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Resources for musicologists in Lambeth Palace library

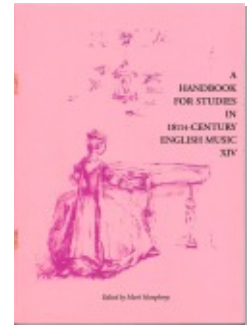
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RESOURCES FOR MUSICOLOGISTS IN LAMBETH PALACE LIBRARY

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INTRODUCTION

Lambeth Palace stands on the south bank of the River Thames in London, close by Lambeth Bridge. It has been the residence of the Archbishop of Canterbury for over 900 years.¹ In 1610 Archbishop Bancroft bequeathed his library to his successors and his manuscripts form the core of the Library's collection, which has been enhanced by successive archbishops of Canterbury and their librarians. In the 1960s the library became formally recognised as the repository for the provincial archives of the archbishops of Canterbury. Thereafter the records of the Court of Arches, the Faculty Office, Convocations and the vicar general were transferred to the Library.² The official papers and correspondence of the Archbishops of Canterbury have been deposited in the library since 1862, access is subject to a thirty-year rule. In 1996 the Library acquired the Sion College manuscripts, pamphlet collections and pre-1850 books. The collection now spans the ninth century to the present day and includes over 200,000 volumes (including over 20,000 pre-1700 books) and some 3,500 manuscripts, of which some 600 are mediaeval. Resources for musicologists in Lambeth Palace Library will be found in music manuscripts, printed books about music and accounts of significant events that refer to music. There are also references to musicians in the official papers, records of the Court of Arches, marriage licenses and other documents.

The basic guide to the sixteenth to eighteenth century collections is the catalogue compiled by H J Todd and published in 1812.³ The mediaeval manuscripts and principle post-Reformation collections have been catalogued

and indexed separately.⁴ Of particular relevance to the eighteenth century are the Gibson and Secker Manuscripts. Edmund Gibson (1669-1748, Bishop of London 1723-1748) was Lambeth Librarian and later Bishop of London. His manuscripts, numbering 929-942 in the collection, were catalogued in 1985.⁵ The holdings at Lambeth palace are available on microfilm at the Bodleian Library. The correspondence and papers brought together by Archbishop Secker (1693-1768, archbishop 1758-1768) are MSS 1118-1128, 1130 and 1134. Catalogues of the manuscripts are available online (see appendix).

The Court of Arches is the appeal court of the archbishop of Canterbury. The extensive archives are almost all post-Restoration. The court exercised an extensive jurisdiction over marriage, probate and testamentary disputes, defamation and the morals of the clergy and laity. An index was published in 1972.⁶ Some of the records are available on microfilm or microfiche at the Centre for Research Libraries, Chicago.⁷ The courts jurisdiction in matrimonial and testamentary matters was superseded in 1857 by new divorce and probate courts. The Faculty Office was set up under the Peter's Pence Act of November 1553 to issue 'licences, dispensations, faculties, compositions, and receipts, etc.' previously granted by the pope or papal curia. This archive dates almost exclusively from the Restoration and includes records of marriage licences.⁸

The records of the vicar general of the Archbishop of Canterbury relate to the ecclesiastical administration of the province, diocese and peculiars of Canterbury, from the restoration on. These include records of marriage licenses by the vicar general of the archbishop of Canterbury throughout the province of Canterbury (England south of the Humber and Wales). Indexes and calendars of marriage allegations are available in the reading room, on microfilm from Research Publications Ltd and may be consulted at the Genealogical Society, Salt Lake City, and the Society of Genealogists, London.⁹

When Sion College Library closed in 1996 the manuscripts, pre-1850 printed books and the entire pamphlet collection were transferred to Lambeth Palace Library. The pre-1850 books include only one title connected with music. The pamphlet collection includes 3,700 items belonging to Edmund Gibson and 5,800 belonging to John Russell (1787-1863), Headmaster of Charterhouse, and rector of St Botolph-without-Bishopsgate. Card catalogues by author and subject are available at Lambeth Palace Library.¹⁰ They reveal little directly connected with eighteenth-century music.

GENERAL OVERVIEW OF RESOURCES FOR MUSICOLOGISTS¹¹

Medieval service books, sixteenth and seventeenth centuries

A number of the Lambeth manuscripts are recorded in W.H. Frere, *Bibliotheca Musico-Liturgica* fasc 1, 1894. One addition since then is a rare fifteenth-century noted breviary of the Use of York (Sion College Arc L40.2/L1), a facsimile was published in 2000 by the Institute of Medieval Music, Ottawa.

The Library has many sixteenth century and later service books, English and Continental, including the only known copy of the first edition of the Sarum processional, which includes early printed music. There are one or two important manuscripts, including MS 1, the vast Lambeth Choirbook from Arundel College, dating from the period of Henry VIII. It includes music by Robert Fayrfax and Nicholas Ludford. MS 466, *Musica quedam* is attributed to William Chelle, Mus. Bach. Oxon, 1524. For the post-Reformation era there are the early editions of Book of Common Prayer, including the first edition 'noted' by Marbecke,¹² and editions of Sternhold and Hopkins *Whole book of Psalms* from 1570 onwards. MS 1041, the Songbook of Lady Ann Blount, is of special interest amongst the seventeenth-century manuscripts; a facsimile was published in 1987¹³ and a performing edition in 2000.¹⁴ Ms

1041 is a familiar source for English Song of this period.¹⁵ 22 of the 29 songs were probably entered between 1650 and 1660, the final seven entered later. The composers represented from before the Civil War are Charles Coleman, Nicholas Lanier, Henry Lawes and William Lawes and post-Restoration Edward Coleman, John Goodgroome, Matthew Locke and Alphonso Marsh. Eleven of the songs are unique to the manuscript and these include the anonymous 'We do account that music good', 'When shall I see my captive heart', attributed to Henry Lawes, Matthew Locke's 'Lucinda, wink or veil those eyes' and John Goodgroome's 'Fret on fond cupid, curse thy feeble brow'.¹⁶

Eighteenth century

For the eighteenth century the resources for musicology are mainly in printed books and written accounts of events that include information about musical activity. Two detailed examples follow: a description of papers relating to the anthems composed by William Boyce for the Coronation of George III and the biography of the organ builder Renatus Harris.

The Coronation of George III, 1761

Service books for coronation services are preserved in Lambeth Palace Library, some of these include marginal notes written by the archbishop at the service. For the eighteenth century these include:

MS 1078 A Formulary of that part of the Solemnity which is performed in ye church at the Coronation of Her Majestie Queen Anne at Westminster 23 Apr 1702

MS 1083(a) *The form Order of the Service that is to be performed at the Coronation of ... George III and Queen Charlotte, 22*

September 1761, (London, 1761)

MS 1083(b) *The form Order of the Service that is to be performed at the Coronation of... George III and Queen Charlotte, 22 September 1761, (London, 1761)*

These manuscripts all include directions regarding the performance of the anthems during the service. For example, at the coronation of Anne, 1702 the final anthem, Jeremiah Clarke's 'Praise the Lord, O Jerusalem' was sung 'with instrumental music of all sorts as a solemn conclusion of the Coronation'.¹⁷ MS 1083(a) is the order of service used by Archbishop Secker at the coronation of George III. The anthems for this service, with the exception of 'Zadok the Priest', were composed for the occasion by William Boyce. These anthems were discussed in an exchange of correspondence between Boyce and the archbishop. Boyce's side of the correspondence is preserved in MS 1140. These letters allow us an insight into the relationship between Boyce and the archbishop, who obviously took more than a passing interest in the musical arrangements:

I have received the / honour of your commands, in relation to Zadok, the Sixth Anthem, and the / length of the others, which orders, I will / most punctually obey. These Anthems / with the organ only, shall be as short as / possible, and with the other instruments / as much so, as is consistent with the / Grandeur of the Solemnity; but were the / words of the last to run through without / some repetition, the performances would appear / rather mean than Grand. When I have finished / the Anthems, I will inform your Grace of / [p.42] the exact time each of them will require / in the performance.¹⁸

The details of the times were subsequently sent to the archbishop.¹⁹

The annotations in the service books can provide details of events beyond

those indicated on the title page. For example, the order of service for George III preserved as MS 1083(a) is annotated with changes for the coronation of George IV, 1821 and the order of service for George III kept as MS 1083(b) is annotated and amended for the coronation of William IV and Queen Adelaide, 1831.

Renatus Harris, (c.1650-1724)

Among the records of the Court of Arches is a trial for bastardy involving the organ builder Renatus Harris.²⁰ Harris was active in England from the Restoration until his death. In 1702 Harris made an unsuccessful attempt at the Court of Arches to make Mr Lingard, a student lawyer of the Inner Temple, marry his daughter Abigail after having a child by her. The interest of this case is increased further as it relates to the famous 'Battle of the Organs' when Harris and the organ builder Bernard Smith competed to build an organ for the Temple Church in London.²¹ From the details of the 'Battle' it appeared that Harris had the particular favour of the Court of the Inner Temple. From the bastardy trial we learn that Lingard's was of the Inner Temple and that his attentions to Abigail had been encouraged by her father. In the records of the trial much is made of his Roman Catholic religion, and that he was prepared to pay a £1,000 dowry with his daughter.²²

Psalmody

The library contains a modest collection of psalmody that spans the eighteenth century and shows the development of attitudes to psalm singing during the century. Early-eighteenth century books are concerned with promoting psalmody in public worship whilst still remembering the 'devout singer' who might wish to sing the psalms in the domestic setting.²³ By the second half of the century singing psalms in public worship is more widely accepted and the role of the parish clerk in leading the psalm is recognised by publishers of

psalmody.²⁴ In the final quarter of the century the more-widespread use of the organ in public worship is reflected in pedagogical publications designed for organists and parish clerks such as J. Arnold, *The Complete Psalmodist or the Organists', Parish-Clerks' and Psalm singer's Companion* (7th edition/1779, London). Arnold includes an introduction to the theory of music, 35 anthems by post-Restoration composers in score, psalm tunes and Divine hymns. The anthems in score include a 'bass figured for the organ, principally designed for the use of country choirs'. The G clef is used in preference to C clefs for the upper 3 voice parts as this is also considered to be 'more suited to country choirs'. The composers represented in the collection include Jeremiah Clarke, Henry Purcell, Handel and Michael Wise and the anthems include some still in the repertoire for example Purcell's 'Praise the Lord, O Jerusalem' and Handel's 'Zadok the Priest' and 'Hallelujah' from Messiah. None of the anthems has any indication of their missing orchestral accompaniments, introductions or, for the Purcell, ritornelli, neither is there any reference in the preface to the great amount of distinctive material that has been cut to make the anthems suitable for 'country choirs'.

Festival Services

Very little material relating to the large choral festivals that took place during the century is available at Lambeth. Of interest is *The anthems perform'd before the Sons of the Clergy, in the cathedral church of St Paul, London' on Tuesday the fifth day of December, 1710. Sett to musick by Mr. W. Crofts* (London, [1710]), lacking the music. A broadsheet containing the music (air and bass) and text of a hymn sung by the children of Christ's Hospital in Easter week, 1715, gives an insight into the importance of these events to the charities funds. It contains detailed information of the number of poor people assisted by various London hospitals and asylums during the previous year.²⁵

Sermons

It will be no surprise to find sermons in Lambeth Palace although the holdings of the library are not notably extensive and the eighteenth-century sermons relating to music in the collection do not include any by the Archbishop of Canterbury. The sermons do reflect the concerns of the century concerning instrumental music in worship, in particular the introduction of organs into churches, including sermons preached at dedications of new organs in parish churches. The factual information about organs will probably be limited to the date it was completed and the name of the organ builder. However, they are rich in material for anyone investigating the attitudes towards organ music in Divine worship and the amount of energy put into promoting or denouncing it. For example there is a 44-page sermon by John Newte preached at the opening of the organ at Tiverton, the first post-Restoration organ in the diocese of Exeter outside the city of Exeter after the Restoration.²⁶ The sermon provoked a response running to 94 pages rebutting the arguments advanced by Mr Newte.²⁷ The benefits of music on the human spirit were investigated in sermons in the later half of the century, and several of these survive at Lambeth.²⁸

Secular music making

The material relating to secular music making appears unsystematic, relatively limited and presumably relates to the individual interests of the various donors. The collection includes such disparate items as a wordbook for the Academy of Ancient Music,²⁹ a guitar tutor and a dance manual. *The compleat [sic] tutor for the guitar* is a well-worn example of a instrumental tutor, including examples in staff notation of 'tunes curiously adapted to the instrument'.³⁰ A printed guide to dance steps for use at Ranelagh Gardens is a further fascinating distraction from more weighty clerical matters.³¹ There are a few printed books concerning music, the most interesting being the exchange between Charles Avison and Dr Hayes on musical expression,

illustrated with examples in musical notation.³²

Ballads

The library includes a modest collection of ballads. These are often cut from their context and mounted and bound together in volumes such as SR1181 titled 'Ephemera'. No provenance is given for the volume although it is tempting to think that there is a bias towards ballads dealing with clerical (mis)behaviour such as 'The Sorrowful Lamentation and Last Farewell to the World, of the Rev. James Hackman, who is to be executed on April, 19th 1779. for the Cruel Murder of Miss Ray'.³³ The volume of Ballads SR1175.1 'Poems' includes ballad sheets complete with details of the date and publisher and covers the years 1689-1714 and 1739. Of special note is *A Collection of Songs In Several Languages Compos'd by Mr. John Abell* (London, 1701).³⁴ This collection is of 8 songs with melody and bass, with simphonies [sic] to two of the songs 'See, see, cruel Venus' and 'To our hero, to our king'. Another item of interest is 'Dr. Pepusche's Song, performed for his Exercise in the Theatre at Oxford July 13. 1713'.³⁵ One ballad is of particular relevance in its location. *First oars to L-m-th; or, who strives for preferment* (London, [1747?]) is illustrated with an engraving of bishops Headley, Gibson and Heering rowing towards Lambeth Palace. Despite the strong links between the monarch and the archbishop only one royal birthday ode has survived at Lambeth.³⁶

Conclusions

Lambeth Palace Library is a rich source of biographical information, most particularly in marriage licenses and the records of the Court of Arches. It is of most relevance to studies of musical events involving the archbishop and state ceremonies or legal matters dealt with by the Ecclesiastical courts. It is not a major library for most mainstream eighteenth-century musicology, in particular it has few holdings of manuscript and printed music.

End Notes

¹ For a history of the buildings see T. Tatton-Brown, *Lambeth Palace, a history of the Archbishops of Canterbury and their houses* (London, 2000).

² M. Barber, *Handlist of catalogues and indexes of the archives and manuscripts in Lambeth Palace Library* (Lambeth, 1998).

³ H. Todd, *A catalogue of the archiepiscopal manuscripts in the library at Lambeth Palace*, (London, 1812).

⁴ See Barber, op. cit., 2-5.

⁵ E. Bill, *Catalogue of the Gibson Papers in Lambeth Palace Library* (typescript, 1985).

⁶ J. Houston, (ed.), *Index of cases in the records of the Court of Arches at Lambeth Palace Library 1660-1913* (London, 1972).

⁷ Details in Barber op. cit., 15.

⁸ See Barber, *ibid.*

⁹ *Ibid.*, 18.

¹⁰ *Ibid.*, 29.

¹¹ From notes provided by Richard Palmer, Librarian, Lambeth Palace Library.

- 12 J. Marbecke, *The booke of common praier noted* (London, 1550).
- 13 E. Jorgens, *English song 1600-1675, Volume 11 'Miscellaneous manuscripts'* (New York, 1987).
- 14 G. Callon, (ed.), *Songs with theorbo (ca. 1650-1663)*, Oxford, Bodleian Library, Broxbourne 84.9, [and] London, Lambeth Palace Library, 1041 (Madison, 2000).
- 15 Callon, op. cit., xxi, note 37.
- 16 Callon, op. cit., xi-xiv.
- 17 Lpl MS 1078, 46. For identification of the anthems see D. Knight, *The organs of Westminster Abbey and their music, 1240-1908* (PhD dissertation, King's College, London, 2001), 112-113.
- 18 Llp MS 1130, 40-41.
- 19 Llp MS 1130, 77. Discussed in Knight, op. cit., 117-121.
- 20 Llp, Court of Arches, *Harris v Lingard*, 1702. Case Number 4243. D. 972.
- 21 See D. Knight, 'The Battle of the Organs, the Smith organ and its organist', *Journal of the British Institute of Organ Studies*, 21 (1997), 76-99.
- 22 Drawn on extensively in L. Stone, *Uncertain unions* (Oxford, 1992), 48-67.

²³ N. Tate, *An essay for promoting psalmody* (London, 1710); Warner, D., *The devout singer's guide: containing all the tunes now in use, with select portions of the psalms adapted to each tune* (London, 1711); Gibson, E., (Bishop of London) *The excellent use of psalmody, with a course of singing-psalms for half a year; beginning on the first Sunday in January, and again on the first Sunday in July, and also proper psalms for particular days and occasions. Both taken out of the directions given by Edmund Lord Bishop of London to the clergy of his diocese, in ... 1724. With an addition, since made by his Lordship, ...* (London, [1725?]).

²⁴ For example, J. Fox, *The parish clerk's vade mecum: being a collection of singing psalms form the old version, suited to every Sunday, festival and holiday throughout the year. In a method entirely new by Joseph Fox* (London, 1752).

²⁵ Llp H5165.C6. A Psalm of thanksgiving to be sung by the children of Christ's Hospital, on Monday, Tuesday and Wednesday in Easter-Week, 1715, composed by Mr Barret, Master of the Music School.

²⁶ J. Newte, *The lawfulness and use of organs in the Christian Church, asserted in a sermon preached at Tiverton in the county of Devon upon the 13th of September 1696 on occasion of an ORGAN'S [sic] being erected in that parish church* (London, 1696).

²⁷ *A letter to a friend in the country, concerning the use of instrumentall musick in the worship of God: in answer to Mr. Newte's sermon preach'd at Tiverton in Devon, on the occasion of the organ being erected in that parish-church* (London, 1698).

²⁸ J. Brown, (Vicar of Newcastle upon Tyne) *A Dissertation on the rise, union and power, the progressions, separations, and corruptions of poetry and music to which is prefixed the Cure of Saul. A sacred ode, Written by Dr Brown*

(London, 1763); S. Glasse, *The beneficial effects of harmony. A sermon preached at the meeting of the three choirs, in the cathedral-church of Gloucester, on Wednesday the 9th of September, 1778. By S. Glasse* (Gloucester, [1778]).

²⁹ *The words of such pieces as are most usually performed by the Academy of Ancient Music* (London, 1761).

³⁰ *The complete tutor for the guitar, containing the best and easiest instructions of learners to obtain a proficiency – with tune curiously adapted to the instrument* (? , [17--]).

³¹ Llp Q1450 T7, *Trip to Raneligh* [lost title page, date and publisher].

³² W. Hayes, *Remarks on Mr. Avison's essay on musical expression* (London, 1753); C. Avison, *A Reply to the author of Remarks etc.* (London, 1753).

³³ Llp SR1181.1.15.

³⁴ Llp SR1175.1.24.

³⁵ Llp SR1175.1.107.

³⁶ P. Motteux, *Words sung before her Majesty on her birth-day, Feb. 6. Set to music by Mr John Eccles. Written by Mr Motteux* (London, 1703).

Appendix

Library Catalogues

In addition to the catalogues available in the reading room the following are available online at:

<http://www.lambethpalacelibrary.org/holdings/holdings.html>:

MS 1 - 1221; Later manuscripts (MS 1222 -); Archbishops' archive;
Archives of bishops; churchmen and societies; Printed books; Sion College.

Access

Lambeth Palace Library, London, SE1 7JU, UK

tel: + 44 (0)20 7898 1400

fax: + 44 (0)20 7928 7932

website: <http://www.lambethpalacelibrary.org>

Written enquiries by post or fax are encouraged. Email addresses are provided from the website for specific projects. There is no general email enquiry address.

Opening times

The Library is open from Monday to Friday, from 10am to 5pm. No appointment is needed. It is closed on public holidays, for ten days at Christmas beginning on Christmas Eve, for ten days at Easter beginning on Good Friday, and exceptionally at other times.

The Library is freely available to members of the public at the discretion of the Librarian. Readers' tickets valid for 5 years are issued on production of appropriate forms of identification. For a ticket valid for modern printed material (post-1800), wills and microfilm only proof of permanent address (eg. driving licence, utility bill) and two recent passport-style photographs are needed. For a ticket valid for all classes of material in addition to the above a formal letter of introduction (eg. from an academic supervisor/colleague, archivist, librarian, employer, vicar) is required. Special permission is needed for access to some categories of material, for example, original illuminated manuscripts.

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