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ESSAYS OF A COLLECTOR

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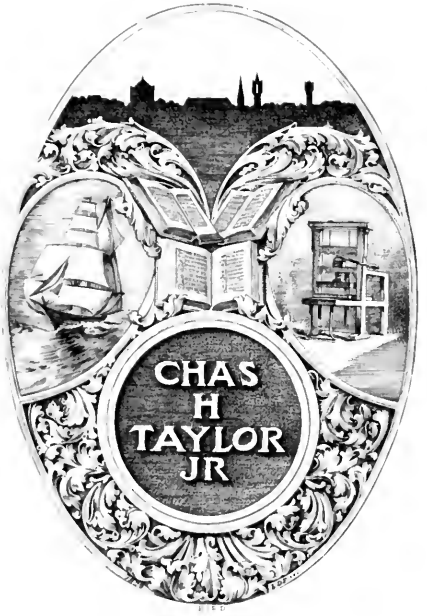
Charles Dexter Allen his my name
America my nation. Montclair
is my dwelling - Peace and Christ
is my Salvation. the grass is green
the Rose is Red and here is my
Book when I am Dead.

Chas. Dexter Allen

April 3. 1915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Essays of a Collector

By

Charles Dexter Allen

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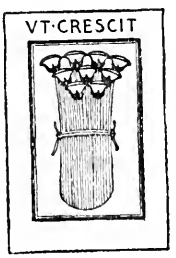

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To Frances

Preface

In putting forth this little book it is not my intention to furnish complete lists of the works of different engravers, lists of the book-plates of any given period or nationality, or indeed any kind of a reference book for the collector.

My purpose is merely to set down in somewhat desultory and rambling fashion certain facts and incidents in history and biography which are associated with the users of some book-plates of particular interest, and to show by such means in what the charm of the book-plate consists. In addition to the rich stores of historical and biographical literature which the noteworthy book-plates inspire one to delve in, there are interesting features which the student of genealogy and the lover of heraldry will recognize. These, as pertaining rather to the scientific and technical side of the subject, I leave untouched in these pages, as the investigation

and publication of those branches belong to the specialist.

In the preparation of these remarks my own collection has been principally drawn upon and has furnished the greater part of my material, while in the published works of other writers upon this subject I have found both confirmation of many of my own theories and suggestions which have led to further research.

C. D. A.

Hartford, October, 1896.

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J. POLLARD

INTRODUCTION

GERMANY, the fatherland of the art of printing from movable type, and of the industry of wood-cutting for making impressions in ink on paper, is likewise the home-land of the book-plate.

The earliest dated wood-cut of accepted authenticity is the well-known "St. Christopher of 1423," which was discovered in the Carthusian monastery of Buxheim in Suabia; this rough and primitive piece of wood-cutting was probably the work of one of the monks, undoubtedly familiar with the use of the pen in transcribing, and of the use of colors in illuminating. It so happens that the plate which until recently has held the honor of being the earliest book-plate known, was also found in this same monastery. This plate, which pictures an angel with outspread wings, carrying a shield in his hands, upon the field of which is depicted an ox with a ring passed through its nose, was pasted into either a book or a manuscript given to the monastery by Hildebrande Brandenburg (aus Biberach), and the date of it is probably past the middle of the fifteenth century. An earlier and much uglier plate both in design and execution — the picture, possibly heraldic, being of a bristly hedge-hog carry-

ing a flower in his mouth and trampling upon fallen leaves — has been brought to light, however, still doing duty upon the cover of an old Latin vocabulary. One other example is also known which belongs to this century; and as it too is associated with the same Carthusian monastery, we are led to conjecture that the monks who in the privacy of their cells, or within the quiet cloister, where the muttering brothers as they passed could stop and watch them, practised the new art, were the first to devise and employ a pictorial label to indicate the ownership of books. These designs are of course cut in wood; the heavy black lines, clumsy designing, and utter freedom from artistic finish, perspective, or chiaro-oscuro effects, so familiar to all who examine old prints, are exemplified in these plates. Several of these are printed on the reverse side of pages from some block-book of an earlier date.

Without meaning to devote any time here to a discussion of the probable origin of the book-plate, we may call to mind, in passing, the activity which this century saw in the manufacture of prints from wood-cuts; on single sheets, maps, and pictures of saints; the block-book with its archaic pictures, and the work of the *Kartenmaler* as well as that of the *Formschneider*. The cities along the Rhine were full of artisans, both among the clergy and the laity, who were clever at this kind of work, and the number of wood-workers in Italy and France was also very large. The introduction of printing from movable type seemed at first to aim a severe blow at the industries of the various guilds, so widely supported, and the new art was regarded with

the greatest jealousy. At Augsburg the feeling amounted to open and positive antagonism. Could it be that in casting about for a new use for the old art, that the book-plate was hit upon as a promising subject?

Albert Dürer designed and very possibly engraved book-plates. For his friend Wilibald Pirckheimer, the Nuremburg jurist, whose big, bulbous face is familiar to all, he made an heraldic plate, now of great interest and some rarity; indeed, Dürer's portrait of the great book-collector is sometimes found used as a book-plate. Among the much-prized examples of early German plates are those by Holbein, Hans Sebald Beham, Jost Amman, Lucas Cranach, Johann Troschel, Wolfgang Kilian of Augsburg, Virgil Solis, and Hans Siebmacher, artists all, whose work is of interest not only to the book-plate collector, but to all interested in the history of engraving. Indeed, one of the delights of the humble book-plate collector is to point out to his more ambitious brother, the collector of prints, that these old masters whose works he prizes so highly did not despise the book-plate, trifle though it be, but condescended to bestow labor and time and to use their talents in its designing and engraving. Dürer, who could celebrate the triumphs of Maximilian in a series of blocks which made a complete picture some seven feet by one and one-half, did not disdain to design a little print to indicate the ownership of a book. I do not intimate that the old book-plates were insignificant in size; far from it. Those old tomes, bound in sole leather, sided with stout boards, and clasped

and chained with iron, demanded an ample label to set forth with proper dignity the fact of ownership. Books were few, valuable, and often very large. Thus it happens that one old book-collector had some twenty different sizes of his plate, to satisfy his critical eye, as he carefully regarded the width of the margins while pasting in the plates,—and this, too, in an age that knew nothing of process-reproduction and when each separate plate had to be engraved by hand. Place a plate four inches by two in a quarto? By no means! Cover the whole side of a dainty 12mo with a plate of equal size? Perish the thought! A special plate for each sized book!

The largest plate thus far unearthed is about fourteen inches by ten. It once graced the books of Count Maximilian Louis Breiner, a distinguished official in Lombardy, of the Austrian Emperor. The centre of the plate is taken up with the family arms of the noble count, while all about the ornamental framework, representing a carved stone canopy, are disposed musical instruments in profusion, ancient armor, and munitions of war, as well as graceful garlands of roses and lions' heads; and on an imposing scroll, a long legend in Latin sets forth the services and offices of the owner. Designing and engraving are both the work of Giuseppe Petrarca, and it probably dates towards the middle of the seventeenth century.

All these early book-plate designs are heraldic. The family coat-of-arms was the distinguishing mark used to identify the belongings of the great families. In those old days, when libraries were kept intact as

they passed from generation to generation, the heraldic emblem was the natural and fitting label with which to mark the books. Beginning with the simple shield of arms with its legitimate supporters, the designs gradually extended to the placing of the shield within an ornamental border. This border grew in elaborate detail until it became heavy and over-wrought. Too many figures were introduced, the ornamentation was superabundant, and not always in good taste. At length, as time went on, the heraldry was forced into a subordinate position, or wholly disappeared. Allegory came in to take its place; the gods and goddesses of Greece and Rome, as well as the heroes of the *Nibelungenlied*, were represented on German book-plates: the armed Minerva is very frequently met with as well as Thor and the dwarfs. Finally, the pursuits, occupations, and pleasures of the owners came to be considered a proper feature of book-plate designing, and it is the development of this idea that brings us to the artistic examples of the present day, which in Germany are principally made by Joseph Sattler and Ad. M. Hildebrandt.

As the direction of the strong wind is indicated by the passing of the insignificant bit of straw, so in these "unconsidered trifles," book-plates, one may easily note the differences in the characters of the Northern and Southern inhabitants of Europe. The sturdy, muscular, active Teuton, practical and little given to taking his ease, used a cheap paper label, rough, frank, and sufficient, in his books; it was in him to cultivate, not the arts that please, but the forces that move: his book-plate was like

him. The delicate Southron, fanned by warm breezes, falls to making music, to devising the elegancies of life, the things that please and are a delight to the eye, the ear, and the palate. His book-plate, when he adopted the fashion, partook of his nature; but before he had the book-plate he had something far more elegant, expensive, and satisfactory,— the beautiful binding with its tooling in gold, and its intricate inlay of colored moroccos. We know that in Germany the book-plate began to be used towards the close of the fifteenth century, while in France we find it very nearly a century later that the first plate of that country has a date,— 1574. Very probably this is not the first book-plate used in France, but it is somewhat difficult to identify as positive book-plates many of the earlier armorial prints. Very few examples are known which can confidently be assigned to a date previous to 1650. Such as were in use, were, nearly without exception, heraldic in character and so sufficient was the coat-of-arms as a means of identification that not over one-half of these have a name engraved upon them. These few plates are of great rarity and interest. Among the most prized are those of Emeric Bigot, the eminent bibliophile who collected some forty thousand volumes, and Alexander Petau, in whose library were many splendid manuscripts which at his death were purchased by Christina of Sweden and by her bequeathed to the Vatican. But not until the opening of the eighteenth century do French book-plates become numerous, or take on the diverting fancies and show the excellence of execution or delicacy of invention and detail which make them so

charming. Up to 1790 when the First Republic suppressed all the existing titles and abolished armorial bearings, the heraldry is fairly correct and very commonly used upon the book-plates preserved to us. A large plate of folio size engraved by Audran was used by Louis XV.: the royal crown, trophies, and the double L in monogram on a shield are the prominent features. Madame Victoire de France (Louis' daughter) and the Chateau de la Bastille had book-plates bearing the French arms, *Azure, three fleurs-de-lys, orgeant.* In this century books began to multiply, elegant bindings grew rarer, and eminent artists gave attention to the designing of book-plates: even Boucher engraved a few, of which a single signed specimen is now known. Court beauties read, or at least owned, books. Diane de Poitiers had many books beautifully bound by Le Faucheux, and on them was stamped her monogram, intertwined with that of her royal lover, Henri II., and in the design was the crescent of the fair goddess Diana. Scarron's widow, the Marquise de Maintenon, formed a valuable library which contained many hundred volumes stamped with her arms. The books of the Marquise de Pompadour were stamped with her arms, in addition to which she had a book-plate. Last, and least in many respects came Louis XV.'s last favorite, the Comptesse du Barry who survived royalty and died on the scaffold. Scarcely able to read or to spell, she owned beautifully bound books of a sort calculated to dissipate the ennui and to engage the mind of the debauched old monarch: she too, had a pretty book-plate.

It is interesting to note that when the Republic

came in and the old nobility was shelved, that even the arms on so trivial a piece of property as a book-plate were in many instances pasted over with hastily made designs in which the coronet gave way to the cap of liberty and the old titles were succeeded by the plain word *Citoyen.* Napoleon made many changes in the heraldry of France and among the most interesting book-plates of his time are those of his brother Lucien, whom he made Prince de Canino; and that of Maréchal Suchet, the hero of many battles and, in the opinion of his chief, his second bravest officer. The Emperor himself used no book-plate, but the books in the National Library were stamped with his arms; and in like manner were the books of Josephine marked. From the downfall of the "man of fate" to the middle of the present century we find nothing interesting in the book-plates of France; then a renascence set in, and with heraldry a secondary consideration, we find the owners of plates adapting their designs to the expression of their individual tastes: statesmen, artists, scientists, authors, began to mark their books in this way. Gambetta, Victor Hugo, Théophile Gautier, Prosper-Mérimée, Charles Monselet, the brothers de Goncourt, and Octave Uzanne are among the prominent men whose plates are valued by collectors.

Of the other European countries a word only is necessary. The earliest dated plate of Sweden bears the figures 1575; Switzerland follows, with one in 1607; and Italy has one dated 1623. All these countries have large numbers of book-plates, both old and recent, to help fill the collector's cases; and


ISAIAH ALLEN
OWNER

although in form and appearance the examples of one country very greatly resemble those of the others, there are differences controlled by national characteristics and the height attained by art in each country which assist the practised eye to judge accurately of the nationality of a specimen.

Crossing now to England we find ourselves in the country in which the book-plate has been most widely used, which has the greatest number of interesting examples and in which the design reflects more of the spirit of the times possibly than in any other; here too, unless America be admitted to have achieved the distinction, the book-plate had reached its highest art.

In a folio volume once the property of Cardinal Wolsey and afterward belonging to his royal master, we can still see the gorgeous ecclesiastical book-plate done in colors, of its first owner. This is supposed to have been made about 1520, and it is the earliest English plate thus far found. But two others are known which belong to this century: one by the name of Tresham whose owner was made a knight by Queen Elizabeth and whose son was connected with the Powder Plot; and the other, of Sir Nicholas Bacon, known as "the father of his country and of Sir Francis Bacon."

The earliest mention of the book-plate in English literature is in the compendious diary of the gossipy Pepys. Under date of July 16, 1688, he mentions spending an hour at the plate-maker's planning the little plate for his books. He, one remembers, really loved his books and used to overhaul them, re-number and weed them out, once a

year; and into this bothersome but unquestioned service the whole family was impressed; the job was put through in a hurry, and as to despatch and neatness was compared with the record of the previous year, and a new note was made in the diary. Pepys had several book-plates. We find that in most of his books now preserved in Magdalene College Library, Cambridge, he used two kinds, one at each end, — his magnificent portrait plate on the front cover and the official Navy-yard plate at the tail. He had at first an armorial plate, but his love of personal display led him to make use of his portrait as a book-plate: in this, engraved in two sizes by Robert White, we see the vain old babbler arrayed in his much-loved finery, — velvet, lace, and imposing wig! Possibly the very wig he bought in the Plague Year because it was so cheap for so fine a one, and which he was afraid to wear for a long time thereafter, fearing that the maker might have cut the hair from the head of a victim of the dread disease!

But we cannot linger to mention individual examples of particular interest. It is not until the beginning of the eighteenth century that the plates really begin to thicken; but from 1725 up to the present day, the output from engravers, good, bad, and indifferent, steadily grows. In picking up an old book, and noticing its quaint old heraldic book-plate, one would not naturally think of its possibilities for amusement, instruction, and absorbing interest. Little would one think that hundreds of persons, ladies as well as gentlemen among the number, in all parts of the world, are taking a great interest in the collection and classification of these bits of en-

graving; but so it is. An enormous amount of the time and money which the collecting spirit demands of its victims is now devoted to this pursuit. The very first collector of book-plates as book-plates — for they must have strayed into the collections of prints before this time — was a lady, — a Miss Jenkins of Bath, England, who in 1820 was forming the little group which ultimately became the nucleus of the mammoth collection of over one hundred thousand specimens which Dr. Joseph Jackson Howard now owns. From this time on, the book-plate was regarded as of some interest by various antiquarians and heraldic students. At length, in the fulness of time, in the year 1880, the information that had gradually been gathered was assembled and put into book-form by the Hon. J. Leicester Warren (the late Lord de Tabley), a scholar and poet of high reputation. This book remains to this day absolutely the best work on the subject, although scores of writers have followed the path he blazed. In this book the reader was shown how to classify his plates intelligently, was informed of the literary, historical, biographical, and artistic material which clustered round them, and was furnished with descriptions of the different styles and illustrations of them, that he might be able to appreciate and understand the charm of the book-plate to the genuine collector. These were new ideas, for hitherto only the heraldry or the engraver had been of interest to any one. To Lord de Tabley also is due the nomenclature universally adopted by which we distinguish the styles. The great body of English plates display armorial bearings, and while the plain armorial plate

unadorned and bare continues in unbroken sequence from the earliest day up to the present, the plates with more artistic pretensions have followed certain vogues which may be described and chronologically placed with sufficient accuracy. The plates, then, which were in use from about 1700 to about 1745, and which may easily be recognized as having many features in common, are called Jacobean: this name is given them because they came into use during the reign of the last James. In these plates the shield of arms is set in the centre of a stiff and formal frame, which often resembles wood-carving. Heavy garlands of flowers, bunches of fruit, stiff and conventional arrangements of leaves and blossoms, faces of animals, term-figures, and quite an assortment of architectural and allegorical embellishments, were superimposed upon the frame. Latticed or diapered backgrounds were common, and a scallop shell or a grinning, grotesque face was often placed at the bottom as a finishing touch. The two sides of the frame exactly coincided, and the whole effect of the style was massive, severe, and classical. This style was at its height about 1730.

About the middle of the century the famous T. Chippendale introduced a certain airy and graceful manner of designing furniture and upholstery. The designers of book-plates as well as the artisans in other lines at once made use of its principles in their line of work; and as the style of the book-plate was greatly modified by this new conception, and became so faithful a reproduction of the spirit of Chippendale's work, such plates came to bear his name as their distinctive title. At once the stiffness

and conventionality of the Jacobean style disappeared: in the new style the two sides of the shield were seldom symmetrical; the shield of arms was enclosed within an escutcheon of graceful design not unlike the human ear in general outline, and the surrounding decoration is full of pretty and dainty touches, varying of course according to the ability of the engraver. Lord de Tabley says that the mark and stamp of the Chippendale book-plate is its border or frilling of open shell-work, set close up to the outer edge of the escutcheon. The plates in this style are very taking. One likes them at a glance; whereas the Jacobean needs acquaintance to be fully understood and appreciated. Closely succeeding the Chippendale, and indeed coming into use before it went out, is the style going by the name of Ribbon and Wreath or Festoon. As the name indicates, these plates depend upon wreaths (mostly of roses, sprays of holly or of palm) and floating ribbons for their simple but pleasing decoration. More pleasing perhaps to the general observer are the plates of a pictorial or allegorical character: the library interiors showing the student surrounded by his long rows of books; the portrait plates, which give us a chance to see the looks of the book-owner; or the glimpses into the abode of the gods, with many an old acquaintance bringing knowledge to man, or sitting upon the clouds in superintendence of the actions of those below; and those which, by their use of differing accessories, indicate the angler, the hunter, the book-lover, the specialist in one branch or another of learning, art, or amusement: indeed, as we escape from the load

Dame Heraldry lays upon the designer, the greater variety and charm of the designs at once impresses one.

In looking over the field to pick out a few plates to mention, one is embarrassed by the great number really worthy of attention, but it will probably suffice to give in alphabetical order the names of some of the celebrated Englishmen who use or have used book-plates. Such a list of names gives a good idea of the kind of people likely to use with appreciation such a mark of ownership: Richard Bentley, Walter Besant, John Brand, Henry Thomas Buckle, Richard Burton, Thomas Carlyle, Charles Cowden Clarke, Lord Chesterfield, Thomas Frognall Dibdin, Charles Dickens, Benjamin Disraeli, Richard Lovell Edgworth, Forster, the biographer of Dickens, Garrick, Edmund Gosse (who objects to the exchange of plates, and it must be acknowledged with much reason; for why, after all, should a man give away copies of that which he uses for the purpose of designating his own private property?), Gibbon, historian of Rome, Gladstone, Harley, founder of the Society which bears his name, Ireland, Henry Irving, Andrew Lumisden, Mahoney ("Father Prout"), Matthews the wit, Mitford, Priestley, Southey the poet, Lord Tennyson, Anthony Trollope, Tupper, Horace Walpole, Wilberforce, Edmund Yates; and not by any means least in this array, the following: Lady Oxford, friend of Walpole, the Hon. Mrs. Damer, also friend of Walpole (whose plate, by the way, was designed by Agnes Berry), Princess Sophia, Duchess of Richmond, Lady Blessington,

Duchess of Beaufort, Countess of Pomfret, Selina, Countess of Huntingdon, Lady Betty Germain, of whom Swift makes mention in the *Journal of Stella;* and of the present day,—Miss Prideaux, the widely known amateur binder of books, Hon. Frances Wolseley, daughter of General Sir Garnet Wolseley, and Miss Greene, the designer of plates. Thackeray, whose powers as an artist would not seem to promise well when it came to designing book-plates, did however, make one for Fitzgerald, which is very pretty and quite rare to-day.

A word as to the old engravers in England whose work the collector prizes. Very many old examples owe their whole value to the signature at the foot of the plate. One plate only is known which was engraved by William Marshall, and copies are very seldom seen: this was done about 1640. Then come William Faithorne, David Loggan, John Pine, George Vertue, Simon Gribelin, Skinner, Mountaine, William Hogarth, Sir Robert Strange, Bartolozzi, who made the beautiful and rare plate of Lady Bessborough, Sherwin, Lambert, and Thomas Bewick, who made many a plate in the delightfully quaint style of landscape picturing which is so closely associated with his name.

Of recent workers we may mention the excellent, almost unequalled work of William Sherborn. Very rich and elaborate in all details, beautifully brilliant in the cutting, and when well printed wholly delightful, these plates have ranked for some years above all others. Mr. John Leighton the artist has also designed many a plate, notably the gift-plate which was among the wedding presents of Duke George

and Princess Mary. Another artist whose book-plate work is eagerly sought after, and whose style differs wholly from all the others, is Mr. H. Stacy Marks. His plates are always processed, and the drawing, as he makes it, comes out beautifully: generally the interior of a study or a laboratory, sometimes grewsome as when skulls and bones lie about, they are always pleasing in design. Now and then some artist who does not make a business of book-plate work will present his friends with clever designs. Such dainty pieces are used by Edmund Gosse and Brander Matthews, both done by Edwin A. Abbey. Throughout England the interest in the subject of book-plates is very large, as the successful establishment of a society of enthusiastic collectors proves. The literature of the subject grows daily, new designs constantly appear, and the whole machinery of the hobby is in full swing.

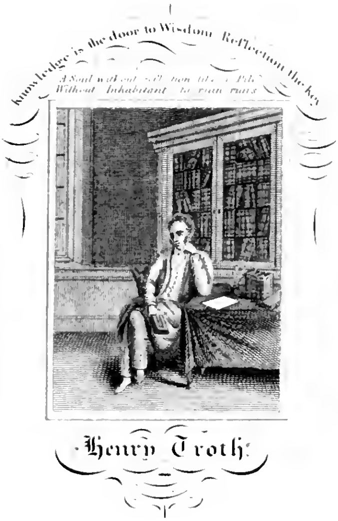
Leaving the best until the last we at length come to speak a word upon American book-plates; and among collectors, at least upon this side of the ocean, it is customary to regard all plates used by residents of America as American plates even if made in a foreign country. A very strict application of the term might limit us to those made by Americans. In the early days some of the plates used here were made by native artisans, and some were imported from England. The Southern plates, to which locality came men of wealth and some aristocratic pretensions, were mostly ordered from

England; while the Northern examples, on the contrary, are with few exceptions by home talent. These latter are the most interesting to us, as they are proofs of what self-taught engravers working under hard circumstances can do. As in the older countries, so with us, the early plates were nearly all heraldic, but the arms as given upon some of these may not perhaps be absolutely correct. It was at that time rather unlikely that a man would boldly make public use of a coat not properly his; but errors naturally crept in, as in the plate of Luther Martin, who displays the band of the baronet upon his shield.

At the very beginning, however, and all along through the progress of the book-plate in all countries, there was a large body of plain typographical name-labels accompanying the more fanciful styles through their development, remaining the same from age to age and always plentiful. While these have no particular interest as book-plates, they were often made the vehicle of a bitter sarcasm and a wholesome bit of advice which we must turn aside to take note of. To be sure, people do not agree as to whether books should be loaned or not: some think they should; others will not think of doing so. Grolier had stamped upon the choice bindings of very many of his books, these words: *Jo. Grolierii et Amicorum*, while a book-owner of no very distant date in this country had immediately succeeding his name upon his book-plate, these very different words, "This book is not loaned. Matt. xxv. 9." (The passage of scripture referred to is that verse occurring in the parable of

the Wise and Foolish Virgins, which says, "Not so, lest there be not enough for us and you: but rather, go ye to those who sell, and buy for yourselves.") Wholesome advice as to the care of books, the choice of reading, and the quick return of borrowed volumes is often met with. When reading such lines, one recalls the slovenly habits of Johnson: how he would use the butter-knife to hold his place in a fine book borrowed from a friend, while he stopped reading and eating to quaff the favorite beverage. Much that is quaint and clever occurs upon these motto-bearing plates.

The earliest dated plate that we know of belonged to Governor Dudley, and the full inscription reads, "His Excellency, Joseph Dudley Esq^r. Governor of New England, 1702." In the following year we have two plates dated: William Penn, proprietor of the colony, and Thomas Page of Virginia. All three of these plates are of English make, and all are in the so-called "Early English" style, — which is briefly, the shield of arms surrounded on three sides with rich, full-rounded mantling, bearing but little resemblance, it is true, to the original mantling which hung about the shoulders of the knight, but being its conventional historical development. Our early plates followed closely the styles of England, and many of our early engravers came over from that country. Among such were Dawkins, who worked wholly in the Chippendale style, and of whose end we know nothing; Maverick, the New York engraver, who was at once the most prolific of all, and one of the very best both as designer and cutter; Rollinson, who made the gilt buttons which


Knowledge is the door to Wisdom Reflection the key
Without Inhabitant to ruin runs
Henry Troth

ornamented the coat which General Washington wore when inaugurated as President, and who made many pretty plates in the Ribbon and Wreath style; and Smither, who had been a gun-engraver in the Tower of London, and whose name we find upon a few goodish plates.

But of greater interest to us are the American-born engravers, — those who began or founded the art in our country. Of these, four stand out as especially noteworthy: Nathaniel Hurd of Boston, the best engraver of them all; Alexander Anderson of New York, the first to engrave upon wood in this country; Amos Doolittle, the Connecticut engraver; and Paul Revere, patriot, worker in silver and brass, and engraver of book-plates which are to-day the rarest of any in our country — that is, the known copies of his plates are fewer than those of the others.

Hurd occupies the chiefest place because of the excellence of his work, the evidence of carefully trained ability, and his faithful adherence to the pure style. He did not overload his designs as Dawkins continually did, nor was he a lazy engraver, a regular copyist, as Callender seems to have been. Of his work we know about thirty signed examples and a dozen more which can be safely attributed to him. He made the Thomas Dering plate, which is dated 1749, and is the earliest plate, engraved by an American artist, bearing a date.

The story of Alexander Anderson's hardships in getting started as an engraver, — his chosen occupation, — against the preference of his father, who wished him to become a physician, is well known

and of particular interest. It seems odd that his father, observing the delight with which the youth began to copy, with a rude home-made graver, some anatomical plates he had gotten hold of, should claim to see in this the evidence of a predilection for the medical profession instead of recognizing the genius of the lad for using the graver. But after numerous discouragements he became a settled engraver, and in 1793 he cut a tobacco-stamp on wood, which seems to have been his first attempt on that substance. In *Bewick's Quadrupeds* he found the work of a master who so charmed him, that all his future work was influenced by the manner of that famous engraver, and in fact Anderson was given the title of the "American Bewick," so similar was his work to that of Bewick himself. He made book-plates on both wood and copper, of which about twenty are now known.

Amos Doolittle, who was born in Cheshire in 1754, and who died in New Haven, Conn., in 1832, was one of the first engravers of historical scenes in America: four views of the early battles of the Revolution earned him much fame. As a book-plate maker, he was fond of the allegorical, I should say; for certainly his plates for the societies of Yale College display a wealth of imagination which could not have been wholly that of those who ordered them. He was one of the self-instructed engravers of whom we had so many. Those early beginners in the art made their own tools, often out of the springs of old knives, rolled copper cents very thin in order to get a plate to work on, used thinned paint as an ink in a press of their own contriving, in order to see the

result of their labors; used to cut designs on the silverware of their friends, as it was easy to work and convenient to the hand. Many of them began by working modestly in making silver spoons, buttons, buckles, and fashioning more pretentious pieces of plate as their ability permitted; but to engrave on copper was the ambition of many, and in this they were of necessity self-taught.

Paul Revere was one of these workers in silver, who tried his hand at the book-plate. Four different plates are now known which he signed, and of one of them, the Epes Sargent, but one copy was known for a long time. The rarest book-plate in America is probably that of John Franklin, the brother of Benjamin of greater fame. This plate was engraved by Turner of Boston during the years when that city was Franklin's residence: only one example of this plate has been discovered.

Probably the most valuable plate of all our early examples is General George Washington's. This was engraved in England without doubt. It is of the Chippendale style, and in appearance is no more pleasing than many others; but when this plate is found in an old book which has also the famous signature on the title-page, the price of the book bounds up by fifty-dollar skips. This is the only plate which has had the honor (?) of being thought worth counterfeiting. The thing was done in order to sell at a higher price than they would otherwise have brought, a lot of books at an auction sale in the city of Washington. The fraud was exposed, and the buyers paid the actual worth of the volumes, and not an inflated price. The plate of Bushrod Wash-

ington, to whom the General bequeathed Mt. Vernon, bears the same arms, but is a plate of more pretension. Both of these are of extreme interest.

Hastening on to the plates of to-day, we stop to mention a few of special interest or beauty; the plate of the late Dr. Holmes depicting the chambered nautilus is one of the finest, and is the one most sought for by collectors over the sea; the chubby cherub on George Bancroft's plate holds a panel on which is carved the motto; the plate of Laurence Hutton is very attractive (in a niche of the bookcase stands Thackeray in the Donnybrook Fair attitude; flanking this imposing statue are the works of the old writers of fiction, while a death-mask lies on the shelf above); the plate of Thomas Bailey Aldrich shows a skull on which a daw (?) is perched; and the plate of the late Edwin Booth was a plain armorial design.

New plates are constantly being published, and one cannot easily select a few from the great supply of excellent ones, to speak of. It is hoped that the display on the walls will be of interest, as showing the development of the art of the book-plate. It is a long and eventful journey from the plates of Albert Dürer to that of Dr. Holmes; and while the old Pirkheimer plate rouses our interest, we cannot deny that the great day of the book-plate is just at hand. In this country a number of well-known artists and engravers are lending their aid to the great object of the artistic expression of the tastes of the owner in his book-plate. The foremost engraver of plates to-day is Mr. Edwin Davis French, whose designs are so very pleasing, and

who is running away with the laurels long worn by Mr. Sherborn of England. Essentially the same in their treatment and conception, these gentlemen both owe the foundation of their success to a study of the old German masters. Mr. W. F. Hopson of New Haven has made some very handsome plates; Mr. Edmund H. Garrett, the illustrator of books, is the leader in the etched plate; and Mr. George Wharton Edwards has certainly made the most artistic designs for process reproduction.

The interest in the subject of book-plates is rapidly spreading over this country: new collectors continually arise, and where there were a dozen when in 1886 Mr. Hutton wrote his articles in the *Book-Buyer* on our early plates, there are now well over one hundred, and it is difficult to keep pace with newspaper, pamphlet, and book as they are rapidly published, containing more or less of interest to the collector.

Exhibitions have been held at the Grolier Club, in New York City, the first in the country; at the Rowfant Club in Cleveland by the Buffalo Society of Artists; and one has been open for the past few days at Brentano's in New York: the latest event to be added to this list is the present attempt to interest the Graduates' Club.

Germany

Voll Kreuz und Trübsal ist der Weg,
Darauf ich hier muss gehen,
Und leiden viel geheime Schläg,
Das macht zu end der lange Kampf und Streit,
So geh ich ein zur stillen Ewigkeit.

1791


Walker
MANNER WORKING PROVIDENCE Chap. XX

I

GERMANY

IN looking over the albums of the book-plate collector one naturally turns first of all to the plates of Germany; for here the book-plate had its birth, here the printing of books was invented, and here too the science of heraldry, an important adjunct of the early book-plate, was first made use of; for one can hardly claim that the lion of the tribe of Judah or the owl of Athens or the crocodile of Egypt, associated with these tribes or nations as a particular sign though they were, shall be called heraldic in the sense in which we understand the term. The old German plates are exceedingly quaint in conception, rough in design, and heavy in general appearance. Wood-cuts of course they are, executed with the skill of the wood-cutters of the blocks used in the books of the period. It is true that they will not interest on account of any artistic quality, but how interesting, indeed how precious, do they become as they bring one into touch with those old days when the art of printing was young, when the craft of the wood-cutter was nearing the end of its unquestioned reign, and when the clumsy wood-covered tome was to give way to the daintily wrought leather with its intricate and

becoming designs. The beginnings of things are always of importance and interest; for even if in themselves they offer little to the eye, the mind finds meanings in them. So these uncouth prints which have in themselves nothing to recommend them still possess the charm of an icon of the times. There is this characteristic to be observed about the German book-plate: It has a strength both of design and execution that some others lack. There is boldness, surety, and purpose in it, while in so many of later date, and of other countries especially, there is weakness, diffuseness, and a want of purpose which is made up for by prettiness of detail and over-abundance of ornament. The very hardness of the German plates brings to mind the conditions of the times, and gives a suggestion of power and life which is fulfilled in the vitality and strength of present-day German art. Out-of-door scenes are largely pictured upon these plates; strong-limbed goddesses of the hunt, merchants, scholars, students, physicians, astronomers, are imaged upon them. The instruments they used in the pursuit of their studies, and the surroundings with which they were familiar, are given, and one learns from them not a little of contemporary life. Immense libraries there were in those days; princely gifts of books were made to them, and plates to commemorate the munificence of a patron are not infrequently met with. One of the finest of these is the old plate of the Electoral Library of Bavaria, in which the arms of Bavaria are placed within a richly designed shield with caryatids to support the frame. This is dated 1618. In another plate of somewhat later date one sees

the interior of the book-room, with tiers of shelves filled with books running along the walls, and leading out upon the tree-lined court within which plays a fountain. Surely a desirable spot in which to sit with one's favorite book. Upon a very dainty plate coming from the city of Ulm, in Würtemberg, there is a delightful little vignette giving a picture of St. Christopher bringing the Christ-child through the stream as the legend relates. One sees the strong-framed Offerus pushing his way through the tide with the child upon his shoulder. This bearing of the child in safety won for the giant the name of Christopher, which possessing three days, he died and was canonized.

One of the most interesting of the early dated wood-cut book-plates thus far discovered, and one of the largest in size, is that of Baldasser Beniwalt de Walestat, who was known as *Episcopus Trojanus in Phrygia* as early as 1491, so that the collector has good reason to believe the date 1502, which appears in a curious combination of Arabic and Roman numerals upon the plate, is authentic and correct. The date is given like this, I5oII. The plate has an invocation to Jesus, the Blessed Virgin Mary, and to Santa Anna, while their initials appear upon the flaming trees which form the heraldic charges of the shield. From these charges it is deduced that this Bishop Balthasar belonged to the patrician family of Brennwald, which since the fourteenth century has been settled in Zurich. The arms come under the term *canting*, as they stand for the burning forest, representative of the name, — Brennwald (*brennen*, to burn, and *Wald*, a forest). Over the

shield the mitre of the bishop is placed, and upon either side are figures of Santa Anna and the Virgin supporting the Child. The plate is spirited in design and execution, and is an excellent and rare specimen of the early ecclesiastical book-plate. But two copies of this are thus far unearthed, and these are in the library of Lausanne.

There is an attractive plate belonging to a lady of the family of Vander Aa, among whom were some famous engravers and printers, members of that branch following these arts for two centuries. This plate is dated 1597, and it has a heavy wood-cut border with bears, wyverns, flowers, and fruit showing in the abundant scroll-work. Movable type was used in the printing of the name, and the 97 of the date, which is in old Roman numerals, is queerly expressed thus, 100 – 3. This family has branches at Antwerp, Delft, and Leyden; and the Anna Vander Aa, whose plate is described, was probably the wife or the daughter of one of the wealthy burghers who carried on the engraving and printing trades.

One of the most notable plates of early Germany is the large one — it measures thirteen inches by nine — which was used by the prior of St. Lawrence's Church in Nuremberg, Dr. Hector Pomer. The plate is a remarkably fine specimen of early engraving on wood, and bears some resemblance to the celebrated Death's Head Coat-of-Arms engraved by Albrecht Dürer. Indeed, there are some features of workmanship displayed in it which excel that print. This Pomer plate shows the arms of the prior's family quartered with the gridiron, the

instrument of martyrdom upon which the patron saint of the abbey ended his life. There is the usual accompaniment of rich mantling, and above the helmet is a demi-nun in hood and cloak. A figure of St. Lawrence, some eight inches high, stands at one side of the shield as a supporter, and the expression of his face is at once tender, lofty, and pathetic. He bears upon the right shoulder the palm of victory, while the gridiron is again visible at his side, the handle in his hand. A nimbus encircles the noble head.

Christoph Jacob Trew, M.D., was a botanist of distinction, a resident of Nuremberg, and the author of several important works as well as the possessor of a valuable library in which were some thirty thousand volumes and seventeen thousand pamphlets, which at his death he bequeathed, along with his large collection of physical and chirurgical instruments, his herbarium, and his natural history cabinets, to the University of Altdorf, where he received his education and his degree. He had no less than seven book-plates engraved. The differences between them are slight, and the description of one will suffice. This plate was engraved about 1760, and is in the best manner of the rococo style, showing the arms of the learned owner within a fancifully designed border of shell-work, below which is appended the cartouche, which adds no little interest to the plate, for within its graceful outline sits contentedly a very peaceable looking member of the canine family. The doctor's name Trew, which may have had the variant Treu, signifies the quality of loyalty; and it may be supposed that the dog here

depicted stood not only for a representation of the favored pet of the scholar, but as well for a play upon his name. This plate is handsomely engraved, the background being filled in with what is sometimes termed the "brick wall pattern."

Among German plates there is one of extreme rarity and value which was the property of one Johann Bernard Nack, a citizen and merchant of Frankfurt. This gentleman conceived the idea of having a very elaborate book-plate, and entrusted its designing to one Osterländer and its engraving to St. Hilaire. In the print, as finally completed by these artists, we see the library of the owner, with its shelves of goodly books before which sits the Goddess of Learning, and to whom the master himself presumably addresses himself. The ships of this prosperous merchant lie in the offing, and his employees are landing from them the boxes and bales containing the goods in which he deals. The drawing of the picture one can hardly judge of, as its execution is so far from satisfactory. At any rate the merchant himself found fault with it, for it is known that he commissioned a lady engraver by the name of Wicker to re-engrave the plate. Copies of the first plate are not easily found, and copies of this second one, while not so rare, have an added value in that they are printed on the back of the old one. From this it would seem that having used a few of the first lot, M. Nack became so dissatisfied that he gave his order for the others, and having a quantity of the first unused he had the new engraving printed upon their backs. As the paper of those days was tough and thick,

it was able to take the second impression without damage. Those who are so fortunate as to have copies of these prints in both states in their collections may well believe that they have some of the rarest of German plates. The second engraving of the plate is much superior to the first. The date is about 1760.

A plate of a little later date, and engraved by a famous artist, is that of C. S. Schinz, a doctor of medicine. This is by Daniel Nikolaus Chodowiecki, who was an engraver and miniature-painter of renown. He found employment in Berlin, where he did a great amount of work for the book-men, and his work is regarded as of great merit for its originality and spirit. In his work he displayed a strong touch of satire which won for him the title of "the Hogarth of Germany." The plate of Dr. Schinz is a very interesting example of his work, affording within its small compass effective proof of his ability in designing and engraving. In the foreground the successful physician, clad in academic robes, is chasing from the door of a tent, within which lies the convalescent patient, the very angel of death himself, who, with an expression of fear and rage upon his bony, fleshless features, hastens with his reaping-knife over his shoulder to escape the descending blow of the symbolic rod of Æsculapius, with which the doctor threatens him. This is conceived in the spirit of satire for which its engraver was noted. The conception of the successful defeat of the messenger of death, when even at the bedside of his patient, is well calculated to please the doctor and to increase his practice among such sufferers as

might happen to see it. Chodowiecki died in Berlin in 1801, and this plate, which is dated 1792, was engraved when he was about sixty-six years of age.

Chodowiecki had a book-plate himself, of an allegorical character, which showed a figure of the goddess Cybele, with two children, one with wings, at her many breasts; foliage sweeps above, while the palette, brushes, and other accessories of the studio are gathered below. Although the plate is not signed, it is known to have been the work of the famous engraver himself.

Coming down to present times and glancing at the plates of to-day in Germany, one finds far fewer engravings than formerly, and discovers that the majority of plates there are now produced by lithography. Although Senefelder, the inventor of the art of lithography, was born an Austrian, the development of the art was carried on upon German soil, so that this art may properly be added to the list of important inventions which Germany has given the world. The plates of recent date in Germany do not compare favorably with those of the older times, when engraving either on wood or copper was always employed in their production. There is a deal of color employed, which is not always to the taste of the book-plate collector, and then, too, in the very abundance of the plates, there would seem to be a reason for their weakness. Designers are too prolific. There is too much sameness to interest the collector, and as the lithographic process does not admit of the individuality of the engraved plate, they suffer in this lack of that desirable characteristic of the individual personal touch. Of present-

day designers there are none to compare with Joseph Sattler, a native of Schrobenhausen in Bavaria, and who has studied at the Academy in Munich. Here he revolted from the routine, however, feeling that copying from the classic antique was valueless to him; and leaving the institution, he turned his attention to the striking emblematic imagery of ancient German art, and when he found the revival of the art of the book-plate invading Germany, he was prepared to furnish an effective impetus. His work is characterized by extraordinary fertility of invention, his designs having the merit of separate creations, and not being, as is the case with many workers, a mere rearrangement of old motives, of used-up features. The mediæval is strong in all his work, and while heraldry plays but a small part in it, it yet has the rich appearance of the old heraldic drawing. He depicts with great success the face and figure of the reader or the student, whether in caricature or from fancy, and all the accessories which the idea of the book-plate necessarily implies are so skilfully managed as never to seem hackneyed or in any way outworn. When he employs color, it is always subdued and exactly suited in tint to the subject in hand. Another important feature of his designs lies in his felicitous disposition of the name and the motto of the owner. So often do these necessary adjuncts embarrass the designer, that to find one with whom their arrangement is easy and satisfactory one cannot but remark it. He has published a book of forty-two designs, which is valuable as a work of art as well as an indication of what the book-plate may be when designed by a master.

Of present-day German plates that of H.I.M. the Empress of Germany is interesting from its possessor, as well as because of the design itself, which represents two shields held upon either arm of an angel; the shield upon the right arm bears the arms of the Fatherland, while those of England occupy the first and third quarters of the other. The royal crown rises above the head of the angel, who stands upon a cloudy platform.

France

J'appartiens à Marie-Elisabeth-Joseph Weigel, rue de Baudimont, Hôtel de Carnin

De Plaire à ma chère Maîtresse
Pour moi est un bien charmant ;
Et plus fidèle qu'un Amant,
J'ai plus de droit à sa tendresse.

Lu de ma Maîtresse avec zèle
J'aime mon Être tel qu'il est ;
Si jamais elle me perdoit,
Je perdrois encore plus qu'elle.

Perdu, si vous me retrouviez,
Manez-moi vers celle que j'aime ;
Si l'on m'avoit donné des pieds,
J'y retournerois de moi-même.

Voudrois-je être à d'autres ? oh non !
De peur d'un nouvel esclavage,
Je veux que toujours son Nom
Brille sur ma première page.

II

FRANCE

THE collectors of *ex libris* in France include under this term not only the engraved labels which were pasted into the cover of the book, but as well the heraldic marks of ownership which are stamped upon the binding. To these the English-speaking collectors have usually given the term, *super libros*.

Richelieu and Mazarin had large collections of books upon the covers of which their arms were stamped, and Mazarin was very particular as to the binding of his volumes, and put them in the hands of only the most skilful, Le Gascon, Saulnier, and Petit among them. The binders were, in fact, constantly employed in his library under his personal supervision, and upon some of these he had the conceit to place the lines, *Arma Julii ornant Franciam*, "The arms of Jules, the ornament of France."

The books of Jean Grolier, the veritable prince of bibliophiles, were not marked with a book-plate, but by gold stamping upon the elegant binding with which his treasures were so richly furnished. His library numbered fully three thousand volumes, which was indeed a large one for the days of early printing, and all of them were bound sumptuously. At his

death this collection passed into the hands of Emeric de Vic, who was Keeper of the Seals, and who left them to his son, upon whose death they were finally dispersed, many of the books falling into the hands of appreciative collectors.

The earliest dated French book-plate has upon it the following legend:—

Ex Bibliotheca
Caroli Albofij E. Eduenfis
Ex labore quies
1574.

For some time this plate was thought to belong to some one of the name of Charles d'Alboise; but it is well established now that it was the plate of Charles d'Aileboust, Bishop of Autun, whose father had been the physician of Francis I., and who died at Fontainebleau in the year 1531. This Bishop of Autun is mentioned in history as a man of distinguished appearance, of great learning, of courtly manners, and of an amiable disposition. While connected with the Church he was also favored with Court appointments, and he died in the town of Autun at the very end of the year 1585, and was buried in the Church of St. Jean-de-la-Grotte.

Another early plate, and one which brings to mind a magnificent library and an owner of note in the history of his times, is that of Pierre Séguier, Comte de Gien, Chancelier de France. He was born in 1588 and he died in 1672, having spent a long life and an active in the service of his country and in the numerous studies and pursuits which appealed to him. The law, science, and literature

were favorite subjects, and the friendship of the most scholarly and polite circles of his times was his delight. With abundant wealth he was enabled to get together a most magnificent collection of printed books and choice manuscripts, and on account of his position of power and influence there were many who, to gain his good graces, made him presents of valuable literary treasures. Antiene Ruette was the binder of most of these precious volumes, and Séguier, who lived in the Rue de Bouloi, had his salons decorated by the celebrated artist Simon Vouet. Here his receptions were crowded by men of letters and by those holding high positions in State and Church, and it may be remembered that among his most distinguished visitors was Christina of Sweden. After his death his books were carefully cared for by his widow; but they were sold upon her death, although the manuscripts were preserved and are now to be seen in the Bibliothèque Nationale. The book-plate which adorned many of his books shows his arms within an architectural frame of good design, and over this is thrown the ermine-lined cloak his rank entitled him to wear.

Two very interesting plates, dating nearly at the end of the seventeenth century, were used by the College of Jesuits in Paris to record the gifts of two munificent benefactors who were as well book-collectors of the greatest renown. The first of these was to record the gift of some eight thousand volumes and many manuscripts from Pierre Daniel Huet, Évèque d'Avranches. The good Bishop presented these books during his lifetime, and the Jesuit fathers gave permanent expression to their

gratitude in the book-plate which shows the arms of the Bishop, and which they had made in four sizes. The other plate was for the legacy of some two thousand volumes from the library of Gilles Ménage, Doyen de St. Pierre d'Angers. The plate recording the gift of the Dean is not so elaborate as the other, but it carries with it the distinction of bearing a good date, 1692. Neither of these good churchmen seem to have used book-plates, for the bindings of their books were stamped with their arms. An account of these libraries may be found in *L'Armorial du Bibliophile.*

The three daughters of Louis XV. had books of their own which were bound by Vente, binder and librarian to the king. Probably the books of Madame Adelaide entitle her alone of the three to a place among book-lovers, though the others certainly owned some books. All their books had stamped upon the binding the same design, but each had her books bound in a different color,— those of Madame Adelaide being in red, those of Madame Victoire in green, and for those of the youngest, the Princess Sophie, citron was chosen. The Princess Adelaide was the most intellectual of them all, while to her next sister belonged the largest measure of personal beauty and charm of manner. Sophie was considered dull and silent, but in reality her manner was due more to reflection than to a natural lack of pleasing qualities. She used to read, before all other books, the lives of the Saints and such moral essays as came her way.

There is a very charming plate, once the property of M. de Joubert, about which little is known, but

which belongs to the Louis XV. period, and which shows the interior of the library of the owner. The books are ranged in this case behind a rich curtain, and only the top rows are to be seen; these are in curved shelves fitting the dome which crowned the library. The arms of M. de Joubert are on the curtain, and the usual rich ornamentation of flowers and ribbons is displayed to good advantage. In a copy of *L'État de la France* published in 1749, M. de Joubert is called Chevalier, which explains the De on his book-plate, and shows him by its record to have been holding at that date the office of Tresorier des États de Languedoc.

There is a little group of three book-plates extant which, to the student of French history, should seem of special importance, inasmuch as they owe their existence to the career of that most remarkable woman Joan of Arc. It is true that she used no book-plate herself and that she can hold no place with the women bibliophiles of her country, but it is interesting to find her arms as designed by Charles VII. himself used upon these plates of her descendants. The hand holding the sword was the device borne by the Maid and hers was the motto, *Consilio firmata Dei*, "Strengthened by consent of God." Her third brother bore among other titles those of Chevalier du Luys and Seigneur de I'lle-aux-Bœuf. The first of the three plates is anonymous, and consists of two shields accollé bearing the arms of Gauthier and Hordal du Luys with crest, helmet, and mantling above, as usual. This is in the German style. The second is very rare, and dates from the time of Louis XVI., being that of

Claud François Pagel de Vautoux, whose family was connected with the Maid's by marriage. The arms of the two families are supported by no less a personage upon the dexter side than Charles VII. himself, while Joan grants similar service upon the sinister side. There is also some ornamentation, and a landscape at the foot shows in its distance trees and a castle, perhaps in remembrance of the exploits of the Maid on the field of battle and before the walls of castles. The third of these plates is simpler than the others, and shows the arms of Du Luys with the coronet above. This belonged to Nicolas François Alexandre de Haldat du Luys. Surely, all will admit the deep interest which attaches to these plates, with their plain indebtedness to the famous deeds of one of the most remarkable personages of history, for their very being.

A little plate dated 1772 bearing the legend, *Livres de Mr. Terray Maître des Requêtes*, brings to mind the scandalous corruption of morals and politics of the times of Louis XV. Terray was one of the boldest and most dissolute of those men who by their conduct of public affairs, and the profligacy of their private life, were in no small measure responsible for the sad condition of France, and for the Revolution which succeeded her wrecked credit and general distress. Surely he did collect a fine library of books, and employed not a few good bookbinders; but as these are the only good traits one finds recorded of him, it cannot be thought that the books were properly his, or the bindings paid for with money rightfully his to be used on private matters.

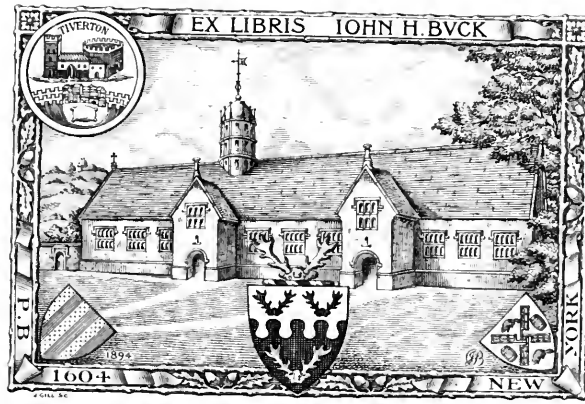
In Querard's *La France Littéraire* there are a few biographical details of Thomas Simon Gueulette, a dramatist of some renown towards the close of the eighteenth century. This distinguished author used a striking book-plate engraved by H. Becat, and by the legend upon it we judge the learned writer to have been a generous lender of books. It reads as do so many of that and earlier periods, *Ex Libris Thomæ Gueulette et Amicorum.* But the design itself is worth a moment's notice as showing more invention and originality than was common among his contemporaries. The arms are shown of course, and about them for supporters are four figures which by their dress are seen at once to represent an Italian Arlequin, a Tartar, a Chinese Mandarin, and a Cyclops in whose arms reposes, or more properly struggles, an infant. A familiarity with the writings of this dramatic master shows these figures to be representative of his works. Up in the sky above the figures there is a figure of Cupid bearing, as he flies, a streaming ribbon on which are these words, *Dulce est desipere in loco*, and which have been translated in the following happy manner, by a lover of books and book-plates in London: —

> "*Dulce*, — Delightful says the poet,
> *Est* — is it, and right well we know it,
> *Desipere* — to play the fool,
> *In loco* — when we're out of school."

The next plate of historic interest brings vividly to mind that day in November, 1793, when the tumbril, having made many trips to the guillotine, came at last for its final load of two condemned mortals,

Lamarche, a trembling old man, and Madame Roland, still young and winsome. Unnoticed alike by the crowd were her youth and beauty, and the tears of her weaker companion. They shouted, "A la guillotine," and to her gay rejoinder that she was going there, they retorted with language of the vilest and grossest sort. Arrived at last at the Place de la Concorde, they see the instrument of death set up under a huge clay figure of Liberty, noticing which the brave little woman stepped to her fate with the words "Oh! Liberty, Liberty! how many crimes are committed in thy name." Firmly she walked to the place of death, and in a few moments her head rolled into the waiting basket. Thus at the age of thirty-nine died Marie-Jeanne Phlippon Roland, one of the most noble and highly gifted women her country ever saw, and whose husband, unwilling to live without her, was found dead the next week with his stiletto still sticking in his heart. The bookplate of Madame Roland was prettily designed and, in addition to the shields of arms, was embellished with cupids, with figures of Religion and Justice, and with the representation of two hearts and a celestial crown above the pyramid which formed the background of the whole design. It is of extreme interest, not only to the collector of bookplates, but to those who find something worthy of attention in the story of the persecuted Huguenot families.

Lavoisier, the chief founder of modern chemistry, and whose lamentable execution could not be delayed in the interests of science, used a handsomely engraved heraldic plate giving his name with the


EX LIBRIS IOHN H. BVCK
TIVERTON
P. B.
1894
1604
NEW
YORK

titles conferred upon him. The plate is signed *De la Gordette fecit.* It has no motto.

A little collection of books still preserved with loving care was once the property of Charlotte Corday. No engraved book-plate adorns their simple covers, it is true; but as they contain what may be called a manuscript plate, they are eligible to mention here, particularly as their owner's life history makes them of rare interest and value to all with the least interest in history or biography. This is the inscription which one at least of these books contains, *C. Corday d'Armont, Sainte Trinité de Caen 20 Décembre 1790.* The name "Charlotte" in monogram also accompanies this. It is quite likely that the book came into her possession very soon after she had come to the Grand Manoir of old Madame de Bretteville to live, and from which place she set forth upon her errand of death. She was a granddaughter of Corneille, the great dramatic author, the founder indeed of the French drama, and as a child she was taught to read from an old copy of his works. It was for some three years that she stayed quietly in the convent at Caen, and she had many books then, although when she finally set out for Paris, she gave them to her friends, saving only a favorite copy of Plutarch's *Lives.* Among her intimate friends she was always known as Marie, her full name being Marie Anne Charlotte, and in the very few letters now known in her handwriting she signs herself Marie de Corday. There is some surprise that her name has come down to us as Charlotte only. The death of Marat, which she accomplished, doomed her to the scaffold, and some

five months before the beheading of Madame Roland she ended her young life. In writing of her Lamartine says, "There are deeds so mingled with pure intentions and culpable means that we know not whether to pronounce them criminal or virtuous."

The Chevalier d'Éon, who performed so many services for France in the diplomatic service and whose latter years were so strangely occupied, used a book-plate of handsome appearance. The arms are on an oval shield, and the cross of his order depends therefrom, while skin-clad men carrying weapons support it. A helmet and the motto, *Vincit amor patriæ*, are above the shield.

One occasionally comes across a small book-plate of oblong form which in itself is not especially attractive, but which printed from the genuine copper is of the greatest interest to the collector of books and book-plates. This plate shows for arms eight red balls upon a silver field and the shield is supported by griffons, while the crests and banners displayed above assist in the identification of the plate. The legend below runs as follows, *Bibliothèque de Coppet*. This is the book-plate of Madame de Staël. This estimable lady, the most celebrated authoress of modern times, was born in Paris on the 22d of April, 1766, and the name given her was Anne Louise Germaine Necker, her father being the Switzer, Jacques Necker, the celebrated statesman and minister of finance who did so much for poor Louis XVI. Her home was the meeting-place of the literary celebrities of the day, and with the rarest opportunity for acquaintance and culture this lively girl grew up. Married to the Swedish minister at

the Court of France, Eric Magnus Staël von Holstein, in 1786, a man whom she did not love but who was preferred to all others by her parents because he was a Protestant, she received an immense dowry from her father, and within two years of her marriage her first literary production was given to the world. Banished from Paris in 1802, she spent some time in travelling and finally settled in her father's castle, Coppet, on the banks of Lake Leman, the haunt of genius, where, by the words upon her book-plate, we conclude the greater part of her library was assembled. Here came those valiant supporters of her ideas to condole with her, here also the hordes of exiles, here later that gay assemblage of her best friends when the beautiful Récamier listened to the love-making of the dashing Prince August of Prussia. Not beautiful itself, with the chateau so situated as not to command a view of the lake, it was still a quiet place in which to work, although the gifted writer much preferred the excitement of the Rue de Bac.

Such magic names as Byron, Gibbon, Shelley, Rousseau, and Voltaire are associated with Lake Leman, and as one comes across the book-plate of Madame de Staël and ponders upon the eyes which have perchance glanced at it as the hands of famous men or women opened the book it ornamented, he can but feel a new thrill of emotion as it recalls to him the history of those times of terror and persecution to its owner.

Under the First Empire, when Napoleon by edict made sweeping changes in the heraldic customs of his people, the book-plates are not very interesting,

but there are two which in themselves show some pleasing conceits. These are of Antoine Pierre Augustin de Piis, a dramatist, whose plate shows his monogram placed on a palm tree, every branch of which carries the name of a well-known singer, as Panard, Colle, Fevart, etc., and below appears a list of vaudevilles from his own pen, and that of M. Dubuisson, which is dated 1805, and represents a chubby cherub carving the name and date upon an overhanging rock.

The plate of Napoleon's own brother, Lucien, is worthy of mention here, as it represents that gifted man at about the period of his greatest glory. The plate is quite small, and displays the arms in an oval shield with an ermine mantle surmounted with the crown, behind it. The inscription below reads, *Ex Bibliotheca Principis Canini.*

In his book on the French book-plates Mr. Walter Hamilton regards the interesting plate of Alphonse Karr, the author and editor, as marking the "division line between the old engraved copper-plates with their stiff and formal heraldry, and the modern etched plate with designs free and graceful, allegoric, pictorial, allusive, humorous — anything, in fact, that is not heraldic or in which at least if there be anything of an armorial nature, it is made subservient to the general design and as little conspicuous as possible." The plate of M. Karr represents a wasp busily writing on a large sheet of parchment. Very probably the design on the book-plate was to conform to the title of his satirical periodical monthly, entitled *Les Guêpes.* This plate dates about 1837. Another plate by this same designer deserves mention if for

no other reason than on account of its motto, *Nunquam amicorum*, the spirit of which is decidedly opposite to that of his fellow-countryman, Jean Grolier, upon whose many beautiful bindings was stamped the words, *Jo. Grolierii et amicorum.* Thomas Maioli also used this formula upon his books, but he seems to have suffered from his book-loving friends; for upon some of his bindings the generous offer of his library is modified by the addition of the following, *Ingratis servire nefas.*

Upon a small plate showing the arms of Mexico enclosed within an oval frame and supported by griffons and showing the royal crown above, the monogram M.I.M. is seen. To this plate no little interest attaches, as it was used by the ill-fated but estimable Maximilian, Archduke of Austria and Emperor of Mexico. The sad story of the unhappy ending of the two lives which were begun together with such brilliant promise of happiness and prosperity is still fresh in the minds of many. Oh, that the temptations of Napoleon III. had not been listened to, and that Maximilian could have remained within reach of his beloved Miramar! He did not understand the conditions which faced him in the new country; he was possessed of personal bravery and integrity, but he lacked the insight of the general, the power of the conqueror. How can one read with anything but pity of the landing of this misguided man and his expectant wife upon the inhospitable shores where death awaited him? With what pleasure did they look forward to the landing, with what pomp and evidence of welcome and rejoicing did they expect to

be received, and with what bare civility were they handed from the boat and escorted by a few officials to the palace! Disappointment from the first, and still no comprehension of the meaning of events and circumstances! With what peculiar power of hope must he have been endowed to have been able during the long weeks of that disastrous experience to keep himself within doors and spend his time devising uniforms for the royal guard, charts of precedence, and orders of chivalry! Perhaps even this book-plate was designed during these momentous days. But at length, with the withdrawal of the French troops and the more threatening attitude of the soldiers under Juarez, came the understanding that he must take the field. With nothing to support him, disaster soon overtook him, and upon the 19th day of June, 1867, the life of Maximilian was ended by the bullet of the executioner. A tender and cherished memorial of him is this book-plate.

The plate of the Duchesse de Berry shows two oval shields with sprigs of lilies tied about them with the *lac d'amour*. Underneath are the words *Bibliothèque de Resney*. By this plate and the shields of arms upon it Italy and France are connected, and one allows the mind to run back over the events which brought this daughter of Ferdinand I. of Italy to be the bride of the son of Charles X. The assassination of the Duke and the Legitimist support of the claims of her infant son, the Duke of Bordeaux, and the rising in favor of the Duchesse which took place in Brittany in 1832 only to be ended by the treachery which sent her to Sicily, are events too well known to need ex-

tended mention. The book-plate is a pretty bit, and with its memories forms a desirable addition to the collector's album.

Among the interesting plates of French celebrities that of Leon Gambetta should be mentioned. This design represents the dawn, chanticleer crowing with might and main in one corner, while above is the gallant motto, *Vouloir c'est Pouvoir*. This was designed and engraved by M. Alphonse Legros about the year 1874, when he was in Paris upon the commission of Sir Charles Dilke to secure a portrait of Gambetta, and the suggestion is supposed to have come from M. Poulet-Malassis. The curious thing about the plate is that M. Gambetta himself asserted that he never used it in a book! Proofs of the plate are known in four states and all very rare, while the original copper itself is now in the possession of the President of the Société Française des Collectionneurs d'Ex Libris in Paris. It is hardly to be expected that M. Gambetta had many books or had much leisure in which to enjoy them. The instincts of the bibliophile are not to be credited to him.

Curious and interesting in a very similar way is the plate of M. Victor Hugo, in which the towers of the cathedral of Notre Dame are seen in the blackness, relieved by a jagged flash of lightning which passes before them and upon which is the name of the owner of the plate. A monogram is also given upon the front of the building. This design came from the mind of M. Aglaus Bouvenne and was drawn in 1870.

There is in the possession of a French collector an original letter from M. Hugo to M. Bouvenne

in which he thanks him for the plate, with which he expresses himself as charmed, and adds, "Votre *ex libris* marquera tous les livres de la Bibliotheque à Hautville House." The letter is dated from Hautville House, 10 Juillet, '70. The events which occurred shortly after this letter was written are well remembered, and in the troubles of the years that followed may probably be found an explanation of the fact that the plate was little used in the few books (less than threescore) of which the noted novelist and historian died possessed.

M. Bouvenne was also the designer of the plate of M. Théophile Gautier, who was not only a novelist and dramatist, but a lover of books and who had a library of considerable worth, which was sold after his death at the Hotel Druout. For some reason these books containing the plate of this widely known *litterateur* brought but a small sum. Prosper-Mérimée, distinguished as a novelist, used a book-plate of very diminutive proportions, which was designed by no less a hand than that of Viollet-le-Duc.

Paul Lacroix, eminent as a bibliographer, novelist, and historian of the arts, sciences, and literature of the Middle Ages, used a very simple plate to denote his ownership of a book. A little over one inch wide by a little less than two long, it contained a picture of a pile of books with nude children about, an inkstand, lamp, etc. On the pages of an open book were the initials and nom-de-plume of the famous librarian, *P. L. Jacob Bibliophile.* The suitable motto read, *Livres vielz et antiques Livres nouveaux Etienne Dolet.*

HAEC STVDIA PERNOCTANT NOBISCVM, DELECTANT DOMI, NON IMPEDIVNT FORIS.

Devambez designed a very pleasing plate for Charles Monselet, in which a corner of the latter's library is revealed: a curtain drawn back holds the owner's name, richly bound books lie upon the floor, — it is assumed for the purpose of showing their handsome sides and not as an indication of the usual appearance of the room, — and rolls of manuscript are gathered under a handsome table.

The Vicomtesse de Bonnemains, whose influence over the late General Boulanger is said to have been the means of preventing the establishment of the Comte de Paris on the throne of his ancestors, uses a book-plate of the usual modern French armorial character. Crowned lions support the shields accollé, and a coronet is placed above, the design being enclosed within a circle and its background being bespattered with the devices of Diane de Poitiers, so well known upon her book-bindings.

The book-plate of modern France is characterized by a certain quality of lightness and gracefulness which, while pretty in its way, does not hide the fact that it is rather meaningless and empty. Mere ornament, however delicate and fanciful, hardly serves as a satisfactory book-plate. It may be clever as a piece of designing, but as the mark of ownership in so important and solid a thing as a good book it is not in keeping. There are quantities of these to be seen in the collectors' albums, in which very graceful cupids and very prettily disposed books are over and again the hackneyed features, but they do not make the sensible and pleasing book-plate which the more purposeful designs of the English and American engravers do. Exceptions there are,

of course, to this rule and among them is an exceedingly tasteful plate for Madame L. B., which shows this woman bibliophile in her library enjoying some favorite volume: this is a portrait plate, and is one of the most satisfactory that I have ever seen. The reader sits near her well-filled shelves, which are seen through the glass door of the cabinet, and with an air of unconscious absorption reads from the good-sized book held upon the arm. The design is simple and pleasing, the etching remarkably good, so that in this plate one feels that the modern French book-lover may find a model and an inspiration that may lead him to draw designs which shall be at once pretty in a good sense while effective and adapted to its purpose.

England

"What profitteth a man for alle his toyle
Under ye Sunne," atte Schole or Colledge,
To slave and burn ye mydnyght oyle,
And cramme hys hede wyth uselesse knolledge!

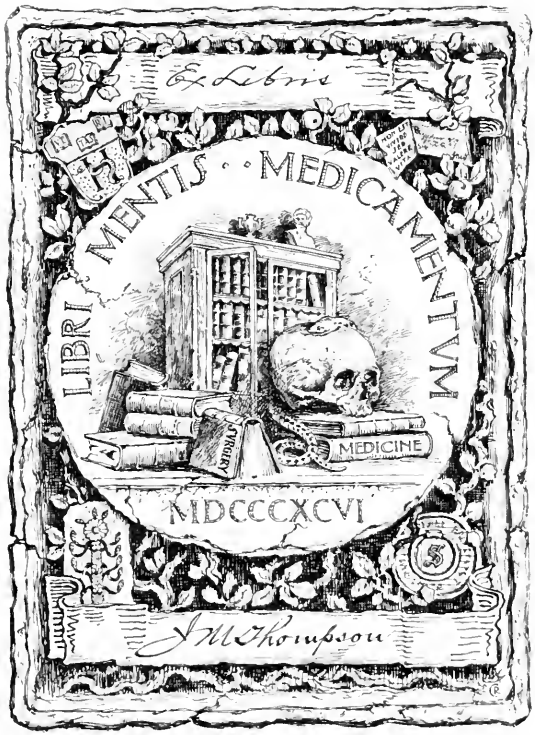
"Of makynge bokes there ys no ende,"
Saythe ye wyze and wittie Soloman;
A truer worde was never penned
By hym or anie other man!

For knolledge ys butte *"Vanitie*
Of Vanities," ye chiefeste ende
Andde buyinge bokes withouten ende
There ys no greater follie, man.

Butte yff thatte bookes ye sure must have
(Instede off spendynge monie on),
To save your sowl, and conscience salve,
I' faith thenne goe and borrowe one!

(Im-)Moral: Never buy a boke iff thatte ye can cozen one from a friend, and then be sure to stikke your boke-plate on,— on top off hys!

J. V.


Ex Libris
LIBRI MENTIS · · MEDICAMENTVM
SURGERY
MEDICINE
MDCCCXCVI
J. M. Thompson

III

ENGLAND

GILBERT BURNET, the bold, frank, boastful, noisy, and talented man who landed at Torbay with Dutch William and who showed ability yet much indiscretion, and who was honest in spite of every excuse for not being, merciful when all around him were full of bitterness and spite, had a book-plate in the ecclesiastical style, which is rare and valuable to-day. The plate bears the following inscription, *Gilbert Burnet Lord Bishop of Salisbury Chancellor of the most Noble Order of the Garter;* and behind the arms are the crosier and key with above them the mitre of his office. The royal motto of England, *Honi soit qui mal y pense*, is given upon the garter encircling the arms. The date of this plate is about 1690.

Robert Harley, Earl of Oxford and Mortimer, founder of the Harleian Society and collector of that vast accumulation of literary treasure which was purchased by Parliament and now under the name of the Harleian Collection may be seen in the British Museum, used a book-plate of the highest style of the art as developed in his day, in which his arms are shown along with nineteen

other quarterings. The plate dates somewhere about 1695, and is not readily obtained to-day.

It will be remembered that when Dean Swift used to take his exercise about the park in order to reduce his growing girth there often accompanied him, for the purpose of adding to his sparseness, that "thin, hollow looked" man, Matthew Prior, the wit, politician, and diplomatist, of whom Swift wrote: "If his poetry be generally considered, his praise will be that of correctness and industry rather than of compass of comprehension, or activity of fancy. He never made any effort of invention." Rather lukewarm praise this for one who aspired to some fame as a maker of verse and who had a fine wit which surely must have brought him some measure of "invention." Anyway, Prior had a book-plate in which he called down Mars and Apollo and an angel blowing on the trumpet of fame to sit about his shield of arms, and this plate in good Jacobean style is one of considerable rarity and consequently of considerable value to the collector.

John Bagford, it must be admitted, has rather an odious memory even among those who allow the followers of Granger some little claim to distinction as lovers and collectors of literary memorabilia. This man, who began life as an apprentice to a shoemaker, developed a desire for knowledge which took him from so humble a calling and sent him off on a tour through Germany and the Low Countries in search of material for a book on printing, which, however, he never wrote. The name "biblioclast" has been angrily bestowed upon him, and there seems to have been good reason for it; for not

less than twenty thousand volumes passed through his hands, from which he tore title-pages, frontispieces, wood-cuts, portraits, and ornamental letters, wholly destroying some volumes and mutilating, to an extent which was actual destruction, a great many others. When one thinks of the rare books that were thus put beyond the reach of the preserving hand of the collector, of the bindings which were executed for the great bibliophiles of the past, and of the engravings of the masters now wholly gone, this destruction makes the blood boil. Among the collections of this book-killer was found the earliest known specimen of a book-plate used by an English lady. This is the plate of Elizabeth Pindar, which dates about 1608. The motto she chose was, *God's Providence is mine inheritance.*

There is a book-plate bearing the inscription *William Cowper, Clerk of the Parliaments,* which is sometimes erroneously attributed to the poet, him of Olney, the William of a greater fame. The way in which the office of clerk fell to this William Cowper, who was an uncle of the poet, is rather curious and interesting. When George I. ascended the throne, the office was held by a certain Mr. Johnson. One of the despicable creatures of the court was a man named Robethon, who succeeded in getting the office promised to him *in futuro.* No sooner was he possessed of this grant in certainty, than he sold the right for $9000! Upon the death of said Johnson the actual grant was made out, and the name to be placed upon it was "anybody that Robethon should name." The price named was paid by Spencer Cowper, as may be certified in the diary of his sister-

in-law (Lady Mary Cowper, wife of the Chancellor, and Lady of the Bedchamber to Princess Caroline), where the transaction is entered under date of Dec. 25, 1714. Spencer Cowper gave the post to his eldest son, who held it until 1740, in which year he died. The book-plate is one of real interest in itself, being well engraved, and in the pure Jacobean style.

All lovers of books will recall the witty lines by Dr. Trapp, and the even more witty rejoinder they brought forth from Sir William Browne, the founder of the prizes for odes and epigrams at Cambridge, upon the occasion of the gift in November, 1715, from King George I. to the University of Cambridge, of some books, and the sending at the same time of a troop of horse to Oxford. Dr. Trapp wrote as follows:—

"The King, observing with judicious eyes
The state of both his universities,
To one he sent a regiment: for why?
That learned body wanted loyalty.
To th' other he sent books, as well discerning
How much that loyal body wanted learning."

To which Sir William made answer:—

"The King to Oxford sent his troop of horse,
For Tories own no argument but force;
With equal care to Cambridge books he sent,
For Whigs allow no force but argument."

This gift of books was the greatest benefaction the library of Cambridge ever received, and it consisted of 28,965 volumes of printed books and 1790

manuscripts. This liberal gift cost the royal treasury the pretty sum of £6000, the price paid to the heirs of John Moore, D.D., Lord Bishop of Ely, to whom the library had belonged. This munificent act was suggested to the king by his Secretary of State, Townshend, in acknowledgment of the loyalty of the university which, through its senate, had voted an address in which expressions of its attachment to the person and government of the king were introduced. Beyond question this trifling act pleased the monarch, who knew of the Jacobite tendency manifested at Oxford. Some nineteen years after the books were received, they were given suitable housing in rooms especially prepared for them. The fact which makes this bit of history worthy of mention in the present connection is that, at this time, the celebrated engraver, John Pine, made a book-plate for these books which was intended to commemorate the gracious generosity of the royal giver. This plate is very handsome in appearance and bold in execution. There were four sizes engraved to fit the folios, quartos, octavos, and books of lesser size. In all 28,200 copies were printed, as appears from the receipted bill dated July 8, 1737. The three larger plates are alike in design, and may be described as follows: upon an architectural base upon the front of which is a medallion of King George, rises a pyramid, whose fore-front is nearly concealed by a large oval shield which gives the arms of the university; upon the right sits Minerva, and upon the left stands Apollo. Piles of books lie about, and the ornamental touches of the period are used to good advantage. There is extant a letter

from Pine in which he discusses some proposed alterations in the plate, and offers to make the profile of the king "more like." In the smaller-sized plate many of the features of these larger ones are omitted, notably the figures of Apollo and Minerva, the sun, clouds, and pyramid.

Lady Betty Germain, friend of Sarah, Duchess of Marlborough, used a dainty book-plate made after the death of her husband in 1718. The Germain arms appear in the proper lozenge impaling those of Berkeley, and surrounding the shield is the widow's knot, the whole upon a hatched background whose blackness throws the graceful design into effective prominence.

One of the very early families of England went by the musty name of Fust, and various of its members have crept into history at one time or another, having been in the train of some valiant prince, expatiated some horrible crime at the stake, or attained to rank and fortune. There is a book-plate used by a certain member of this family going by the name of *Sir Francis Fust of Hill Court in the County of Gloucester, Baronet*, which is of note on account of the immense number of armorial bearings it shows. No less than forty coats are blazoned upon this plate. There is one large shield which is divided down the centre, and upon the dexter side are shown the marriages in the male line and on the sinister the marriages in the female line. So says the inscription itself. The date of this remarkable plate is about 1730.

A very interesting plate, both on account of its appearance and the memories it stirs, is that of the

Rt. Honble. Henrietta Louisa Jeffreys Countess of Pomfret, Lady of the Bed-chamber to Queen Caroline. This is the inscription as it reads upon the largest and most interesting of her three notable plates. This lady was the granddaughter and heiress of that "monster in ermine," Lord George Jeffreys, Baron of Wem, the infamous minion of James II. As this large and rare plate falls under the eye of the collector, he cannot but remember the atrocious deeds committed by Jeffreys, his inhumanity and his terrible cruelty in the high position in which he was allowed to display these traits of his character. His son succeeded to the title of Baron Wem and was the last to hold it, a title bestowed by a despicable specimen of royalty for a despicable ingenuity in the trials of the adherents of Monmouth. His daughter married Thomas, first Earl of Pomfret, and was made Lady of the Bedchamber, as the plate indicates. This office she was released from upon the death of the Queen in 1737, and the plate was probably made within three or four years of that date. The motto on the bookplate is in Welsh and reads, *Pob dawne O dduw.* The armorial bearings shown are Fermor and Jeffreys with supporters and coronet: at either side the Fermor and Jeffreys crests are seen, and a distant view of the open field appears at one end. This plate, which is signed *S. W.*, is of a very unusual shape, being long and narrow and quite large, not at all of the dimension or form one would pick out for the use of a lady.

There is a very bold bit of engraving which seems to represent huge tomes lying upon a table

near the grating of an unglassed window, which was used by the Earl of Aylesford as a book-plate. The plate has this peculiarity that while very strong and massive in appearance, the exact meaning of the design cannot be understood. Another interesting point which this plate presents for solution relates to the person who engraved it. The work very strongly suggests the touch of Giovanni Battista Piranesi, and if one did not know that the Earl had been a student of the art of engraving under this very master and prided himself in no small measure upon the ability he possessed, it would be at once assigned to the graver of Piranesi. But as the Earl may very possibly have executed the plate himself, the question is one not to be decided until further proof is adduced for one side or the other.

William Wilberforce, the abolitionist, used a book-plate of no very handsome design and which is thought to have been drawn originally for his grandfather, of the same name. However, as it was used by the great philanthropist and statesman, it may well be included here as having much interest attaching to it; for the bravery and eloquence of his speeches and the finally triumphant persistence with which he urged his abolition measures before the House of Commons made him of world-wide reputation. The plate shows the arms without motto enclosed in a neat frame in the rococo style. There are three varieties of this plate, which are so nearly alike as to make it quite likely that their differences will be overlooked without close examination. It is conjectured that the plate was used first by the original William Wilberforce, then by his

son of the same name, an uncle of the following, and finally by the owner who achieved greatest distinction.

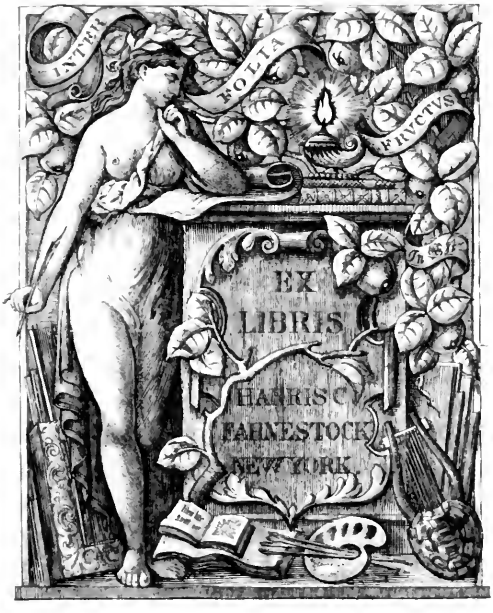
Thomas Bewick engraved many book-plates, and his style is so well known as to require no description. The charming little bits of landscape and water-side are found in profusion throughout the books he illustrated, as well as on many book-plates. Among these dainty bits there is one which bears under the picture the name *Joseph Pollard.* This plate is illustrated here with a print from the very copper upon which Bewick traced the design. This represents a view of Newcastle, to which town Bewick belonged, and whose natural beauties and the ruins in the neighborhood of which, furnished the great engraver with not a few motives and ideas. This print shows the sky line of the town from up the Tyne, with the towers of St. Nicholas and the Old Castle showing faintly. It is of interest to record that this plate was in all likelihood a gift from Bewick to his friend Pollard, between whom there were strong bonds of affection. The Pollard family is perhaps even older to Newcastle and the Tyneside than the Bewick, and Mr. Percival Pollard of New York, who furnished these data, tells me that the original owner of the plate was his great-grandfather.

Mark Lambert was a pupil, indeed an apprentice, of Bewick's, and many of his book-plates have been erroneously attributed to his master, so closely do they follow the style and manner of the great wood-engraver. Indeed in even so authentic a work as Hugo's *Catalogue of Bewick's Works*, some few things by Lambert are unconsciously included, and

it is curious to learn that the plate of Buddle Atkinson, which was at first accredited to Bewick, and then to Lambert, now turns out to be the design and the engraving of Mr. George F. Robinson, who was with the firm of M. and M. W. Lambert for a long time, and who is now living at Gosforth, not far from Newcastle. The collector who can number a dozen plates by Lambert can feel assured that he has well over half the total number of plates which Lambert ever made.

Bartolozzi is known to have engraved a few book-plates, and among the most pleasing of them is the one for Lady Bessborough. In this the interior of what seems a Roman villa is pictured, the female figure seated in the chair in the foreground being probably intended to represent Venus, who holds in one hand a flaming human heart and in the other the dove of purity. Two cupids hover near, bearing in their hands a floating scarf, upon which the name of the owner, *H. F. Bessborough*, is seen. The workmanship here is of the finest order, the drawing is faultless, the engraving most beautiful. The plate bears the signature of Cipriani as its designer and that of F. Bartolozzi as its engraver, and it is dated 1796. It may be that the distinguished lady who used this beautiful plate in her books also made use of it as a visiting-card, for which purpose it was quite in keeping with the fashions of the day. This is a plate not often met with in the collector's albums, and one that is highly prized by those who have it.

To William Blake, student of engraving under Basire, and honored with the friendship and pat-


INTER
FOLIA
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LIBRIS
HARRIS C
FAHNESTOCK
NEW YORK

ronage of Flaxman, is attributed a small and most delicately engraved book-plate for one Charles Conway. This is decidedly monumental in character, with its figures of an old man with a flowing beard, and the students upon either side in affectionate attitude, all resting upon a stone sepulchre of oblong form and simple design. On the very bottom of the pedestal is carved the motto, *Liberty of Opinion.*

There is a very rare and particularly interesting plate once gracing the books of Robert Dinwiddie, sometime Lieutenant-Governor of the colony of Virginia, which is a very fine bit of engraving and is of especial interest to American collectors on account of his connection with the early history of this country. The Chippendale style in its most ornate period is employed here, and the frame has two cartouches, one holding the arms and the other the name in ornamental script. The arms are peculiar; they represent, in the upper half of the shield, an Indian archer shooting his arrow at a deer, and in the lower, a single-masted, port-holed vessel making for a formidable fort which floats the English flag. The motto is, *Ubi libertas ibi patria*, and is the one used by the Baillie, Hugar, Beverly, Darch, and Garrett families, as well as the Dinwiddies. It is also the motto which Edmund Ludlow placed over his hut in Switzerland. Ludlow was obliged to flee England at the Restoration, but he was one of the men of whom Macaulay wrote in high terms of praise, calling him, indeed, "the most illustrious survivor of a mighty race of men, the judges of a King, the founders of a republic."

The Dinwiddie folk are of ancient Scotch extrac-

tion, and on the Ragman's Roll, which Sir Walter Scott describes as the list of barons and men of note who subscribed submission to Edward I. in 1296, when that sovereign invaded Scotland and despoiled it of historical records and of the sacred coronation stone, which last is still preserved in London, appears the name of Alleyn Dinwithie, who is considered to be the progenitor of the family. There were some daring and bloody deeds in the days back of the Lieutenant-Governor of Virginia and his immediate family, when peaceable and prosperous merchants living in Glasgow took no little pride in the records of their ancestors. Robert was born in 1693 at Germiston, a seat his father owned, and was brought up in the counting-room and was in all likelihood a merchant as were his forbears. For some eleven years after 1727 he held the office of Collector of Customs in Bermuda and was given his appointment as Surveyor-General of Customs of the southern ports of the Continent of America in acknowledgment of his ability and zeal. Defalcations were not unknown in those days, and it needed such a man as Robert Dinwiddie to discover the purloiners of the government moneys and to set matters upon a proper basis. After this he seems to have had a residence in London and came out to Virginia in 1751 with his wife and two daughters, Elizabeth and Rebecca. He set sail in the latter part of the month of July and landed just four months afterward to the very day. It was under Dinwiddie's administration that the attempt was made to expel the French from the Ohio and Fort Duquesne, in which campaign George Washington

distinguished himself and Braddock fell. It will be remembered that it was Governor Dinwiddie who recognized the worth of Washington and who sent him on the commission to the French settlement upon the Ohio. However, things were not all smooth sailing for Dinwiddie, and when at last he left this country, he was not in the best of favor with the colonists. He had recommended the taxation of the colonies, and was charged with having converted to his own use something like $100,000, which should have been distributed to the Virginians as compensation for their over-contribution to the public service. When he embarked he declared himself "worn out with vexation and age." His book-plate, which was without doubt engraved in England, bears witness to his American residence in unmistakable manner.

Perhaps no family has borne a more famous name for so many years in the "north countree" than have the Delavals, and of this interesting family, among whom were numbered a cousin of William the Conqueror, knights who fought for the Holy Sepulchre, a baron who was among those forcing from King John the great foundation of English national liberty, patrons of literature and of art, heroes on the seas and in the battles of the land, statesmen and companions of royalty, hardly any equalled Sir Francis Drake Delaval in natural ability and in those winning graces which make friends and attract wide notice. Sir Francis was a statesman of no mean order, and it is related of him that upon one occasion his claims to election were emphasized by the procuring of a cannon from which

five hundred guineas were discharged among the electors of the particular town he wished to carry! This method proved exceedingly satisfactory, as Sir Francis was returned at the head of the poll. Valiant in war, he swam half a mile to be the first to land on French soil when the expedition was sent to make a descent upon St. Cass, and for his bravery he was made by George III. a Knight of the Bath. Among other amusing anecdotes of this brilliant man is that upon one occasion he hired Drury Lane Theatre and gave a performance of *Othello*, with himself and other members of his family in the principal rôles. Even the House of Commons adjourned some two hours earlier than usual to be present, and no less a critic than Garrick praised the acting. When he settled down in 1750 in his beautiful seat in Northumberland with his bride, the relict of Lord Nassau Paulet, his hall and parks are said to have resembled fairy-land, and every sort of gaiety and splendor was indulged while the charities of the neighborhood suffered no lack. Sir Francis used a book-plate which is now rare, and interesting because of his remarkable history. The plate is of the Chippendale style, showing the arms of Sir Francis and those of his wife in separate shields. In his own shield the arms of Delaval and Blake are quartered, and in his wife's those of Paulet and Thanet are impaled. The plate is very ornate, and under the two shields the mottoes of the families appear, *Dieu me conduise*, "God guide me," for the Delaval, and *Aymez loyaultê*, "Love loyalty," for the Paulet. There is a bit of interesting history connected with this motto which adds to the interest

of the plate. John Pauletus, the Marquis of Winchester, garrisoned his house during the civil wars in the reign of Charles I. and held it against the Parliamentary forces for nigh two years. In honor of the principles which actuated him in this enterprise the Marquis called his house "Aymez Loyaulté," and he caused these words to be written with a diamond upon every glass window in the house! Ever since this show of loyalty and pugnacity these words have been used by the descendants of the house as their motto.

Sir John Hussey Delaval, Bart., known as Lord Delaval, was the second son of Sir Francis, and was in his way quite as remarkable a man as was his father. An apt business man and a lover of architecture, he did much to beautify the old estates and the ample additions he made to them. By the publication of the *Delaval Papers* the conspicuous position taken by this gentleman as a patron of the arts is made noticeable, and one reads with interest of his favors to the needy poet of Grub Street, to the penniless opera singer, and the broken-down member of the dramatic profession. Legends of his open-handed generosity and benevolence are still related upon the old northern estates. By the marriage of his favorite daughter to the second Earl of Tyrconnel, the historic Ford Castle and estate, including the field of Flodden, eventually came into the possession of the Beresford family; for the daughter and only child of the Countess of Tyrconnel married the second Marquis of Waterford. Sir John Delaval, after seeing his daughters married to high positions, received a great

blow in the death of his only son a few months before coming of age, and by this sad event he was the last of his family to wear the robes of a peer. His book-plate, around which so many interesting memories cluster, is a brilliant specimen of the Jacobean style.

Laurence Sterne, to whom the title of Reverend is properly, yet withal it seems improperly prefixed, was in all probability the designer of the book-plate he used in his own collection of books. The centre of the design is filled with a stone slab, upon which the bust of Juvenal, perhaps, is placed. Closed books lie at either side, upon one of which is the title *Tristram Shandy*, and upon the other *Alas, poor Yorick!* At the bottom the name Laurence Sterne is written in a flowing hand. Sterne added the talents of an artist and a musician of the ordinary level to his accomplishments as a lover of literature and a writer of books, and this design is not probably beyond his powers or above his imagination. He wrote a letter towards the end of July, 1761, to John Hall Stevenson, the satiric poet who figures in *Tristram Shandy* as "Eugenius," in which he tells him,

> "I have bought seven hundred books at a purchase, dog cheap, — and many good, — and I have been a week getting them set up in my best room here."

Quite possibly this purchase inspired the book-plate, which bears not a little resemblance to that of his dear friend, David Garrick, upon whose library as well as that of "Eugenius," on whose shelves there seem to have been collected some store

of "facetiæ," Sterne depended a good deal for his reading, particularly perhaps before the purchase recorded in the letter.

The book-plate of David Garrick is of pleasing design. The name is engraved upon a graceful cartouche around which are disposed such emblems as indicate the tastes of Garrick. There is the mask of comedy, the bauble of the fool, the lyre of poetry, and such "properties" of the stage as the goblet, crown, sceptre, and sword. The bust of Shakespeare crowns the whole design and below runs the motto, —

La première chose qu'on doit faire quand on a empruneté un Livre c'est de le lire afin de pouvoir le rendre plutôt. (*Menagiana, Vol. IV.*)

Garrick's library contained many rich and priceless Shakespearian quartos, which this plate was well fitted to adorn. No wonder that "the great Cham of literature," as Warren dubs Dr. Johnson, was not allowed to make use of Garrick's volumes, although the refusal made cause of troublesome complaint.

There is a very handsome book-plate of which but few copies are known and which bears the name *Capt. Cook.* The design exhibits a shield upon which the globe is seen showing the Pacific Ocean, and round the shield flags and guns are disposed in graceful arrangement. This at a glance one would take for the plate of that famous Captain Cook whose surname was James and among whose famous exploits was the discovery of the Sandwich Islands, upon the shores of which he lost his life at the hands of the natives. But the great circum-

navigator probably was not the owner of this plate, which was in all probability made for his son, who was not really a captain, but whose title was properly Commander.

William Hogarth was apprenticed by his own preference to a silversmith, and there studied the arts of designing and engraving to good purpose. In addition to the book-plate made for himself, there are three others which are supposed to have been from his graver. These are for Ellis Gamble, his master, John Holland, the heraldic artist, and George Lambart, the scene-painter. These must be accounted early endeavors of the future expert and they display little of the ingenuity his celebrated pictures are so famous for. Heraldic in treatment, they introduce a few allegorical features, the plate of Holland being especially favored in this way. Here Minerva is seated evidently in the studio of the artist and about her are four cupids who disport themselves upon the floor with books and the shield and crest of arms for toys.

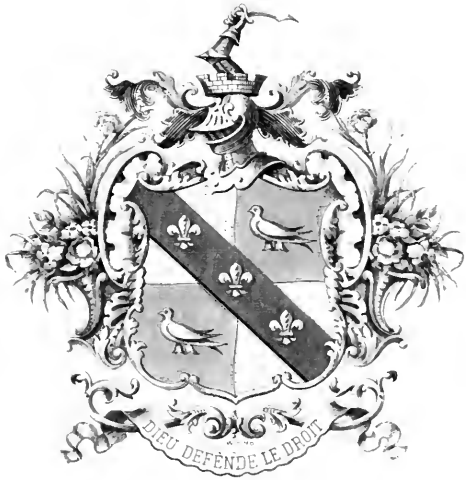
John Wilkes, of fascinating manners and dissolute conduct, founder of the *North Briton*, the thorn in the flesh of the Bute administration, the clever, courageous, unscrupulous scamp whose conversation could charm all and whose repartee was full of delicious wit, scholar and orator, had three book-plates to denote his ownership of a library in which one fancies must have been some of the works of the old wits and the poetry and novels of his time. Hogarth drew his picture, a picture of Jack Wilkes sitting in jaunty posture and leering beneath his liberty cap, which will never fade from the memory.

The book-plates date between the years 1755 and 1770, and they all show the arms with accessories corresponding to the style of the period in which the plates were engraved.

Horace Walpole, eminently fitted to be remembered by the book-lover as the writer of many charming epistles, as the owner of a private press from which charming books were issued, and as a collector, indiscriminate yet by no means objectless, used one or two book-plates which are considered an important addition to the book-plate collector's album. The first of these is an armorial arrangement with the words *Mr. Horatio Walpole* upon a festoon at the bottom. The design is very simple, and one wonders at it somewhat when he considers the lurid style of architectural ornament with which Strawberry Hill was embellished and which brought its builder such generous measure of ridicule and criticism. But the glory of the collector is that while the world outside may fail to understand the purposes or the delights of his ways, he himself is gathering about him for his own delectation and that of the few choice spirits able to appreciate them with him those bits which eventually prove even to the sceptical world to have had a value beyond their conception. I presume that if the various collections contained in Strawberry Hill and which were sold in the months of April and May, 1842, were to be sold to-day they would bring well toward $750,000. The sale was not well conducted; George Robins, the well-known auctioneer, managed it, and his catalogue of the library is a lamentable piece of work. This rare collec-

tion of books, manuscripts, engraved portraits, etc., brought about $40,000, and the miniatures (which were extremely good), the pictures, coins, drawings, porcelains, stained glass, armor, furniture, plate, etc., were sold for something like $166,000. Walpole lived fifty years in his villa at Twickenham, enjoying his collections, his roses and lilacs, his nightingales, and, of course, his friends. We may believe with certainty that these book-plates were used in the books gathered there. Towards the end of his life he succeeded his nephew George as Earl of Orford, and he had a new book-plate to commemorate the fact. This is a circular design, with the arms in the centre and the words *Sigillum Horatii Comitis de Orford* around the edge. There has been some idea that he may have used the delightful vignette of Strawberry Hill as a book-plate, but recent investigation leads to the conclusion that it was never so used. The picture of the life which Walpole enjoyed, as so delightfully set forth by Austin Dobson, comes anew to the mind as one turns in the hand these old marks of book-ownership used by this famous dilettante.

One cannot help wishing that Walpole had continued that parody on the Letters of Lord Chesterfield to his son, which he commenced under the title of the *New Whole Duty of Woman*, and which was intended to be a series of letters from a mother to a daughter. This vivacious and witty gentleman, whose personal appearance in no wise fitted his intellectual gifts, is described by Lord Hervey as being,



J. Winfred Spenceley.

"as disagreeable as it was possible for a human figure to be without being deformed. He was very short, disproportioned, thick, and clumsily made; had a broad, rough-featured, ugly face, with black teeth, and a head big enough for a Polyphemus. One Ben Ashurst, who said a few good things, though admired for many, told Lord Chesterfield, once, that he was like a stunted giant, — which was a humorous idea and really apposite."

This strong picture is one not easily forgotten, although one hardly likes to have it in mind when reading those choice epistles in which the manners of the times were reflected for the improvement of that son, who died before reaching the position he was intended to fill, leaving his father a disappointed and broken-down man. The book-plate of Philip Dormer Stanhope, Earl of Chesterfield, shows the arms, the Earl's coronet, the ermine mantle, the royal motto on the encircling garter, but no name.

Perhaps the most beautiful ladies' plate known to the collector, is the one designed by Miss Agnes Berry for Mrs. Anna Damer, and which was engraved by Francis Legat. In this the designer has drawn a scene which is most perfectly adapted to the charming and gifted person who was to use it. The scene is out of doors. Before a stone pedestal of imposing proportions, upon the top of which in beautiful carving stands out the shield of arms in a curved lozenge of delightful form, having two hounds as supporters, kneels a female figure clad in classic robes, who with one hand resting upon the coping, with the other points to the emblems of the sculptor's trade, which are carved upon the base and are surrounded with the wreath of the victor. The

distant view is of the mountains in dim outline, while near at hand are the protecting trees. This plate is one of the most beautiful known to the collector, and one of exceeding interest from its association with the lives of delightful and gifted ladies, brilliant and worthy men. It is related that Anna Conway, not then Mrs. Damer, walking one day with David Hume about the streets of London and meeting a vendor who bore upon his head a board containing plaster dogs and shepherdesses and the like images, some remark made by the light-hearted young lady caused the historian to say, "Be less severe, Miss Conway. Those images at which you smile were not made without the aid of both science and genius. With all your attainments now, you cannot produce such works." Hume was a bit heavy in conversation, and the seriousness with which these words were delivered led Miss Conway to determine to show Hume that, if she chose, she could make images equal to those of the vendor's collection.

Thus, at the age of eighteen, she received from a playful remark her first incentive to take up that serious study of art in which she attained such eminence. Her portrait by Cosway, which hung at Strawberry Hill, shows her to have been of a beautiful and refined appearance, with something of genius in the pretty oval face and the look of mastery in the very hands which grasp the chisel and mallet as she leans upon the pedestal of a completed bust. Gay and witty in society, she yet had opinions of her own which she held with good reason and would not lose. She was especially well read, and in all ways was

fitted to adorn any circle of society in which the wits and queens made merry sport or discussed, in heavier moments, questions of import and weight. However, the remark of Hume, which led her to retire by herself and practise with wax and clay, was the means of deciding her to devote herself with assiduity to what was now a chosen profession. Her first production Hume laughed at, and told her that to model in yielding substances was a very different thing from chiselling in marble. After an argument with her obstinate critic, she decided to attempt some work in marble, and, procuring tools and the stone, she set to work privately upon her task. Having ample means at her command, she was able to have the best of instruction, and very soon she became the pupil of Ceracchi and Bacon, the former being her instructor in modelling, and the latter in the use of the chisel. Ceracchi lost his life for plotting against Napoleon, and Bacon made a justly celebrated monument to Lord Chatham, which is in Westminster Abbey. Cruikshank, too, was one of her teachers, and from him she learned enough of anatomy to draw figures with accuracy. Married at nineteen to George Damer, a young and foolish spendthrift, whose chief pleasure lay in appearing in three new suits a day, her married life was not pleasant; but she bore with her husband's folly, while losing the love he had at first enkindled. Things went from bad to worse with him and he blew his brains out in August, 1776, at the Bedford Arms, leaving a wardrobe worth some $40,000. With renewed interest his widow turned her attention to her art, and travelled extensively on the

Continent in order to study the best models. A number of her groups of animals, Walpole chivalrously declared to be equal to those of the ancient masters, and Darwin wrote the following lines, which may be taken to express the common opinion of this gifted lady of noble rank.

> "Long with soft touch shall Damer's chisel charm,
> With grace delight us, and with beauty warm;
> Forster's fine form shall hearts unborn engage,
> And Melbourne's smile enchant another age."

Mrs. Damer was greatly interested in the ideas of that peculiar person, Charles James Fox, who, in spite of his widely known habits and his unpleasant appearance and manners, could be so fascinating to the fair sex, and she with other noble women, dressed in the Continental colors of blue and buff (in which Fox then appeared in the House of Commons), went forth electioneering for the champion of the liberties of the American colonists. In 1797, upon the death of Walpole, Mrs. Damer entered into possession of Strawberry Hill, and here gathered about her those friends she admired and loved. Among the amusements of the place, amateur theatricals held no unimportant part, and in them Mrs. Damer showed herself to have considerable ability. For a full score of years she occupied the charming old estate and had for her particular friends the Misses Berry and the widow of David Garrick. Among her famous works of sculpture are a statue of George III. and a bust of Nelson. Very fittingly does her delightful book-plate commemorate her achieve-

ments in her art, and very properly is it given a choice place among the treasures of the collector.

Very suggestive of this delightful plate of Anna Damer is the plate of Charles Hoare, Esq., of whom and whose plate, however, but little is known. The design cannot but suggest the pencil of Agnes Berry, nor is the engraving not unlike to that of Legat, who engraved the other. In this plate, which is enclosed within an oval frame, a muse, presumably Calliope, sits in an attitude of reflection before a marble monument upon which stands a bust of Homer, which is evidently from a well-known marble of antique workmanship, and upon the side of which are the arms of the said Charles Hoare. The family of Hoare has attained prominence in art and letters through several of its members, and it may very possibly be that this plate belonged to the half-brother of that Sir Richard Colt Hoare who wrote the *Ancient and Modern History of Wiltshire.*

Charles James Fox used a book-plate also. In the inscription he terms himself the *Honorable*, etc., showing that the plate was made previous to his appointment as Secretary of State in 1782, which office he held but a few months on account of the death of the premier, Rockingham. His plate is of the ordinary sort used by the folk of his day, and of no interest save for the accident of ownership.

There is a bit of a record preserved regarding some books from the cabinet of the gay actress Peg Woffington. There was a library sold in England somewhere in the early forties in which several of her books were dispersed. Among the interesting items was this of a religious character, *Catechisme*

du Diocese de Boulogne, Boulogne, 1730. Not only does this item from the sale catalogue interest us because of its remarkable ownership, but more particularly because of the delicious scribbling in the hand of the fair Margaret herself which several pages reveal and which reads as follows: *Miss Woffington, her book, God give her grace therein to look. Ce livre appartien à Mademoiselle Woffington.* Garrick, who survived the fascinating performer some thirty odd years, became possessor of this volume and regarded it with no little affection as a juvenile book of his favorite Peggy. It will be interesting to note that at this sale the book mentioned brought only seven shillings and sixpence, and that a second one owned by the same fair reader and which had her autograph within its covers brought but two shillings.

Another plate, which must be grouped with those which draw some interest from the association of their owners with Horace Walpole, is that of Lady Hervey, the "fair Molly Lepel" of the ballad written by Lords Chesterfield and Bath. In itself the plate attracts no particular notice, as is the case with many a book-plate; but when one knows something of the story of the times and the society in which Lady Hervey moved, even so small a bit as this receives its quota of value. The plate is armorial in form with the motto, *Je n'oublierai jamais*, on a ribbon below. The name Mary, Lady Hervey, is below this again. Lady Hervey was one of those three Marys — Lady Mary Wortley Montagu, Mary Bellenden, and Mary Lepell — who were so famous for their beauty, their intelligence, their wit, and their *savoir faire:* women of the gay and

fashionable world they were and they wielded the powers granted them over no small or insignificant number of adherents. Upon Lady Hervey's death in 1768, Walpole wrote more feelingly than was his wont upon such occasions. The following extract is from his voluminous letters: —

"My Lady Hervey, one of my great friends, died in my absence. She is a great loss to several persons: her house was one of the most agreeable in London, and her own friendliness and amiable temper had attached all that knew her. Her sufferings with the gout and rheumatism were terrible, and never could affect her patience or divert her attention from her friends."

One of the treasures of Strawberry Hill was a portrait of Lady Hervey by Allan Ramsay, in which she is represented in what was probably her ordinary dress, laced in front, a fichu of muslin upon the shoulders, the sleeves falling in abundant folds over the arms but being caught back at the elbow. There is a hood upon the head tied becomingly under the chin with a tiny ribbon. The expression is attractive, while the features cannot be called perfect. In the year 1758 Walpole printed at the Strawberry Hill Press a thin volume called *An Account of Russia as it was in the Year 1710*, by Charles Lord Whitworth, and among his letters to Lady Hervey is one dated October 17 of that year, in which, towards the end, he says: "A book has been left at your house. It is Lord Whitworth's account of Russia." It so happens that through the generosity of a book-collector now dead, a large number of choice books from his collection were left to the Watkinson Library of Hartford, Conn.,

and among them is the very copy of this book which Walpole presented to Lady Hervey. Her book-plate is still intact upon the front cover, and what is perhaps of even greater interest and importance in establishing the identity of the book, the name *M. Hervey* is written by Walpole himself in two places, once upon the cover above the book-plate and again on the title-page. This volume, the fifth issue of the famous press, thus bears an added value to the book-lover. The name of the former owner of this precious volume, George D. Sargeant, is also penned upon the title-page.

Mary Berry, the eldest of the "twin wives" of Horace Walpole, had a charming little book-plate the design of which Walpole himself must have had something to do with. It represents a strawberry plant with the motto, *Inter folia fructus*, and the name under it. The choice of this design for her book-plate is, of course, in plain allusion to her home and her name, and it calls to mind at once that verse from a poem which Walpole addressed to her, and which he himself printed upon his press, having it ready for the sisters to see as a surprise when he took them out to see the press-room.

"To Mary's lips has ancient Rome
Her purest language taught;
And from the modern city home
Agnes its pencil brought.

"Rome's ancient Horace sweetly chants
Such maids with lyric fire;
Albion's old Horace sings nor paints,
He only can admire.


M. M. SANDS.

"Still would his press their fame record,
So amiable the pair is!
But, ah! how vain to think his word
Can add a straw to Berry's."

The interesting history of the delightful Countess of Blessington is brought to mind by a very unobtrusive little book-plate which occupies the corner of a page in the album which contains most of the plates these pages describe. There is simply the coronet of the earl and the letters, *M. B.* When one thinks of the books in which these plates were placed and of the hands which may have handled them, when he recalls the visitors they looked down upon from their shelves in Gore House and the conversations carried on before them, as if they had no life, he regards the plate with something more than interest. Perhaps the very hands, the models of whose beauty in wax, ivory, and marble were to be seen at that house in Kensington Gore, had deftly pasted these bits of paper within the covers of the precious volumes. Here to this house, once the residence of William Wilberforce, where the rooms were large and lofty and whose garden was one of extraordinary beauty, with its extensive lawns, its terraces, and its flower-pots, came such people as the Prince Louis Napoleon, then a refugee; Count d'Orsay of course, who indeed made the place his home in order, for one reason, to escape the punishment due him for contracting debts amounting to $500,000; the old friend of Lady Blessington, the Countess Guiccioli, no longer the charming creature who captivated the famous poet; Dickens, and John Forster. Misfortune overtook Lady Blessing-

ton, and her house was sold under the hammer, the price it brought just about paying her debts, which amounted to some $60,000. She went to Paris, where the d'Orsays and the Countess Guiccioli, now the wife of the Marquis de Boissy, an old French nobleman who boasted of his wife's intimacy with Byron, received her kindly. When she died in 1839, d'Orsay raised a beautiful mausoleum in her memory in the churchyard of Chambourcy près de St. Germain-en-Laye. The ground around it was covered with turf and ivy brought from her old home, and within were two sarcophagi, one for her and the other for d'Orsay, who survived her but three years.

Some of the poets of England used book-plates which, in themselves of no especial interest, become of value to the collector from their association with men of bygone fame. There was Lord Charles Halifax, whose plate is not uncommon and whose fame would seem to rest more upon his career as a statesman than upon his few efforts in verse, yet as Dr. Johnson, in his *Lives of the Poets*, makes room for Halifax, shall any quarrel with this distinction being granted him? His chief poetical work is his reply to Dryden's *Hind and Panther*, and as Johnson himself is forced to remark, "a short time withered his beauties." But his book-plate has an interest in itself, as it bears an early date, 1702, and I believe at the time this engraving was made Lord Charles was for the moment out of royal favor, as well as out of the Council. However, at his accession George I. made him an Earl and a Knight of the Garter, so that in some later plates we find these titles added.

Born in poverty and knowing it as a constant companion all his days and at the last dying in its arms, Robert Bloomfield, the uneducated shoemaker poet of London, had sufficient imagination to design for himself a coat-of-arms, and sufficient pride to have it engraved for a book-plate. His motto, *A fig for the heralds*, was a plain indication of the fictitious character of the arms he used, in which were represented the tools of his trade and what seems upon the other side of the shield to be a shoemaker about to beat his wife. This was designed in some moment of playfulness or hate, and while it makes a welcome addition to the collector's albums, poor Bloomfield could not have had much use for it, as circumstances never favored him with many books.

William Cowper made use of the libraries of his friends and of those open to the public, and had but few volumes he could call his own. In fact, he had but nine books in all between the years 1768 and 1788, and when he died a dozen years later his library consisted of 177 volumes, many of which were thin, trifling 12mos hardly worthy the name of book. However, he had a book-plate, and for this reason his books are of interest here. The plate is a plain armorial, and from its style is judged to have been made somewhere about the year 1790, towards the completion of his happy labor of translating Homer into blank verse. The nervous fever which caused the last few years of his life to be passed in hopeless dejection came on him about this time, and as these book-plates have never been seen in more than four books, it may be that, having begun the

pleasant task of pasting them into his books, he was not able to complete it.

Christopher Anstey had a book-plate in the Ribbon and Wreath style, which was made about the year 1780. He was a poet of no mean order and one who, according to Cary, "had the rare merit of discovering a mode of entertainment which belonged exclusively to himself." This is in reference to his famous *New Bath Guide*, which hit off the fashionable follies of the day in a manner which took at once with the reading public and which caused the presses of Dodsley to run to their fullest capacity and which really brought in a larger recompense than did Johnson's *Rasselas*. Edition after edition was sold, and it is not untrue to say that Smollett is indebted in no small degree to Anstey not only for the motive but the incidents of *Humphrey Clinker*. The suddenly and worthily famous writer of the clever satire upon the dissipation and frivolity of the Beau Nash régime died in 1805 and was buried in the city which gave him the materials for his famous work. A monument in the Poet's Corner at Westminster Abbey commemorates the man and his work. The armorial bearings carved upon the stone which is set up against the central pillar of that splendid memorial will look to the collector of book-plates like a book-plate in stone.

Robbie Burns had no book-plate as far as is known to-day, but as he invented for himself a coat-of-arms which he used as a seal and which might have served as well for a book-plate, it will be of some interest to give here a letter which he wrote to a friend in March, 1793, mentioning his new seal.

"One commission I must trouble you with, — I want to cut my armorial bearing (on a seal). Will you be so obliging as to inquire what the expense will be? I do not know that my name is matriculated, as the heralds call it, but I have invented arms for myself, and by courtesy of Scotland, will likewise be entitled to supporters. These, however, I do not intend to have on my seal. I am a bit of a herald, and shall give you my arms. On a field azure, a holly bush, seeded, proper, in base; a shepherd's pipe and a crook, saltierwise; also proper in chief on a wreath of the colors, a woodlark perching on a sprig of a bay tree proper, for crest. Two mottoes, round the top of the crest, *Wood notes wild;* at the bottom of the shield, in the usual place, *Better a wee bush than nae bield.* By the shepherd's pipe and crook I mean a stock and a horn and a club."

This seal was made (indeed, he had three or four) and was used by Burns until his death. When the Chevalier James Burnes was invested with the Guelphic Order of Hanover by William IV., he incorporated the poet's seal with other devices in his arms as registered in the office of Lyon King of Arms.

"Then to the well-trod stage anon,
If Johnson's learned sock be on,
Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild."

(*Il Penseroso*, 131-4.)

It may have been from this verse of Milton's that Burns took one of his mottoes. The words frequently occur in Burns' writings.

Henry James Pye, Poet-Laureate of England from 1790 to 1813, used a book-plate of the middle Chippendale style, which is of some interest on ac-

count of the distinguished office held by its owner, which, however, by all accounts was not graced by his holding; for he was the maker of but dull verse and, while a respectable member of Parliament and loyal to the interests of the government, was not thereby fitted to be its chosen songster.

Robert Southey immediately succeeded Pye, and he too had a book-plate which is of as much more interest than Pye's as his verse is of better quality. The family of Southey traces its line back a considerable distance, and among those ancestors was a follower of Monmouth, who, had he not in some way escaped the vigilance of Judge Jeffreys, would have lost his life and with it the possibility of continuing the line in which the poet was born. Southey tried to read law, but found it like "thrashing straw," and turned his attention with redoubled energy to the literary passions already enkindled within him. His book-plate is one of the dreamy landscapes of Bewick, and was engraved by that master in the year 1810. It shows the shield of arms nestling against a rock, while above and about the guarding shrubbery is thick and abundant.

The plate of Thomas Campbell, which is not dated but which is probably not later then 1810, shows the arms of the Argyllshire Campbells with the well-remembered "gyronny of eight" with the boar's head crest, anent which the following verses may be read:—

> "So speed my song, marked with the crest
> That erst th' adventurous Norman wore,
> Who won the Lady of the West,
> The daughter of MacCullom Moore.

"Crest of my sires! whose blood it sealed
With glory in the strife of swords,
Ne'er may the scroll that bears it yield
Degenerate thought or faithless words."

It is to be remembered that the Campbell family sprung from the union of a Norman warrior of the twelfth century and the heiress of Lochow, to whom there is reason to fear the marriage was not welcome. Campbell expressed in these lines a hope to which he was loyal, for no written line of his could he wish to change or lose.

And Rogers, Samuel Rogers, he who impressed every one with the elegance of his taste, he used a book-plate of elegant simplicity, as one would expect him to do. Designed in the chaste Ribbon and Wreath style, his plate dates not far from 1790, probably. Surely then this plate must have been in the books which were in the beautiful bookcase "painted by Stothard in his very best manner, with groups from Chaucer, Shakespeare, and Boccaccio," as Lord Macaulay relates. In speaking further of the delights of this famous house of Rogers', at 22 St. James Place, to which the banker-poet came in the year 1800, the same writer says: "What a delightful house it is! It looks out on the Green Park at just the most pleasant point. The furniture has been selected with a delicacy of taste quite unique. Its value does not depend on fashion, but must be the same while the fine arts are held in any esteem." In a similar strain is the following from Proctor's *Recollections of Men of Letters:* "Upon the whole, I never saw any house so tastefully fitted up and decorated. Everything was good of its kind and

in good order. There was no plethora, no appearance of display, no sign of superfluous wealth. There was not too much of anything, not even too much welcome, yet no lack of it." Again, to quote from the diary of Byron: "If you enter his house, his drawing-room, his library, you of yourself say this is not the dwelling of a common mind. There is not a gem, not a coin, a book thrown aside on the chimney-piece, his sofa, his table, that does not bespeak an almost fastidious elegance in the possessor." And to have a copy of Rogers' book-plate in his collection, to handle the very paper which he may have pasted with exquisite care into some selected volume, how real the pleasure, how rich the sense of companionship!

Lord Byron, admirer of Campbell, Moore, and Rogers, reckless in his choice of friends, he too had a book-plate, but it is with not a little disappointment that it is found to show the Noel arms. One cannot but wonder how this plate came to be made. Byron himself seems hardly likely to have ordered so slight a matter attended to while busy in Italy with his schemes with Hunt and Shelley; perhaps it was done upon the order of Burdett, the arbiter, or again, as conjecture is our only aid in solving the interesting question, may we not believe it was the gift of his affectionate half-sister, Augusta Leigh? And again, had Byron any or many of these plates with him in Italy? Amid all the excitement of the strange things there done, at Pisa, at Leghorn, at Genoa, at Ravenna, one wonders if a book-plate could have claimed the least attention. Deeply affected for a time by the dreadful death of Shelley

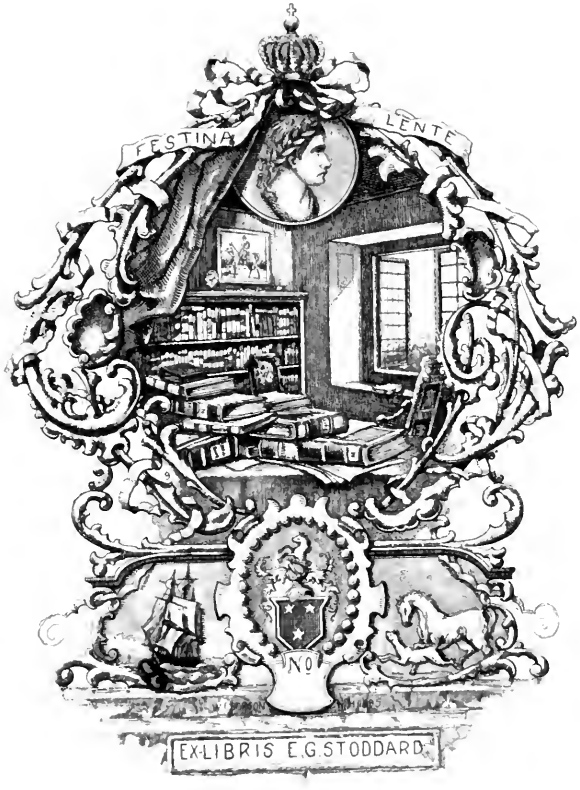
and the burning of his body on the sands of Spezzia, within a few months he quarrelled with the fascinating Countess Guiccioli, and the journey to Greece was shortly afterwards undertaken. What with the monkeys and the other impedimenta, was there chance for a book-plate to have been thought of? Little do we know, little can we guess, of the origin or the use of this bit of paper engraved with the arms of the Wentworth-Noels. In itself the plate is uninteresting, being one easily passed over in any collection of ordinary armorials, but when viewed from the standpoint of the informed collector with what interest it is invested!

Charles Kingsley may with some considerable reason be classed among the poets, and his plate find mention here. It is another example of the common and undesirable kind, which but for its owner would never be retained by him who elects to have a choice collection of plates. However, this simple armorial plate ranks high among his treasures when once the collector is so fortunate as to secure it; for it is not widely distributed or indeed very widely known.

In the writings of the late Lord Tennyson one is somewhat surprised to find upon examination very scanty reference to the science of heraldry. Upon first thought the tales of the chivalrous knights of the Table Round will occur to the reader, and he may think the lines descriptive of their prowess to be full of heraldic emblazonry and the pomp and state the lists suggest. Not so; Arthur himself is clad in the silken garment, ornamented with a dragon, and the shield of Sir Lancelot is mentioned

as bearing "azure lions crowned with gold, rampant," while Gareth has one "blue, and thereon the morning star," and these are about all the passages that can be thought of that refer with anything like certainty to heraldry. And the book-plate which the poet-laureate made use of shows the arms of the commoner, and not the special grant, with its somewhat different blazoning, given when he was raised to the peerage. Truth to tell, it is but a common-looking plate, which, save for the autograph beneath it, would never attract notice. But that bit of scrawled penmanship makes the plate one the collector is proud to have within his cases.

Although Alfieri was not an Englishman, he is classed here among the poets. Vittorio Alfieri was born of a noble family in 1749, at Asti, in Piedmont. He lived many years in England and in France, and wrote some fine tragedies and a quantity of minor poems. His career was romantic, though not worthy of imitation, and his attachment for the Countess of Albany is of course familiar to every reader of history. He used a book-plate of exceeding beauty, and it is unfortunate that the name of its engraver is not preserved. The design represents Father Time casting down his scythe and with the gesture of despair regarding the works of the poet, which lie in a pile upon a stone pedestal. The Italian motto helps one to understand the motive of the designer, which was to record the fact that even Time himself was unable to obliterate the fame of their author. Rather a vain motto this, one would think, for a man to select for use upon his own book-plate, even if its verdict should subse-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quently be that of a nation upon the works of the most celebrated poet of his age, and the one who raised the Italian tragic drama from its degraded condition.

The name of Thomas Frognall Dibdin must ever remain to the book-lover as that of a prince among bibliographers and book-collectors. Founder of the famous Roxburghe Club and writer of several important and much-prized works relating to the love and collecting of books, he used a book-plate upon which he recorded his tastes with a manner at once pleasing and characteristic. Without attempting the difficult feat of blazoning the arms in heraldic terminology, let it suffice to say that the shield is quartered and that in the first quarter there is upon the azure field a lion rampant debruised by a bendlet of silver, over which is a label of three points having the same color. In the second quarter, with which begins the bookish flavor of the design, a chapman clad in gold walks before a red field. Within the third, upon a silver field, the colophon mark of Fust and Schoeffer is given, and in the last the printer's mark of William Caxton. For crest a hand upholds an open book, which is seen to be an early illuminated volume with metal clasps. Perhaps no plate has yet been devised by a bibliomaniac which equals this for the quality of its appropriateness and apparent conformity to the style of the period. It is a plate not easily picked up to-day and one to value when found.

There is a very curious plate, which probably dates in the first quarter of the present century, in which the profession of the owner is apparent at a glance. This is the plate of J. Wilson, a professor of phre-

nology, who, to make sure that his exceedingly obvious design should not be misunderstood, has recorded his occupation along with his name. The plate pictures some half-dozen skulls tumbled in a little group upon the ground. The expression of the fleshless facial bones is grotesque to a degree. The various bumps are labelled, and it may be supposed that these skulls represented here are samples of the best specimens the professor examined in his whole experience!

The original copper of the book-plate of Thomas Carlyle is on view at the South Kensington Museum, London, and many prints of it are about. There is a letter from Carlyle himself to H. T. Wake, the designer of the plate, which, dated 24 November, 1853, expresses the great writer's pleasure in the design by the following words: —

"The new plate is exquisitely finished and very excellent as an arabesque. Nevertheless we will stand by the first one, and on the whole if you have it at the right size, and know a good engraver, I will request you to have it engraved for me without further delay. We are going out of town in a week till about New Year's Day. I hope you may have it ready about that time."

By this and the word of Mr. Wake himself, it appears that there were three or four designs submitted before the one chosen was finally decided upon. This is somewhat suggestive of a gravestone in form as well as in the style of the lettering. It bears two dolphin's heads for crest, with the motto *Humilitate* on a ribbon above, while the name of the owner occupies the carved base.

Investigation has not yet revealed that Sir Walter Scott used a book-plate; but there are reasons to hope that such a delightful bit may yet be numbered among the memorabilia of this loved writer, and if it really is discovered, it may possibly have upon it the Scott motto, *The moon renews her horns*, the meaning of which is not clear unless explained, but upon explanation becomes of no little interest. This, it seems, was one of the sayings of the Lowland borderers, and was a hint to the laird that the larder needed replenishing. It was when the horns of the moon became visible that those marauding expeditions which make border history so interesting to read were undertaken, and the speaking of the words was as effective as the placing of the spurs within the larder!

Among modern plates of special interest the striking plate of Rudyard Kipling, designed by his father, holds an important place. Its principal feature is an enormous elephant, reminding one of "ould obstructionist" himself, as he fills completely the framework of the design. Seated within the howdah, easily reclines one who may be supposed to be the interpreter of the ways of the jungle himself, while upon the massive head of the willing beast sits his guide, the rear occupied by the servant holding the hubble-bubble which the occupant of the howdah smokes with apparent comfort as he reads his little volume.

John Couch Adams, who shares with Leverrier the honor of having discovered the planet Neptune, used a book-plate of a very simple and pleasing design. It is of especial interest perhaps, be-

cause it presents a fairly accurate portrait of this distinguished scholar. The portrait is enclosed within a circle, while around it lie some stars and there is by them a branch of the victor's palm. Abundant honors were heaped upon Professor Adams when his rich discovery was known to the world, and when he died, in 1892, a monument was erected to his memory in Westminster Abbey, although he was buried in Cambridge.

Sir J. E. Millais has designed just one book-plate, and that was for Mr. Christopher Sykes, and represents the legend of the saint of that name with the arms of the Sykes family in a conspicuous place. It is a plate of beauty and yet of utter simplicity.

Thackeray designed one book-plate; this was for his friend Edward Fitzgerald, and in which the likeness is supposed to be that of Mrs. Brookfield. Mr. Edmund Gosse has given out the following note from Fitzgerald relative to the plate: —

"Done by Thackeray one day in Coram Street in 1842.
All wrong on her feet, so he said, — I can see him now.
— E. F. G."

The device itself is simple, being that of an angel holding before her a shield of arms. As to the feet, one would say that they were tiny and in the picture are pressed very closely together, so that the figure looks in danger of tipping over.

The collector looks with peculiar interest upon the book-plate which bears the name The Hon. J. B. Leicester Warren. This is the plate of the late Lord de Tabley, who, before he succeeded in

the later years of his life to the title of de Tabley, had endeared himself to many friends by the unassuming gentleness and the marked sweetness of his character, and whose work as a poet was of such merit as to have won the regard of the critics best suited to judge its value. To book-plate collectors he will always be known as the first student who considered these little bits of engraving worthy of a treatise. His *Guide to the Study of Book-plates* will ever remain as an enduring monument. Written in the most scholarly manner, with every evidence of leisure and of ripe judgment, with indications of a poetical mind and of one well stored with the knowledge which marks the man of culture, the book has no small merit surely as a literary production. His system of classifying and naming plates is likely to endure for all time, and as his book grows rarer and rarer, the more will it be prized by its owners. His plate was designed by his friend William Bell Scott, and it most fitly indicates the tastes of its owner: The shelves of books for his love of the printed page, the coin drawers to hold his medals and coins, the branch of the bramble,—for Lord de Tabley was fond of botany and had made the genus *Rubus* a special study,—the sketch of the dock-weed,—for the *Rumex* was again one of his favorites,—and the manuscript verses to indicate his position as a poet. The plate was a surprise to its owner, whose modesty, had he been allowed to have his say, would very probably never have permitted so many personal suggestions to creep in. The plate is one of real beauty, and when the collector can accompany it with some

autograph letters from its lamented owner, he may well feel proud of his possessions.

The plate of Mr. Gladstone was a gift to him from Lord Northbourne in 1889, on the occasion of the celebration of the golden wedding of Mr. and Mrs. Gladstone, and the dates 23d, July, 1839, and 23d, July, 1889, appear in the design. This date, if memory serves, is not the exact one of the wedding, but is a few days later, the reason for which I do not know. The original form of the name, "Gledstane," is played upon in this design in having kites (*gleds*) and stones introduced. The helmet is made rather prominent to emphasize the fact that Mr. Gladstone remains a commoner. The plate is handsome and successful as a bit of allegorical work, but it hardly seems to be the style of plate that its owner would have chosen himself.

Austin Dobson uses a plate which was originally a tail-piece in his volume of verses, entitled, *At the Sign of the Lyre*. Alfred Parsons designed it, and it represents the inn sign with the lyre painted on it, and the initials *A. D.*

The plate of Mr. Edmund Gosse represents a gentleman of the seventeenth century walking in his garden, and reading a little volume of verses. This graceful little picture is from the pencil of Edwin A. Abbey.

Laurence Alma-Tadema employs a large plate, circular in form, and in which the pictorial arts find representation. A large monogram fills the foreground. This was designed by Elmsly Inglis.

The book-plate of Sir Henry Irving is a curious

affair printed in black and red, and which seems to represent a dragon bearing aloft a scroll with the name of the owner upon it. By the way, Sir Henry has said something about the plate in a note which is to the following effect: —

"I think that it was designed by Bernard Partridge, though there is nothing of that bird in the composition. The occult meaning — so far as I know there is none; but Partridge may have intended his 'dragon' to be a sort of glorified sandwich man with the Lyceum play-bill!"

Frederick Locker-Lampson, the lamented poet, used a pleasing design which was made by Walter Crane, who has devised some plates of great beauty. For some of the children of the Locker family, Kate Greenaway has made some fetching plates.

The plate of Sir Walter Besant shows the interior of the study of the scholar, with rows of books about, the hour-glass upon the writing table, and the globe at one side.

Anthony Trollope, a novelist who gave the world some delightful stories, used a very simple book-plate of the plain armorial style, showing the arms of the family, and having his name engraved below. No motto is given which might indicate the novelist's favorite author, or his chosen words of comfort or inspiration.

A modest little plate, whose design and legend indicate little to the average observer, was used by Reginald Heber, the hymn-writer. This plate is simply the bishop's mitre with the words *R. Calcutta* below it. Heber was the second Bishop of Calcutta, and, while he may not have had so many

books as did his brother (who, be it remembered, had a library in Hodnet, one at Oxford, an immense one at Paris, two in London, one at Antwerp, one at Ghent, and others still in Flanders and Germany), he still must have had a considerable collection. He was among the worthies honored with the friendship of Sir Walter Scott, and the sixth canto of *Marmion* is dedicated to him in token of this friendship.

The Right Honorable Benjamin Disraeli is the plain inscription upon a simple armorial design which shows the arms of his family impaling those of his wife. The motto, *Forti nihil difficile*, "Nothing is difficult to the brave," seems well chosen in view of the successful career of this author and statesman, whose ups and downs of political life came with something like regularity. This plate was made previous to his elevation to the peerage with the title of Earl of Beaconsfield, which honor was conferred in the year 1876.

The plate of Rider Haggard, designed by Rev. W. J. Loftie, is one that few can read, as it is composed of strange hieroglyphics, but it gives one the impression of being well suited to the writer of *She* and the recorder of the amazing adventures of Umslopagaas.

Mrs. Humphry Ward employs a book-plate, but not by herself alone. Upon her design, which represents books and an hour-glass with the old motto style *On bookes for to rede I me delyte*, the inscription shows that it marks the books of Mr. and Mrs. Humphry Ward. The number of joint plates of this character is large, and is increasing.


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A year or two ago the *Literary World* of London related a curious fact in connection with the rehearsal of Mr. Wilson Barrett's play *The Manxman*, founded upon the novel of the same name by Mr. Hall Caine, in which a forgotten book-plate played a peculiar part. In the third act of the play Philip Christian is made Deemster and his house is surrounded by a tumultuous crowd shouting and cheering for "the Deemster Christian." Philip then steps to the window and addresses the people outside in a speech which readers of the novel will remember. It seems that upon the occasion referred to the young actor who was to make this speech showed considerable nervousness and uncertainty, seeing which Mr. Barrett called out from the footlights, "Bring him a book; let him hold it open in one hand and seem to have been reading." The stage-manager then shouted to the property-man in the wings to bring a book quickly. Presently out of the property-room an old dusty leather-bound book was brought by the call-boy. As it was handed to the actor who was to use it, he opened it and chanced to observe a book-plate pasted within the front cover which read, "The Deemster Christian — Isle of Man." At the next instant the supers outside were shouting, "The Deemster Christian, the Deemster Christian." It is claimed that some years ago the book was bought with a job lot of other things for the use of the theatre at the sale of a former Deemster's effects, but had never happened to have been brought into use until the moment it was put into the hands of the Deemster's namesake on the mimic stage. The

author himself is said to have been unconscious that there had been a Deemster Christian when he so named his character. If this story is quite true, it adds a very curious bit to the agenda of the book-plate collector; but it seems to need some confirmation, even were it in so small a matter as the naming of the theatre in which the event occurred.

A very noticeable plate is that of Miss Ethel Selina Clulow, in which the lamp of knowledge forms the conspicuous feature, as it stands upon the table shedding its bright beams upon the interesting pile of books at one hand and the implements of the writer as they lie about the board. A bunch of fruit-laden branches fills the upper part of the frame, expressive probably of the fruit of knowledge, and the motto, *My book's my world*, is given upon a ribbon which floats among the leaves. A feature likely to be overlooked is the neatly designed scroll which forms the initials of the lady's name.

It is almost impossible to describe to one's satisfaction the beautiful work by which Mr. Charles W. Sherborn has endeared himself to lovers of engraved pictures. His book-plates are marvels of skill in design and execution. The brilliancy of the prints, the intricacy of the design, the fitness of all parts to each other and to the central purpose and idea of the plate, render all his pieces attractive even to him who looks casually and without the knowledge of the expert. Among the most prized of his plates are that for the Burlington Fine Arts Library; the plate of All Souls' College, Oxford; the plate of William Robinson, in which the delightful vignette of Erasmus is reproduced; the plate of Samuel S.

Joseph, with its reproduction of a striking bit by Rembrandt; the very ornate plate for General Wolseley, and the less fanciful though equally well-adapted design for his daughter, the Honorable Frances G. Wolseley; a handsome heraldic plate for Arthur Vicars, Ulster King of Arms; the plate for Sidney Colvin, friend and biographer of the lamented Robert Louis Stevenson; and a plate made for his own books, in which the allegorical figures represent the passage of the soul from birth to immortality. All of Mr. Sherborn's work is eagerly sought by the collectors, but few on this side of the ocean have any considerable number of the plates he has made. They number well over one hundred now.

Closely resembling the work of Mr. Sherborn in some respects, yet distinguished from it by a personal touch which not merely saves it from the charge of copy-work, but is its real recommendation, is that done by Mr. G. W. Eve, a younger worker but one of well-nigh equal ability. To the American collector there is little in the mere heraldic book-plate to attract him. He sees nothing but an arrangement of crosses, dots, circles, and various queerly drawn members of the animal kingdom, with some allowance of fabled monsters thrown in. So that while an American may have a proper pride in the heraldic bearings of his ancestors, he will not use them in a too conspicuous position upon his book-plate. Mr. Eve has chosen for the particular field in which to show his art, the heraldic form of the book-plate, and it is safe to say that no artist of the present day succeeds so admirably in

giving the hackneyed arrangements of the shield of arms a touch of life and lucidity which once more recommends them to the tired observer. All his designs are etched, and the workmanship displayed is something to admire. Unfortunately for the collectors, the owners of plates by this artist are not lavish in bestowing them upon known members of their guild.

The work of H. Stacy Marks is of so personal and peculiar a sort as to be recognized at once. His peculiarities consist chiefly in a noble disdain of the merely ornamental: all his plates bear the mark of the trained artist who depends upon accurate drawing and the correct lighting and shading, rather than the intricacy or the variety of his patterns, for his success. The plate for Mr. James Roberts Brown, sometime President of the Sette of Odd Volumes of London, is one of the most characteristic of his delightful bits. In this we see the learned chemist (the portrait, by-the-by, is a caricature with no little resemblance to Mr. Brown, who is something of a chemist) sitting before his study table watching some process of vaporization which is going on within the crucible which, upon its tripod, receives the hot flame of the alcohol lamp. Indications of the literary tastes and the heraldic knowledge of the owner are not wanting, but they are shown with a directness and an intentional lack of posing for effect which one recognizes with a sort of gratitude. The merely "pretty" plates are so common and so unsatisfactory that when one comes across a strong bit of masculine work it is a relief and a delight. Mr. Marks has made many plates, and in

them all may be found these merits of individuality and simplicity. In his recent volume of reminiscences, *Pen and Pencil Sketches*, he says some pertinent things regarding the art of the book-plate, from which the following lines are quoted.

"I have looked through many collections, and, generally speaking, found in them more that appealed to the herald and the genealogist than to the artist. Yet there are many admirable examples by the old men, to mention only Dürer, Holbein, and lesser artists influenced by them, while to-day there is an almost unlimited list of men capable of designing beautiful and artistic work. . . . But examples of those artists are comparatively rare in the folios of collectors compared with 'Armorials,' namely, heraldic book-plates of coat-of-arms and crests commonplace in character, without design, without taste, without feeling, the common or garden book-plate, which is seen in the windows of seal engravers or die-sinkers, and which have even less relation to art than the humble attempts of the individual who decorates the pavement of our streets. So when a man resolves on having a book-plate of his own, in nine cases out of ten he takes the aid of a tradesman rather than of an artist. There is much to be done in elevating the taste, it appears to me, both of those who collect and those who commission book-plates."

His latest plates are for G. A. Storey, in which Orpheus is seen piping to the assembled animals, and for Mary H. Marks, in which the birds of the forest appear in great profusion, making a veritable jungle picture.

To Mr. R. Anning Bell belongs the credit of successfully initiating a new style of book-plate designing. In England, a country where artists abound

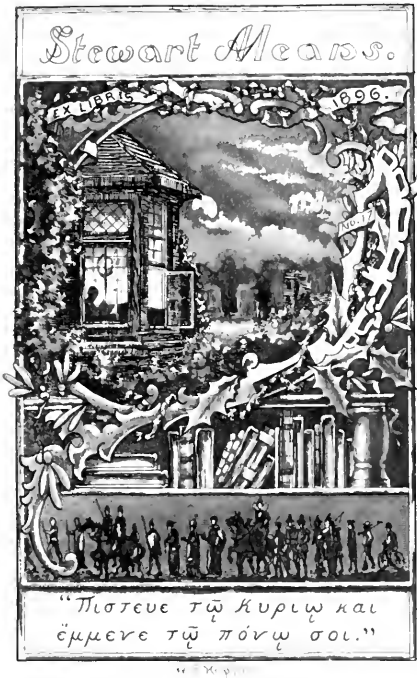
who continually attempt the development of something new with painful lack of foundation to build upon or education to second them, this is an achievement. Mr. Anning Bell, however, outranks his competitors and gives to the designing of the bookplate sincere attention with thorough training and a true artistic perception to aid him. There is an elegance in these bits which wins for them high praise from capable critics, and in his designs may be found all the qualities which make for the perfect work of art. Here is beauty of form, exquisite composition, a just appreciation of line and mass work, and in addition to these too often neglected features, fitness for the purpose intended and lettering well designed and skilfully placed. It is true that not all his designs will please, but surely such a delightful bit as the plate for Christabel A. Frampton, showing two young ladies in the open air enjoying the cool of the evening, with guitar and song, cannot fail to commend itself. The seated figure has been borrowed, it may be said in passing, to decorate the handsome plate of Madeline C. Chevalier, which is, were it needed, but added proof of the charm of the drawing.

Other makers of plates there are in great profusion, but those which are here mentioned are the recognized leaders, and in the number of their plates will be found many more interesting examples than in the works of all the others combined.

America

This is Hannah Moxon Her book
You may just within it Look
You had better not do more
For old black Satan's at the Door
And will snatch at stealing hands
Look behind you! There He stands.

(*In an old New England book.*)


Stewart Means.
EX LIBRIS
1896.
"Πιστευε τῷ Κυριῳ και
ἔμμενε τῷ πόνῳ σοι."

IV

AMERICA

A GLANCE at a good collection of early American book-plates shows, to one somewhat familiar with the history of our country, the names of many famous families and distinguished individuals. The number of known and listed plates of the colonial and early statehood periods is now well over one thousand, and as the researches of the ardent collector are further and further extended, it may well be that this number will constantly increase. To turn the pages of the album holding these memorials of a time not so very far back in history is to recall to the mind the conditions of life in those days, the ways and means employed by our ancestors in their domestic economy, the amusements which were permitted, the manners and customs which obtained, and the quiet serenity with which for long periods in many sections of the country these worthies could look out upon life, enjoy its quiet blessings, and cultivate their simple tastes. Political and religious history, with its strife and woe, as well as the quieter sort of the home and the plantation, is vividly recalled as one turns from one plate to another, remembering the story of the life of its

original owner, the progress of events around him, the persons he came in contact with, and the position he took in different scenes which were epoch-making.

Here, for instance, as one turns the page, comes into view the plate of George Washington, and what memories it stirs! There rises before the mind the picture of the intrepid young Virginian surveyor, the General of the army, the first President. The career of this truly great man is brought to mind, and many stories about him will quicken into life. If Napoleon was the Man of Fate, Washington was the Man of Providence. To hold in the hand a book once the property of General Washington, having the well-known signature in its accustomed place at the right-hand upper corner of the title-page, and the book-plate pasted within the front cover, is for the book-lover, to gain a double sensation of delight, a double thrill of pleasure.

The plate is one which of itself would not attract attention, being merely a modest design in the prevailing style, and bearing no ornamentation beyond what is common to thousands of others. This is true of the book-plates of many famous men. It is not the plate itself, it is its association which endears it, which makes it of value and importance to the collector. The plate was engraved in England, probably between the years 1765 and 1775. It has been counterfeited, so that the collector has need of caution in accepting what may be offered as the genuine plate. The plate is so important, and the location of the volumes from Gen-

eral Washington's library is so well known, that should a copy come into the market it would cause something of a sensation among collectors, and it is quite likely that if sold in open auction, and undoubtedly genuine, it would bring two hundred dollars. As one strolls over the grounds at Mount Vernon, or walks through the house which once saw the state in which the rich Virginian lived, which witnessed elaborate dinners served to foreign dignitaries, which covered with its protecting roof many a party in which vivacious maidens and courtly youths were present in the splendid attire of the period, and during all which occasions of pleasant intercourse the library must have been sought by some at least, he peoples the place with these bygone faces and forms, hears again the sound of merrymaking, sees the impressive person of the President, and lingers in fancy over these scenes with delight unspeakable. But the book-plate awakens these memories as readily, and one sees the shelves on which the books rested, witnesses the entrance of some seclusion-seeking couple, who, to escape from the light and the immediate presence of company, have stolen into the dark library now lighted only by the moon. With these rows of calf-bound utterances for background, with the sound of the distant dance and viol, not too strongly borne in, and with the weird light of the moon falling upon objects not well known, how delicious the moment, how favorable the opportunity for confidences! 'Tis thus with books. They have that about them which begets confidences.

Somewhat similar to the plate of General Wash-

ington is that of his nephew, Judge Bushrod Washington, to whom the estate of Mount Vernon was left. A trifle later, one would say, in execution, it is still Chippendale in treatment, with ornamentation of a more pretentious character than is seen upon the other. A fork-tailed griffin with barbed tongue guards the upper side with fierce and threatening mien, while roses entwine the carved woodwork of the frame. The library which this plate graced must have been principally of books of law, — solid and necessary, yet a bit too heavy and ponderous for so dainty a plate to ornament.

There were other Virginia gentlemen who had libraries in which they used book-plates, and as their names will bring many historical facts to mind connected closely or remotely, as the case may be, with General Washington, and the events with which he was concerned, we will mention here a few of them. Of the Fairfax family we know the plate of Bryan, the eighth and last baron, between whom and Washington there existed a close affection, in spite of the loyalty of the latter to England. The family motto, *Fare fac*, is given on the plate. This, too, is of English make, and it may well be that the plate of Washington was ordered from England along with this or with that of his closer friend, George William, who undoubtedly had such a popular and convenient possession, even if it be unknown to-day. Then there were the Randolphs, — Peyton, first President of Congress, and after him John of Roanoke, whose fiery tongue made friends of foes and foes of friends, and whose will, it must be remembered, manumitted some three hundred slaves. William

Stith, brother-in-law of Peyton, who was President of William and Mary College, and who wrote a history of Virginia, and John Marshall, of whose talents Washington thought so much, who became Chief Justice of the United States, and who wrote so memorable a life of his friend, were among those who used the armorial book-plate in their books.

George Washington Parke Custis, the last of the General's family, used a plate in which the engraver unfortunately omitted the final *e* from his third name. Other names which should be recorded here as of those linked in one way or another with the history of the state are as follows: Archer, Armistead, Beverly, Bolling (descendants of Pocahontas), Cabell, Cary, Dove, and Fitzhugh.

Two governors of the old colony figure in the book-plate collector's album: Francis Fauquier, who immediately succeeded Dinwiddie and whose plate is a neatly engraved Chippendale design, and before him John Murray, Earl of Dunmore, descendant of the house of Stuart, whose attitude towards the colonists was insufferable. One thinks of him with satisfaction as he flees to his ships after exciting the populace; but with extreme disgust as he burns the city of Norfolk, and carries on his predatory warfare. It was really a handsome bit of designing he used in his books, with all its marks of aristocracy, with the supporters and the crown of an English earl.

Lee, Lightfoot, Ludwell, McKenzie, Mackay, Mercer, Murray, Page, Parke, Power, Skipwith, Spotswood, Turberville, Tucker, Waller, Wormeley of Rosegill, and Wythe are names among which

students of history will find many that have been raised to places of eminence in the state of Virginia by the representatives of these families, who were distinguished in various professions and prominent in varying circumstances. Old Colonel Byrd, who was such a patron of arts, science, and literature in Virginia, used a very interesting book-plate, and, as one notices the air of grandeur and hospitality worn by his spacious house, he feels that the books were well housed and often read. Indeed, evidence of this, and of many a quiet yet important conference in the library at Westover, can be found.

Other plates there were in the mansions of old Virginia, — plates which the collector would gladly possess, but which are beyond the reach of his preserving hand. To consider those large estates, with their substantial manor-houses, their immense parks, their elegance of furnishing and ornamentation, to see the shining plate, the retinue of servants, the silks and taffetas imported from London, and the fields of tobacco which supported this luxury, is to be assured that life in the new country was not wholly lacking in those enjoyments which the socially inclined find need of, or the opportunity for retirement and study which some among the number of the household were likely to care for.

But not all the fine houses were in Virginia. Maryland, New Jersey, the Carolinas, Delaware, Kentucky, and Georgia had their wealthy families as, of course, had the more northern states. Among the interesting plates of Maryland are those of John Leeds Bozman, the historian; the Hon. William Carmichael, who was born in the state, and who was

a delegate to Congress, 1778–1780; Charles Carroll, of Carrollton, who signed the Declaration of Independence in such a manner as to leave no doubt of his identity; Samuel Chase, another signer of that immortal document; General Forman, whose estate "Rose Hill" was so delightful a spot; and Anthony Stewart, of Annapolis, whose plate was one of the handsomest of any used at that time. Others there were of the families of Calvert, Chalmers, Duvall, Kerr, McTavish, Maxcy, and Sprigg, who used book-plates which are to-day prized by the collector.

Over in Delaware the plates of the Bayards and the Fishers were good of their kind, and are now among the *desiderata*. In New Jersey was that intrepid soldier, Major Joseph Bloomfield, who fought in the war of the Revolution and was Governor of his state, an officer in the War of 1812, and a member of Congress after that. David Brearly was another soldier of the Revolution from this state, and he used a plate which is thought to have been engraved by Vallance, an engraver who was associated with Thackara, in making plates for Dobson's *Encyclopædia*. Of others who in this state used plates which are prized to-day, should be mentioned William Edgar, Peter Kemble, Charles Read, Richard Stockton, signer of the Declaration, Lieutenant Trenchard of the navy, and the Hon. Joshua Maddox Wallace of Burlington.

In North Carolina the plates of Isaac Edwards, William Hooper, signer of the Declaration, Colonel Innes, James Iredell, the jurist, and the plate of the University of North Carolina, are among the few

which have been discovered to swell the collector's list.

The South Carolina list is much longer, and includes such names as Richard Beresford; Jacob Drayton; John Walters Gibbs; Thomas Hall, first postmaster under Washington, in Charleston; Isaac Hayne, the patriot, who was hanged by the British in the same city in 1781; Thomas Hayward, a signer of the Declaration; Alexander Inglis, who employed a poor engraver and one who little understood heraldry; Robert Johnston of Turkey Island; Peter Manigault, who studied law at the Inner Temple, and whose very beautiful book-plate was engraved in London in the year 1754; John Izard Middleton, second son of Arthur Middleton, the signer of the Declaration, born at Middleton-Place-on-the-Ashley, and who was himself an author of no mean abilities, and who spent the last twenty-five years of his life in Paris, where he was an intimate friend of Mesdames De Staël and Récamier; Thomas Pownall, who was Governor not only of this state, but also and previously of New Jersey and Massachusetts, and who, after returning to England, entered Parliament; Thomas Shubrick, Colonel in the Revolutionary War; Thomas Waties, an eminent judge; and Dr. J. B. Whitridge, whose emblem of Hope makes a very pretty plate, as well as an appropriate one, for a physician.

An interesting plate from Georgia is that of James Wright, Esq., the last Royal Governor of the colony, he who was such an able executive, but whose loyalty to the king cost him his liberty for a time, and finally the confiscation of his estates.

One of the early American plates around which historical memories gather is that of *William Penn, Esq., Proprietor of Pennsylvania*, as the name and address appear upon the plate itself. This plate shows the arms of the Penn family, one of distinction in England, with the motto, *Dum clarum rectum teneam*, "May I keep the line of right as well as of glory." There have been a number of books in auction sales within a few years having this plate in them; and as there is some reason to doubt the authenticity of many of these, the collector is warned to be careful lest he purchase what may prove a disappointment instead of a treasure. While it is not probable that the Penn plate was ever forged in the manner of the George Washington plate, it is possible that an engraver took some prints from the old copper, before altering it to suit the needs of Thomas Penn (as was done), and that the prints thus produced are about. Or it may be that a second plate will some day come to light. Certainly, the incentive to forgery to the extent of so careful a reproduction on copper of the really genuine design as this supposed fraudulent plate is, is too little to admit of the theory. There is no demand for the books of Penn as there is for those of Washington; and in the case of the Washington forgery, the plate from which the deceptive prints were made was not a careful reproduction, although those who purposed using it may well have wished it to be such. The two Penn plates coincide exactly in so many particulars as to leave no doubt of their being printed from the same copper. Some retouching the plate had, of course, to account for

the very slight differences; but that there was ever a deliberate purpose to forge the plate of William Penn seems quite improbable. There is, in the rooms of the Pennsylvania Historical Society in the city of Philadelphia, the Bible used by Hannah Callowhill Penn, the second wife of William Penn; and the plate, undoubtedly genuine, is pasted within its cover. When the plate was made over for Thomas Penn, he was styled *First Proprietor of Pensilvania*, which title seems hardly justifiable, and the spelling of the last word rather bungling.

Among the most famous men of his times was Dr. Benjamin Rush, who was born on the banks of Poquestion Creek, not far from Philadelphia, and who rose to a distinguished position in his native land, and received substantial proof from foreign lands of the esteem in which he was there held. Successful in his profession, he was attacked by enemies, who suffered the defeat they merited. It is said that during a scourge of yellow fever he saved not less than six thousand persons from death. His position in the government of the state and the nation was conspicuous. He was a signer of the Declaration of Independence. His plate still exists, but in poor condition and in a very limited number; it is supposed because he destroyed all copies of it he could lay his hands on. The exact reason for this is not known; but it will be surmised that it was due to his intense patriotism during the events of 1875 and 1876, when so much feeling against the British was shown in his city, and when, to him, the use, even within the covers of his own books,

of armorial bearings granted by England, may have been distasteful.

Another doctor of medicine whose useful life added to the fame of his native city was John Morgan, one of the founders of the American Philosophical Society, a strong patriot and a physician of an uncommon education and experience. He used a book-plate of the Chippendale style, which, from its appearance, one is inclined to think was engraved by Henry Dawkins. Dr. Morgan married the beautiful Mary Hopkinson, and has left a letter in which he speaks most courteously of her. It is written to the mother of Mrs. Morgan, and in the letter the doctor says: —

"She is an excellent companion at all times, but if possible excels herself on the road. It would delight you to get a glimpse of us just now, Colonel Kirkbride at the violin and she at the harpsichord and sings most blithely and most sweetly."

That good old Dr. James Abercrombie, of Philadelphia, who was the rector of two important churches in the city, Christ and St. Peter's, is the subject of a story which shows him to have loved the good things supplied in this world, while travelling through it to a higher. The story, as told by Mr. George Ord, a *raconteur* of no small ability, was to the effect that, having occasion to visit a small town in New Jersey, the good doctor was cheered with some choice old Madeira wine, which not expecting to find in that sparse country, he was mightily pleased. His appropriate text for the sermon of the following Sabbath was from that

verse in the Acts of the Apostles in which it is recorded that "the barbarous people showed us no little kindness." In his books, this genial soul pasted a book-plate on which was the motto, *Vive ut vivas*, the spirit of which may be variously understood.

Francis Hopkinson, skilled in an astonishing number of accomplishments, a wit of no mean order, able to make music, to paint, to compose popular airs, and to discuss the weighty affairs of government, the latest developments in science, or the intricacies of politics, used a very delightful book-plate, the design of which is very similar to that of Bushrod Washington. It has the same horrid griffin hissing from behind the roses, and the same arrangement of flowers and ornamentation is observed. This plate was done by Dawkins, that scamp of tried ability whose very talent landed him in prison, and from which his wit likely enough released him. John Adams liked Francis Hopkinson, but he left a saying about the latter's head which cannot be forgotten. He declared it was not larger than a good-sized apple! He was a member of the Philosophical Society, married Ann Borden, and was, of course, prominent in all the social gatherings of the day. One little adventure is worthy of record. He was one of the three young men who, by means of a rope ladder, released pretty Miss Shewell from the high room her brother had confined her in to prevent her taking the ship which would carry her to London to be the wife of the painter Benjamin West. Fate was against the brother, and the wedding took place in the chapel of St. Martin's-in-the-Fields.


Florence Isha
Wheeler

Joseph Hopkinson, who wrote *Hail Columbia*, and who was the son of Francis, used the same copper that his father before him had used, only having the first name erased and his own substituted. The work was entrusted to a poor engraver, for the name Francis can be plainly seen under the Joseph, even in the prints.

The only armorial book-plate of the early days known to have been used by a lady, was used by Elizabeth Græme, daughter of Dr. Thomas Græme, whose lovely estate, "Græme Park," situated a score of miles from Philadelphia, was a very favorite meeting-place of the cultured people to whom its hospitality was warmly extended. Miss Græme was quite literary in her tastes, and among her accomplishments was the translation of *Telemachus* into English, the writing of many original poems and no small amount of prose which, according to the judgment of Dr. Rush, showed "strong marks of genius, taste, and knowledge." She married Hugh Fergusson, the British Commissioner of Prisoners, which union seems, unfortunately, not to have brought her much happiness, so that she occupied herself much with those literary occupations she loved so well.

Conspicuous among the early Pennsylvanians and coming to be known as the greatest of American botanists, was John Bartram, whose fine gardens were planted near to Gray's Ferry. In this delightful spot was that study over the window of which those two lines were painted which testified to his faith in the Almighty. The books in this little secluded spot were marked with an armorial book-plate of the Chippendale style of ornamentation, which bore the

mottoes *Foy en Dieu* and *J'avance*. The home of Bartram, which was near to "Woodlands," the residence of Alexander Hamilton, still stands surrounded by some of the trees beneath which Jefferson and Adams, Wistar, Rush, and Rittenhouse have reclined and conversed with the royal botanist.

Elias Boudinot (the wealthy and studious President of Congress who was a bit surprised at the dance which he saw at the Macomb House in New York, upon the occasion devised by the Comte de Moustier in 1778, to celebrate the French alliance) used in his books a simple but well-engraved plate, the work of Maverick, the famous New York engraver, who came to America from his native land just before the Declaration of Independence separated the two countries forever.

Those old dwellers in the City of Brotherly Love, Quakers though many of them were, and so, to our thinking, of necessity somewhat distant toward gaieties of the "world outside," had their good times, lived upon fine estates, and enjoyed life as fully as did their far-away neighbors at the lower end of Manhattan Island. There was old Isaac Norris, who directed the placing of the motto upon the Liberty Bell. He was a Quaker, and he lived in a delightful old home going by the name of "Fair Hill," which lay between Philadelphia and Germantown. A student he was by nature, and he gathered a good-sized library in which he pasted a neat but small book-plate bearing heraldic devices. Ultimately his books went to Dickinson College in the city of Carlisle, Penn.

When General Washington came to the city of

Philadelphia in 1790, the house of Robert Morris was considered the fittest for his use within the city, and so it was placed at his disposal. It is related that the house of the Morris family had more of the luxuries than had any other house in America. Indeed, in all the appointments of his estate, even to his equipage, this brilliant financier and statesman was fond of the best and had it; and yet in his old age he was imprisoned for debt. There is a small and exceedingly interesting book-plate which bears the inscription *Rob. et. Tho. Morris fratres, Philadelphici*, which has rather recently come to light, and which is regarded by collectors as of the highest interest on account of the position of its owners, as well as by reason of the unique manner of recording the fact of common ownership in the books the plates were destined for. It was Robert Morris who persuaded old Mr. Head, the Quaker, whose conscience would not let him do anything active towards the support of the war of the Revolution, to pass into an adjoining room while he, Morris, left alone with key to the strong box, should take from it such an amount as was needed at the moment. Then, too, it was at the elegant home of Robert Morris that the Prince de Broglie drank twelve consecutive cups of tea, not knowing how to refuse the different ladies who offered him the thin beverage! Books there must have been in plenty among the furnishings of this attractive house whose very hospitality had that quality of abundance which is well-nigh a luxury. The kindly and earnest face of Mr. Morris is well known from his portraits, and one can easily picture him in his elegant home en-

tertaining the President, always an imposing figure, with round them a little company of delegates and men of affairs.

Edward Shippen, a descendant of the first mayor of Philadelphia and the father of the Misses Shippen, who were quite the gayest of the gay young ladies of the "Neschianza," used the old book-plate which his father before him had used in England. This plate belongs to a style not used very much in America, in which the shield of arms is surrounded with elaborate mantling.

Among others who used book-plates and who made for themselves a name in the affairs of Pennsylvania were William Augustus Atlee; Dr. John Beatty; Robert Aitkin, who printed the early and historic American edition of the Bible; Bancker, the merchant, who instead of the arms used his old "merchant-mark," a figure 4, upon the shield of his book-plate; Albert Gallatin, who rejected the family motto, and adopted for himself the one word *Persevere;* William Hamilton, who became the owner of the fine estate "Woodlands," which is now the Woodland Cemetery of Philadelphia; old William Keith, the Governor of the colony in the early part of the eighteenth century, and who was so "desperate an intriguer"; Lynford Lardner, grandson of the Councillor; Morgan Lewis, who was on the staff of General Gates; Joseph Priestley, theologian, chemist, and philosopher; Sir John St. Clair, a British soldier associated with Braddock, but who had a book-plate engraved by Turner; and Joseph Wood, a colonel in the revolutionary army.

Another Pennsylvanian of distinguished name

was James Logan, founder of the Loganian Library in Philadelphia, and who was first persuaded to come to the colony by his friend, William Penn. His plate was made in England, and is a very graceful design, of the Chippendale style. Mr. Logan was strict in some of his ideas, agreeing with Penn as to simplicity in religious forms and customs. He was a friend to the Indian, was prominent in the government of the colony, and was possessed of uncommon ability united to great wisdom and a singularly dignified disposition. He had a charming seat, "Stenton," to which the Indians came in such numbers that they were encamped upon its spacious lawns a good share of the time, and he had a goodly collection of books in his comfortable library. He left about two thousand volumes of a valuable character, for the use of the public. This bequest was the beginning of the library which bears his name.

Early in the present century, Henry Troth came to Philadelphia, and engaged in the drug business. He was a man of enterprise, forethought, and executive ability; and it is owing to his efforts that the Philadelphia College of Pharmacy was established. He was a member of the Orthodox branch of the Society of Friends, and was active in numerous charities, as well as prominent in the advancement of scientific researches. During the first quarter of the present century, his book-plate was engraved by Samuel Tiller, an engraver of whom little is known, the design being Mr. Troth's own. It is a library interior, and represents the student in his book-room, deep in thought. In its use of serious

reflections as a motto, it resembles the Village Library plate (Farmington, Conn.), but it is said that the line of thought they indicate is a correct reflection of the habitual attitude of the owner's mind. The plate is one of uncommon beauty, and the collector will regret the meagreness of information concerning its engraver. Tiller was in partnership with a man named Winship in 1832; and in that year they engraved a portrait of Washington, and some bits of ornamentation for use on a silk badge commemorating the celebration in honor of the centennial anniversary of Washington's birth. Subsequently, he was in business with his own brother, and finally dropped out of sight in Mexico. His work is so good that one hopes other bookplates by him will come to sight.

Among other interesting plates which are worthy the attention of the collector are those of the Apprentices' Library, the Carpenters' Company, and the Library Company, all of them numbering among the early semi-public libraries of the city of Philadelphia, and each of them having an interesting history.

In the city of New York, during the last quarter of the last century, lived and worked the famous engraver, Peter Rushton Maverick; and to his skill in the art of engraving on copper must be laid, to a considerable degree, the large number of bookplates which that period of the history of the city reveals. He was a rapid worker and a skilful. It seems to have been quite the thing to have a bookplate by Maverick; and so the richest of the city's citizens employed him; and, not to be outdone by

those above them in social grade, some of those whom fortune had not so plentifully blessed used plates by this noted copper-plate engraver. Among these was a very popular hairdresser.

The richest man in the colony of New York was Frederick Phillipse, who carried on so profitable a trade with the Five Nations, and whose ships sailed to the East as well as the West Indies. Perhaps his wealth was in some measure due to the fortune his wife must have had; for she, who had been the widow of the rich trader, Rudolphus de Vries, had, during the period of her widowhood, carried on with considerable sagacity the business her late husband had built up. Just how much Mr. Phillipse inclined to books, we do not really know; but he had a book-plate of an early style of ornamentation. It was his daughter Mary who, tradition says, had the honor of being an early love of George Washington, and it was at the old Phillipse Manor that these two met. In this interesting spot the family for many years exercised jurisdiction over immense estates lying in three counties. They were known among their tenants as the *Junkers* (pronounced as if spelt Yonkers), and around their homestead grew up the village now going by the name of Yonkers. But the charming Mary finally married Colonel Roger Morris, who built a noble house on the banks of the Harlem River, which has passed through many hands and has had several names, and which still stands upon its wooded height. Long known as the Roger Morris house, it passed, after the war of the Revolution, into various hands, before it was bought by Stephen Jumel, and was known as

the Jumel Mansion. At the age of seventy-eight, the still gallant Aaron Burr married the widow of the French wine-merchant, when the place became known as the residence of Aaron Burr; and, as is well known, it was not very far from its site that Alexander Hamilton received his fatal wound. This house is one of the most interesting in New York history, and its appearance has been preserved by the Society of Iconophiles, of New York, in an excellent engraving by Edwin D. French. Colonel Morris used an interesting book-plate of the popular Chippendale pattern; and so did Lewis Morris, brother of Gouverneur, whose fine estates were destroyed by the British. The great estate of Morrisania, in Westchester County, was founded by an ancestor of these patriots in the seventeenth century. Another daughter of Frederick Phillipse married the dashing Colonel Beverly Robinson, who was so stanch a loyalist, and whose estate was the headquarters of Arnold while negotiating with the British officers in the matter of his contemplated treason. Colonel Robinson had a son of the same name, who was an officer in the English army; and this family was one of the largest losers by reason of its loyalty. The book-plate bearing the name of Beverly Robinson was probably used by the son.

Old Cadwallader Colden, the friend of Benjamin Franklin (and what a pity no plate of the latter has ever been discovered), was a man of powerful intellect, from whom his son, Cadwallader David, must have inherited no little ability. The son was a great friend of De Witt Clinton, and was active with him in pushing numerous improvements in

the city and state of New York, notably the Erie Canal.

Colden's book-plate was a plain armorial, while Clinton's was in the height of style, and was engraved by the fashionable engraver, Maverick, in the simple but elegant Ribbon and Wreath arrangement.

In looking over the names of the families in whose homes there were enough books to induce the possession of a book-plate, one comes across many which have been familiar since the days when the study of United States history was a school task. In some cases, the plates themselves are of interest, but the collector values them mostly for their associations. For instance, the plate of Van Cortlandt is not particularly striking; but who that knows something of the story of the old manor-house at Croton can look at this plate, with its military emblems surrounding the shield, and not consider it a bit of most interesting *memorabilia?*

Then, too, there was the Van Rensselaer family, which held its rights as patroons until well into the present century, a long-lived relic of the West India Company, and before the door of whose manor-house stood the cannon whose loud intonation was only heard when a new member of the family was ushered into the world, or when one of them departed this life. Numerous book-plates were used by members of this noted family, and Kilain K. Van Rensselaer had a handsome design in the Ribbon and Wreath style by Maverick. Probably no family in the country had so many or such interesting plates, taken collectively, as had the Livingstons:

Brockholst Livingston, the scholar and lawyer, Edward, Maturin, and Judge Robert R., who had plates by Maverick, and Walter, William S., and Robert R., the Chancellor, who had plates by the same engraver.

Many and interesting are the anecdotes of this extremely interesting family, which has been of such prominence in the history of their state and the nation. The British destroyed the old home of Judge Robert R. in the year 1777; but not until from it had come a notable family of sons and daughters. It was the Chancellor who was sent to the court of Napoleon, and to whom was given the snuff-box with the portrait by Isabey painted upon it, and it was the deafness of this distinguished man, and the inability to speak French of his brother-in-law, General Armstrong, who succeeded the future Chancellor as minister to France, that caused Napoleon to make the celebrated remark, "What strange people these Americans are! First they send me a deaf man, and then one who is dumb!"

When old Philip Livingston died, in the year 1749, there was a funeral of a most aristocratic nature. Some account of it is still preserved, and among the noteworthy facts recorded in a contemporary journal are that spiced wine was passed to the eight bearers, who were presented not only with gloves and handkerchiefs, but also with mourning rings and monkey spoons. It is also stated that the cost of this function must have reached the tidy sum of £500.

Samuel Provost, the first Bishop of New York, used a book-plate which was engraved by Maverick,

and which, in addition to the arms and mitre, carried the motto *Pro libertate.* This learned churchman had a rural retreat at East Camp in Dutchess (now Columbia) County, and there he enjoyed not only his literary pursuits, but the garden and farm there pleasantly located. The Bishop was a lover of books, and had among his treasures some fine specimens of the printing of Baskerville, a rare Venetian Dante of 1547, Rapin's *England*, in five noble folios, a collection of Americana, and one of Elzevirana, as well as some notable specimens of incunabula, among the last a Sweynheym and Pannartz imprint of 1470. He was a remarkable man in a good many ways, and, being heartily in sympathy with the American patriots, he resigned his position at Trinity Church, and betook himself to the country seat mentioned above, where he spent some years. Upon the departure of the British from New York in 1783, he came out from his retirement and was made Bishop. He was chaplain to the Continental Congress in 1785, and to the United States Senate in 1789. He died in 1815.

Colonel William Duer (who had been aide-de-camp to Lord Clive in India, and who married Catherine, daughter of Lord Stirling, and was thus with his wife able to lend quite an aristocratic and English flavor to the polished gatherings of the day) used a simple book-plate with the crest of his family for design, and the motto *Esse quam videri.* What munificent entertainments, what charming society, what rustle of silks and laces, what titterings between the lovely young ladies, what gallantries on the part of the perfectly dressed beaux these names recall!

The wedding of Colonel Duer and the bright Lady Kitty, whom John Quincy Adams, with the proper amount of polish, referred to as "one of the sweetest-looking women in the city," was a very celebrated event; and, as it occurred while General Greene had his headquarters in the house and there were plenty of soldiers about, it took on a decidedly military character. The bride was given away by the Commander-in-chief himself, the loud calls of the soldiers for a sight of the lady were listened to, and she stepped upon the lawn to receive the ringing cheers and hearty congratulations of the throng. Surely the old manor-house of Lord Stirling held never a gayer company than this.

Christopher Mildeberger, who was of the family once owning the land on a part of which the Fifth Avenue Hotel now stands, used a small pictorial book-plate.

William Constable came of a family owning large tracts of land near the city of Utica, and he used a book-plate evidently made by an engraver who was not an expert. Myles Cooper, who was the second President of King's College (now Columbia), used a very handsome Chippendale book-plate. The story of the hasty flight he was obliged to make through a window of the college buildings to escape rough handling at the hands of those who were infuriated at his Loyalist inclinations, is well authenticated. Among other families of New York using book-plates in the earlier days were the Cuttings, the Cuylers, the De Peysters, the De Witts, the Duanes, the Fishes, the Fraunces, the Goelets, the Gracies, the Harisons, the Hoffmans, the Jaunceys, the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Jays, the Kips, and the Kissams. Among them, too, were such names as Ogden, Paulding, descendants of the captor of Major André, Pierce, Pintard, Popham, Roome, Rutgers, Schuyler, Sedgwick, Smith, Stewart, Stone, Ten Broeck, Tomlinson, Van Berkel, Van Buren, Van Ness, Varick, Wall, Watkins, Wetmore, Wisner, Wynkoop, and Yates. The collector who desires to make a specialty of the early plates of the city and state of New York has a rich field to work in, and one that in historical interest almost surpasses any other our country offers. As one looks back to those old families and visits the old manor-houses, he can picture the scenes there enacted, can hear the hum of voices, see the bright faces of the ladies and richly colored velvets of the gentlemen, hear the clink of the glasses, see the smoke rising from fragrant cigars towards the beams of the ceiling, and may, now and then, see the Continental uniform, hear the harsh word of command, and witness the march of troops, the skirmish, or the battle itself. The study of the times and the people brought to mind by a good collection of book-plates will carry the enthusiastic student into many lines of research, will unravel some difficult things, will lead him into many unsuspected pleasant spots, and cannot fail to increase his interest in the history of his country, whatever it may happen to be.

Just off the coast of Connecticut, and lying in a snug position, is Gardiner's Island, once known as the Isle of Wight. In a graveyard of New London may be seen a stone bearing the following inscription:—

"Here lyeth buried ye body of his excellency John Gardiner, Third Lord of ye Isle of Wight. He was born April 19th 1661 and departed this life June 25th 1738."

It was in the year 1686 that this island was set off to old Lion Gardiner, the founder of this most interesting estate, by Governor Dongan of New York. Lion Gardiner came to America under the patronage of Lord Saye and Sele and the younger John Winthrop, for whom he was to build a fort at the mouth of the Connecticut River; and he it was who gave to this first stronghold erected in New England, outside of Boston, the name of Saybrook. The old manor-house on Gardiner's Island, as it is now called, remains to this day, and the few visitors who get to it are shown the relics of long-ago times, including uniforms, furniture, and the various small possessions which are usually included in such lists of *memorabilia*. The graveyard, with its table monuments bearing the Gardiner arms cut in the stone, the old weather-beaten windmill, the house itself behind its closed gates, the open space called "the Common," where the sheep graze, and, indeed, all the surroundings, speak with force to the historical student. One of the treasures kept with great care is the Geneva Bible (1599) in which is the record of the coming of old Lion Gardiner. Several of the lords used book-plates, and they are of the greatest interest to the collector, possessing the charm of those old times when this American lordship was maintained in the style it deserved.

Samuel Bard, eminent physician, author of medical works of value, and a skilful horticulturist, used a book-plate in the Chippendale style. His life was

an eventful one, and shows him to have been an interesting man. He was educated in Edinburgh, and, on his passage thither from this country in 1761, he was captured by the French; and after five months was released through the efforts of Dr. Franklin. He organized a medical school upon his return to New York, which was united to King's College, and he ultimately became dean of the faculty. He married his cousin, had a lucrative practice, was President of the College of Physicians and Surgeons, and while the seat of government was in New York he was the family physician of General Washington.

Going up to Connecticut next, the collector will find in that land of steady habits many interesting book-plates used by the good people who gave the state its good name. Of the men who fought in the Revolution, there was John Chester, who commanded the *élite corps* at the battle of Bunker Hill, and whose home was in Wethersfield; Jacob Sargeant, who was a noted maker of watches and tall clocks, and who was one of the last of the "gentlemen of the old school." He was seen upon the streets of Hartford, in which city was his home, attired in breeches and hose long after their use was generally discontinued. Alsop, the wit and poet who lived down the river at Middletown; Deacon Bull, who was perhaps the busiest man in the village of Farmington; Goodwin, who was at one time the publisher of the Hartford *Courant*, the oldest newspaper in our country; Isaiah Allen of Enfield, who used a simple device engraved by a relative; Ingersoll of New Haven; Jarvis of the bishop's family; Lord of East Haddam; Musgrave of New Haven; Reed of

East Windsor; Thomas Robbins, whose library served as the foundation and beginning of the library of the Connecticut Historical Society; Waldo, the "fighting parson" who suffered such cruelties while confined in the New York Sugar House; and Oliver Wolcott, sometime Governor of the state, and long before that a signer of the Declaration,—are among the names to which the book-plate hunter attaches importance. Beside the plates of individuals, Connecticut is rich in the plates of early libraries which the industrious inhabitants contrived to support. Among these, the plate of the Theological Institute with its representation of an old pulpit; the East Windsor Literary Association; the three plates of the Farmington Library, and the smaller but no less pleasing library interior used by the Village Library of the same town; the Guilford Library plate, very probably engraved by Doolittle; the old engraved label of the Hartford Library Company, and the Social Library of Wethersfield, which is signed by Doolittle,—are perhaps the best. Besides these, there are the exceedingly interesting plates of Yale College Library, and the curious plates used by the various literary and social societies supported by the students and the alumni, the Brothers in Unity, and the Linonian Society.

In the year 1686 the city of Boston had four book-sellers, and from the old records it appears that they were men of some wealth and position in society; while the most successful of them all, Mr. Usher, left an estate of some £20,000. When we read that New York had but one book-shop in 1719, we feel that the literary ascendency of Boston

is no new thing, no empty claim, and as the collector of book-plates gathers together the plates of the book-owners of Boston and other towns in the state of Massachusetts, he finds that they equal those of New York in number, and surpass them in at least one point of interest. The plates of the aristocratic New Yorkers were engraved by Maverick, who was an importation from England; while the wealthy and book-loving people of Boston and vicinity employed such engravers as Nathaniel Hurd and Paul Revere, who were not only self-taught in the art of engraving on copper, but were native-born Americans. To the collector of book-plates, these examples of the early American engravers are of surpassing interest. It is true that in comparison with some of the plates by Maverick they suffer, and that they have not the excellence of finish noticed in the plates done by the professional copper-plate engravers of London, which were used by many American families, particularly in the states and cities south of New York.

Hurd did not engrave as many plates as Maverick did, but his career was much shorter, as he died in 1777, while Maverick lived some thirty years longer. But all the work which Hurd did showed him fitted by nature to excel in the line of work his enterprise led him to take up, and, had he been spared to continue the development of the art of the book-plate, he would undoubtedly have made many which would have stood the most careful comparisons. At the present time, the collector knows nearly fifty plates which were made by him; and among his customers were such men as Theodore Atkinson, who was a

person of no small importance in the colony of New Hampshire, holding various offices which the Revolution deprived him of, and who at his death left £200 to his church, the interest to be spent for bread to be given to the poor; Francis Dana, a statesman and jurist of distinction, who served his country in many offices, and was Secretary of Legation when Mr. Adams went to Paris in 1779, and who was a founder of the American Academy of Arts and Sciences, and whose son, Richard Henry Dana, the essayist and poet, was a member of the club which started the *North American Review*. Francis Dana married a daughter of William Ellery, and Ellery Street in Boston was so named to commemorate her family. And there were Dr. Samuel Danforth, who practised until he was eighty years of age, and whose judgment was so highly thought of that in every difficult medical case he was appealed to with the feeling that his opinion reached the limit of human skill; Philip Dumeresque, who was one of the founders of old Trinity Church in Boston, yet in whose home on Summer Street Peter Pelham, who is known to-day as the earliest engraver we have any account of in New England, taught not only writing and arithmetic, but dancing; Benjamin Greene, a wealthy Boston merchant; Robert Hale of Beverly, a leading man in the province, and commander of a regiment under Pepperell at Louisburg; Harvard College, for which Hurd made several plates; the Rev. William Hooper, father of the signer of the Declaration, from North Carolina; Hon. Jonathan Jackson, who dined with General Washington upon the occasion of that visit to Boston when

Governor Hancock acted with rudeness to the President, and who at the table discussed the matter, freely condemning the Governor for his action; Robert Jenkins, who collected the money to buy the chime of bells which hung in the steeple of Christ Church, Boston; Peter R. Livingston, of the family for whom Maverick made several plates; John Lowell, who inserted in the "Bill of Rights" the phrase "all men are born free and equal," with the express purpose of suppressing slavery; Joshua Spooner, whose plate must have been intended to convey a pun on the owner's name, as it shows two doves billing and cooing; Andrew Tyler, a goldsmith of Boston; and the Wentworths of New Hampshire.

Such interest, however, clusters about the name of Paul Revere, the stanch patriot of Massachusetts, that the few book-plates he made are esteemed of the highest importance, ranking in the collector's regard next to the plate of General Washington. There are four plates which bear the signature of Revere as engraver, and one of them, the Epes Sargent, is quite rare. The others belonged to Gardiner Chandler, David Greene, and William Wetmore, all members of families whose names are well known in Massachusetts, although these individual owners may not themselves have earned enduring fame. There is another plate, bearing the name *Paul Revere*, which was Revere's own, and which was in all probability his own handiwork, although it is not signed. This little group of five plates, with one or two others which are sometimes attributed to him, complete the list of known book-plates by this

celebrated man. He attained a rough proficiency in the art of engraving on copper, and his book-plates are engraved with more care and finish than were the cartoons and historical scenes from his graver. In connection with the Epes Sargent plate there is an interesting story: For a long time only one copy of this plate was known, and, as it bore the signature of Revere and was considered unique, it was practically above valuation. Early in the year 1895 I had a letter from a portrait painter living in the city of Providence, R.I., asking if the book-plate of Epes Sargent, engraved by Paul Revere, had any value. Realizing at once the importance of the "find," and feeling that the plate should bring as much as possible, I communicated the news to a book auctioneer of Boston, who, after some correspondence with the writer of the letter of inquiry, bought the two volumes, with the plates in them, for something like thirty-five dollars. The painter, upon this happy conclusion of the matter, wrote me, saying he was pleased to have received so much for the plates, which some years before had cost him ten cents, and which he had bought simply because he admired Copley's portrait of Revere, and, happening one day in an old bookstore in Boston to come across these two volumes containing examples of the work of Revere, was inclined to own them. One of the plates now adorns the collection of a Boston book-plate enthusiast, while the other, which was put up at auction, brought the handsome sum of seventy-five dollars. This is now owned by a lady collector who has one of the finest collections of really good plates in the country.

But when we have collected all the plates made by Revere or Hurd, the list of notable plates in Massachusetts is by no means exhausted. A few names will be recognized at once as of distinguished persons and families. There was John Adams, the second President of the United States; John Quincy Adams, the sixth President; members of the Apthorp family — East Apthorp, the Episcopal divine, who was a missionary of the Society for the Propagation of the Gospel in Foreign Parts (which itself had a curious pictorial plate), and who occupied a very elegant house which was dubbed "the palace of one of the humble successors of the Apostles"; Joseph Barrell, the rich Boston merchant and pioneer in the northwest coast trade; Jonathan Belcher, Governor of Massachusetts and New Hampshire, 1730–1741; Hon. James Bowdoin, the benefactor of the college which bears his name; Stephen Cleveland, whose pictorial plate showing a British man-of-war under full sail is very unusual and very pleasing, and who is said to have received the first commission in the United States Navy; Hector Coffin of Boston, a descendant of old Sir Isaac Coffin, and coming from the Pine Coffin family of England (of so suggestive a name); Richard Cranch, brother-in-law of John Adams, who lived in Braintree; Samuel Dexter, the Secretary of War, and later Secretary of the Treasury; Joseph Dudley, the Governor of the Colony of Massachusetts, whose plate bore the date 1702, and which is the earliest dated plate in America thus far discovered; Jeremiah Dummer, a goldsmith and father of the Governor; Rev. William Emerson, father of Ralph Waldo Emerson; Jere-

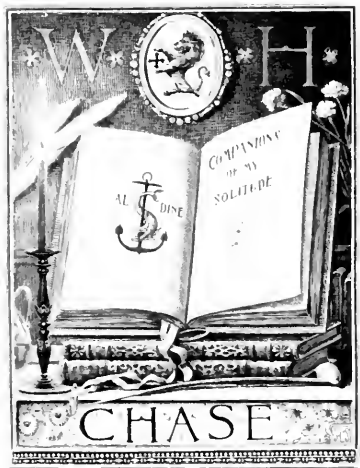
miah Everts, father of the senator; Edward Everett, scholar and orator; Edward Augustus Holyoke, the eminent physician and surgeon, whose abilities did not fail at an advanced age; John Jeffries, another physician and surgeon, and one who rendered service to the British and was the man who recognized the body of General Warren at the battle of Bunker Hill; Minot, the historian; Timothy Newell, who used an elaborate wood-cut which was printed by Isaiah Thomas, and which represented the patriotic feelings of its owner in the military accoutrements displayed in the ornamentation; Andrew Oliver, eldest son of the famous stamp distributor under Hutchinson, and whose house was mobbed and he himself hung in effigy; James Otis, whose daughter Mercy married James Warren, sometime President of the Provincial Congress of Massachusetts, and his son of the same name, who was so distinguished an orator and patriot; Sir William Pepperell, grandson of the first Sir William, who assumed his name and was created a baronet Oct. 29, 1774, and whose vast estates were confiscated because of the intense loyalism of the family. This Sir William married Elizabeth Royal and died without leaving heirs, by which means the name became extinct in this country, the family being represented by Sparhawks, Huttons, Tylers, Snows, and others. A granddaughter of Sir William married a Colonel Williams, and upon her death the Colonel consoled himself with a second wife, and she dying before very long, a third consort was taken. The following spicy record of these matrimonial ventures was written by some witty friend: —

"Colonel Williams married his first wife, Miss Miriam Tyler, for good sense, and got it; his second wife, Miss Wells, for love and beauty, and had it; and his third wife, Aunt Hannah Dickinson, for good qualities, and got horribly cheated."

Thomas Handasyd Perkins was a rich merchant of Boston, who used an armorial plate; and, among others whose plates are interesting, on account of the prominence of their owners in one way or another, should be mentioned: Samuel Phillips, founder of the Academy at Andover which bears his name; Josiah Quincy, the Mayor of Boston in whose administration several important public works were completed; Isaac Royall, benefactor of Harvard College (afterwards of Antigua); Thomas O. Selfridge, who killed Charles Austin on State Street in Boston, in 1806, and who was defended at his trial by Samuel Dexter and Christopher Gore, and was acquitted, it being explained by some one that the cause of the dispute in which the two were engaged was owing to a misunderstanding about "seven roast pigs and ten bushels of green peas." The real cause was a political disagreement. For a long time this Monday of August was known in Boston as "Bloody Monday."

James Swan, who was a member of the "Boston Tea Party," used an interesting pictorial book-plate which gave a clue to his Scotch descent, and John Barnard Swett of Newburyport used a plate which was full of emblems which no one could mistake, indicating the disciple of Æsculapius. As the early printers of Massachusetts hold a prominent place in the history of the state, the plate of Isaiah Thomas is one that the collector is glad to add to his list.

The plate of John Vassall, who was so rich a loyalist and who died in England, whose mansion-house at Cambridge became the headquarters of General Washington, and subsequently the home of the poet Longfellow (who himself used a modest book-plate with a Latin inscription), is interesting in itself as well as on account of its owner; for it may with considerable certainty be ascribed to Hurd, which fact is interesting as showing the willingness of this wealthy Britisher to employ an American engraver. The plates of the Vaughans, too, are interesting as being of a wealthy family and a generous one, Benjamin giving his library to Bowdoin College. The Winthrops, too, used book-plates, and one very old one which was used by John Winthrop, who was born in 1681 and who died in England in 1747, is known. Old Thomas Coram, who in 1694 was a shipwright in Taunton, Mass., and who gave land and books for a library in that town, used a book-plate which shows his crest and his name below it enclosed within an oval wreath of vines. The plate is rather crude in design and execution, as befits its early date. He it was who established the Foundling Hospital near London, where one hundred and seventeen infants were cared for, it is said, on the first day it was opened, and where Handel used to play annually. The red-coated boys and the white-capped girls may still be seen playing in the enclosure, and the visitor may see within the buildings some very interesting relics of the bygone glory of the place, — among other things, paintings by Hogarth, Kneller, and West; a bust by Roubillac; and the pulpit in which Laurence Sterne preached.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Massachusetts, too, had many libraries which used book-plates which are worthy of notice and which the collector will prize. The American Academy of Arts and Sciences used an elaborate plate engraved by Callender, the Boston Architectural Library, Boston Circulating Shakespeare Library, Boston Social Law Library, Bowdoin College, Boylston Medical Library, Dartmouth College and its Society of Social Friends, the Dedham Scripture Study Society, Harvard College and the Hasty Pudding and Porcellian societies, the Haverhill Library, Massachusetts Historical Society, Newburyport Athenæum, and the Worcester Circulating Library are among these.

As one glances over the plates of Massachusetts, it may occur to him that their owners lived with less repose than did the New Yorkers or the Philadelphians. There was money and culture, but there was not the air of leisure about the life of the inhabitants of this Northern state that impresses one in turning over the records of the more southern colonies. There must have been in their blood some inclination to take things seriously, to give themselves to unremitting labor, and an intense love of country and liberty. These things worked together to prevent the full enjoyment of ease and luxury in so general and widespread a fashion as was observable among their Southern neighbors.

It will occur to some, undoubtedly, that the early engravers offer a most inviting field for investigation, and so they do; but, unfortunately, very little can be found in old records and books concerning them. The "interview" was not then so elaborate

an affair as it is to-day, and the lives of these humble artisans, with one or two exceptions, have not been made the subject of magazine articles or the longer biography which would fill a book. In New England there were Abel Bowen, Joseph Callender, Nathaniel Dearborn, John Mason Furnass, S. Harris, Samuel Hill, Nathaniel Hurd, Paul Revere, Thomas Johnson, and James Turner, all of Boston; Amos Doolittle and Gideon Fairman, of Connecticut; and Edward and Elisha Gallaudet, Abraham Godwin, Charles P. Harrison, the Mavericks, Alexander Anderson, and Charles P. Rollinson, in New York; with John Boyd, Henry Dawkins, Francis Kearney, J. Smithers, T. Sparrow, James Thackara, James Trenchard, and John Vallance in the cities farther south. Here is a handful of early engravers whom it would be most interesting to know more of than we now do, and all additions to our knowledge of them is most welcome.

Before taking leave of the early plates of our country, mention should be made of a few very excellent examples of engraving which the book-owners of the West Indies used in their volumes. Among these are Charles Ashwell of Grenada; William Assheton, Provost Marshal of Barbadoes; Joseph Beete of Demerary; William Blanc of Dominica, who was educated at the Middle Temple; Jonathan Blenman, Attorney-General and Judge of the Admiralty in Barbadoes; Francis Byam of the island of Antigua; Donald Campbell of Jamaica; Bryan Edwards of Greenwich Park, Jamaica, who was not only a very wealthy merchant, but a historian of ability; Samuel Heming of the parish of

Santa Anna in Jamaica; Robert Hunter, who was sometime Governor of Jamaica, in 1728 the Bishop of Jamaica; William George Knox of the island of Trinidad; Charles Pinfold, Governor of Barbadoes; Eben Robertson of Kingston, Jamaica, who belonged to that family of Robertsons below whose shield of arms depends the man in chains; Samuel Vaughan, the wealthy planter in Jamaica; and William Williams of Antigua, who had one of the most beautiful plates used in this country, and which was engraved in Paris.

Leaving now the old plates, we turn for a moment to speak of some of the recent examples. No historical memories as yet enrich these plates, but very possibly the collector of the next century will look back to many of them with great delight and find in them many a reason for their preservation; and as generations come and go, the day will probably come when they will be written about as old plates, scarce and valuable. I do not intend here to mention many plates, indeed, only those which are illustrated in this volume, and whose owners have kindly placed their coppers in my hands for this purpose. They have been selected with care and not without good reason.

They represent the newest work of the best engravers of the day. There is just now a very widespread interest in the subject of book-plates; a very general renascence is under way. The book-plate is again coming into use as a useful and charming bit of bookish property. This pleasing fashion, which was at its height about a century ago, is now, after an interval of decline, showing signs of vigorous

life. Just as the early use of the book-plate in America was introduced from England, so to-day this revival of interest in the subject follows a similar revival in old England. To the very flourishing Ex Libris Society of London, and all the active members it now numbers, is due this new condition of interest.

In casting about for a design for his book-plate, the American does not feel that need of introducing the shield of arms which the Englishman does. Heraldry is not an American institution, and few are the Americans whose descent from the armorial families of the older countries is such as to permit the use of arms, should the exact letter of the laws of this exact science be applied to them. To the American who is fond of books and history, it will at once occur that a design appropriate to the purpose of the book-plate and indicating, by some of its features, an event of historical importance, either to the individual or the country, can be devised. Many such plates are being engraved to-day, and in them are many bits of history, personal or national, to discover and understand which is the delight of the collector. Among such, three are illustrated in this volume,—the plates of Dr. Walker, of Mrs. Gallaudet, and Mr. Buck.

Dr. George Leon Walker, pastor-emeritus of the old First Church in Hartford, records upon his book-plate an incident in the life of his first ancestor on American soil,—Richard Walker of Saugus (or Lynn), in the year 1632. In the first part of the twenty-fifth chapter of Edward Johnson's *Wonder-working Providence of Sion's Saviour in New England*,

may be found the story the plate commemorates. Lieutenant Walker was out on sentinel duty against the Indians when, in the discharge of his duty, he fired at the savages. The gun burst, a fact which is suggested in the book-plate by the non-belligerent manner in which he holds his disabled "caliver." Upon examination, it was discovered that the Lieutenant's coat had been pierced by two arrows, though he himself had escaped injury. This sturdy Puritan was an officer in the little army which went out against the Pequots, became a Captain in the Massachusetts troop, and was one of the earliest members of the Ancient and Honorable Artillery Company. He died in Lynn at an advanced age. The design which so pleasingly records the hair-breadth escape of the intrepid sentinel was drawn by the wife of Dr. Walker's son, Professor Williston Walker, and the plate was etched by Hoffman of Rockville, Conn.

The plate of Mrs. Susan Denison Gallaudet of Washington, D.C., which represents an old door-knocker, also refers to a matter of personal history which is of interest. Colonel George Denison, an ancestor in the eighth generation, was the builder of a fort at Stonington, Conn., the purpose of which was to supply a place of refuge for his family and his neighbors in case of hostilities on the part of the Indians. Some fifty years after the fort was built, a house was erected upon its site, and on its western side shingles were placed which had been previously used on the demolished fort. The old house is standing to-day, or at least it was a dozen years ago, and on its front door is a curious old iron knocker,

whose antique appearance caught Mrs. Gallaudet's attention upon the occasion of a visit to this interesting locality. From the sketch which she then made, several reproductions in brass were formed, which adorn the homes of various members of the family. It occurred to Mrs. Gallaudet that this old knocker would make a fitting emblem for a book-plate, not only on account of its historical and family associations, but also because the knocker at the door of the book makes quite a happy device, and an uncommon one. The plate is etched by Mr. Howard Sill, of the Washington Book-plate Society.

Mr. John H. Buck of New York City, an authority on old plate and stained glass, and the author of a valuable work entitled *Old Plate* (New York, 1888), uses a book-plate of charming design, which needs a word of explanation to bring out its historic interest. Mr. Buck is by birth a Devonshire man, and his father was, at the time of his birth, the second master of the old school founded by Peter Blundell, and within whose venerable walls, John Ridd, as all who have read *Lorna Doone* will remember, learned the rudiments. In his book-plate, Mr. Buck, who is familiar with all the legends of the school and its vicinity, has had pictured the present appearance of this noted school. One who looks for them will find the spot in the walk where the founder's initials are sunk in big cobblestones, and the triangle upon which John Ridd put up so brave a fight. It will be interesting also to relate that the author of *Lorna Doone* attended this school at the time when the owner of the plate was born, and that he, with the other scholars, was granted a

half-holiday in honor of the occasion. The tall cupola which is seen in the plate once crashed through the roof into the rooms below, narrowly missing putting an end to the little life so famously begun under its insecure foundations. The letters *P. B.* stand for the founder of the school, and the date *1604* records the date of the founding; while in other parts of the frame are disposed the arms of Blundell, the seal of old Tiverton, the arms of the state of New York, and those of the owner. The design has been most successfully engraved by Mr. J. Gill of New York City.

Some book-lovers consider with good reason that the book-plate should record their own personal likes and bents, their own interesting bits of personal history, or even their own features for future, as well as present-day, collectors to prize. Indeed, the portrait plate is altogether too uncommon. Public libraries sometimes commemorate the donor of an alcove by using his features on the book-plate, and now and then one comes across an individual owner who uses a portrait plate. It is a custom that should be encouraged; for as the book-plate is seen to reach its highest type when made to convey some meaning, it surely is fully permissible to have the face and autograph of the bookman on his own plate, which is to mark his own books. Mr. William H. Gaylord, President of that flourishing association of book-lovers, the Rowfant Club of Cleveland, Ohio, uses a plate which not only shows his features, but indicates in no uncertain way his favorite habit of reading in bed. It was the late Eugene Field, in his delightful *Love Affairs of a*

Bibliomaniac, who said, "I piled at least twenty chosen volumes on the table at the head of my bed, and I dare say it was daylight when I fell asleep," which he did, with a copy of Villamaria's fairy stories in his hands. Going on to enlarge upon the delights of reading in bed, the author says: —

> ". . . observation has convinced me that all good and true book-lovers practise the pleasing and improving avocation of reading in bed. Indeed, I fully believe with Judge Methuen that no book can be appreciated until it has been slept with, and dreamed over."

He goes on to show that Cicero (not Kikero) was a great bed-reader, and he deduces the fact from a quotation in which occurs the word *pernoctant*.

Mr. Gaylord, in casting about for a subject, decided upon testifying to his personal endorsement of the views of Field and Cicero, and he has shown in his exceedingly interesting plate the attitude beloved of Field and himself, and the words of Cicero by Field believed to prove the attraction this habit of reading in bed had for that worthy orator. Field pictures him unrolling scroll after scroll of his favorite literature, as, propped up on his couch, he only stops to mutter maledictions upon the slave who has let the lamp run low, or has neglected to trim the wick. In his plate, Mr. Gaylord shows that he is his own torch-bearer, and, as one glances about the little nook, its unmistakable snugness and cosiness cannot fail to be apparent. The books of his choice are within reach, the fragrant weed offers its solace, and the black night stays outside the leaded window, peeping through at the flickering flame of the dip.


J·B·TROY

In the plate of Dr. J. M. Thompson of Boston, Mass., the observer will at once note those accessories which plainly denote the student of medicine, the man devoted to science. Here again is an example of a design which carries with it some indication of the owner's bent of mind, which is a pleasing thing to do upon the book-plate. This is engraved by Richard Cathie.

Mr. Charles William Sherborn, who is the most celebrated living English engraver, has made many very charming book-plates, and among his many customers have been a very few Americans. Of the few plates Mr. Sherborn has made for our countrymen, one of the most satisfactory is that for Mr. Harris C. Fahnestock of New York City. In this, the spirit of literature stands by the pedestal on which lies the roll about to be written upon, while all about are emblems which indicate the lover of art, of music, and of books. The motto, which in translation reads, "Among the leaves the fruit," is one of the most fitting for a book-plate.

In several little etchings, Mr. J. Winfred Spenceley of Boston has shown himself adept at catching the spirit of the book-plate, and of the especially striking ones is that used by Miss M. M. Sands, whose home is by the shores of Pine Lake, Wisconsin, and in which is depicted just a glimpse, not unlikely a favorite view, of the lake through the swaying boughs of an old overhanging pine. In his own plate, Mr. Spenceley has used the heraldic form with chaste and simple ornamentation.

Among the designers, etchers, and engravers of book-plates who have attained especial prominence

in this country, are Mr. W. F. Hopson of New Haven, Conn., Mr. Edmund H. Garrett of Winchester, Mass., Mr. Sidney L. Smith of Boston, and Mr. Edwin Davis French of New York City.

Three designs by Mr. Hopson are given here, each one of them of striking interest and eminently suited to the purpose of the book-plate, while well calculated to indicate sufficiently some branch of the owner's literary interests. In the plate of Mr. Stoddard, the medallion of Napoleon, the rows of well-filled book-shelves, the horse, the dog, and the glimpse of the sea furnish a clue to the varied tastes of the owner; while in the plate of Mrs. Josephine E. S. Porter of Hartford, Conn., the showily dressed dame of bygone years, with the peacock of vanity, will tell to shrewd eyes of the owner's interest in the costumes of olden days. Indeed, the plate was specially designed to be placed in the owner's large and valuable collection of books upon the subject of costume. In the plate of the Rev. Stewart Means, Mr. Hopson shows the study of the rector of St. John's Church in New Haven with the rolling clouds now and then disclosing sufficient moonlight to enable one to see the church itself. In the lower panel is the motto, which in translation would say, "Trust in the Lord and abide in thy drudgery." The books of the student are seen, and in the procession just below the book-shelf the designer has indicated the march of the centuries before the eye and mind of the student. First, is the primitive man, then Roman soldiers, a monk, a pope, Luther the reformer, Queen Elizabeth with her cavaliers, Puritans, Indians, and so on to the

slave, and the bicycle rider of the end of this century. A most delightful moonlight effect is diffused over the whole plate.

Mr. Garrett is very dainty in his imagination, very pleasing in his designing, and very effective in his manner of etching his designs. In the two plates given here, these qualities are well indicated. In the plate of Miss Wheeler of Medford, Mass., the love of books of artistic merit is evidenced; while in the plate of Miss Norcross of Winchester, Mass., one reads that the owner of the plate is fond of flowers, and that she has a library of books devoted to horticulture.

The two charming plates designed and etched by Mr. Sidney L. Smith of Boston, show a really delightful use of the emblems of the book-lover and the student. Mr. Chase is a book-collector of Boston, and this effective bit of designing and etching is a most pleasing bit with which to prove his ownership in many choice volumes. Rev. J. B. Troy is a book-loving priest of the Roman Catholic Church, living at Norwood, Mass., and in his plate are incorporated not only the book-lover's emblems, but those of the church as well. The radiant design upon the window will explain itself to the close observer as indicating the life of faith, the need of love, and the surety of reward, as well as the almighty power of the Most High. On the table lie the biretta and the stole, indicating the practical side of the owner's life, while the globe, the lilies, and the skull are adjuncts of easily understood meanings. The reverend gentleman is a devoted book-collector, and has now a library of over three

thousand volumes, embracing all branches of learning, science, art, and fiction.

Of the three plates by Mr. Edwin Davis French of New York City which are here represented, but one is his own design, and that is the plate of Mr. Robert Sedgwick of the same city. While the heraldic form is not very generally used in this country, there are, as has been said, a few who have an unquestioned right to show armorial bearings, and among these are Mr. Sedgwick and his wife, whose arms (Renwick) are impaled with his. In the designing of heraldic plates, it is more than a knack that enables the engraver to relieve the plate from being simply and barely armorial, and yet to keep his ornamentation from overburdening the design. This plate is most successful in this very particular, and furnishes a most rich and handsome appearance.

The plate of Mr. Charles H. Taylor, Jr., of the Boston *Globe*, while engraved by Mr. French, is after a design by Mr. E. B. Bird, a widely known artist of the same city. The silhouette landscape at the top represents Copley Square,—a typical Boston view,—and, as Mr. Taylor is especially interested in books on Boston, on nautical matters, and those relating to "the art preservative of arts," the special fitness of the hermaphrodite brig, the old Franklin press, and the well-bound books will be appreciated.

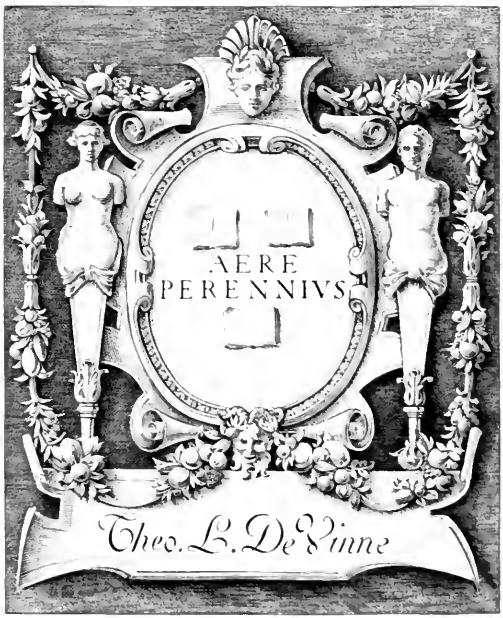
The plate of Mr. Theodore L. De Vinne, the famous printer of New York City, was designed by Mr. George Fletcher Babb, the architect, who says of his design that "the idea is the motto, with the books placed as has been the custom in a cartouche."

The decorative presentment is furthered in all details, and, while the exact purpose of the design may be slight, it has a decidedly sixteenth-century appearance, and will lead the observer at once to think of Plantin and the Elzevirs, of Tory, Wechel, and the Stephens. The caryatides were much used by Christopher Plantin on his title-pages, and in this plate for Mr. De Vinne they are intended to represent History and Prose, while the face at the top is that of Minerva, and at the foot peers Pan. This, too, is engraved by Mr. French.

Conclusion

Give away a precious book —
'Tis hard to do it.
Trust it even for a time —
Too oft you rue it.
Lend it to the first that asks,
Should you care about it,
Is worse than giving it away
And doing once for all without it.
Hence, sirs, you see, I scarce pretend
My books to trust or give, still less to lend.

(Inscription from the library of
Don Juan Arbel of Mexico.)


AERE
PERENNIVS
Theo. L. De Vinne

CONCLUSION

HE who would own a collection of book-plates to-day can choose among several ways of going about it. He can buy *en bloc* in the auction room when some large collection comes under the hammer; he may arrange with some willing collector to take over the entire results of his long-continued effort; he may purchase, as opportunity offers, from the dealer in plates; or he may eschew all these modes of advantaging himself upon the labors of others, and, despising the aid of the pocket-book, may elect to rummage for himself among the old books of the second-hand shop or in the library of his friend. The true instinct leads one to rummaging as the most enjoyable, as well as the most satisfactory, method. No one who is not a lover of books will have the proper relish for the book-plate. Only he who knows the delights of the book-hunter will appreciate those of the hunter after plates, and why it is so much more to be desired that one should discover for himself than that he should buy the discoveries of others. Not that the collection purchased is necessarily of less actual value than the one brought together by patient and industrious effort, but that in the latter there is somehow a reason for pride and satisfaction not

easily expressed, perhaps, though understood indeed by many.

To know some quiet little shop on a back street, whose front displays naught save a few boxes of dilapidated volumes labelled "These for five cents," and never-washed windows full of books and magazines, whose floors and walls, however, are filled with dusty rows of books seldom opened, almost forgotten by their owner, whose probable business it is to sell them, but who apparently has no other purpose in life than to stack them upon his floors and shelves, — to know such a place where quiet reigns, where the smell of powdered leather mingles with the cloud of dust upraised by each overturning of a volume, and to be allowed to go through the piles of ponderous tomes, the packs of little 12mos, and the boxes of loosened prints, is to know a rare delight, and one appreciated of the few. Here, in this quiet sanctum, one may revel to his heart's content, unmindful of the passing hours, as with eager hands he opens cover after cover, peering at title-page and fly-leaf in search of some coveted volume or some hoped-for book-plate.

There is something in the very air of such a place from which one takes in delight and inspiration. Stuffy it may be, hot well-nigh to suffocation, and yet free from that enervating influence the most costly decorated drawing-room may diffuse. Here lying about are the works of the old masters of the pen or of the graver; here lie in close friendship great souls whose very books seem to edge up together with a fondness for congenial company not to be overlooked. And here, among those old vol-

umes, with the sentiments they cause to rise filling the heart, the book-hunter resorts daily until he has turned over the entire stock and has found every treasure the place contains. Not a book untouched, not a box of prints unnoticed, and, in the end, the satisfaction of having dug up for himself some treasures he will never lose his interest in. He comes out of his lair with black hands and soiled coat, with pockets bulging, and arms filled with books which leave their mark upon his sleeve; but of how little consequence, how trifling the inconvenience, when he thinks of what he has found, and of what it means to him.

Hunting here one day, it may be that he has turned up an old volume of sermons, the work of a New England divine of bygone years and memory, but of sometime reputation; for within its cover lies pasted the book-plate of a man of fame in the old colonial times. His was the book now brought to light, and his was the plate now first to be made known to the world of collectors. With what a trembling of delight the hunter discovers the real worth of what he has upturned! Not Columbus, in his moment of victory, knew a richer feeling than this which warms the heart of the bibliophile. Ah, this delight of the book-lover, which only the initiated can understand! This thrill which mounts in his heart when, having gotten his treasures together and finding them sufficient to fill a case, he has one made to suit his taste, and then stands before it — the holder of his precious store of books — and runs his eyes over the well-known titles, taking in an epitome of its contents, or recalling some favorite lines from its pages as he

recognizes each particular volume! On the upper shelves mayhap some volumes labelled "Facetiæ" in the booksellers' catalogues, 12mos black and ragged with age, thumbed if you will with years of reading, find resting-place, and on the lower ranges chosen editions of classic writers, — Horace, Petrarch, and Shakespeare, Chaucer, Goethe, and De Foe, — some choice bindings, a book once owned by Grolier, another of Maioli's, — princes among collectors they, — rich devises of the early centuries as well as of the later, in gold tooling and blind, romance and poetry, samples of printing by Aldus Manutius and Caxton, an early Bible or two, and some works on art, and books of reference here and there, with engravings by famous men, — Dürer, Piranezi, or Bartolozzi, — old maps too, and often within the book-covers a book-plate telling of the aforetime owner, — George Washington perchance, matchless Davy Garrick, or book-devouring Dibdin.

This ready surge of delectation never fully subsides. It reaches its lowest ebb when sleep overtakes the tired bibliophile, but in his dreams it is still with him. It rises with him in the morning, and, warm comforter, accompanies him through all the daylight hours, returning with him at night to his study, there again to mount to its fullest tide. Other pleasures there be, — of friends, of converse, of seeing and listening, — but under them all, tempering all and finally excluding all, lies this love of books. It so takes hold of its marked victim that he can hardly tarry for his morning meal, and the affairs of the world, as narrated in newspaper and magazine or as related to him by those of his own household,

appear so inconsequential as to seem a strange occupation for any mind. Forgetful of engagements, he hurries to the auction room that he may measure a "tall copy" of Malory, revels in the old morocco and calf bindings, the rough edges of the really hand-made paper, and the elegant "states" of the engravings within these exquisite covers, and enters into an exciting contest for the possession of an early edition of Poe, a rare Franklin imprint, or a book containing a book-plate by Paul Revere, with all the zest of the competitor for the highest honors.

Little regarding the flight of time, he piles his purchases before him, excitedly marks the prices in his catalogue, and bids with belligerent gesticulation as the struggle for the *chef-d'œuvre* thickens and rolls about him. Finally, the sale ended, with pocket and arms full, with spots of rubbed sheepskin on overcoat and face, he gaily trudges homeward, pleasure depicted upon his countenance, and a keen delight making his heart glad within him. These be the delights into which the lover of books and the real appreciator of book-plates becomes initiated,—preoccupation and inward reflection; visions of shelves which the future will fill; the smell and the feeling of levant or full russia, the quip and the jape of the old *raconteur*. The passer-by may fail to comprehend; those may be found who spurn the quiet and unsubstantial appearance of his pleasures, and to whom his rows of folios, quartos, octavos, and duodecimos seem but stuff and lumber. Let be. *Vita sine literis mors est.*

These, then, are the means by which collections are formed, and be it known when one has begun

collecting, he quickly finds himself with some duplicates on hand which immediately bring him into contact with other collectors, opening the way for exchanges to their mutual advantage. And it may be said that among collectors there are not a few who affect to despise the notion of selling a plate, and who augment their collections only by personal and oft-repeated search among the book-shops, or by the exchange of specimens. As the hobby is fully established, there is now no need to apologize for it, as once there may have been; still one can hardly pass the fling of Mr. Andrew Lang without a word of protest. Mr. Lang, a prince of objectors, writes as follows: "The antiquarian ghoul steals title-pages and colophons. The æsthetic ghoul cuts illuminated initials out of manuscripts. The petty, trivial, and almost idiotic ghoul of our own days sponges the fly-leaves and boards of books for the purpose of cribbing the book-plates." With all the interests which cluster about book-plates, with their long line of descent ranging through four hundred years, and with the daily increasing number of scholars and gentlemen of educated and refined tastes who number themselves among the collectors of book-plates in mind, one feels that these sour words are unmerited and unharmful.

Among the faults of the owner of the book-plate may be mentioned a fondness for appropriating what he deems desirable in the plate of another. This kind of piracy extends to the use of designs made by the engravers of past centuries, to the actual use of title-pages, frontispieces, illustrations,

and vignettes found in books of present or past times which are of sufficient artistic merit to recommend themselves for the purpose named. There is known a plate used by one G. Fage which was either made over upon the very copper engraved by William Marshall as a frontispiece to the second part of Quarles' *Emblems*, published in 1635, or was copied from it in a very accurate manner. Then, too, there is the charming little interior book-plate of J. Burton, D.D., who was Professor of Greek at Oxford, — designed by the great French designer and engraver Gravelot, undoubtedly during the term of his residence in London, and which was engraved by John Pine, who made the large and handsome gift-plate for Cambridge University Library, which was copied by one Wadham Wyndham, who took the design entire and reversed it. This plate was again borrowed by a gentleman by the name of Thomas Gaisford, who restored it to its original form as used by Burton. In these alterations to suit its different owners, there was of necessity some change in the lettering on the plate, but the design itself was adopted *in toto*. This branch of plagiarism is one of extreme interest, and the history of which could be extended to fill many pages; for the designs which have done service for different fanciers of their appearance are many. There is a plate of one Guilbal, dated 1775, which was borrowed by some one of the name of D'Artus. There was a very fine medical plate used by Lamarre, which Dr. Clouet considered worthy of using in his books, and the library interior plate of Amaderi Lullin has been conveyed by many delighted book-

lovers. There is a plate generally ascribed to Hogarth, which has been used many times over, and is even now in use by a prominent collector in England, whose initials happen exactly to fit those of its first owner. A curious, and not easily explained, duplication of a book-plate design occurs in the plate of John Franklin. This exceedingly interesting and rare plate was engraved by James Turner, the American engraver, of whose life we have but the most meagre details, but who is known to have engraved as early as 1715, for there are books of music printed by J. Franklin which he engraved, and who, about the year 1730, went to Philadelphia and there continued in his chosen profession. Recently there came to notice the English book-plate of one William Strode, dated 1730, which is exactly like the Franklin, except in the heraldic emblems and in one or two minor points in the ornamentation of the frame. Evidently the Strode plate is of later date than the Franklin, but the interesting question arises as to how it came to follow so closely the other. Did Strode come to America and while here employ Turner to make his book-plate, or are both of these plates copied from some earlier and not yet discovered design? Quite recently in this country, a very handsome plate was suppressed because of its strong resemblance to the cover of a magazine drawn by Will H. Low.

In the foregoing pages, he who reads may find some bit of information, not necessarily new, but here in a new connection and which by this very fact may appeal with an added interest. Many names have been brought together here, and the

only bond between some is the simple one of having used a book-plate. It must be confessed that to see these words gives one a feeling that, after all, it forms but a delicate line upon which to string what has been written. Still, to the collector of whatever kind, his own particular point of view is the one from which he views the world, and into the focus of which he draws all that appeals to him. So with the book-plate collector; from his point of view the book-plate links countries, governments, and individuals between whom in the life may have been bitterest feeling, strongest opposition. It is from a calm and consciously safe retreat that the collector looks out over the world as he turns the pages of his albums, and brings to mind the faded beauties of the court, the dead wits, the buried monarchs. For him, they live again; for him, they once more enact the bloody deed, the splendid pageant; for him, they once again display their loves and crimes, their faults and graces, once more their voices utter sweet nothings, command armies, provoke gay laughter. Thus, then, does the collector find a true delight in preserving his memorials of the past, and a pleasure in showing to such others as care to see, the charm of the book-plate.

Charles Dexter Allen his my name
America my nation. Hartford
is my dwelling Place and Christ
is my Salvation. the grass is green
the Rose is Red and here is my
Book when I am Ded.


CONFIDO
IN
DOMINO
ROBERT SEDGWICK.
E.D. French sc. 1896

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