



# The Fogg Art Museum's collection of drawings -- Addendum

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## The Fogg Art Museum's Collection of Drawings – Addendum

**A**N English colleague has written that the bequest of drawings and pictures to Christ Church, Oxford, by General John Guise, who died in 1765, antedates the bequests to institutions of learning to which reference was made in the article on the Fogg Museum's collection of drawings in the Spring 1958 issue of this *BULLETIN* (XII, 196–209).

The Christ Church drawings remained almost unknown, however, for nearly a century because of the restrictions set by the testator. Students and visitors alike found difficulties in meeting the requirement that everyone should be attended by a Master of Arts when viewing the collection. As J. D. Passavant (1787–1861), one of the few successful viewers, pointed out (*Tour of a German Artist in England*, London, 1836, I, 330), this requirement, 'considering that the examination of these drawings cannot occupy less than from two to three days [there were 1,734 drawings in the Guise bequest], is an obligation which a member of the university has seldom time or inclination to fulfil.'

AGNES MORGAN

## Racan's *L'Artenice* – Addendum

**T**HE distinctive binders' tool of a fleur-de-lis with tendrils that occurs *en semis* as the principal decoration of the morocco binding of the unique copy of the London-printed edition of Racan's *L'Artenice*, described in the preceding issue of this *BULLETIN* (XIV, 186–187), could not then be found on another English binding. However, a few weeks ago, when examining some of the treasures of the Henry E. Huntington Library, I took from the shelf a vellum-bound volume that likewise has this tool *en semis* and that is here reproduced with permission. Plate I opposite shows the two bindings side by side.

The Huntington binding appears to be the original one of the Bridgwater copy of Robert Southwell's *Saint Peters Complaint*, 8<sup>o</sup>, R. Field f. W. Barrett, 1620. On the title is an inscription, 'The Lady Elizabeth Cavendish her Booke,' which probably refers to Elizabeth (1626–1663), the second daughter of William Cavendish, first Duke of Newcastle, who married, in 1641, John Egerton, Second Earl of Bridgwater. The occurrence of this tool on a binding that was presumably executed in 1620 or very soon after would seem to indicate that it was not cut especially for use on books bound for Queen Henrietta Maria, but was merely part of a London binder's stock.

WILLIAM A. JACKSON

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