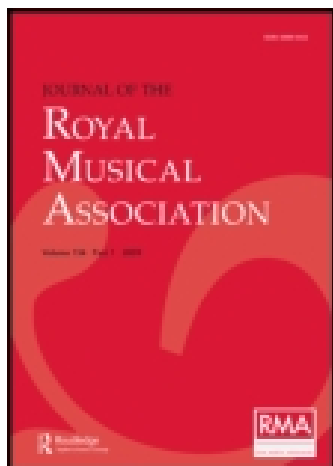


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## Musical Libraries and Catalogues

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APRIL 8, 1919.

H. P. ALLEN, Esq., Mus.Doc.

IN THE CHAIR.

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*MUSICAL LIBRARIES AND CATALOGUES.*

BY W. BARCLAY SQUIRE, M.A., F.S.A.

WITH the exception of the libraries attached to such institutions as the Royal Academy and the Royal College of Music, the Students' Libraries at Oxford and Cambridge, the Henry Watson Library at Manchester, and Mr. Cobbett's Free Library of British Chamber Music, musical libraries, in the sense of libraries solely devoted to music and musical literature, can hardly be said to exist in this country. But the term Musical Libraries is short and convenient, and under it I propose to deal briefly with (1) Great Public Libraries which have (or should have) a special department devoted to music, and which can be used for purposes of both general instruction and special historical research; and (2) Smaller Libraries, where music can only form one of the many subjects for which provision has to be made. In this second category I include (a) Free Libraries and (b) Libraries of Institutions (such as Cathedrals and Colleges), into which for a variety of reasons a certain amount of music has drifted. Private collections, though they are often of considerable importance, hardly come within the scope of this paper.

1. The chief Public Libraries in this country which contain more or less music, are those which, under the provisions of the Copyright Acts, are entitled to receive free copies of all musical publications that appear in Great Britain. Of these, the only one which is bound to receive everything that is published is the British Museum, and this obligation entails the necessity of producing the deposited copy in a Court of Law if called upon to do so. The other great Libraries (the Bodleian, Cambridge University Library and National Library of Ireland), need only take what they want, and thus are relieved from the intolerable burden of storing and arranging masses of worthless music. What this burden is, I know only too well, and I might take up your time by enlarging upon

the subject and telling you how it has—during the last ten years—been increased to an enormous extent by the abolition of registration at Stationers' Hall, and the importation for copyright purposes of tons of American rubbish, all of which has to be preserved and arranged in the Museum. It would be straying too far from the subject of this paper to consider how the Museum might be relieved of this burden; but I cannot help saying that it seems to me that it might be effected by a very slight alteration of the copyright laws, by which the Museum need only keep such of the deposited copies as it considered necessary, while rejected copies should be stamped with the date of deposit and the onus of producing them when required transferred to the depositor. At Washington the piles of ephemeral music, which are filling up all our spare space at Bloomsbury, are dealt with summarily, and nothing is kept that is not considered worth preservation, production of the simple certificate of registration being sufficient evidence that copyright has been secured. None of the great libraries in my first category has a Department of Music. In the British Museum, musical manuscripts form part of the Department of Manuscripts, and printed music of the Department of Printed Books, and in neither case are separate funds and staffs officially allocated to music. This, of course, is a survival of the old-fashioned view that music was a mere pastime. In the original classification of the Department of Printed Books, while separate presses were devoted to Architecture and the Fine Arts, Music was classed with sports and games, so that one found on the shelves the Dodecachordon of Glareanus jostling the Boys' Own Book, and Hoyle on Games sandwiched between treatises of Gaforius or Pietro Aron. When I first entered the Museum, more than 30 years ago, I was told that "it was always understood that music was not to be encouraged," but in spite of this I am glad now, when my official career is nearing its end, to bear witness to the way in which the various chiefs under whom I have served have always been ready to listen to my suggestions for improving the collection of printed music by liberal purchases, both abroad and at home. In fact, though there is no Musical Department such as exists at Berlin and Washington, the present system may be said to work well. A separate department would mean separate allocation of funds for purchase, binding, etc., while by including the expenses of the music with those of the rest of the library, I suspect that we have been able to spend a good deal more on music than would have been the case if there had been a fixed sum at our disposal. Still, it is undoubtedly very inconvenient to students that the musical MSS. should be

separated from the printed music, besides which, the separation involves two staffs of officials with special musical qualifications, where one would be quite sufficient. In any future re-organization of the Museum, I therefore sincerely hope that music will form a special department to include both printed works and MSS.—just as is now the case in the Department of Oriental Literature.

It is undoubtedly a defect of the great National Libraries that they do not—except in the case of the University Libraries, under certain restrictions—lend books. Lending, of course, implies considerable wear and tear, and consequently entails extra expense, but I am not sure whether powers of lending certain classes of works might not be given to our great libraries. I suppose it is a matter of common knowledge that during the last four years of the war, the Trustees of the British Museum have lent extensively to Government Departments engaged on war work. The result has, I think been successful, and the damage has been so small, that I believe I am right in saying that, of many thousands of books so lent, only four have been mislaid or lost, and none of these may not easily be replaced. It will be understood that this has entailed increased work on the diminished Museum staff, but the experience gained, to my mind, encourages the hope that the plan of lending books may be made permanent. Of course it would have to be done under severe restrictions and rigorously applied so as to exclude bibliographical treasures. As to these treasures, the increase of which is the pleasantest part of a librarian's work, if time allowed, I should like to say a great deal. But this is a subject I feel I must keep for some other occasion, for I have already devoted too much time to the British Museum.

2. Passing to the second category of libraries, I have divided them roughly into (a) Free Libraries, and (b) Libraries of Institutions (such as Cathedrals and Colleges), which contain a certain amount of Music. (a) Free Libraries, which lend books almost without restrictions, should obviously contain a selection of music. But I fear that this is very seldom the case. The only ones I know of are Birmingham, Cardiff, Dundee, Hampstead, Nottingham, Wigan, Leeds and Manchester, and it is only of the latter that I can say much. Thanks to the initiative of the late Dr. Watson, the Public Libraries Committee of the Manchester Corporation owns an important collection of some 36,000 volumes, and an immense quantity of sheet music, the whole forming the Henry Watson Music Library. A special feature of this library is that it supplies the needs of a large number of Musical Societies, and even of Church Choirs, by lending copies for practice and per-

formance, thus relieving the borrowers from the necessity of extensive purchases of music. The Chairman has kindly sent me some interesting statistics as to the growth of the Library's activities. In 1911-12, there were lent out 59,000 volumes and pieces; in 1918-19, the figures have risen to 143,028, while the borrowers' cards in force now are 4,956. The classified lists of instrumental music lent from April 1st, 1918 to March 31st, 1919 include 433 orchestral full scores, 3,612 separate band parts, 773 volumes of quartets, and 1,384 volumes of trios, while the vocal music lent include 8,016 copies of anthems, 5,735 volumes of vocal scores of operas, 4,199 volumes of vocal scores of cantatas, etc., 2,038 volumes of vocal scores of oratorios, and 4,312 volumes of songs. It will be seen from these figures what an important position the Henry Watson Library occupies in the musical life of Manchester. The cost of maintaining such a library must be considerable, but fortunately Manchester is blessed with a Corporation which does not grudge spending money on music.

One cannot expect to find many Free Libraries sufficiently well-endowed to enable them to follow the example of Manchester. The question therefore arises, if these libraries are to contain music, what sort of music are they—with their limited funds—to buy for lending purposes? It is a rather difficult one to answer, and one to which I fear very few Committees of Free Libraries are competent to reply satisfactorily. It seems to me that at least an aim should be made to include the following:—

1. A good selection of up-to-date books on theory.
2. As many full scores as possible (the Donajowski editions would form a useful nucleus).
3. A careful selection of pianoforte scores of operas and oratorios.

In drawing up lists for this section of a Free Library, the main consideration should be that the object is not to supply music for mere temporary amusement, but to provide works that a student of moderate means could not afford to buy for himself, or that he only required for occasional reference. Such things as dance-music and popular songs should be rigorously excluded, and madrigals, part-songs, etc., are to be bought for so small a price that it would not be necessary to include them. Bibliographical rarities and MSS. are clearly out of place in a Free Library, and if they ever find their way into one, it would be much better to sell them and to devote the proceeds to supplying deficiencies that are of more general use.

Turning now to my second sub-division (the smaller libraries which contain a certain amount of music), these are mainly

attached to Cathedrals or Colleges, in which the music generally forms a very small and neglected class.

What music is to be found in them has generally drifted there. Sometimes old part-books formerly used in a Cathedral or Chapel have been turned out into the library, sometimes there has been a bequest of a small collection, and sometimes people have made room on over-crowded bookshelves by presenting their old music to the nearest library. If one thinks about it, it is a matter of wonder what becomes of all the old volumes of music of our fathers and grandfathers. I am very often asked by people what they shall do with their old music, and gradually I find myself getting into the position of the director of a clearing-house of such things. Hardly a month passes without someone writing to offer a lot of old music books, either to the British Museum or the Royal College Library. In these cases I find it is best to accept anything that is offered, on the understanding that we—that is, the Museum or the College—shall be absolutely at liberty to keep only what is required to supply deficiencies in our collections, and that we shall then distribute what is wanted either to other libraries or to students who may be glad to have music of use to them, while the residue—generally a very large one—shall be destroyed. This system I have found to answer very well, for one is able to add to the collections of the useful working libraries for students at Oxford and Cambridge, as well as sometimes to such valuable libraries as that at the Fitzwilliam Museum. Of course at present the plan of distribution is rather a personal one of my own, but I think it might well be put upon an organized basis by the establishment of a general Clearing-House for old music. Though the mass of music which passes through my hands in the way I have described consists of Fantasias and Variations of the Herz and Czerny type, occasionally something valuable does turn up, and more frequently there are classical masterpieces which are very welcome to students with limited purses. But to return to the smaller libraries. It is in these places that one is apt to find rare and valuable books and MSS. Musicology—to use a convenient French term—is so little studied in England that one cannot expect an ordinary Cathedral or College librarian to know what is valuable and what is not, and the result generally is that (if the library is well cared for) a great deal of rubbish is carefully preserved, and if (as is often the case) all music is looked upon as worthless, some rare books and MSS. may be consigned to neglect or oblivion. I have had some experience in visiting libraries of this kind, and generally speaking I have found the state of any music they contain to

be simply deplorable. The librarians are almost without exception ignorant of music; funds are lacking; and the music is absolutely neglected and uncared for. In one library which I visited a good many years ago, I found a valuable and complete set of MS. part-books of anthems and services that had probably been used in the adjoining Cathedral at the end of the 17th century. More recently I examined the same library, but could not find this set of books. No one knew what had become of it. Cases like these can often be accounted for by the Cathedral organist's having borrowed a book or MS., and forgotten (as he generally does) to return it, with the result that it becomes practically lost, and may eventually find its way—if it is not destroyed—into the hands of the second-hand bookseller. Another great risk which this neglect entails is that books or MSS. may so easily be stolen. Some years ago an enterprising book-thief was clever enough to see what a field these libraries offered for his activities. He went round several libraries, picking up a book here and there, and was eventually caught. Among his prey was a thin volume of *Quintus* parts belonging to several sets of *Madrigals*. Being as ignorant of music as the librarians whom he despoiled, he seems to have chosen this particular volume as being small and easy to carry off, not knowing that, apart from the five other volumes containing the remaining parts, it was practically valueless. I am glad to say that I succeeded with great difficulty in explaining to the police how I knew that this volume must have belonged to the rest of the set and have come from this particular library. The police accepted my explanation and returned the volume, but I am quite sure that they did not understand how it came about that I knew that a few *Quintus* parts must of necessity belong to the remaining *Cantus*, *Medius*, *Tenor*, *Bassus* and *Sextus*.

There seems to me to be only three remedies for this state of things. (1) That these libraries should sell their music; (2) that they should deposit it on loan in some large Musical Library, where it would be properly cared for; or (3) that the owners should get it catalogued and arranged by some qualified specialist. Personally I am all in favour of centralizing collections of rarities, and quite apart from my official position, I think that the proper place for all rare music-books and MSS., is the British Museum, where they are accessible to everyone, and can be used without raising any tiresome questions of ownership of copyright. The libraries I am dealing with generally suffer from lack of funds, and the money obtained by a sale such as I have suggested, would be very useful in setting the rest of the library in order or



in bringing it up-to-date. In one case I know of, a most interesting small collection of madrigals and motets of the 16th and 17th century has been, within the last ten years, disposed of to the British Museum. The price paid was practically what the works would have fetched at a public auction. The Museum was able to fill some blanks in its collection, and I hope the money the vendors got was spent in adding to their library. Even if there are statutes forbidding the sale of books, the British Museum is generally willing to accept collections on permanent loan. An admirable example of this has been set by the King, who a few years ago deposited at Bloomsbury the whole of the Music Library from Buckingham Palace, with its priceless Handel MSS., and more recently his example has been followed by the Philharmonic Society, which has deposited its valuable autograph scores in the Museum. The Madrigal Society also has placed a small but interesting collection of old music in the Library of the Royal College of Music, where it is kept in a special bookcase apart from the other books and MSS. But if neither of these plans be adopted, the alternative is that these small collections ought to be properly catalogued—and that not by the ordinary librarian, but by some specially qualified specialist. This, I am glad to say, in some cases has been, or is being now done. I need hardly mention the Catalogue of the Fitzwilliam Music (by Dr. Mann and Mr. Fuller Maitland) the first volume of Mr. Arkwright's admirable catalogue of the Christ Church (Oxford) music, and quite recently it is very pleasant to know that Dr. Fellowes is devoting his energy and learning to setting in order and cataloguing the music at St. Michael's College, Tenbury—a work which has long been most needed. All these are excellent instances of catalogues by experts; if an example is wanted of entrusting such work to people who know nothing about their subject, I need only mention that terrible catalogue of the Euing Library at Glasgow—a production which would be a laughing-stock if it were not so lamentable as a display of ignorance.

Cataloguing, after all, is the main business of a librarian's work—for a library without a catalogue is to all intents and purposes useless—so as a librarian, I must ask to be excused for making a few remarks on this subject. To go into it thoroughly is more a matter for discussion among librarians than at a meeting of musicians. But I think everyone will agree that the first duty of a Library Committee is to catalogue its collections, and the second to make its catalogues generally useful by publication. The British Museum has published catalogues of its musical MSS., and of its early printed music; the Fitzwilliam Museum has published a catalogue of its

music; Christ Church, Oxford, the first volume of its musical MSS.; and the Royal College of Music of its printed music, but this ends the catalogues of music in English Libraries which are generally accessible. In this respect, we are behind other countries. Berlin, indeed, has published nothing, and Vienna only a catalogue of its MSS., but there are splendid catalogues of the music in the Bibliothèque Nationale at Paris, of the Liceo Musicale at Bologna, of the University Library of Upsala (only a first volume, but a model so far as it goes), of the Royal Library and Conservatoire at Brussels, of the Library of Congress at Washington, and of many others. With regard to smaller libraries, the comparison between England and the Continent is still more unsatisfactory, and it is here that there is the largest field open for us, for it is just in these small libraries that research is most difficult. And here I must digress for a moment to pay a tribute to the work done in Germany by Robert Eitner. However justly and bitterly we resent the German spirit of to-day, it is not inconsistent with patriotism to acknowledge what was good in the German spirit of the past—and it is to the better Germany of the past that Eitner belongs. We are apt nowadays to hear a great deal about German organization, but Eitner's work was done by himself, and entirely unaided by state support, and I believe that the only reward he got for it was three years before his death in 1905 to be dubbed officially by the Prussian Government as a Professor. He was by profession a private teacher, and lived in a small town in Brandenburg. In 1868 he founded a Society for Musical Research, which had a very small list of subscribers. From 1869 to 1904, this society issued a little monthly periodical, attached to which there appeared from time to time a series of supplements containing catalogues of the music in the small libraries of Germany. Many of these were drawn up by Eitner himself, and with their help and with his further personal researches in France, Italy and England, he built up his monumental "*Quellen-Lexikon*," which, in spite of its inevitable imperfections, is the *vade-mecum* of musical librarians. It is too much to expect that the work done by Eitner should ever be done again by one man; but it can be done, and should be done by *pooling knowledge*, the importance of which in the case of musical, as of every other kind of research, is apt to impress one more and more with the approach of old age. It is a truism to say that life is short, but if a man bottles up the knowledge he has laboriously acquired and keeps it to himself, the chances are that when he dies his knowledge will die with him and his work will have to be done over again. For this reason co-operative labour—even in cataloguing

libraries—is so important. How much work might be saved if this preliminary spade-work—so necessary in any great (or even small scheme) of republishing our hidden treasures—were properly done! To mention but one instance. Many years ago the Purcell Society started printing a complete edition of Purcell's works. But no preliminary work was done, and the whole issue was long held up until, by the aid of a few enthusiastic voluntary workers, thematic lists and catalogues were made of all that was extant of Purcell's music in our libraries. The publication of the first series of German, Austrian and Bavarian *Denkmäler*, would hardly have been possible except for Eitner's *Quellen-Lexikon*. But if we turn to France and Italy, we shall find as good, and even better, examples to follow. The French Ministry of Public Instruction and Fine Arts has for years been bringing out a great series of catalogues of the MSS. in the public libraries of the country, and in these music has not been neglected, although one has to look for it in each separate volume. But Italy has done better. A little over ten years ago there was founded in the old castle of Ferrara, the *Associazione dei Musicologi Italiani*. Its first aim was to draw up a general catalogue of the musical collections of Italy. The work was divided among local sections, and by the aid of a grant from the Ministry of Instruction, and a small annual subscription of 12 francs from the members, by July, 1918, the association had published the following complete catalogues, all drawn up on a uniform plan :—Parma (295 pp.), Reggio in Emilia, the Accademia Filarmonico di Bologna, the Archivio Ambrosini of Bologna, the Querini Stampaglia Library, the Museo Correr, and the old Ospedaletto of Venice, while the following were in course of issue in parts :—the Archivio of St. Petronio (Bologna), the Library of St. Mark's (Venice), the Academy of St. Cecilia (Rome), the Esteuse Library (Modena), the Archivio Filippino (Naples), the University Library (Genoa), the Communal Library (Ferrara), the Istituto Musicale (Florence), and the Ambrosiana Library (Milan). Since last July, the work has gone steadily on, and quite recently several new accessions of catalogues have reached me.

Looking at this admirable series, one cannot help asking whether our own country ought not to undertake something of the sort? The question may be raised whether there is enough music in English libraries to justify such an undertaking. As to this, I have no hesitation in answering in the affirmative. To begin with there are the two thousand and odd MSS. in the Royal College of Music, the catalogue of which (practically complete), filling six or seven hundred folio sheets

of manuscript, is only waiting to be published. Then there are the Buckingham Palace collections, the Bodleian Library at Oxford, the University Library at Cambridge, the Cathedral Libraries, some of which (York and Durham especially) contain a good deal of music, St. Michael's College, Tenbury, Marsh's Library, Dublin, the Gresham College Library, the Madrigal Society's Library, and the College Libraries of Oxford and Cambridge. In some of these cases, indeed, there does exist a catalogue. But what is the use of such catalogues as those by Jebb of the Peterhouse Music, or Dixon's of the Ely Music, which are almost as rare as the books they enumerate? What is wanted is a combined scheme on the Italian method, a series of catalogues drawn up on the same plan—for a bad catalogue is worse than none, it only prevents the issue of a better one. Such a work would be a noble one for our Association to undertake. It would cost time and money, and perhaps some members may consider that the need is not so great as to justify the expenditure of either. But I do not like to think that England should remain behind other countries in this branch of research. The foundations of Musicology, are the documents, manuscripts or printed music of past times. The first step in making them accessible is that it should be known where they are to be found, and, this first step consists in cataloguing—the spade-work of research.

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## DISCUSSION

The Rev. Dr. E. H. FELLOWES: We owe our best thanks to Mr. Barclay Squire for the great service he has rendered in bringing this matter forward, and especially with reference to the careless way in which music is kept in so many of our provincial libraries. In serving under Dr. Terry on the Committee connected with the Carnegie Trust for reproducing Tudor Church Music, I have had the opportunity of seeing various cathedral libraries, and perhaps one or two experiences may interest members. Perhaps I may start by saying that we owe much to the Carnegie Trust for providing this opportunity for examining some of the provincial libraries; otherwise it could not easily be done on any systematic plan. Last week I called upon the librarian of one of our cathedrals and when I looked through the presses, I found all sorts of valuable books. For instance, Gibbons's Madrigals, Tomkins's Songs, a complete set of the *Cantiones Sacrae*, Tallis

and Byrd, and all sorts of rare books of this kind, most of them were in paper covers, and placed in the presses in such a manner that they were being seriously damaged. Yet those in charge seemed to have little idea of their value. I was informed that in 1905, Mr. Barclay Squire had pointed out to the authorities the value of some of their possessions, but it appeared that nothing whatever had been done in the meanwhile. Presently the Dean and another member of the Chapter came into the library, and I was able to bring the matter before them, and I think as a result of my visit, something may be done to remedy this state of affairs.

There is another Cathedral where they have a most wonderful collection of 17th century part-books, besides other great treasures in their library. I was informed that until five years ago these part-books were knocking about in the organ loft. They were then moved into the library. But not a single member of the Chapter, nor the librarian—one of the Minor-Canons took great interest in the matter—had the slightest idea of the real value and importance of these books. When I mentioned the fact that I was engaged in research upon Gibbons and Byrd, and that I had found anthems by these composers in these part-books, that had not survived elsewhere, they began to be interested. The bindings were loose, the stitching was broken, and the edges were all frayed, and the books were in the actual process of deterioration. I saw one of the Canons about it, and explained that it would be necessary to spend a lot of money, for these books might cost £10 each to restore, and there are 30 of them. However, I was invited to write to the Dean and Chapter upon the subject, and there is no doubt that something will now be done to put these part-books into good repair. This opportunity of getting the authorities in the various provincial church libraries to put their music-books in order, may be regarded as a by-product of the enterprise of the Carnegie Trustees in connection with their edition of Tudor Church Music. By going round and telling the various custodians of the value of what they have in their care, one has a chance of getting something done.

Then, perhaps, I may mention another thing. The true story of the sale of the Barnard books at Hereford, does not seem to have been made public hitherto. Dr. Percy Buck, another member of the Committee, serving under Dr. Terry, was at Hereford examining these books last summer, carefully noting the details and what was missing. He found them in the choir practice room, carelessly kept, and in the process of deterioration. He pointed all this out to one of the Canons and explained their importance and value. The

Canon thereupon asked for an estimate of the probable cost of restoring the books. Dr. Buck brought two out of the ten volumes to London in order to get expert advice, and it was found that they would cost £10 each to restore. The authorities at Hereford were interested, but said they could not spend so large a sum as £100 and asked for advice under the circumstances; for instance, could anyone be suggested who would buy the books. Dr. Buck then went to the Dean of Christ Church, and suggested that this was an opportunity of buying something which would be of value even in such a library as that of Christ Church. The Dean thereupon offered the Hereford Chapter £100, this offer was promptly accepted, and the Christ Church Library is now the richer by this possession. Not only that, but the Dean has undertaken to have the whole of the books properly restored, and to have facsimiles made for the missing pages, in short, to have the whole work done properly.

The new Bishop of Hereford was much disturbed about the sale, and the people of Hereford were also much chagrined when they heard of the loss of the books. But though the people of Hereford have lost, the musical world has gained, by the fact that these books will now be properly looked after, and available for reference.

Dr. TERRY: A paper of this kind is badly needed. Those who have anything to do with research work, are always glad to have an authoritative statement, as clear statements from an expert carry a weight greater than those of a mere researcher, as the latter are apt to be interpreted by local bodies, or local librarians as the mere fussy interference of outside individuals writing to find fault with their libraries. I can endorse what has been said about Cathedral Libraries. In the task in which I am engaged it has been part of my work to make examination of all Cathedral libraries. I have no complaint to make about the courteous gentlemen who preside over these libraries; they do everything they can for you; but unfortunately I have not yet found an instance in which one was a musician, and therefore able to estimate the respective values of musical works in his charge. It is the past indifference of non-musicians towards mere music that is responsible for the fact that until quite recently the national treasures housed in Cathedrals have been at the mercy of any thief who liked to appropriate them. There is the notorious case of the priceless Tenor Part Book at Christ Church, Oxford, which was in existence at the time of Rimbault, but all trace of which has been lost.

This sort of thing has been going on for hundreds of years; and we who want to know something of the national treasures

which have been housed in these places all these years, find ourselves unable to make use of them because of the way in which they have been kept.

I was glad the lecturer alluded to Euing's collection with its farcical catalogue. Mr. Euing bequeathed his collection to Anderson's University at Glasgow, together with a sum of £250 for the compilation of a catalogue. When I visited Glasgow Technical College (where the collection is now housed), I found the catalogue to be little or no use. In my early days, when pence were not too plentiful, I would have been glad to save myself the expense and labour of scoring music when full scores existed. Well, after scoring the whole of Byrd's *Gradualia*, I found that a complete manuscript score existed (in this Euing collection), of one of the volumes, and that it was not even entered in the catalogue. The idea that any person accustomed to catalogue ordinary books can do music is erroneous. The hours (I might say the months and even years) of labour that might have been spared if only there had been such a very simple thing as a thematic index of music in various Libraries. Take one example: if there is one motet more than another that early English composers seem to have had a particular fondness for it is "Ave Dei Patris," but its exact source is a thing which I cannot find in any library. Possibly one may eventually get to the original source of it; I have traced it to a certain extent, but even Dreves' "*Analecta Hymnica*," is silent concerning it. In these catalogues, especially the extraordinary one the lecturer mentioned, we have not only to deal with the incompetence of their compilers, but also are "up against" the habit of old English Part-book scribes, not to bother about putting the composers' names. The time I have spent on tracing authorship alone would have sufficed to score the whole of the works of Palestrina. I mention these cases just as they come to mind, but they are only examples, for the number of instances of culpable negligence would fill a volume. I remember another instance which may not be unknown to some others present. I have been in correspondence (in the course of my investigations) with every Library at Oxford and Cambridge, and I have mostly found that where librarians were helpful it was in spite of their music catalogues and not because of them. And even in libraries where pride is taken in their contents and where the institution is "written up" as being a model, we find gross carelessness in respect of musical monuments. For instance, at a certain library which has been more written about than any other I know in this country—a new librarian has recently been appointed, and the first thing he told me was

this, that in a disused cupboard, he found no less than eleven sets of Tudor and Elizabethan Part-books, ten of them complete. I have, by the way, made a thematic index of the contents of these books, identifying as many as possible. This experience showed me two things. First that there were a number of early English works by Peter Philips and other composers of that period, whose works were printed and published on the continent, we imagining that they did not exist in England. But apparently they did exist here—in manuscript—for I have identified some of them in the Part-books under discussion. Secondly, I identified in the same Part-books a number of anonymous works which proved to be by contemporary continental composers. That is a fact not sufficiently known. It is too generally assumed that our English performers of that period were not in touch with the continent. But I discovered in this particular library proofs that we were fairly conversant with the work of foreign musicians, because there can be identified not only Palestrina and di Lasso, but even such ordinarily unknown persons as Brumel. So from every point of view it is important to get expert cataloguing and a thematic index of these libraries; it is a question of national importance, the settlement of which is becoming more and more urgent. Before the war I used to go to Germany every year, and was always "up against" the calm assumption of German superiority. They would say, "we are the only nation that has published complete editions of the old composers." Of course, this was true, and we all bought them. I could say much about these editions, but the point one wishes to emphasize is that here we have been all these years kowtowing to German superiority in research. We rightly ought to be ashamed that we have not matched the industry with which they have enshrined their national monuments in Denkmäler. At the same time we could not but resent the assumption of superiority; the assumption that because they had got Denkmäler in which to enshrine their national monuments and we had not, therefore we had no monuments to enshrine.

I should like to mention another matter where much trouble would have been avoided had one been in possession of expert cataloguing which facilitated the tracing of originals. Messrs. Breitkopf & Härtel, have with praiseworthy enterprise published the complete works of Palestrina, di Lasso and other polyphonic composers. Most of these were edited by Dr. Haberl. We have all along regarded these Haberl editions as authoritative, and it is only within comparatively recent years that I received the shock of discovering them to



be in every way untrustworthy. The number of Palestrina originals to be found in this country is few, but had one been able through thematic catalogues to know exactly where the originals were to be found, the errors in these bungled and unscholarly editions would have been checked long ago. As it is, we who pinned our faith to them in early days, have made mistake after mistake through this misplaced confidence. The process of discovering this worthlessness would have been quicker had we had some system of indexing on the lines the lecturer has suggested to us. We feel strongly then the wisdom of his remarks as to expert cataloguing, indexing and preserving the treasures in our libraries.

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Some discussion then ensued as to the best method of securing some practical improvement, and finally on the motion of Mr. Barclay Squire, seconded by Dr. Terry, the following Resolution was passed unanimously:—"That the Council be asked to consider the appointment of a Committee to deal with the question of preserving and cataloguing the music in our Cathedral and other small libraries."

A vote of thanks to the Lecturer was then accorded.

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