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The bookplate of Willibald Pirckheimer, c. 1501

Nicholas Ingleton, Sydney and Tokyo

Willibald Pirckheimer (1470-1530) has been variously described as a patrician, councilor of Nuremberg, diplomat, militarist and humanist, and he was closely associated with the great and talented men of his day: Emperor Maximilian I, Albrecht Dürer, Lazarus Spengler, the printer Anton Koberger, the poet Hans Sachs, and Erasmus, among others.

Pirckheimer was the fourth generation of learned men energetically to use and increase

his family's library. The library appears to have had everything of value available in the fifteenth and sixteenth centuries. In 1504, Pirckheimer told his friend Conrad Celtis (1459-1508), the free-thinking humanist, confidante and librarian to Maximilian I, that his library possessed all of the Greek books that had been printed in Italy up to that point, and he also had the first printed editions of all of the Roman writers. He died without a male heir, and a large part of his library was eventually sold to Lord Thomas Howard (1585-1646), the Earl of Arundel, many volumes of which were later inherited by the Duke of Norfolk. These, and those of his books in the Hans Sloane collection ended up in the Library of the British Museum.

Pirckheimer had been fortunate in enlisting Albrecht Dürer as the designer of his bookplates. W J Hardy in his *Bookplates* (Kegan Paul, London, 1897) shared the belief that bookplates were considered to have originated in Germany (Pirckheimer was accustomed to using two in his books). The example in my collection illustrated here is described by Hardy in his book as 'a very striking example of an armorial bookplate' and is the first bookplate Dürer did for Pirckheimer.



Woodcut bookplate by Albrecht Dürer for Willibald Pirckheimer, c. 1501

Willi Kurth in his *The complete woodcuts of Albrecht Dürer* dates it about 1501.

The bookplate measures 118 mm wide by 171 mm high. A large crest is placed on top of a somewhat outsized helmet that in turn surmounts a pair of shields. The dexter shield shows a birke, or birchtree, representing the Pirckheimer arms; the sinistral shield bears the arms of his wife. Angels, cornucopias, grape vines, a festoon and a ram's head make for a typically busy profusion of design activity. The bottom of the plate has the inscription 'Liber Bilibaldi Pirckheimer' (Book of Willibald Pirckheimer); above the helmet is an additional inscription 'Sibi et Amicis' (for himself and his friends); and finally at the top of the plate, in Hebrew, Greek and Latin, 'The fear of the Lord is the beginning of wisdom'.

On the back is the stamp KL (not in Lugt) of the previous owner, Dr Konrad Liebmann, antiquarian and philanthropist, who donated his renowned collection of Durer works on paper to the City of Osnabruck. The item was very kindly given to me by Dr Liebmann.

References:

Taken in part from *Libraries & Culture*, Bookplate archive, 'Willibald Pirckheimer'. Available at http://www.gslis.utexas.edu/~landc/bookplates/19_3_Pirckheimer.htm

Numerous on-line references with a search of Pirckheimer and Dürer names.

Australian bookplate bibliography, 2011

Mark J Ferson, Sydney

- 1 **CHAPPELL, JOHN.** Henry, his roses, four siblings and their francophile brother – a memoir on the Quinns' 52-year residency in Petersham, in, K Sutton, R Blair, L Beach (eds), *Marrickville: a past worth preserving*. Marrickville: Marrickville Heritage Society, 2011, pp. 54-60

A note on the Quinn family, with details of the career of John Joseph, who became NSW Parliamentary Librarian, and showing his bookplate by Lionel Lindsay

- 2 **CLIFFORD-SMITH, Silas.** *Percy Lindsay, artist & bohemian*. Melbourne: Australian Scholarly Publishing, 2011; pp. 46, 49-50

Shows previously unrecorded pen and ink bookplate for W W Woodland, by Percy Lindsay, dated 1917

- 3 **FERGUSON, JAMES.** *John Alexander Ferguson: preserving our past, inspiring our future*. Canberra: National Library of Australia, 2011; pp. between 64-5, 154

Shows Ferguson's bookplate by Lionel Lindsay (1914); describes commissioning of design for the NLA Ferguson collection by G C Ingleton

- 4 **FERSON, MARK J.** Harrie P Mortlock and the Beacon Press, Sydney. *Script & Print* (Bulletin of the Bibliographical Society of Australia and New Zealand), vol. 35, no. 2, Jun. 2011, pp. 80-98

Attempt to raise the profile of the little known proprietor of the semi-private press which printed Barnett's beautiful bookplate and Japanese print books as well as the Australian Ex Libris Society Year Books; cover image is Mortlock's own bookplate design

- 5 **FERSON, MARK J.** Collecting: pastime or passion. *RACP News*, vol. 31, no. 5, Oct. 2011, pp. 42-3

The author was leant upon to wax lyrical about his leisure pursuits; with reproduction of two bookplates by M Ferson

- 6 **GROW, ROBIN.** Napier and Christian Waller (Bookplates)', in, *Delightfully Deco*. Albury (NSW): Albury City Council, 2011, p 93

Well illustrated catalogue of the 'Albury delightfully Deco' exhibition held from 9 July to 9 October 2011. Shows one bookplate by Napier and two by Christian Waller

- 7 **KELLS, STUART.** *Rare: a life among antiquarian books*. Sydney: Folio, 2011, pp. 265-83

A biography of Melbourne bookseller Kay Craddock who handled a number of important collections of bookplates and associated material, including those of John Gartner and James R Dickson; image of Gartner catalogue featuring his bookplate by Allan Jordan

- 8 **LITTLEWOOD, ROBERT C.** *Lionel Lindsay. The printmaker's printmaker*. Melbourne: Douglas Stewart Fine Books, 2011. 48pp. Standard (paperbound) edition of 1000 copies, deluxe edition (cloth) of 160 copies.

Catalogue essay by Littlewood; includes reproductions of bookplates at nos. 87-98

- 9 **MCDONALD, BRIAN.** George Mackness: an intriguing insight. *Biblioneus and Australian Notes & Queries*, no. 371/372, Sep.-Dec. 2011, pp. 134-40.

Mackness as a promoter of Australian historical writing, particularly in reference to the First Fleet; image of Mackness 'Bountiana' bookplate by G C Ingleton

- 10 **MIDDLEMIS, CAS.** Finding Netherby and its custodian Robert Pulleine. *Australian Garden History*, vol. 22, no. 3, Jan.-Mar. 2011, pp. 6-11

Thanks to Richard Heathcote for this item; shows Pulleine's bookplate by SA artist F Millward Grey

- 11 **MILLER, STEVEN.** Art Gallery of New South Wales Research Library and Archive. *Imprint*, vol. 46, no. 2, Winter 2011, p. 21

Article on book and bookplate collections held, illustrated with Irena Sibley bookplate for Pat Corrigan

- 12 **MILTHORPE, NAOMI.** Evelyn Waugh His Book. *Script & Print*, Vol. 35, no. 4, Dec. 2011, pp. 219-23, front cover

Describes and reproduces two bookplates, one armorial, and one typographic in Waugh's personal library held in the Harry Ransom Humanities Research Centre, University of Texas at Austin

- 13 **STITZ, CHARLES.** The story of Australian book collectors. *Biblioneus and Australian Notes & Queries*, no. 370, Jun. 2011, pp. 51-66

Stitz provides precis of some of the collectors described more fully in his book; includes images of the bookplates of 9 collectors

What is 'Grangerising'?

Mark J Ferson, Sydney

Not so long ago, the latest issue of *Script & Print* (journal of the Bibliographical Society of Australian and New Zealand) arrived in our letterbox, and two of its articles focussed on the almost extinct activity of 'Grangerising', also know as extra-illustration. These terms mainly apply to a practice by which additional material is inserted into a book after publication. The material may range from one or two pieces

such as newspaper cuttings pasted inside the front cover of a book – and all book collectors have come across examples in second hand shops and book fairs where a review of the book or obituary of the author is inserted – to a book which has been completely rebound into a multi-volume set to incorporate, as if part of the original publication, images, cuttings and other ephemera. Whilst particularly popular two centuries ago, and named after the author of *A biographical history of England from Edward the Great to the Revolution* (1769), a book which seemed to attract an unfair share of owners who wished to add all sorts of material into it, books were ‘grangerised’ before this period, and have been so since.

The reason I raise this topic in the *Newsletter*, and I know many readers are wondering about its relevance to bookplates – no, I have not undertaken to educate you about arcane and ancient book collecting pastimes – is that earlier this year I also read an article (now almost 100 years old) by US collector Winward Prescott on the extra-illustration of bookplate books. Now, whereas the extra-illustration of other sorts of books means, almost inevitably, the destruction of books and magazines that were the sources of the illustrations, Prescott argues that this can be a much less destructive process when applied to bookplates. He puts it thus:

The Grangerite has been called by many very uncomplimentary epithets, Biblioclast being among the mildest. But the Bookplate Grangerite may extra-illustrate to his heart's content and never fear that unpleasant names will be applied to him. For the Ex Libris collector who extends a few of the books in his Bookplate Library does not tear up or destroy any books but mounts his plates and extends his cherished volumes and leaves holes only in his Bookplate collection.

Just to see what an extra-illustrated book might look like ‘in the flesh’, I explored the public access on-line catalogue to the State Library of New South Wales including the

collections of the Mitchell Library. A small number of volumes came up under each term, ‘grangerised’ and ‘extra-illustrated’ and after some too-ing and fro-ing on-line and by phone, was able to reserve the Mitchell Library’s copy of Arthur Griffiths, *Chronicles of Newgate* (London: Chapman & Hall, 1884). The special copy in the Mitchell appears to have started life as one volume of 596 pages with 18 illustrations, and has been swollen to three volumes packed with extra bound-in pages: there are copious portraits – mainly in the form of engravings cut from books and magazines published in the eighteenth and nineteenth centuries – of infamous Newgate Prison inmates, of judges, lords, kings and queens somehow associated with their trial, punishment or execution; newspaper cuttings with contemporary or historical reports; London scenes and images of instruments of torture used in olden times at Newgate; as well as a smattering of autographs, bank notes, cheques and two broadsides publicising crime and punishment. No bookplates, sadly, but nevertheless a fascinating and unique record.

I should also mention the second meaning of the term, that of issuing an edition of a work with many more illustrations than the standard version. Now this is something that really does apply in the bookplate world, and an excellent example, or indeed set of examples, is given by the various versions of P Neville Barnett’s bookplate books. Some of you will have, as I do, the ‘Special de luxe’ edition of his *Australian bookplates and book-plates of interest to Australia* (1950) which contains, in comparison to the ‘Standard de luxe’ edition, 29 additional bookplates tipped onto ten added pages. And not long ago I was thrilled to secure at auction a ‘publisher’s specimen copy’ of Barnett’s *Pictorial bookplates* (1931), in fact the ‘Edition de Luxe’ which contains 16 extra bookplates each tipped onto its own individual page.

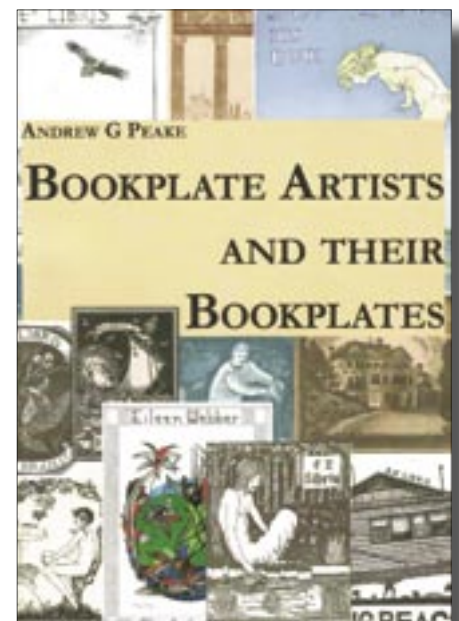
To bring us back to the present, I would note that all members who were financial in 2011 should have received their copies of the Society’s *Directory of members 2011*. And I have extra-illustrated my own copy

by tipping in 28 bookplates – my own and those of others – another incentive to and excuse for swapping bookplates with fellow members!

Further reading

- Donald Kerr. A dubious practice? Henry Shaw and his Grangerizing. *Script & Print*, vol. 36, no. 1, 2012, pp. 27-41
- Winward Prescott. The extra-illustration of bookplate books. *The Bookplate* (American Bookplate Society), January 1914, pp. 45-9
- Anthony Tedeschi. Extra-illustration as exemplified in A H Reed’s copy of Boswell’s *Life of Johnson*. *Script & Print*, vol. 36, no. 1, 2012, pp. 42-52

Book review



Bookplate artists and their bookplates by Andrew G Peake. Adelaide: Tudor Australia Press, 2012
(Standard edition 104 pp. \$70 plus post & packing, available from the publisher at 14 Tudor Street, Dulwich SA 5065, Australia, or email agpeake@gmail.com) ISBN 978 0 98731 19 0 0
Reviewed by Mark J Ferson, Sydney

I look forward to any addition to the very small library of contemporary Australasian publications on bookplates, and this

new volume from bookplate collector, researcher, author and publisher Andrew Peake will excite as well as inform anyone interested in the field. Andrew, a member of this as well as of several other bookplate societies, previously compiled and self-published *Australian personal bookplates* (Adelaide: Tudor Australia Press, 2000) which for collectors like me, is a much-thumbed volume. Andrew has always had an international outlook, and in his introduction, he describes his inspiration for this volume as the publication of the bilingual *Swiss bookplates of the twentieth century* (Benoit Junod, ed., Swiss Ex Libris Club, 1999) which served as the model for the book's approach and design.

The introduction is followed by a short history of bookplates in this country giving an overview of the main promoters and collectors, the societies which have come and gone, together with a sampling of activities in recent decades which marked a small scale renaissance in bookplate design, study and collecting, in which Andrew himself has played a significant part. The preliminary matter is concluded by a one-page precis 'Commissioning a bookplate' where are gathered snatches of information on the costs of commissioning a plate in Australia starting with Adrian Feint in the 1930s (5 guineas) to Telma Dufton in the early years of the twenty-first century (\$550).

The vast bulk of the volume gives in chronological order by year of birth, one or two pages on 'significant Australian bookplate artists', defined by the author as those who have produced at least 10 designs. A biographical note on the artists is accompanied by reproductions of 1-4 designs, and further biographical notes on the owners whose bookplates are shown. The list begins with the engravers of traditional armorials for the gentry of Sydney, Raphael Clint (1797-1849) and the stationery business founded by John Sands (1818-1873). The greatest number of entries concern the artists who together with their patrons created a golden age of Australian bookplates between the two World Wars – Norman and Lionel

Lindsay, Eirene Mort, Adrian Feint, George Perrottet, Harold Byrne, Gayfield Shaw, P Neville Barnett, to name the most famous or prolific. Yet this chronology also tells the story of the post-Second World War decline of interest in bookplates, when it was left to a mere handful to keep consciousness of bookplates alive as a side-line to their other activities. Artists active after the War included my own relatives George and Lotte Galewski, who fled Hitler's Europe, established a commercial design studio in Sydney and made bookplates for friends and relatives in the 1960s and later; or the similar experience of Anne Graham whose family escaped Austria in 1939 and settled in Melbourne, where Anne made bookplates between 1944 and 1948; the author's uncle Jack Peake who found time as a teacher to design bookplates mainly in the late 1940s; and the somewhat mysterious John (Jack) Gadsdon who produced many pen-and-ink designs in the 1960s and 1970s and attempted to promote awareness in this 'low' period through his many articles in the popular and professional press.

And finally there has come that small renaissance since the 1970s, brought about by the new age of promoters – art patron Pat Corrigan (whose major collection now resides at the Art Gallery of New South Wales), and collector, writer and publisher Robert Littlewood; and the current crop of artists who became involved in bookplate design through contact with international bookplate competitions, or with the State Library of Queensland's 2007 exhibition, or, in the past few years, with the New Australian Bookplate Society which has had the joy of attracting both collectors and artists. The youngest of the artists listed in *Bookplate artists and their bookplates* is Kathryn Lovejoy, who has been interviewed in recent months by travel magazine *OUTthere* when she graciously spoke of the New Australian Bookplate Society as one of her motivators.

Bookplate artists and their bookplates fills a large gap in current literature about Australian bookplate designers and is unquestionably valuable in that regards.

We should also acknowledge the immense labour needed to secure details of owners and artists, even in this day of web-based resources. The format chosen allows each bookplate to be seen to best advantage whether in black and white or full colour. It may be argued that the many blank spaces resulting from the rigid format could have been improved upon – a close attention to design based on the actual material may have improved the overall appearance of the work, but book design is not a simple process by any means and would have led to increased expense and delay in the book's production. The presence of an index is an important feature and the 'General bibliography' is a useful starting point; my preference would have been for a more detailed reference list, but I acknowledge that this also would have made the book a more complex work. *Bookplate artists and their bookplates* is being produced in an ordinary edition of 100 numbered copies with soft covers; a special edition of 25 cloth-bound numbered copies containing one tipped-in bookplate is available at \$100 plus postage & packing, as well as 5 copies of the author's specials, containing two tipped-in bookplates at \$150 plus postage & packing. I suggest you contact Andrew promptly, as copies of any of the editions are going to be snapped up, and hesitation will leave you without this essential for your bookplate library.

Editorial

This and the following edition of the *Newsletter* bring to the reader a number of articles of a more international flavour together with reviews of two books with a distinctly bookplate – can we invent an adjective for that? – interest. For kicking off the international theme, I am grateful to Nicholas Ingleton who has managed to describe in his most gentlemanly style how he acquired an original Albrecht Dürer bookplate, now over 500 years old, without the gloating one might expect from such a tremendous coup. Please enjoy! MF