Second version of engraving for Inf., c.iii.
NOTES AND NEWS

It is appropriate that the frontispiece to this number, appearing shortly before the seventh centenary of the birth of Dante Alighieri, should be taken from the first illustrated edition of the Divina Commedia. The only Florentine edition to appear in the fifteenth century, printed by Nicolaus Laurentii and bearing the date 30 August 1481, it included, with the text, the first printing of the celebrated commentary of Cristoforo Landino. The publication of this fine edition aroused great interest in Florence, and a copy, on vellum, was presented to the Signoria by the commentator, who, as a mark of the city's appreciation, was given a house in the Casentino. It is to its illustrations that this edition owes much of its interest. In the Rylands copy there are twenty illustrations, one to each of the first nineteen cantos of the Inferno and an additional illustration to the third canto. They are copper-plate engravings, possibly by Baccio Baldini, after designs by Botticelli, and it is clear that it was intended to illustrate each canto, since spaces for the purpose are left in nearly every case. The fact that such engravings demand separate printing from the text raised insuperable difficulties. Only the first two occur regularly, and the third occasionally, printed on the text page; the remainder were printed separately and pasted into the book and the series was abandoned after the engraving for Inf. xix was made. Only nineteen copies are known with the complete set of nineteen engravings and only five of these have the second version of No. 3 here reproduced.

The Library's contributions to the septingentenary year are a lecture on “Dante and the Florentine Chroniclers”, delivered
on 10 March by Professor Giovanni Aquilecchia, Professor of Italian in the University of Manchester, and an exhibition, commencing in the second week in May, of manuscript and printed editions of Dante's works. A survey of the important Rylands Dante collection, by Dr. Kathleen Speight, appeared in the Bulletin, vol. 44, 1961-2, and is available in offprint form.

During the spring and early summer months several exhibitions are to be arranged in the main library both before and after the Dante Exhibition to which reference has already been made. Between 9 and 26 March, there will be an exhibition of illustrated books and books with decorated title-pages from the sixteenth century as a complement to the exhibition in the City Art Gallery: Between Renaissance and Baroque; European Art 1520-1600. From 28 March until 14 April, in association with the "Arts Festival of 1965" organized by the Friends of Manchester Cathedral, there will be a general exhibition of illuminated manuscripts, illustrated books of the fifteenth century, modern fine printing and historic bindings. On 13 April a private exhibition of papyri and other manuscripts of classical interest and of the earliest printed editions, some in unique copies, of a large number of Greek and Latin authors is to be shown to members of the Classical Association during their conference in Manchester. This exhibition will be open to the public from 20 April to 7 May, when the Dante exhibition will take its place until 4 June. From 15 June, for two weeks, there will be an exhibition of books illustrating the history of accountancy, the property of the Institute of Chartered Accountants, by whose courtesy they will be shown in the Library. They comprise fifteenth- and sixteenth-century books on double-entry book-keeping and will be supplemented by accounts on clay tablets and papyrus, by royal wardrobe books and estate accounts and by fifteenth- and sixteenth-century printed books on arithmetic from the Library's own collections.

We have recently acquired, with the assistance of the Pilgrim Trust and the Friends of the National Libraries, a collection of over 1,500 letters written to M. H. Spielmann (1858-1948), a noted critic and connoisseur of the fine arts. A well-known figure in the art
world, Spielmann was a friend of many of the leading British artists of the late nineteenth and early twentieth century and the author of a variety of volumes on artistic and literary subjects, including a two-volume work on *British Portrait Painting* (1910) and studies of Watts, Millais, Ruskin, Kate Greenaway and the portraits of Chaucer and Shakespeare. He was art editor of the 10th edition of the *Encyclopedia Britannica* and a contributor to subsequent editions, as well as to the D.N.B., Bryan’s *Dictionary of Painters* and a number of leading journals. In 1883 he joined *The Pall Mall Gazette*, taking the place there of Edmund Gosse, and in 1886 succeeded the poet and critic W. E. Henley as editor of *The Magazine of Art. The Magazine of Art*, carrying the writings of some of the leading artists and art-critics of the day, exerted a distinct influence on the development of English taste and Spielmann remained its editor for some eighteen years. The letters acquired date mostly from this period of his life and cover a wide range of subjects, from comments by individual artists on their own works to the broader pre-occupations of the art world. An equally wide range of correspondents is represented, including, to mention only some of the longer series and more outstanding names, Ford Madox Brown, 52 (1885-93), Watts, 80 (1885-1903), Holman Hunt, 13 (1886-97), Frith, 103 (1886-1909), William Michael Rossetti, 21 (1887-1907), Poynter, 22 (1888-1919), Edwin Abbey, 29 (1890-1910) and Herkomer, 155 (1891-1912). The whole forms a valuable supplement to collections for this period already in the Library, and notably to the Fairfax Murray correspondence and Pre-Raphaelite letters and papers.

A group of sixteenth-century books printed in England, the gift of Mr. A. B. Race, is a welcome addition to our Biblical and liturgical collections. Among editions of metrical versions of the Psalms is “*The Psalms of King David. Translated by King James.* London. Printed by Thomas Harper, 1637”, octavo. STC records duodecimo editions of the same year and of 1631, an octavo edition of 1631, and a folio edition of 1636. Of “*The Whole Book of Psalmes: Collected into English meeter, by Thomas Sternhold, John Hopkins, and others . . .*” there
are editions of 1634, "Printed by the printers for the University of Cambridge", quarto, (STC 2654), and of 1639 "Printed for the Company of Stationers", octavo. With the latter volume is an octavo "Book of common prayer", imperfect at the beginning, of which the colophon reads: "Imprinted by Robert Barker, . . . and by the Assignes of John Bill . . . 1639." In the same volume is a New Testament, lacking the first quire which is printed in the same types. Another edition of the "Book of Common Prayer . . . Printed by Robert Barker, and the Assignes of John Bill", 1636, 4to (STC 16404) is bound with a copy of "The Holy Bible . . . Printed by Robert Barker . . . and by the Assignes of John Bill, 1640 (1642)" (STC 2340), of which a copy was already to be found in the Library.

An interesting addition to the Library's important collection of material on the French Revolution and the Empire consists of two scrapbooks of pictorial material, mainly portraits, illustrating these periods. The two volumes are not of equal interest. That relating to the later period, although it includes many early portraits of French generals, is largely made up of reproductions of mid-nineteenth-century pictures, by Meissonier and others, which represent the Napoleonic legend rather than the actual events of Napoleon's reign. The volume dealing with the Revolution is, however, of greater interest and contains a higher proportion of contemporary engravings. There is an interesting series of portraits of revolutionary figures by Levachez, beautifully executed and apparently produced about 1798. Each sheet in addition to the portrait has a scene from the subject's life with a brief summary of his career. Among these is a fine portrait of Robespierre, of whom there are two other portraits by Delpech and Bonneville, the latter an indifferent English engraving by J. Chapman which has little of the beauty of the original. The volume also contains several of the engravings depicting incidents of the Revolution made from the drawings of Jean Louis Prieur, the younger, and Abraham Girardet.

The following is a list of recent Library publications, consisting of reprints of articles which appeared in the latest issue of the Bulletin (September 1964).

"Time As God and Devil". By S. G. F. Brandon, M.A.
NOTES AND NEWS

D.D., Professor of Comparative Religion in the University of Manchester. 8vo, pp. 20. Price four shillings net.

"The Language of Dickens". By G. L. Brook, M.A., Ph.D., Smith Professor of English Language and Medieval English Literature in the University of Manchester. 8vo, pp. 17. Price four shillings net.

"Edward II, Pope John XXII and the University of Cambridge". By Alan B. Cobban, M.A., Fellow of Trinity College, Cambridge. 8vo, pp. 29. Price five shillings net.


"The Language of the Franks". By R. E. Keller, M.A., Dr.Phil., Henry Simon Professor of German Language and Medieval German Literature in the University of Manchester. 8vo, pp. 22. Price five shillings net.


"Theory and Practice in Renaissance Poetry: Two Kinds of Imitation". By A. J. Smith, M.A., Lecturer in Renaissance Literature in the University College of Swansea. 8vo, pp. 32. Price six shillings net.

The following reprint consists of the two articles on this subject which appeared in the BULLETINS for September 1963 and September 1964.

"Julius Charles Hare: His Literary Career from 1818 to 1834". By G. F. McFarland, M.A., Ph.D., Professor of English at St. Lawrence University, New York. 8vo, pp. 75. Price nine shillings and sixpence net.
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