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NOTES AND NEWS

IN January 1951 the Library received on deposit the muniments of the Cornwall-Legh family of High Legh in the parish of Rostherne, Cheshire. Their owner, C. L. S. Cornwall-Legh, Esq., C.B.E., D. L., of High Legh House, Knutsford, has now most generously presented the whole of this collection to the Library.

THE
CORNWALL-
LEGH
MUNIMENTS

These muniments are of considerable importance, and not only to the local historian. They include many thousands of documents of all kinds and cover seven centuries. The bulk relates to Cheshire and to the Leghs of East Hall, the Leghs of Adlington, the Leghs of Swinehead, the Cornwalls of Shropshire and the Chambres of Plâs Chambres in Denbighshire, but extensive sections also concern Nottinghamshire, Staffordshire, Yorkshire and London; there is a smaller Lancashire group, chiefly relating to Barton-upon-Irwell, Manchester and Openshaw. A general, but most useful, guide was prepared by the Cheshire historian Earwaker and published as a separate monograph in 1888 under the title *The Ancient Charters and Deeds at High Legh*. This he expanded in 1892-3 into a Calendar (modestly entitled by him an *Index*) which fills two considerable manuscript volumes; this was never printed, but a copy may be consulted in the Library. Neither the guide nor the Calendar, however, pretends to deal with the whole of the collection. As well as the materials there described, the muniments in the Library include several hundreds of additional deeds and records, mostly concerning Cheshire; letters, papers, and receipts, including estate and business correspondence, and letters from the architect Nash

and the landscape-gardener Repton ; a considerable number of manuscript volumes and journals ; and a fine collection of estate and other maps. A Hand-List of the whole was prepared in the Library's Department of Manuscripts and completed in July 1951.

We are greatly indebted to Mr. Cornwall-Legh for this valuable gift.

The Library's Pre-Raphaelite manuscript holdings are well-known as a valuable source for the history of the movement, for studies of the work of particular artists, and for the influence of the Pre-Raphaelite idea. All have been acquired within the last twenty years. One of the earliest and most notable purchases, made in 1958, was a collection of correspondence and diaries of William Holman Hunt. This has been described as a fundamental source for the artist's life and ideas and for the history of many of his major works.

HOLMAN
HUNT: SOME
NEW
LETTERS

Further Holman Hunt correspondence has been added since that time and, most recently, forty-nine letters written between 1873 and 1900 to the publisher George Lillie Craik of Macmillan's and his first wife. In the 1880s Craik conducted on Holman Hunt's behalf the financial arrangements concerning his pictures and the reproductions made of them, and a great part of these letters relates to the negotiations which preceded the exhibition of *The Triumph of the Innocents* at the Fine Arts Society in 1885. Holman Hunt was particularly anxious for the success of this work, which had occupied him for so long. As he expressed it, "my old claims were almost forgotten or made to be my greatest bar" and he felt that his standing as an artist might suffer from the "ingenious argument of the envious and the idlers that because good work was done early in life all talent was precociously exhausted". Although he invited Craik in October 1884 to act "with men of business who might be likely to come to terms with me for the bringing out of my picture", Holman Hunt himself took an active part at every stage of the proceedings. His business abilities are well revealed in these letters as well as the detailed attention he gave to the practical problems involved. He particularly appreciated the use of

advertisement (including “ sandwich men in the street ”) in increasing public interest in a work exhibited separately.

In a letter of October 1893 Holman Hunt writes to Craik about his autobiographical work *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*. He informs him that “ it has been laboured at with a view to making it a standard book on, not Pre-Raphaelitism only, but the present condition of art activity in this part of the nineteenth century ”. The book occupied him for over ten years and several letters in the collection deal with the numerous revisions of his text and the question of copyright. It was published by Macmillan in 1905.

His letters to Mrs. Craik indicate how close was the friendship which existed between them. This is exemplified by the fact that when Holman Hunt married for the second time, she accompanied his wife-to-be, Edith Waugh, to Neufchâtel for the wedding, an act he describes in a letter of gratitude as a “ never-to-be forgotten kindness ”. From Jerusalem, where he lived for the following three years, he sends Mrs. Craik accounts of his work and of life with his family. In January 1877 he writes of the legal problems created by this marriage (which was to his deceased wife’s sister) and of the consul’s refusal to register the birth of his daughter Gladys Mulock. (Mrs. Craik had, of course, achieved great popularity as a novelist under her maiden name of Dinah Mulock). On this occasion, as on others, he consulted her and the correspondence makes clear how greatly he valued her advice and sympathy in his difficult personal situation.

These letters form a welcome addition to the manuscript sources in the Library relating to Holman Hunt, his work and his friends.

The Library is fortunate to possess among its Arabic manuscripts some valuable texts of the Qur’ān. During an examination of them Mr. David James of The Chester Beatty Library has made some interesting discoveries regarding Rylands Arabic MS. 42, a manuscript notable in many ways and not least for its enormous size. Mr. James has sent us the following communication :

RYLANDS
ARABIC
MS. 42:
RECENT
DIS-
COVERIES

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“ During a visit to the Library in 1975 I was able to examine in detail the large Qur’ān, Rylands Arabic MS. 42, described by Mingana in his *Catalogue of the Arabic Manuscripts in the John Rylands Library* (Manchester, 1934), pp. 42-43.

The text is written in a magnificent muḥaqqaq script on 470 folios of thick, pinkish paper measuring 85 × 54 cm. This script has certain peculiarities, namely that diacritical points are placed under the letters sīn, ‘ayn, dāl, ṣād and ṭā’ while that of the dhāl is sometimes placed on the right or left of the character. The manuscript is not complete. Sūras LXXXVII, 7 to the end are missing and the lower portions of the first two folios have been torn off, defacing the name of the patron and parts of Sūras I and II. These pages, which are lavishly illuminated, were expertly restored in Paris before the manuscript was exhibited in the Exposition Universelle of 1867.

The illumination of the initial folios is, however, inferior to that in the remainder of the manuscript. Every Sūra heading is different and the range of the illuminator, or more probably illuminators, is quite exceptional, extending from the conventional to some of the most complex that I have seen.

On examining the Qur’ān it was apparent that an uncatalogued folio in the Qur’ān collection of the Chester Beatty Library and Gallery of Oriental Art was one of the missing folios of the Rylands manuscript. It contains identical muḥaqqaq script with measurements that correspond exactly to those of Rylands Arabic MS. 42. The length of the alif is 4.05 cm., the length of the extension stroke of the sīn in the basmala is 18 cm. There are ten lines to a page and the script area—between the outer vertical and horizontal guide-lines—is 64 × 37.05 cm. The folio contains the end of Sūrat al-A’lā LXXXVII, 7-19 and the beginning of Sūrat al-Ghāshiyya LXXXVIII, 1-24. It also bears a fine Sūra heading at the beginning of the latter.

Having examined this folio carefully and compared it with others in the Chester Beatty collection, it was evident that more of the missing parts of Rylands Arabic MS. 42 were to be found there. For many years the Chester Beatty has possessed two large, framed double folios, much admired by scholar and layman alike. These folios, MSS. 1627 and 1628 (see Arberry, *The*

Koran Illuminated. A Handlist of the Korans in the Chester Beatty Library (Dublin, 1967), Nos. 93, 94), were bought from Sir Sydney Cockerell, who had acquired them from Wilfrid Scawen Blunt.

The first is, in fact, a sumptuous 'collage' consisting of the end of Sūra XC and the beginning of XCI opposite to the end of Sūra XCI and the beginning of CXII. The Sūra headings of Sūrat al-Shams (XCI) and Sūrat al-Layl (XCII) appear in the centre of each folio, but stuck down over the text above and below these headings are those of Al-'Aṣr (CIII), Al-Humaza (CIV), Quraysh (CIV) and Al-Kāfirūn (CIX). (See Arberry, plate 41.) The script is identical to that in the Rylands manuscript and the length of the Sūra headings is the same, 35.05 cm. The same exquisite workmanship is evident in the illumination of the Sūra headings, which, like those of the Rylands manuscripts, occupy a depth of two lines.

MS. 1628 presents more of a problem. It contains the two final Sūras of a Qur'ān. (For these folios see Dr. Martin Lings, *Qur'ānic Illumination and Calligraphy*, forthcoming.) The text is contained within a square surrounded by gold strap-work, prolonged at each end to form two panels. Within the panels are secondary borders of strap work surrounded by flower chains. The inner borders contain interlocking cartouche shapes, the central areas of which enclose Sūra titles at the top of each folio, and verse 115 of Sūra VI at the bottom. Each folio has an outer margin of alternating multi-coloured palmettes over a blue background. Surrounding the Qur'ānic text are elaborate cloud-ribbons of a Chinese type which interweave with the text. The marginal palmettes are of a most spectacular and distinctive type, comprising a central medallion in gold surrounded by multi-coloured interlocking bands in pink, green, mauve, red and blue. Are these the final missing folios from the Rylands manuscript? The script is identical to that of the latter, though smaller and edged with gold. In Qur'āns of the Mamluk period, to which this manuscript certainly belongs, there is often a difference in size between the script of the final folios and the remainder of the manuscript. In general the script was larger, rather than smaller, as here. However, the measurements of the total area

of decoration and script together corresponds closely to that of the script area of the normal folio. In Mamluk Qur'āns the marginal guide-lines of the text were frequently used to mark the outer edge of decoration on the final folios. Unfortunately these folios have been glued to card, making examination of the other sides impossible.

However, Prisse d'Avennes in his *L'Art Arabe* (Paris, 1877) provides us with conclusive evidence that Chester Beatty MS. 1628 was originally part of the Rylands Qur'ān. When the manuscript came into his possession and was exhibited in the 1867 Exposition Universelle, he had engravings made of some of the pages, including examples from both manuscripts, showing thereby that at that time they were part of the *same* Qur'ān. The folios in the Chester Beatty collection must have been removed before the section now in the Rylands University Library came into the Crawford Collection, which was probably about 1876 when Firman Didot, its former owner, died. It is worth noting that Wilfrid Scawen Blunt, from whom the Chester Beatty pages were acquired, was resident in Paris in 1870 and may perhaps have purchased the folios around that time, though to the best of our knowledge Blunt was not interested in the East until somewhat later.

Mingana accepts Prisse d'Avennes's assertion (p. 286) that the manuscript 'avait été écrit à l'époque de la fondation de la mosquée de Sultān Al-Ghoury, c'est-à-dire au commencement du XVI^e siècle'. This was based on the existence of that Sultan's seal—now obliterated—and the fact that it was removed from his mausoleum in the 1850s. However, the manuscript seems much earlier than the beginning of the sixteenth century. The script and much of the illumination, particularly that of Chester Beatty MS. 1628, is very close to that found in Qur'āns of the second half of the fourteenth century and associated with Sultan Sha'bān (1363-76) and his mother Khwānd Baraka. Qur'ān 10 from the National Library, Cairo (a manuscript exhibited at the Hayward Gallery for the World of Islam Festival, No. 537) shows the same use of three diacritical points under the *sīn* and the employment of Chinese cloud-ribbons. This is dated 774/1372 and was endowed by Sultan Sha'bān to

his mosque four years later. There are other parallels between the Rylands/Chester Beatty manuscripts and Cairo, National Library MS. 9 (see Martin Lings and Yasin Hamid Safadi, *The Qur'ān, A British Library Exhibition* (1976), No. 82), dated 770/1369, which Dr. Lings suggests may have been written and illuminated by the same calligrapher and artist as Cairo, National Library MS. 10. It is clear that several illuminators worked on the Rylands/Chester Beatty manuscript. The finest was undoubtedly the one who was responsible for the Chester Beatty pages and several Sūra headings in the Rylands portion. His style was distinctly Ilkhanid and reminiscent of Baghdad-Mosul workmanship, as is that of Cairo MSS. 9 and 10, according to Dr. Lings. Those Sūra headings in conventional Mamluk style (the central headings in Chester Beatty MS. 1627 for example, see Arberry, *op. cit.*) were the work of another artist. A third artist may also have worked on the manuscript. He is represented by the opening folios which, surprisingly, are perhaps the weakest in the manuscript."

The Library has currently on display in the Main Library building an exhibition devoted to English garden books.

ENGLISH
GARDEN
BOOKS:
A LIBRARY
EXHIBITION

The exhibition traces the general development of garden design and horticultural practice from 1495, when Wynkyn de Worde published his edition of *De proprietatibus rerum* by Bartholomaeus Anglicus, a work which has the distinction of containing the earliest information printed in England on plants and their uses, to the twentieth-century and the work of Sir Edwin Lutyens. The early publications on the subject emphasize the utilitarian function of the garden. Tusser in his *Five hundreth pointes of good husbandrie* (1585) separates the kitchen garden, which was the housewife's province, from the orchard, which was tended by the husbandman, and William Lawson at the beginning of the seventeenth century maintained this distinction in his *A new orchard and garden* (1631) and *The country house-wives garden* (1648). Similarly the early herbals, represented by *The greate herball* (1561), William Turner's *The first and seconde partes of the herbal . . . with the thirde parte* (1568)

and John Gerard's *Herball* (1597) with its charming illustration of an Elizabethan garden on the titlepage, show how gardening could provide medicinal remedies and culinary herbs for the housewife in her kitchen garden. Early plant collectors, too, bore these needs in mind when introducing the potato as the latest novelty.

If gardening at first developed as a practical skill, men soon became aware of the decorative possibilities of gardens. Seventeenth-century writers such as John Parkinson, John Rea and John Evelyn were all sensitive to the beauty of flowers and trees in the garden; Mark Catesby, who travelled widely in North America, endeavoured to popularize the magnolia and other ornamental plants in England through the publication of his *Hortus Europae Americanus* (1767), while William Robinson in *The wild garden* (1891) suggested the unusual idea of naturalizing cultivated plants such as paeonies and lilies. The most sustained interest in the garden as an embellishment appears in the landscape movement of the eighteenth century initiated by William Kent, who, in the words of Horace Walpole, "leaped the fence, and saw that all nature was a garden". This interpretation of gardening can be followed in the exhibition in the descriptions of country estates: Lord Cobham's at Stowe, for example, or William Shenstone's of The Leasowes. Moreover, there were numerous handbooks by such designers as William Wrighte and William and John Halfpenny to guide the landscaper in his choice of various trappings—hermitages, grottoes, obelisks or temples—to adapt to individual taste and scheme. Interesting local connections are revealed in Humphrey Repton's *Sketches and hints on landscape gardening* (1794), which include an account of the proposed alterations at Tatton Park, Cheshire.

Periodical literature played an important role in the development of gardening practice, and in journals such as William Curtis's *Botanical magazine*, or even in the influential weeklies, *Gardening illustrated*, for instance, written for the new class of suburban gardeners, there is an awareness, not only of the beauty of plants, but also of the need for instruction in the art of cultivation. Nurserymen, in particular, whose chief concern was inevitably commercial, often contributed significantly to the

advancement of the artistic side of gardening ; and this is evident in their monographs—*The rose garden* (1848) by W. Paul and *The clematis as a garden flower* (1877) by T. Moore and G. Jackman, shown in the exhibition. The specialists were often involved in practical matters ; John Giles in his description of the exotic pineapple, *Ananas* (1767), goes into great detail concerning its cultivation. On the other hand, the specialists were often sympathetic towards the aesthetic ideals of their age ; as examples of this, the exhibition includes Shirley Hibberd's *The ivy* (1872) and E. J. Lowe's *Beautiful leaved plants* (1866). The same juxtaposition of earthiness with aestheticism is inherent in books on garden accessories : beautiful garden seats designed by William Halfpenny and John Buonarotti Papworth with artistry in mind, not comfort, contrast with the technological wonders revealed at the Great Exhibition of 1851, which included the recently-invented mowing machine.

Scientific endeavour should nevertheless respect nature and it is tempting to wonder if Nicolas Fatio de Duillier had any success with his ingenious contraption for tilting fruit trees so that they gained maximum benefit from the strength of the sun's rays, described in *Fruit-walls improved by inclining them to the horizon* (1699). The angle of the fruit tree could even be varied during the course of the day, and the fruit could accordingly "be sometimes presented side ways to the sun, that it may shine fully upon the sides of the fruits, and give them also that fine colour which becomes the whole fruit so well".

The following is a list of recent Library publications, consisting, with the exception of the last item, of reprints of articles which appeared in the latest BULLETIN (Autumn 1976) :

RECENT
LIBRARY
PUBLICA-
TIONS

"The letters of Sydney Smith." By Alan Bell, M.A., Assistant Keeper of Manuscripts in the National Library of Scotland. 8vo, pp. 27. Price 75p.

"After the Execution of Archbishop Scrope : Henry IV, the Papacy and the English Episcopate, 1405-8." By Richard G. Davies, M.A., Ph.D., Lecturer in History in the University of Manchester. 8vo, pp. 35. Price 90p.

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“Outline of an Ontology.” By Czesław Lejewski, Mag.Fil., M.A., Ph.D., Professor of Philosophy in the University of Manchester. 8vo, pp. 21. Price 60p.

“Rilke’s Fictional Notebook.” By Idris Parry, M.A., Professor of Modern German Literature in the University of Manchester. 8vo, pp. 16. Price 55p.

“From the Bible to the Modern World: a Problem for Ecumenical Ethics.” By The Rev. Canon Ronald H. Preston, B.Sc., M.A., Samuel Ferguson Professor of Social and Pastoral Theology in the University of Manchester. 8vo, pp. 24. Price 80p.

“Bagshawe v. The Leeds to Liverpool Canal Company: a Study in Engineering History, 1790-99.” By R. B. Schofield, M.A., Ph.D., C.Eng., M.I.C.E., Director of Studies, School of Civil Engineering, Ulster College. 8vo, pp. 38. Price £1.20.

“‘Myth’ in Theology.” By The Rev. M. F. Wiles, M.A., D.D., Regius Professor of Divinity in the University of Oxford. 8vo, pp. 21. Price 70p.

“Caxton in the Context of European Printing: A Quincentennial Exhibition.” [By M. M. Wright, M.A., Ph.D., Keeper of Printed Books.] 1976. Price £1.

In the second half of 1976 the following made valuable gifts to the Library, and to them we offer our grateful thanks :

GIFTS

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Institutions

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