. Parrish will not accept commissions for the execution of book-plates, evidently doing the few that are in existence as a recreation. It is to be hoped, however, that he will at some time in the future turn his hand in this field of art and grace it with a number of examples of his pleasing originality.

**T**HERE should be issued, in the near future, the long-promised volume on the life and work of the late Charles William Sherborn written by his son, Charles Davies Sherborn. Messrs. Ellis, of London, have announced the book, "To be published in Autumn, 1912"; 525 copies only will be printed and issued at twelve shillings six. One remark in the prospectus, in particular, lends much to our anticipation of the book, "With three portraits and three book-plates from the original coppers."

**A**N interesting phase of the making of book-plates is treated of in the September number of "The Woman's Home Companion," the article being entitled, "Book-plates for Girls," and being devoted

to amateur productions with the aid of a camera. The subject is presented in good form and will doubtless lead to many interesting experiments.





THE value of book-plates has long been a variable quantity but there seems now to exist at least one proof that they do have some value. One of our large National banks, the first of Boston, recently advertised their safe deposit vaults for the storage of book-plates among other valuables. And it is true enough that all of us have examples in our collections with which we would not part for the proverbial "pretty penny."



OUR article in this issue upon the Eragny Press will be an effort in the line of carrying out our promise to devote *The Ex Libris* to bibliophilism as well as to book-plates although the latter come in for a good share of mention in connection with the work of the Dissarros. To collectors of the Doves and Kelmscott Press books those issued by The Eragny Press will be familiar and for anyone not familiar with them there is indeed a pleasure in store.



SUMMER has been, as usual, dull for collectors but, again "as usual," we are optimistic for the near future and believe that the exchange of book-plates will again come into popularity: to say nothing of the more important consideration of the continued production of artistic examples. The latter does not, however, usually suffer such periods of relaxation. In the years to come there will, indeed, be a multitude of worthy examples for which collectors will enter into friendly competition and the pastime will probably be followed by many more than at present.

 The Ex Libris 

Advertising Supplement

H. Alfred Fowler, Editor,

3 East Armour Boulevard, Kansas City, Mo., U. S. A.

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THERE will be issued, in the next few months, a book entitled LINCOLNIANA BOOK-PLATES. It will have an especially engraved title-page, original plate impressions in illustration, and text by authorities on "Lincolniana"; limited to 500 copies on hand-made paper. ¶ The work should prove of quite as much interest to collectors of Lincolniana as to collectors of book-plates. Detailed information concerning the book may be had, when ready, from: H. Alfred Fowler, 3 East Armour Boulevard, Kansas City, Missouri, U. S. A.

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Edmund Lister,

104 Manchester Street,

Oldham, England.

✻ To the Lover of Book-plates ✻

✻ We prepare designs for Book-plates which can be executed by any of the various methods ✻ The designers & engravers employed by us for this work are Masters of their Craft and have had experience in carrying out, intelligently and sympathetically, the suggestions submitted to us for elaboration.

*Missing*

✻ We take pleasure in conferring by letter with anyone desiring to secure a book-plate and in showing specimens of book-plates designed and engraved by us ✻ Detailed information willingly given ✻ Correspondence solicited.

Peter Paul & Son,  
Art Stationers and Engravers,  
136 North Pearl Street, Buffalo, New York.

To the Subscribers of The Ex Libran:

¶ With the next issue of THE EX LIBRAN there will be presented a supplement entitled, "The Ex Libran Subscribers' Exchange List." ¶ The aim of this supplement will be to furnish a medium for furthering the exchange of book-plates between subscribers to the publication. ¶ The name and address of the subscriber will be inserted at a minimum charge of 50 cents and 2 cents per word additional will be charged for any exchange notice the subscriber may wish to have follow the name and address. This charge is based upon the actual cost of composition and printing. ¶ All exchange notices, accompanied by remittance of check or money order, must be in the editor's hands before November fifteenth, 1912, in order to be in time for publication.

The Editor.

## Book-plates

Coats-of-arms, Crests, and Library Plates,  
Designed and Engraved

George Moore,

67 Beals Street,  
Brookline, Massachusetts.







A decorative border of black ink scrollwork and floral motifs frames the top and sides of the text. The scrollwork consists of elegant, flowing lines that curve and loop, interspersed with stylized leaves and flower-like shapes.

**Cher**  
**Ex Libran**





# The Ex Libran.

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Volume I, Number 4.



1912

H. Alfred fowler  
Kansas City, Missouri,  
U. S. A.



## Book-plates by Arthur N. Macdonald.



ARTHUR N. Macdonald, who engraved the beautiful title-page that graced the initial number of "The Ex Libris," is one of the foremost engravers of copper-plate in this country. He is possibly unique in that his exquisite work is done wholly with the burin, or graver, without etching, and entirely without mechanical ruling. The softness of background and the velvets of shading that distinguish his book-plates are done in free-hand with none of that admixture of photography, machine-ruling, and geometrical lathe work that has entered into engraving until about the only remnants of the old art are the card, announcement, & invitation work of the stationers.



HERE was a time when every engraver was an artist & the prints from the plates he loved were works of art to be cherished. Then he made his own design and cut it in the copper, watching it grow, line by line, until, after weeks of painstaking effort it took shape — and there was the "Adam and Eve" of Durer, of blessed memory; or one of the exquisite little plates of the Beham brothers, entwined with scroll where chubby little Dutch cupids climbed about; or the product was one of the wonderful portraits of Nanteuil; or the expression of essence of the art of the Drevets.



ONLY an artist can emulate the work of these men — an artist in the true sense of the word — one who adores his work. For him there must be no entity called Time except that measured by his best approach to perfection. Over a single line he toils patiently, making it deeper or wider, sometimes effacing days of work & doing it all over again until the best of his artistic soul has been put into the copper. And then, when the plate is done, he can see





where it might be better and begins the next with a fresh resolve to express greater beauty.

**L**T is in this spirit that Mr. Macdonald does his work. I look back to the first plate, comparatively crude, the Dr. George Mackie with its floriated design and beehive, indicative of the tastes of the owner, & see where years of unremitting toil and broader outlook upon the field of design, of ever-growing mastery of execution by a hand skilled even at the first, have builded up that artistry that has given us such plates as the Frederick T. Proctor, the Alfred & Irene Dupont, the George Lauder Carnegie, and the Mary Russell Perkins.

**L**IKE the late Edwin Davis French, Mr. Macdonald was a designer and engraver of silverware before he realized the possibilities of copper, and it was there that his hand got its initial firmness and delicacy of touch and that he became familiar with the fine ornament that is woven into so many of his plates. Between him & Mr. French there existed the warmest of friendship dating from the time they first met in 1898. Mr. French was visiting his old home in North Attleboro and at that time and during his stay, Mr. Macdonald, who lived in Attleboro, was with him nearly every day, watching him work and asking questions that were always cheerfully answered.

**A**FTER this many letters passed between the two men; letters filled with a richness of criticism & advice illustrated with sketches by Mr. French showing how to correct and improve some bit of ornament. And as long as Mr. French lived every plate that Mr. Macdonald made was sent to him for criticism and it is to this influence & aid that Macdonald feels largely indebted for his ability to engrave copper-plate.

**T**HE men had much in common: both used the same style of

ornament; both went to the German masters for their inspiration; both were designers of distinction. Yet Mr. Macdonald has not copied Mr. French, but has used the ornament with which he was long familiar as a silver engraver. His designs are distinctively original but for treatment of them he has studied the work of Mr. French at his best; studied him as one studies the old masters in the galleries of Europe.

**L**T seems to me, knowing H. N. Macdonald, the man & workman, comparing his achievement of today with his work of a few years ago that he has arrived — a master of “media” — adequate in interpreting the wealth of original design springing up constantly in his mind, and that he is an artist from whom we can reasonably expect new and fruitful achievement.

Boston.

M. H. W.

### “The Life & Work of C. W. Sherborn.”

**D**M. Charles Davies Sherborn and George Heath Viner have just issued, through their publishers, the Sherborn Memorial book under the above-mentioned title. The material contained in the complete lists (arranged chronologically) of the late artist's work: lists of his paintings and miscellaneous etchings and engravings, as well as of his book-plates, will prove invaluable to collectors gathering his prints in a systematic manner.

**B**IOGRAPHICALLY the book is most interesting and the six illustrations are well chosen but it is, to one who admires a well made book, a disappointment. The typography is poor and what with the use of a paper of quite inferior quality the general appearance of the book is not good. As a reference work, however, the volume will supply a real need & will be very welcome to all admirers of the late artist's prints.

## The Evolution of a Book-plate.



**BOOK-LOVER**, one who loves a book as well for its garb and decoration as for its wealth of wisdom, finds a special delight in those often dainty and generally charming headings to chapters where the initial letter has its "eneadrement" of decorative design, or of some graphic incident of the text underneath or having some bearing on the initial itself. The books of the french presses of the later 17th & early 18th centuries abounded in such decoration and upon it were often engaged artists of eminence who have, with true artistic spirit, not disdained to exercise their talent on such relative trifles. Of such artists in "taille douce" especially were Callot, De La Bella, and Le Clerc.



**ONE** of those men who give to friendship its name and who make of the word a kinship almost as powerful as is to be found in the other word, Love, as denoting the closest of human bonds & affections was, twenty years ago, the looked-for and valued visitant on the one day of the week which had not the business calls and cares of the other days—Sunday morning finding him frequently with me. On one of these visits he brought with him a little packet of old engraved copper plates which he had lately acquired and he wanted, out of my ignorance, to assist his own as to their origin and history. One of them was an early copy of one of the many etchings by Albert Durer of the Virgin and Child and another a hardly used copy of a Beham etching, but what revealed themselves at once were about a dozen small coppers with initial letters and with lightly indicated backgrounds, in the style of Callot, which I at once put to the credit of Le Clerc.



**IT** was in the palmy days of *ex libris* in England & of its Society - the idea came simultaneously, "What jolly book-plates they would make!" - and invention began to get expression. The one which came first

under discussion was the initial "f" which naturally suggested the name of an ardent collector of ex libris and a worthy friend of us both. There was the initial and presently appeared the figure of a finch (sparrows are finches) perched at the extremity of the longer horizontal limb of the letter and, pendant, the true effigy of a ham! What could be more in evidence? finch-ham — "Voilà tout!" A few days later, in the hands of a skilful engraver with the correct feeling for the technique of the original, these additions were graven on the copper & the name H. W. Fincham in characters of the period appeared on the punning picture.



ROOFS were pulled on old fly leaves of suitable paper and so ended Act I of the Comedy. A "little brown book" was found of the correct date as to binding, circa 1865, and on its inner cover duly appeared the "fake" which bore such a faithful vraisemblance to the genuine article as to satisfy even the elect. Then a letter was concocted and signed "Ralph Higginbotham" from Upper Norwood, I think, offering Fincham the little book as possibly of interest to him as it contained what appeared to be an early book-plate and bearing his name — End of Act II.

IN due course a letter of thanks was sent to this Higginbotham by the grateful recipient, but the letter never reached that gentleman, as he could not be found at Upper Norwood or anywhere else known to the Postmaster General and back it came to the sender. A few days later there ensued a meeting of the Council of the Ex Libris Society and the little book & its book-plate was exhibited becoming the object of some envy by those who had never seen the plate before or ever heard of it, and an enthusiast on the Council, now alas gone where book-plates troubleth not, made a bid of a guinea for the book which was, of course, declined by its owner.





**T** dear old friend James Roberts Brown, now also joined the majority, who was my accomplice in this pious fraud, was the soul of candour and of courtesy; he could not bear the thought of any serious deception being rampant even in the little world of book-plates, and so the story was told in all of its amusing detail of conception & execution. To make amends to Mr. Fincham the copper was presented to him & I have since occasionally met with impressions in collections. It is a pretty plate and is admirably suited to its purpose.



**T**HE coppers of the other initials were some of them advanced to the same use after the needful work had been engraved upon them by the late Mr. Sherborn who knew the story and who shared the fun of the moment which it created. This incident was surely harmless in its results and it made for the camaraderie of a small Society which did its work well and expired only when that work was done.

Geo. Clulow.

(Apropos of this article it is interesting to note the remarks with reference to the Fincham plate in the recently issued Sherborn Memorial in which the author says, “— and can not say positively that it is his work. No sketch, proof, print, or reference to the plate can be found among Mr. Sherborn’s possessions.” The authenticity of the plate has now been established, however, by Mr. Clulow who has proofs of various “states” in his possession. — Ed.)



## An American Book-plate Society.



THE increasing interest in book-plates shown in America during the past two years has created a necessity for the organization of an American Book-plate Society, which shall have a national significance. The need seems obvious indeed to all who have considered the subject.



THE larger majority of those interested in this most fascinating subject of book-plates already know of the thriving existence of the Ex Libris Society abroad. The Ex Libris Verein of Berlin is worthy of special note as being especially auspicious, and its publications are works of intense interest to the recipients. Societies for the collectors and lovers of book-plates in France, Austria, Italy, and Switzerland have also come into favor, and I am informed that the English Society is soon to be revived under new leadership. As to a National Society in America, I sincerely believe in its organization and in its after success.



AT present there is, in California, a prosperous little society with all of its members intensely interested in book-plates. There is, in this organization, a sense of intimacy and comradeship which is the result of the comparatively small number of members & their occasional meetings. It is largely from the suggestions of one of their amiable leaders, Mr. Sheldon Cheney, that I have even dared start upon this new task of organization — and it is indeed seeming to become one of magnitude. It seems better, upon consideration, that this new Society should not be built upon the old, although it is already apparent that the majority of the members of the old society are eager to become members of the newer one as well.

**I**T is my wish, and has become my endeavor, to secure a meeting of all those interested in the organization of such a society sometime during January. In the meanwhile I am working over the subject and am taking this opportunity to ask all the readers of *The Ex Libran* who find this of interest to please communicate with me. I shall esteem it an especial favor which will receive my closest attention to gain any suggestions which may be offered. The co-operation of everyone interested is, of course, what is essential above all if success is to be hoped for.

Princeton, New Jersey.

Clifford N. Carver.

(In connection with this announcement by Mr. Carver it is interesting to note another evidence of his book-plate enthusiasm — his recently published, “Book-plates of Princeton & Princetonians” which is in every way a worthy successor of his former effort, “Book-plates of Well-known Americans.” — Ed.)

### ✻ The Ex Libran ✻

**A**N occasional magazine devoted to book-plates, bibliophilism, and art; edited and published by H. Alfred Fowler ✻ Address all business and editorial communications to the editor, 3 East Armour Boulevard, Kansas City, Missouri, U. S. A., ✻ Subscription: \$2.00 per volume of four numbers; single copies will not be circulated separately ✻ Literary contributions will be gladly considered for publication. ✻ ✻ ✻ ✻ ✻ ✻



**A**ND so we are to have an American Ex Libris Society of National importance at last! Not that the little California Society has been of no importance but it has been really useful only to its very limited number of members. Elsewhere in this issue will be found



Mr. Carver's announcement that he is willing to come forward and take a leading part in the organization of a national society devoted to book-plates and we but wish him every success with the undertaking.

**L**T is to be hoped that he will meet with a hearty response from all of our interested readers — his cause is certainly a worthy one and one, if we but stop to consider it, that we should be grateful to him for undertaking to guide to success for us. The meeting Mr. Carver proposes holding seems the logical way in which to formulate the constitution of the Society and it might be well for those unable to attend the meeting to write out their views at length and send them to Mr. Carver for consideration thereat.

**R**OR sometime the necessity for giving up the publication of "The Ex Libran" has been apparent to your editor. Not that he is tired of the work connected with personally attending to every detail, even to setting the type, sewing the covers, and pasting the inserts, but he simply finds that circumstances will not permit of his devoting so much of his time to the work hereafter. So there is another reason for our being so optimistic about Mr. Carver's proposed society — it will keep alive a publication in the English language devoted to book-plates, which we would not otherwise have after this issue of The Ex Libran.

**O**UR editor will, however, still be in communication with his friends through "The Biblio" with which he intends to succeed The Ex Libran. The new magazine will be devoted more to bookish interests but will present many articles of interest to book-plate collectors and admirers, the difference being that it will be "essentially" devoted to bibliology instead of simply to book-plates. In a supplement to this issue full details of the new venture will be set forth and the editor will be happy to see the enrollment of all possible of The Ex Libran's subscribers.

**I**T is indeed with great regret that he gives up The Ex Libran for it has truly been a great pleasure — simply an ideal pastime but one that grew to such proportions that it became unwieldy. And so, after again expressing his appreciation to all of his kind friends (which same appreciation he has endeavoured to express to them, heretofore, from time to time) who have taken such an active interest in the welfare of this little effort, au revoir — but to meet again through The Biblio, let us hope!



Here endeth the first volume  
of the  
**EX LIBRAN**



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¶ The Ex Libris, printed by various presses in the city of Kansas City, in the state of Missouri, under the supervision of and from type set & arranged by the editor. This fourth number of the first volume completes the entire publication. ❀ ❀ ❀ ❀ ❀ ❀ ❀ ❀



# The Ex Libran

## Advertising Supplement

H. Alfred Fowler, Editor,  
3 East Armour Boulevard, Kansas City, Mo., U. S. A.

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