

Alexandra Nedzelska

Kyiv National University of Technologies and Design

(Kyiv)

Scientific supervisor – PhD Maria Chernets

BOOKPLATE

Bookplate, also known as ex-libris (Latin ex-libris means “from the books”), is a proprietary mark in the book in the form of a miniature graphic image and text. It links the publication with a particular person or library, company or institution. Most bookplates exist in the form of a stamp or a small paper labels that are glued to the book.

Bookplate makes it possible to establish the belonging of a book or library to one or another person or institution, in particular, when reconstructing book collections, to identify the stages of the development of private book collections, to trace the chronology of their replenishment and bibliophile interests of the library owner, to change his personal tastes and their evolution.

From ancient times, the bookplates were used in books, manuscripts and other documents. They meant an affiliation of a book with a certain person, purchase or receipt it in a gift. Bookplates were rare and valuable at that time.

The predecessors of bookplate (pro-exlicibris) were seals dated from the XX century. They represented pictographic inscriptions of the owners of clay tablets in the ancient state of Mesopotamia — Akkad, Egyptian pharaohs (XV-XIV centuries). Ashurbanipal (669-633 BCE), King of the Neo-Assyrian Empire, also had his own sign which was used in the library of Nineveh (it had 50,000 clay tablets). The Ukrainian handwritten Kyiv Psalter 1397 was decorated with the first pro-exlicibris in the form of a coat of arms [3,5].

In the Middle Ages it become customary to start the proprietary inscriptions on books with the words “ex-libris”. The name and surname of the owner of a book in Latin or the name of the monastery, library, etc. were indicated below.

Bookplate was widely spread throughout the world in the second half of the XV century. At this time the art of engraving received a high level of development and began to develop book printing. The design style distinguished between four types: coat of arms, monograms, plot and font bookplate [5].

The first bookplates were created by the German artists Albrecht Dürer, Lucas Cranach the Elder, Hans Holbein the Younger. During this period, the bookplate was extended to the East. «Ex libris» was pasted on the inside of the cover. The surname of the owner was combined with the artistic elements and the motto that decorated the edition. For the XVI-XVIII centuries typical bookplates stamps were monograms, generic coats of arms, emblems, slogans, portraits of owners of libraries, castles, monasteries, etc. [3,5] Superexlibris were called bookplates which were printed in the form of initials, inscriptions, images on the outside of the frame, on the parchment and leather trim of French and Italian books of the XVI-XVII centuries. In Ukraine, one of the first superexlibris was printed in Lviv in the middle of the XVI century [2,4].

Written bookplate was represented in Ukraine by the owners' signatures on the manuscripts of the XV-XVI centuries. It was a printout with the owner's name, their emblem and symbolic drawings. One of the first known Ukrainian master of a bookplate was engraver Ivan Filipovich from Lviv, who made bookplate for the Warsaw Public Library of Zaluzky. In the XVII-XVIII centuries in Ukraine wealthy representatives of the nobility, clergy, elders of kozaks and others like that had bookplates. In this period, alongside with the font and plot bookplates, the coat of arms became widespread with images of the people, animals and various ornaments. In the XVIII and early XIX centuries, the bookplate was a picture of a frame. It was decorated with vegetation ornamentation with the initials of the owner in the corners. The text had several types of fonts: gothic, italic and antique. In the XIX century, the bookplate ordinary was represented by monograms. And they decreased in the begin of the century. This kind of art was reborn only at the end of the XIX century with the efforts of bibliophiles [1].

In the XX century, the scenes bookplates became popular. They were created in such techniques of engraving, as woodcut, chalcography, linocut, zincography, silk-screen printing, lithography, computer graphics, etc. Symbolic image of the book was often featured as a plot of bookplate. A considerable part of modern bookplates was made up of bookplates of publishing houses, museums, collections of writers, scientists, artists, etc. In the 1920s —1930s, Ukrainian bookplates were presented in the works of the such artists as Mykhailo Zhuk, Oleg Kravchenko, Vasyl Krichevsky, Sergey Kononchuk, Alexandr Sakhnovsky and others [2,4].

To sum up, in the modern sense, bookplate gained the status of a separate piece of art, which is tiny in size and laconic. Also, bookplates are evolved into a work of art and an object of collecting. This has led to the creation of the collectors' societies of the bookplates that conduct artistic, educational and publishing activities in many countries.

REFERENCES

1. Бердичевський Я. Книжкові знаки сучасників Т.Г. Шевченка / Я. Бердичевський. – К., 2007.– 84 с.;
2. В'юник А. Український екслібрис / А. В'юник. – К., 1964. – 46 с.;
3. Книжный знак. История, теория, практика художественного развития. – М., 1980. – 271 с.;
4. Нестеренко П. Історія українського екслібриса/ П. Нестеренко. – К., 2010. – 328 с.;
5. Омелян Я. Екслібриси: книжкові знаки / Я. Омелян. – Тернопіль, 2006. – 112 с.