If it please any man spiritual or temporal to bye any pyes of two and thre comemoracions of saliburi wiz enpyntid after the forme of this presett lettre whiche ben wel and truly correct, late hym come to westmore neste in to the almonerspye at the red pale and he shall hare them good chepe.

Supplio sectoedula

Pray, do not hurt from the Advertisement.

The Rylands copy of an Advertisement printed by William Caxton, c. 1478.
OF Caxton's Advertisement, printed circa 1478, there is only one other recorded copy, that in the Bodleian Library. The Rylands copy formerly belonged to Lord Spencer and before that to Dr. Richard Farmer, the eccentric Master of Emmanuel College, Cambridge, who, it is said, loved above all things "old wine, old clothing and old books". When in his possession it was inserted after the prologue of the first edition, second issue, of The Dictes or Sayengis of the philosophres. It has since been removed and is now separately bound. The Advertisement, which measures $74 \times 146$ mm., offers "pyes of two and thre comemoraciös of salisburi vse", i.e. the edition of the Ordinale secundum usum Sarum, c. 1478, known only from the fragments in the British Museum. A "pye" was a collection of rules to show priests how to deal with the concurrence of more than one office on the same day.

The Advertisement is the first English type-specimen and was intended to be pasted on a wall. At the foot Dr. Farmer has supplied an English translation of the plea "Supplico stet cedula".

Amongst the Library's Armenian manuscripts one of the most interesting is an early fourteenth century Gospel Book. In an article contributed to the March number of the BULLETIN last year (vol. 43, no. 2), entitled "The Illuminations of Armenian Manuscript 10 in the John Rylands Library", Professor D. Talbot Rice drew attention to the exceptional character of the illustrations, which consist of two separate groups: scenes from the life of Christ
with Armenian inscriptions and portraits of saints with Georgian titles. We have recently received additional comments on this feature of the manuscript from Professor Sirarpie Der Nersessian, Professor of Byzantine Art and Archaeology at Harvard, and have pleasure in printing them here. Professor Der Nersessian writes:

"The Georgian scholar N. Marr was the first to mention this manuscript of the Gospels, which was written in 1313 in the province of Taik, the border region between Georgia and Armenia.1 Because of the dual character of the illustrations, Georgian and Armenian, he considered it as an important monument of "Chalcedonian" art, that is, a product of the Armenians who had joined the Greek Orthodox church. It was assumed by him, and those who have since considered the manuscript, that the miniatures with Georgian and Armenian inscriptions were contemporary with one another, though executed by different painters. But this is by no means certain.

"Portraits of saints are never included in Armenian Gospels and the composition of the manuscript in the Rylands Library shows that these portraits were not part of the original plan of the decoration. The Armenian miniatures, with scenes from the life of Christ and the donor portrait, are grouped at the beginning (fols. 4v-9) in accordance with the practice current, especially in Great Armenia. They are contemporary with the manuscript, for the script of the inscriptions is the same as that of the colophons written by the scribe Hovhannes in 1313. The portraits of John and Luke precede the Gospel of Luke (fol. 126v). It is probable that a similar composition, with the portraits of Matthew and Mark, preceded the Gospel of Matthew, but was lost at the same time as other folios which are missing between fols. 197 and 198. The miniatures with Georgian inscriptions are distributed, without any apparent order, in different parts of the manuscript. The first, with the portraits of David and Solomon,2 is painted on fol. 3v, and on the recto of this leaf there is an empty

architectural frame for a Canon Table. The second, with the portraits of Eve, Methuselah and Seth is painted on the verso of the leaf which has the last Armenian miniature (fol. 9), the portrait of the donor, Taman Khatun, before the Virgin and Child.¹ The next two miniatures come at the end of the Gospel of Mark (fols. 125v and 126), and the last five are placed at the end of the manuscript, after the Gospel of John (fols. 256-8).

“In addition to this absence of any coherent order there are clear indications that these miniatures were painted after the completion of the manuscript. On fol. 125v the yellow paint of the background and the colours of the garments of SS. Sergius and Bacchus are partly flaked and reveal an Armenian text which has been covered by the miniature. This text is the continuation of one of the colophons written by the scribe Hovhannes in 1313, which begins on fol. 125 and stops abruptly in the middle of a sentence on the last line of this page.

“The person who executed the miniatures with Georgian inscriptions seems to have covered also another page which had a colophon by the scribe Hovhannes, namely, fol. 255r. One can still see on this page parts of a frame similar to the ones drawn around the portraits of saints, and towards the outer margin parts of a blue garment. There must have been a miniature on this page which, at some later date, was scraped or washed, leaving not only the fragments just mentioned, but also traces of red paint which still cover some of the text of the colophon. The approximate date of the removal of this miniature can be determined from the colophon written by a later owner in 1637 on fol. 255v. Here also one can see parts of the frame of a miniature and of a marginal ornament similar to the ones painted next to the portraits of saints on the other pages. But whereas on fol. 255r traces of red paint covered some of the letters of the colophon of 1313, on fol. 255v the colophon of 1637 is written over the traces of red and blue paint. We must conclude, therefore, that the miniatures of these two pages, which may have been in a poorer state of preservation than the others, were removed by the later owner who added the colophon of 1637. The manuscript was also rebound at this time; an inscription on

¹ Ibid. pls. Ib and IVb.
the back cover gives the name of the binder, Hakob, and the date of the Armenian era 1085 (= A.D. 1636).

"At some time between 1313 and 1636-7 this manuscript must have come into the hands of a Georgian who added the portraits of saints. I have marked in my notes that there is a colophon in Georgian on fol. 258v; if this could be deciphered it might throw some light on the exact date when these additions were made. There is a curious fact which should be noted. The groups of portraits with Georgian inscriptions does not include any saint who belongs exclusively to the Georgian church while there are two specifically Armenian figures: Gregory the Illuminator (fol. 258), and King Tiridates (fol. 256), who was converted by St. Gregory and during whose reign Christianity became the official religion of Armenia. It would be too rash to suppose that the two miniatures removed from fol. 255r and fol. 255v represented Georgian saints.

"The additions made by a Georgian painter were not limited to the portraits of saints. The marginal ornaments also fall into two groups. Squares and circles, decorated with simple floral motifs and usually coloured a dull red or yellow, frame the numbers which indicate a lesson or "pericope". This is the usual practice in Armenian Gospels and these ornaments are contemporary with the manuscript. There are, however, a number of other marginal drawings which have no connection with the division of the text into pericopes. These are more elaborate designs, birds, various other animals, temples and crosses painted in brilliant colours with a predominance of reds and greens. In style, design and colour they resemble the ornaments painted at the sides of, or above, the portraits of saints with Georgian inscriptions, and they must have been executed at the same time as these and by the same person.

"One should also call attention to another difference between the Georgian and Armenian miniatures. While the former are normal, upright pictures, the latter are painted across the height of the page so that they are viewed sideways. This peculiar disposition is not particular to the present manuscript. It occurs in a number of Armenian Gospels of the eleventh century, for instance, in the Etchmiadzin Gospel no. 362 (now Erevan,
Matenadaran, no. 3784) which, as Professor Talbot Rice has noted, presents some stylistic similarities with Rylands Armenian MS. 10. This same arrangement reappears in the late thirteenth and in the fourteenth centuries in several manuscripts written in the central and southern regions of Armenia. One of these, written in 1294 in the province of Turuberan, to the south of the province of Taik, is of particular interest for it is fairly similar in style to the Rylands manuscript and it displays some of the same iconographic peculiarities in the representation of the Gospel scenes. For instance, in the Resurrection (Erevan, Matenadaran, no. 4814, fol. 6) two angels are seated at the sides of the tomb which has a strange shape as in the miniature of the Rylands manuscript. The Entry into Jerusalem in the present manuscript is a simplified version of the same scene in the Erivan Gospel, no. 4814 (fol. 1).

Many of the manuscripts of the late thirteenth and fourteenth centuries in which the scenes are painted across the height of the page, are related to the Gospels of the eleventh century not only through this characteristic trait but also through the iconography. Thus the Resurrection scene with two angels and the strange-shaped tomb is based on the composition of one of these early Gospels, Erevan, Matenadaran, no. 6201, dated 1038. The two miniatures of the Adoration of the Magi and of the Nativity are ultimately derived from the type of composition we find in this same Gospel of the year 1038, and which the fourteenth-century scribe has divided into two parts, painting them on two confronting pages. Thus the Magi walking to the right are actually presenting their gifts to the Virgin represented on the opposite page.

As Professor Talbot Rice has remarked, the chief interest of the miniatures of Rylands Armenian MS. 10 lies in their unusual character, but one should add that this unusual character is not an isolated phenomenon. Through their style and

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1 Ibid. p. 458.
2 Ibid. pl. IIIb. The names of the two Apostles are reversed in the description (p. 456): Paul stands before the gate of Jerusalem and Peter follows Christ.
4 D. Talbot Rice, op. cit. pl. II; L. Dournovo, op. cit. p. 43.
iconography these compositions are related to other contemporary Armenian manuscripts, some of which were written in the province of Turuberan, others further south in the general area of Lake Van. All of them are characterized on the one hand by archaizing tendencies, and on the other by a marked departure from the usual iconographic formulae."

Mr. N. G. Wilson of Merton College, Oxford, has brought to light amongst our medieval Greek codices an apparently unnoticed manuscript of Byzantine chant, dating from the second half of the thirteenth century or the first half of the fourteenth. We are indebted to Mr. Wilson for kindly contributing the following account of it:

"Of the many surviving manuscripts of Byzantine chant the most interesting and valuable are the few dating from the twelfth to the fourteenth centuries which contain the so-called Middle Byzantine notation and show the musical settings as they were before the introduction of the florid melismatic style of a later date. One such manuscript is preserved in the John Rylands Library and seems not to have been noticed by scholars. The object of this note is to draw attention to it and give a brief description.

"The manuscript is Rylands Greek no. 6, and was acquired by the Library in 1901 with the Crawford collection. It was written by one scribe, perhaps in the second half of the thirteenth or the first half of the fourteenth century. No great precision is possible in dating, for the script, like that of most other manuscripts of chant and liturgy, is archaistic and lacking in individual character; but in one or two places, e.g. fols. 152-4, there are headings consisting of liturgical directions where the scribe’s hand becomes a little less formal and stylized, and these give a clue to the date. The parchment is of mediocre quality. There are 171 leaves, measuring 295 x 230 mm.; many have been lost or damaged and the book is now incomplete at both ends. A number of repairs were made in the seventeenth or eighteenth century by inserting paper leaves; these are fols. 1-8, 13, 22, 29, 36-7, 44-6, 49-52, 69, 76, 155-60 and 163. The

quires are regularly of eight leaves, not marked with serial numbers; folios 99-106 are now out of place and should be put after fol. 92. Each page has nineteen lines of music. There is no indication of the identity of the scribe or where the manuscript was written; but a signature on folio 168 written as a monocondyli, probably in the fifteenth century, shows that it belonged to a priest of Philadelphia (in Asia Minor): ἐντελὴς ἀναγνώστης παναγιωτάτης μητροπόλεως Φιλαδελφίας Γεώργιος.

"The book is a Sticherarion, containing the hymns for the series of fixed feasts throughout the liturgical year, which began on 1 September. Owing to damage the first texts in the book are those for 8 September. The order of contents is: September, fol. 1; October, fol. 16; November, fol. 27; December, fol. 41v; January, fol. 61v; February, fol. 80v; March, fol. 85v; April, fol. 89v; May, fol. 92; June, fol. 99v-105; July, fol. 94v-98, 106-9; August, fol. 109v. At fol. 120 begins the Triodion, the hymns for Lent. The damage at this end of the book is severe, but at least it is possible to state that on the last leaf appear some of the Eothina. All the texts have musical notation. This is written in the same dark brown ink as the text, except that Martyriae and medial signatures, together with a number of alternative versions of short musical phrases, are in faded red. One further point. When the book was repaired in the seventeenth or eighteenth century musical notation of the type then current was added on all the new leaves, so it is clear that the book was still being used at that late date.

"By reason of its contents the manuscript invites comparison with the important Vienna Codex Dalassenos (MS. Theol. gr. 181) of A.D. 1221. There is much similarity in the liturgical calendars of the two manuscripts. It is difficult to make precise comparisons because of the damage that the book has suffered, and though repairs have been carried out at many points it would be rash to suppose that the repairer restored exactly the original calendar. A full list of the feasts would take too much space, but this much can be said: the list of feasts for February and March is identical in the two manuscripts, the discrepancies in most other months are very few, and I have been able to detect no major difference.
"As to the musical settings of Rylands Greek MS. 6, it is not yet possible to make any detailed statement about them; but a collation of the two Stichera for the feast of St. Julian of Tarsus on 21 June shows that there are a number of differences between the Rylands manuscript and the Codex Dalassenos."

Through the generosity of the Rev. W. H. Thomson we have received a collection of records of the Byrom family, to which belonged John Byrom, well-known as the author of "Christians Awake". Mr. Thomson has studied the history of the family for many years and is the author of various works on the subject which have added much to our knowledge and served to correct earlier writers on the subject. His collection of original Byrom records is a notable one and this, the first portion of it, dates from the middle years of the seventeenth century to the end of the first decade of the eighteenth. Six of the Byroms of Manchester were named Edward and this portion concerns the first three of them—Edward I (d. 1654, John's great-grandfather), his son Edward II (d. 1668) and his grandson Edward III (d. 1711)—Kersal Cell, Kersal Moor and Mill, their Shambles (Manchester) property and lands in Salford. Until quite recently it was generally accepted that John Byrom was born at Kersal Cell and wrote "Christians Awake" there. Mr. Thomson has, however, shown that Raines antedated its purchase by the family by a whole generation and that John, who was, in fact, five months old when his father bought it, was actually born in the Shambles property, still standing in the Market Place, Manchester. The purchase deeds of both the dwelling house and shops in the Shambles (1666) and of Kersal Cell (1692) itself form part of the documents in the present collection, as do the Wills (in probate copies and transcripts) of the first three Edwards and pedigrees of the Byroms of Byrom, the Byroms of Salford and the Byroms of Manchester. The collection is one of particular interest to students of Manchester history and we look forward to receiving the remaining portion of it from Mr. Thomson, when he has completed his present examination of it.
The Library's collection of printed materials relating to Ruskin is well-known. Both considerable and important, it dates back to before the foundation, having been brought together by Mrs. Rylands herself. Our collection of Ruskin letters and papers, on the other hand, is of more recent growth, having only been developed within the past few years. Descriptions of certain portions of it, as acquired, have already been given in earlier BULLETINS and Dr. Margaret Spence of Liverpool University has discussed different aspects of it in five articles which have also appeared in the pages of the BULLETIN. An account of the whole collection of correspondence and papers, as it now stands, may perhaps be of interest to Ruskin students and we are grateful to Dr. Spence who has kindly prepared this survey of it:

"Since Mrs. Rawnsley's gift in 1953 of over 500 unpublished Ruskin letters—in themselves of prime importance to Ruskin scholars—the Library has built up, notably in the last three years, a rare and valuable collection of over 1,250 Ruskin letters and over 500 related documents. The collection, which ranges in date from 1841 to 1889, is concentrated mainly on the later years of Ruskin's life.

"From a study of these letters Ruskin emerges as a character as persuasive and impelling as any known personality today. When the limited means of expression of personality to the masses in Victorian days is considered, his hold on his contemporaries is the more remarkable. This century has seen the appearance of five volumes of some of Ruskin's hitherto unpublished letters which have extended our knowledge of him beyond the pages of his various biographies, but the range of the Rylands collection of unpublished Ruskin manuscripts gives force to the argument that a revaluation of this great Victorian is essential.

"The size of the collection makes apparent the difficulty as well as the hazards of making brief comment on it, but it may be of value to Ruskin students to give some general indication of the nature of the collection and of the natural divisions into which it would appear to fall,
In this collection Ruskin's letters are addressed in the main to the following nine correspondents who received over 900 letters from him: Peter Bayne, author and Editor of the *Witness* and *Weekly Review* (1855-87, 57 items); George Richardson, his cousin and, from 1869, sole manager of his financial affairs (1861-76, 86 items); W. H. Harrison, friend and first Editor (1841-61, 31 items); Constance Oldham, god-daughter and niece of Edward Oldfield, his friend (1866-89, 138 items); R. N. Wornum, Keeper of the National Gallery (1857-81, 33 items); F. S. Ellis and his partner David White, bookseller and publisher (c. 1876-84, 55 items); Henry Jowett, printer and manager of Hazell, Watson & Viney of Aylesbury (c. 1873-85, 43 items); Mrs. Fanny Talbot of Barmouth, wealthy widow and patron of the Guild of St. George (1874-89, 365 items); Miss Blanche Atkinson, daughter of a Liverpool industrialist (1873-84, 140 items).

These letters, as well as a miscellaneous collection, also in his own hand, to various correspondents (1842-87, 133 items), and two smaller groups, one written to relations and a friend (1865-88, 46 items), the other to artists (1874-86, 57 items), would appear to fall into four separate categories: letters written to friends and relations, letters dealing primarily with the Guild of St. George, and those concerned with art and with books.

An outstanding feature of the collection and of special importance to Ruskin scholars is the large group of letters written to friends and relatives, which provides a new picture of Ruskin, the son, irked by a loving but tyrannous father, burdened by the manipulation of the fortune he left him, saddened by a dying mother, later remorseful and lonely though often gay. Written for friendly eyes these letters strike an intimate note and give often carefree comment on his distinguished contemporaries. Notable in this group are letters to Peter Bayne for the penetrating light they cast on Ruskin's domestic difficulties. The four letters from his father to Bayne, referred to in earlier issues of the *Bulletin*, reflect tension in the home and mirror the power he attempted to exert over his adult son. Ruskin's resentment of this action accounts for the occasional outbursts of hostility and intense anger in the letters, but Bayne's genuine affection for
him prevails. The correspondence shows, as well as remorse for the past, intellectual strength in argument with a keen opponent on political, religious and literary topics with special reference to Carlyle and George Eliot. The letters to his cousin, George Richardson, are of considerable value for, written in affectionate trust, they reveal two little-known difficulties Ruskin had to face: the dishonesty of his father's executor J. C. Rutter and a subsequent loss of fortune, and a serious dispute with Smith Elder & Co. over publishing rights. Notable in the letters is Ruskin's philosophical approach to serious financial problems and his valiant but vain attempt to establish his cousin securely in business. There is a warmth of feeling here which is evident also in the lately acquired smaller group of letters to another cousin, Tom Richardson (c. 1871, 7 items), whose services he employed in connection with the purchase of Brantwood. These provide interesting information for a branch of Ruskin's family about whom little is known. Letters to the Severns (1870-88, 16 items) show his deep affection for Joan and also suggest her thraldom over him and point to disputes in later years. His few letters to his mother (1865, 6 items) indicate the pleasure he drew from the young life at Winnington Hall.

"The series of letters to Constance Oldham, written as to a daughter, charts some of the major events of his life from Winnington to the last illness, and is of immense importance for the picture it presents of the later years of his life: its pathos, his courage and resilience. In addition to the usual topics discussed, there is outspoken comment on Mrs. Carlyle and reference to his own books, especially to Fors and Praeterita, some passages of which Constance prepared for the press. Memorable in the correspondence is the comfort he drew from the Oldhams' devotion to him. In his few letters to her mother he made some comment on marriage and his own misfortune. It is clear that this correspondence has been carefully edited by his devoted friends.

"Ruskin's letters of his younger days to W. H. Harrison, strike a more formal note. They are not hastily or carelessly written as to his other friends and they carry careful descriptions especially of events in Switzerland and Italy, as well as reference to his own work and family. They provide some evidence to
suggest Ruskin’s apprehension that the witty Harrison should find a visit to the Ruskin home dull.

"Of special importance to students of Fors Clavigera, and to present-day members of the Guild of St. George, is the large collection of letters written to Companions of the Guild. By the foundation of a Guild, the introduction of Fors Clavigera, a series of monthly letters, and an open invitation to subscribe to his cause, Ruskin made himself easily accessible to the general public. The letters to two, relatively unknown, women show his delight at their interest in his cause and later in himself, and also the comfort he drew in times of anguish from confiding in a stranger. His friendly letters to Mrs. Talbot cover a plethora of topics and some deal with the Guild’s history and Ruskin’s changing attitude towards it (and at times to Mrs. Talbot) as health deteriorated. In moments of leisure he enjoyed games of chess by letter with her and when ill he used the baby talk found in letters to Joan Severn and Mrs. Cowper Temple. Guild matters are also reflected in some of his letters to Blanche Atkinson; in others he is revealed in the dual rôle of tutor and philanderer. Apart from discussion on religion, women’s dress and education, and economics, the letters carry a heavy attack on J. S. Mill. Memorable in the correspondence to both these ladies is the impression given of the pressure and activity of his daily life and above all his poignant references to his love for Rose La Touche. In the important group of related letters and documents (1851-93, 57 items) a rare and fascinating glimpse of Ruskin is given in Blanche Atkinson’s draft account of her first meeting with him. Mrs. Talbot’s record of his visit to Wales makes interesting comparison with his own entries in his Diary. Included in the related documents is a group of letters from Francesca Alexander and her mother to Mrs. Talbot (1885-92, 27 items), which throws valuable light on the Ruskin circle.

"The section dealing with art has lately been enriched by the Library’s recent acquisition of letters from Ruskin to Ernest Chesneau (1882-85, 20 items), French art critic, and to the American Pre-Raphaelite, W. J. Stillman. While certain of the letters to Chesneau which deal specifically with art have been published, there is an interesting series which gives new evidence of Ruskin’s
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generosity to impecunious artists. The few letters to Stillman give similar proof, but show also the fear Ruskin’s hostile criticism could raise in an artist. Letters to two young artists, Miss Louise Strode (1883-86, 20 items) and Quarry Talbot (1874-82, 10 items), carry, especially in the case of Miss Strode, helpful advice. Of special significance in the collection is the series of letters to Wornum, which reveal the friendship that existed between the two men, who, according to at least one of Ruskin’s biographers, reputedly disagreed on the subject of Ruskin’s arrangement and cataloguing of the Turner drawings at the National Gallery. The letters, which cover this period of intensive work and continue far beyond it, show Ruskin’s eagerness to dispel the idea that he was difficult to work with, and also his desire to befriend Wornum. Of especial interest is Ruskin’s lively—and illustrated—argument on the nature of ornament. This collection includes also individual letters to contemporary artists, picture dealers and patrons of the arts.

“Of lesser importance, but also of interest, is the fourth group, written principally to his printer and bookseller, which indicate Ruskin’s friendly relations with those who worked for him. Of value in the letters to Jowett is the record they provide of remarkable work and achievement during years too often regarded as blank periods of illness. Evident too is Ruskin’s frankness: his delight at a compliment, his impatience at mistakes or delays. The letters to Ellis, marked by the shop’s file, are notable for his indulgence in his requests to ‘Papa Ellis’ for pretty books for himself and his friends. Included also in this group are individual letters to publishers, booksellers, editors of Reviews and authors.

“Apart from this Ruskin correspondence the chief importance of the collection undoubtedly lies in a group of related letters and documents belonging to the Severn household. Of particular interest and of extreme value to the Ruskin scholar is a series written by Joan Severn on Ruskin’s illness—especially the illness of 1878—to his friends, the eminent pathologist Sir John Simon and his wife. These letters, written for the benefit of a medical man who acted as consultant and visited Coniston when Ruskin’s illness grew critical, provide for the first time a
series of bedside reports on his mental condition. The letters carry important information about a misleading press statement made by Dr. Acland concerning Ruskin's illness, forwarded to Joan by the Simons and refuted publicly by Dr. Parsons of Coniston. By her own statement in these letters no person other than the Simons received these intimate details about Ruskin's illnesses. The letters also provide new information about the Severn's financial difficulties and of the fact that no will had been made in their favour. As companion to these is a large group of letters to Joan (1877-1919, 307 items), written mostly at the time of Ruskin's various illnesses and death. Amongst other Severn papers of interest to the Ruskin scholar are Joan's letters from Mrs. La Touche (c. 1876-84, 23 items), her correspondence with Mrs. Cowper Temple (c. 1876, 21 items), and also Arthur Severn's brief memoirs of Ruskin, from which he emerges as a rather tiresome eccentric.

"There is also included in the collection a typescript of letters written in answer to an effusive young artist Miss Anna Blunden (1856-58, 24 items) and fragments of original manuscripts of *Praeterita* and of two of his lectures.

"In a letter to Bayne, Ruskin expressed the view that while his diaries made dull reading his letters, if gathered together, would redound to his credit. This rich and rare collection of Ruskin manuscripts, which is being gathered together at the Rylands, reflects the true greatness of the man and is already worthy of the great Library in which it is housed."

The list of donors printed at the end of "Notes and News" indicates that several substantial gifts have been received. Professor H. Hale Bellot has added a further twenty-two volumes from his library of historical books to his many earlier gifts, Mr. H. D. Macarthur has presented sixteen volumes of general literature, and Mrs. H. Finklestone fifty volumes in Arabic. Other gifts include two English books from the early part of the sixteenth century.

1 I am grateful to Professor Edward Robertson, Dr. Frank Taylor and Miss Glenis A. Matheson for their valuable assistance in the preparation of this survey.
Alderman Dr. J. Robinson has presented a copy of the first edition of *The restitution of decayed intelligence in antiquities concerning the English nation*, 1605, by Richard Rowlands or Verstegan, printed in Antwerp by Robert Bruney, to be sold in London by John Norton and John Bill (*STC 21361*). The author, who was of Dutch parentage, was born in the parish of St. Catherine near the Tower of London, and was entered at Christ Church, Oxford, in 1605, under the name of Rowlands. He was a zealous Catholic and, in 1582, he fled the country to escape the consequences of his share in the printing of Alfield's *True reporte of the death and martyrdome of M. Campion*. In Paris he continued to edit and supervise the printing of Catholic books, and in particular of accounts of the persecution of Catholics in England. His attacks on the Queen aroused the enmity of Stafford, the English ambassador, and he was committed to prison, but released after a fortnight, largely owing to the intervention of the papal nuncio, who subsequently sent him to Rome. In 1587 he settled in Antwerp where he spent the remainder of his life, being occupied not only in editing, compiling and illustrating martyrological works, but in acting as an agent for the collection of information regarding Catholic sufferings in England for distribution to other Catholic writers. His animosity against the rulers of England did not extend to the Stuarts, and the present work is dedicated to King James. At the University Verstegan had studied Anglo-Saxon with enthusiasm and the *Restitution* includes a rudimentary Anglo-Saxon dictionary under the title: *The great antiquitie and proprietie of the ancient English tongue*. The book enjoyed considerable popularity in the seventeenth century and editions of 1628, 1634 and 1673 are already to be found in the Library.

A copy of the first collected edition of the works of the celebrated theologian Joseph Hall, who was successively Bishop of Exeter and of Norwich, was presented by the Electro Coppering Works of the Calico Printers Association. *STC* records three issues of this edition with variant imprints but that of the present volume (London, printed by Miles Flesher for Richard Meighen, 1625) does not agree with any of them. The volume has a Manchester provenance; on the title-page there is an ownership inscription,
Thomas Wilbraham, written in a seventeenth-century hand, while on the front board of the binding the owner's initials, T.W., are stamped in gold.

A welcome gift from Mr. G. Sanvile, a Manchester architect, consists chiefly of architectural works but also includes Grüner, *Specimens of ornamental art*, 1850, and Cervantes, *L'ingénieux hidalgo Don Quichotte . . . avec les dessins de Gustave Doré*, 1853, 2 vols., the only one of Doré's major works of which a copy was not previously in the Library. Among the architectural works are Scamozzi, *Dell' idea dell' architettura universale*, Venice, 1615, Cresy and Taylor, *The architectural antiquities of Rome*, 1822, 2 vols., and Letarouilly, *Édifices de Rome moderne*, 1853, 2 vols. All the works included in the gift are notable for their fine illustrations, either engraved or lithographed, but the most important is *The architecture of Palladio*, 1715, 4 vols. Giacomo Leoni, a Venetian architect, was brought to this country by the Earl of Burlington especially to prepare the illustrations for this edition. Later he practised here, his outstanding work being Moor Park, Hertfordshire, but he had also a Northern connection for he built Lathom House, near Ormskirk, and was responsible for the south front of Lyme Hall, Disley.

A recent purchase of a group of 116 Mazarinades, pamphlets in prose or verse, frequently scurrilous, attacking or defending Cardinal Mazarin and the court party and appearing in such profusion during the Fronde, brings the Library's holding to something over 1800. They vary greatly in literary quality and range from vulgar lampoons to serious discussions of political principles; the new purchase includes examples of all types of such material. *Le prédicateur déguisé*, 1649, gives a contemporary view of the literary scene: "Depuis cette malheureuse guerre la Samaritaine est devenuë la Bibliothèque commune de tout Paris . . . Bref, tout y est si corrompu qu'aucune pièce n'y est estimée ny bonne, ny judicieuse, ny moins encor de mise si elle n'est satyrique, injurieuse, impudente, & si elle n'est assez effrontée pour dire du mal, eme des personnes de qui la naissance & la dignité doit tenir nos esprits, nos plumes & nos langues dans des respects con-
tinuels, & des soumissions très-grandes." The author of *Le secret entretien du roy et monseigneur le duc d'Anjou*, 1652, written towards the end of the civil war fought as bitterly on paper as in the field, writes of: "le peu d'estime que des honnestes gens font de ces escrits qui courent les ruës, à cause que la plupart sont, ou de vieilles pieces ramassées avec un tiltre [sic] nouveau, ou des relations fausses que les escrivains de l'une & l'autre party font sur le champ au moindre bruit de quelque nouvelle." One such *vieille pièce* is *Le Pater des Jésuites*, 1649, addressed to Philip of Spain and clearly a product of the League, which was adopted by the Fronde and made to serve in the current struggle by the addition of a topical petition. *L'esprit du feu Louis le Juste à la reine*, 1652, Moreau, in his *Bibliographie des Mazarinades*, describes as "un des pamphlets les plus violents et les plus insolents"; in it Louis upbraids the Queen for her wantonness and her crocodile tears. *La Croisade pour la conservation du roi et du royaume*, 1652, is one of the most curious productions of the Fronde and also one of the rarest. This movement, the founders of which numbered sixty-six and were drawn from all ranks, rapidly gained strength and soon had a fund of 100,000 écus in its treasury. It had a religious background and required its members to take an oath on the cross and the missal held in the hands of a priest, while its chaplains were enjoined to say three masses each day. Its main purpose, however, was the assassination of Mazarin, and it added 100,000 francs to the 150,000 already offered by the *Parlement* for the death of the cardinal. Among the many items of great rarity in the new purchase is *La résolution des bons François au roi et à la reine*, 1649, which is among the earliest of all Mazarinades.

The following is a list of recent Library Publications, consisting of reprints of articles which appeared in the latest issue of the *Bulletin* (September 1961):

"The British History in Early Tudor Propaganda. With an Appendix of Manuscript Pedigrees of the Kings of England, Henry VI to Henry VIII." By Sidney Anglo, B.A., Ph.D., Research Fellow of the University of Reading. 8vo. pp. 32. Price six shillings net.
"The Place of James in the Early Church." By Kenneth L. Carroll, B.D., Ph.D., Professor of Religion, Southern Methodist University, Dallas, Texas. 8vo, pp. 19. Price four shillings net.


"The Poet Persius, Literary and Social Critic." By W. H. Semple, M.A., Ph.D., Hulme Professor of Latin in the University of Manchester. 8vo, pp. 18. Price four shillings net.


"Gothia and Romania." By J. M. Wallace-Hadrill, M.A., Professor of Medieval History in the University of Manchester. 8vo, pp. 25. Price five shillings net.

"Four Unpublished Poems in Rylands Hebrew MS. 6—One By Ibrahim (Ibn Ezra?)." By M. Wallenstein, M.A., Ph.D., Senior Lecturer in Medieval and Modern Hebrew in the University of Manchester. 8vo, pp. 27. Price five shillings net.

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