

THE
CREAM
OF
INTERNATIONAL
EX LIBRIS

國際藏書票精選



Compiled
by
Hong Kong
Ex libris
Association

香港藏書票協會編

國際藏書宗精選

選書



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compiled by Hong Kong Ex libris Association

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THE CREAM OF INTERNATIONAL EX LIBRIS

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PREFACE

Ex libris are book plates. They are labels which contain information about the ownership of a book. The origin of ex libris is difficult to ascertain, presumably they were first used by some book-lovers in Europe in the 15th century. In those days, books were collected by rich and powerful families or institutes of learning such as monasteries. To give a book a personal touch, a sense of belonging and identity, ex libris were designed and pasted onto the inside of book-covers. In addition, ex libris could serve as reminders to some borrowers who have the habit of hoarding books or somehow forgetting to return them.

The popularization of ex libris was greatly assisted by the spread of the printing press in Europe, and, particularly, in recent decades, by new developments in photo engraving, silk screen printing and other forms of reproduction. Many of the earlier ex libris show pictures of shields, and coat of arms, and some display intricate and beautiful monograms. With the exception of some of the recent public library book labels which simply state "The book is the property of the Library of ...", and which are not exactly collector's items, most ex libris are works of art. Each ex libris is individually designed with interesting pictures illustrating a maxim or a few words, all contained in an area of roughly 3 by 5 inches. The pictures sometimes depict an interesting fable, a fairy tale, mythological figures, animals and flowers. The words are often cryptic or allegorical. The whole picture is artistically composed and executed in fine and fluent lines.

It is this artistic element that ex librist look for generally, and it is also this artistic creation that captured the attention of several Chinese scholars some seventy years ago. In traditional China, personal or official seals were used to mark the ownership of books. The message on the seals was often factual; but sometimes with aspirations that the book be treasured and passed on from generation to generation. Nowadays, ex libris have become rather common in literary circles in China and societies of ex libris are formed in provinces and big cities. Ex libris have gradually become collectors' items among art-lovers rather than book-lovers.

The ex libris in this book have been selected from different parts of the world. They are by no means exhaustive, yet are quite representative of the different styles of workmanship and modes of thinking of artists from various countries. Ex libris are works of art to be appreciated.

Michael Lau

Museum Curator

Fung Ping Shan Museum

University of Hong Kong

September, 1991

“藏書票”

顧名思義是和藏書有關連的。它標記着該書是隸屬某藏書者或藏書樓的。

中國藏書早期是用印鑑來識別該書的收藏者的，如“羅振玉印”、“毛晉私印”、“抱經樓藏書印”、“文淵閣寶”等。而藏書票則是在歐洲十五世紀時開始的。最早的藏書票一般認為是源自德國，那是一張 1450 至 1470 年間的木刻作品。在中國，藏書票受重視，僅是六、七十年前的事情。當時有部分讀書人如鄭振鐸、葉靈鳳等對藏書票上的設計和藝術頗感興趣，便勤於搜集，後來更從事創作，分發同好，以廣宣傳，這便是在中國引進藏書票的大概緣由。

藏書票的面積大小不一，視書本大小而定。一般是 3×5 吋的小張，上面印有圖文。製作有木版、石版、銅版或彩色套印等。票上的文字，除了記載藏者或其書齋的名字外，往往有箴言式的辭句，大部分旨以頌揚讀書之樂，或愛護書本之美德。古時藏書印章亦有勸勉愛書的字句，如“子孫保之”“但念阿翁癖，子孫益之守勿失”等。英國有一張藏書票，含意也相似：“Borrow bravely, keep carefully, peruse patiently, return righteously.”近人錢叔寶的藏書票有詩云：“百計尋書志亦迂，愛護不異隋侯珠。有假不返遭神誅，子孫驚之真其愚。”詩中流露出愛書人的心情，而操辭嚴峻，亦愛之切使然耳。

藏書票近年更成為搜集收藏的對象，主要是為其圖案設計的優美所吸引。不論票上是刻寫寓言、神話故事、各類人物、動物、山水或花草，多含意雋永，引人入勝，或令人會心微笑。這和歐美早期作品，以嚴肅紋章或字母構圖的，各異其趣。近年作品多着重美術設計，儼是一小型版畫作品，至堪把玩欣賞。藏書票漸由藏書家的標貼轉為藏書票收藏家的獵物。這樣，藝術的價值日漸掩蓋了原來標貼的用途，而成為藝術品。出自名家所設計的作品更受人重視，成為同好的珍藏品。近年藏書票的搜集和交換，蔚然成風，世界各地紛紛組織藏書票會，會員間互相砥礪切磋，對藏書票的推廣，不遺餘力。

本畫集所載乃選自各地藏書票的珍品，多是近年創新之作，雖屬管中窺豹，但亦可略見世界各地的風格和特色。其中不少精品，構圖充實，線條流暢細緻，言簡意賅，寓意深邃風趣。若能細意欣賞，心領神會，其樂無窮也。

香港大學馮平山博物館館長

劉唯遇

一九九一年八月

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Ex libris
Selected



作品精選

.....

1

OTTMAR, Premstaller
linocut

麻膠版
32 × 40 mm



2

2
PILLER, Attila
copper engraving
雕刻銅版
66 × 96 mm

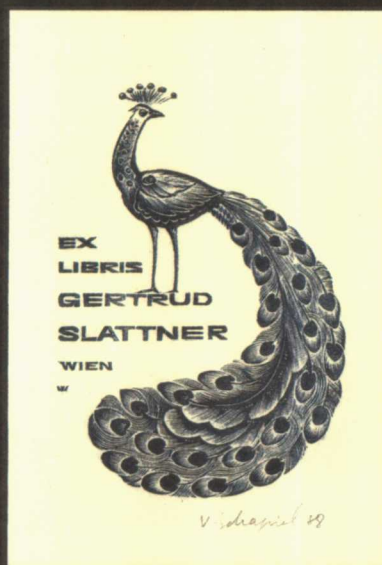




3

REINHOLD, Rose
woodcut
木刻版
80 × 70 mm

3

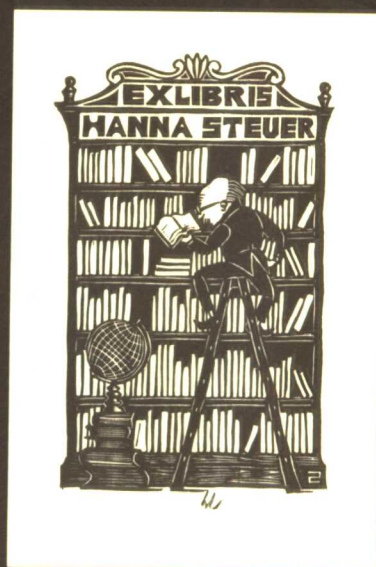


4

SCHAPIEL, Victor
wood-engraving
木口木刻版
83 × 58 mm

5

SCHMID, Hubert
woodcut
木刻版
120 × 76 mm

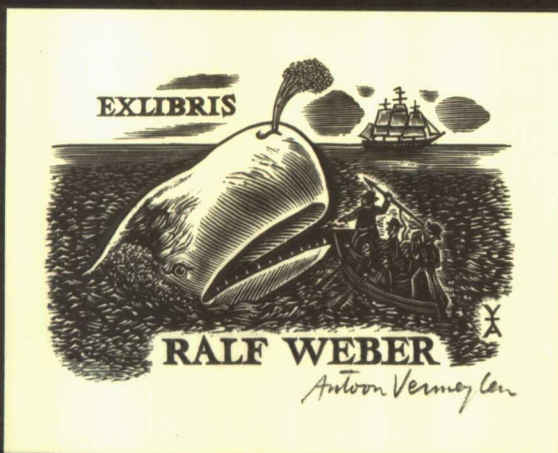


4

6

WOYTY-WINNER, H.
wood-engraving
木口木刻版
90 × 64 mm



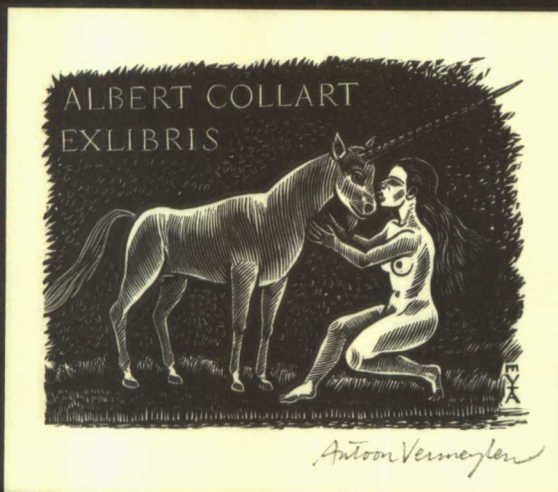


7

ANTOON, Vermeylen
woodcut

木刻版
65 × 95 mm

5



8

ANTOON, Vermeylen
woodcut

木刻版
75 × 100 mm

9

WILLY, BRASPENNINCX

mimeography

孔版

115 × 80 mm



6

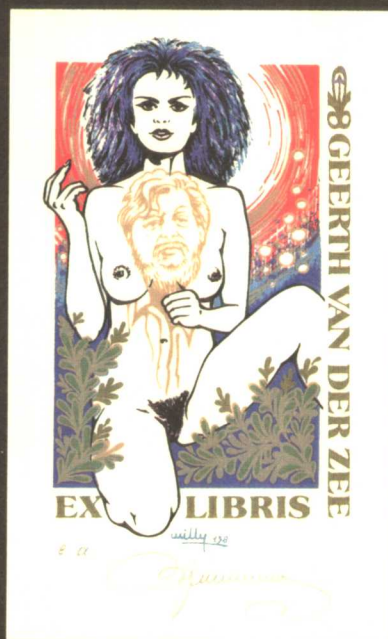
10

WILLY, BRASPENNINCX

mimeography

孔版

150 × 80 mm





11
WILLY, Braspenninx
mimeography
孔版
125 × 92 mm



12
BAEYENS, Martin R.
mixed
混合版
100 × 95 mm

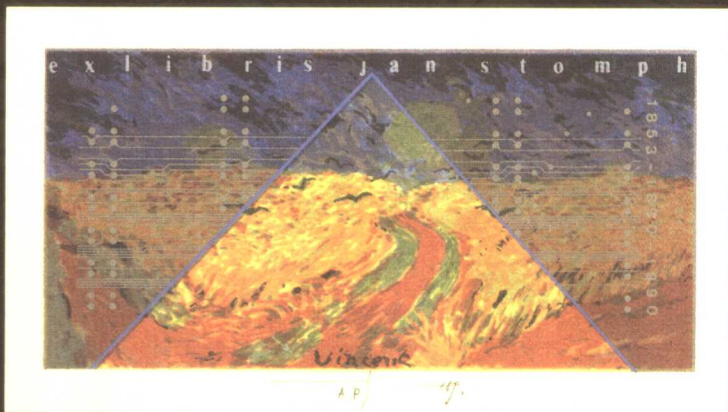
13

BAEYENS, Martin R.

mixed

混合版

75 × 150 mm



8

14

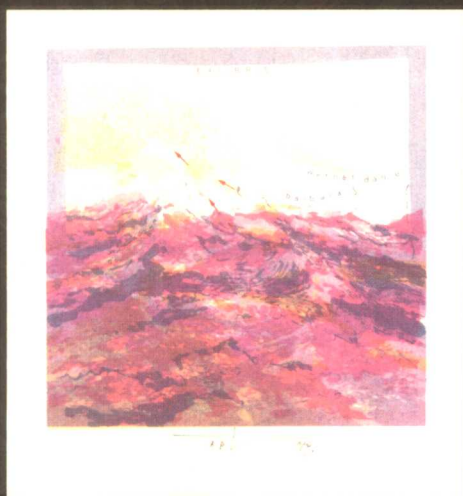
BAEYENS, Martin R.

mixed

混合版

103 × 100 mm





15

BAEYENS, Martin R.
mixed

混合版
120 × 120 mm

9



16

BAEYENS, Martin R.
mixed

混合版
90 × 90 mm