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# SOME BRITISH COLLECTORS OF MUSIC

c. 1600 – 1960

BY

A. HYATT KING

*Sanders Reader in Bibliography, and  
Sometime Scholar of King's College, Cambridge*



CAMBRIDGE  
AT THE UNIVERSITY PRESS

1963

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CAMBRIDGE UNIVERSITY PRESS  
Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore,  
São Paulo, Delhi, Dubai, Tokyo, Mexico City

Cambridge University Press  
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

[www.cambridge.org](http://www.cambridge.org)  
Information on this title: [www.cambridge.org/9780521157438](http://www.cambridge.org/9780521157438)

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First published 1963  
First paperback edition 2010

*A catalogue record for this publication is available from the British Library*

ISBN 978-0-521-05886-5 Hardback  
ISBN 978-0-521-15743-8 Paperback

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*To*  
C. B. OLDMAN

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## PREFACE

The text of this book consists of the lectures which I delivered at Cambridge during Michaelmas Term 1961 as Sandars Reader in Bibliography. The original typescript has been read by Mr Charles Cudworth, Professor Thurston Dart, Mr O. W. Neighbour, Dr C. B. Oldman, C.B., C.V.O., Mr John Pashby and Miss Pamela Willetts. They have given me many useful additions and corrections which I have incorporated into the version printed here and I am deeply grateful to them.

But even with this improvement and such supplementary information as I have added myself, these pages can only offer an introduction to one aspect of a very large and strangely neglected subject. Although the literature about the history of book-collecting is extensive and of respectable antiquity, very little has ever been written on those who have collected music in any part of the world. Some indication of the possible extent of this topic is to be found in a valuable paper which the Comtesse de Chambure wrote in 1959, 'Les Collections privées de livres et d'instruments de musique d'autrefois et d'aujourd'hui'.<sup>1</sup> Strong evidence of the close link between the collecting of music and the collecting of instruments is also found in the fact that, as sale-catalogues show, many generations of British collectors have regarded the one as an essential complement to the other. This is another neglected subject which would certainly repay investigation.

In the course of the lectures, I said something about the transmission and location of manuscripts and rare or unique printed items. Here, too, is a new wide field for future study, for which there are few sources ready to

<sup>1</sup> See *Music, Libraries and Instruments*, ed. Unity Sherrington and Guy Oldham (London, 1961), pp. 131–47. (*Proceedings of the Joint Congress of the International Association of Music Libraries and the Galpin Society*, held at Cambridge in 1959.)

## Preface

hand. The admirable indexes to Augustus Hughes-Hughes's three-volume *Catalogue of Manuscript Music in the British Museum* (1906–9) name owners meticulously. So does the index to the typewritten *Catalogue of the Manuscripts in the Library of the Royal College of Music* (1931), compiled by Barclay Squire. But for manuscripts in other libraries and for the rarities of printed music there are no methodical indexes to ownership at all. A certain number of ownerships are mentioned incidentally in the entries of a few printed catalogues such as those of the music in Christ Church, St Michael's College, Tenbury and the Fitzwilliam Museum. The Bodleian's *Summary Catalogue of Western Manuscripts* gives many names of owners in the descriptions, but few, alas, in the index. Much of the evidence would therefore still have to be brought together from signatures on fly-leaves and title-pages, and from bookplates and labels on bindings. However laborious this task, it would in time add enormously to our knowledge of past collectors of music.

Music, like books, has attracted collectors in every imaginable walk of British life, from the professional classes to the highest in the land. The evidence for royalty as collectors of music is largely to be found in the Royal Music Library, about which I published two articles in *The Book Collector* some time before my election as Sandars Reader. As it was impracticable to work these articles into the text of my lectures, I have reprinted them here, in a revised form. For kind permission to do so, my thanks are due to Mr John Hayward, C.B.E., editorial director of *The Book Collector*. Here I would also express my gratitude to Mr R. C. Mackworth-Young, M.V.O., Librarian to H.M. the Queen, for the information which he generously gave me from the Royal Archives at Windsor Castle, and to which he has added since the articles were first printed.

In order to make the book of some use as a work of reference, I have added lists of collectors which include the names of many others besides



### *Preface*

those mentioned in the text of the lectures. Not all, perhaps, are collectors within the terms of the definition which I have attempted in my first lecture, but none is entirely devoid of historical or bibliographical interest. It will be seen that for a score or so of early collectors I have been unable to find any copy of the catalogue of a sale, although the sale certainly took place and the catalogue was published. If any of these are to be found in libraries or elsewhere, I should be very glad to be informed.

The time at my disposal, both for the writing of the lectures and the revision of them for publication, was unfortunately limited. Most of my research was centred on the British Museum with its unique collection of sale-catalogues, but I was well aware that much important information must lie elsewhere. To my regret, I could not visit all the extant collections which I have mentioned and study them in detail. A score or so in London, Oxford and Cambridge I did visit, with the kind help of the librarians concerned. Otherwise, I have had to rely on such catalogues or descriptions as were available in print or typescript and on correspondence.

For details of collections now in libraries scattered throughout Britain and elsewhere and for numerous facts about collectors of many generations I have to thank librarians, scholars and members of the antiquarian-music trade. Either in answer to my inquiries, or voluntarily, having heard of my work, they have contributed valuable information, much of which is new.

I would therefore express my gratitude to: Miss Jean Allan, Librarian of the Reid Music Library, Edinburgh; Miss Barbara Banner, Librarian of the Royal College of Music, London; Mr Hermann Baron; Mr Philip Brett; Mr Charles Cudworth, Librarian of the Pendlebury Library, Cambridge; Miss Margaret Deneke; Mr Heinrich Eisemann; Mr Ifan Kyrle Fletcher; Miss Phyllis Giles, Librarian of the Fitzwilliam Museum, Cambridge; Mr R. Alec Harman, Lecturer in Music, Durham Colleges in the University of Durham; Dr R. J. Hayes, Librarian of the National Library of Ireland, Dublin; Mr W. G. Hiscock, Deputy Librarian, Christ Church, Oxford;

### *Preface*

Mr Cecil Hopkinson; Dr R. W. Hunt, Keeper of Western Manuscripts, Bodleian Library, Oxford; Mr F. J. E. Hurst, Deputy Librarian, Trinity College Library, Dublin; Mr F. G. B. Hutchings, City Librarian, Leeds Public Libraries; Mr R. W. Ketton-Cremer; Dr R. W. Ladborough, Fellow and Pepysian Librarian, Magdalene College, Cambridge; Mrs Valerie Leach, Librarian of the Faculty of Music, University of Oxford; Dr Peter Le Huray, Fellow of St Catharine's College, Cambridge; Miss Marion Linton, Assistant Keeper in charge of the Music Room, National Library of Scotland, Edinburgh; Mr Hugh McClean; Mr Philip L. Miller, Chief of the Music Division, New York Public Library; Dr A. N. L. Munby, Fellow and Librarian, King's College, Cambridge; Mr Percy Muir; Mrs Ruth Noyes, Librarian, Cecil Sharp House, London; Mr J. C. T. Oates, Under-Librarian, University Library, Cambridge; Mr Peter Pagan, Director, Victoria Art Gallery and Municipal Libraries, Bath; Miss Joan Pemberton, Librarian, Central Music Library, London; Mr H. L. Pink, Under-Librarian, University Library, Cambridge; Mr Albi Rosenthal; Mr Harold Watkins Shaw, Hon. Librarian of St Michael's College, Tenbury; Mr Alexander Small, Chief Librarian of Dundee Public Libraries; Dr John Stevens, Fellow of Magdalene College, Cambridge; Mr Walter Stock, Librarian of the Royal Academy of Music, London; Mr J. E. Thomas, City Librarian, Cardiff Public Libraries; Mrs A. P. Vlasto, Librarian of the Rowe Music Library, King's College, Cambridge; Professor Sir Jack Westrup, Heather Professor of Music, University of Oxford; Dr J. A. Woods, Lecturer in American History, School of History, Leeds University.

A number of collectors of the present day have been so good as to let me have information about their possessions and to permit me to publish it in this book. My cordial thanks are due to: Mr Christopher Finzi; Mr Walter N. H. Harding; Mr Arthur Hedley; Mr J. E. Kite; Mr Vere Pilkington; Mr Raymond Russell; Mr Ronald Stevenson; Mr Alan Tyson; and the heirs of Stefan Zweig.

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I am very grateful to Mr H. M. Nixon for most of the information which I have given about the dates of various bindings.

To my wife I owe much for her skill in typing the final version of the text of the lectures and the appendixes.

My last—but by no means least—debt of gratitude is to the Syndics of the Cambridge University Press for having undertaken the publication of the book, and to members of their staff for the care they have lavished on its production.

A. H. K.

LONDON  
*December 1962*

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## LIST OF PLATES

*The plates are bound in between pp. 64 and 65.*

- I (a) A dated note of ownership in the autograph of Thomas Hamond (British Museum, Add. MS. 30481, f. 1<sup>v</sup>).  
 (b) A dated note of ownership in the autograph of Viscount Fitzwilliam (Fitzwilliam Museum, Mu. MS. 23 H. I).
- II (a) The signed bookplate of John Stanley (British Museum, Add. MS. 5324, f. 2<sup>r</sup>).  
 (b) The bookplate designed by Granville Sharp (British Museum, Add. MS. 17853, f. 2<sup>v</sup>).
- III A dated note of ownership in the autograph of Thomas Bever, with his bookplate (British Museum, K.4.i.13—Trabacci, *Secondo libro de ricercate*, 1615).
- IV A passage from the autograph will of Frederick Nicolay (Principal Probate Registry, Somerset House, P.C.C. 394, Loveday).
- V A list of *lacunae* in vol. II of the autograph score of Handel's *Deborah*, written on an inserted blank leaf in the hand of Frederick Nicolay (British Museum, R.M. 20.h.2, f. 9<sup>r</sup>).
- VI Part of an index, written in the autograph of Frederick Nicolay, to a composite volume of printed music owned by Queen Charlotte (British Museum, R.M. 17.e.7, fly-leaf).
- VII A page of the *Mulliner Book*, with a dated note in the autograph of John Stafford Smith (British Museum, Add. MS. 30513, f. 2<sup>r</sup>).

### *List of Plates*

- VIII A note of presentation to Joseph Warren in the autograph of Edward Francis Rimbault, followed by a note signed: J.M. (i.e. Julian Marshall), to explain the word 'late', presumably added by Warren (British Museum, Add. MS. 31550, fly-leaf).

### ACKNOWLEDGEMENTS

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