New acquisition: The Dean and Chapter appeal for leniency!

Usually new documents are added to the archive when the college and cathedral offices hand them over for safe keeping or when items such as photographs or personal reminiscences are given by old members. Rarely, though, do we get the chance to buy something. But, during the summer vacation in 2004, a Bonham’s catalogue arrived in the Library for the auction of the Enys private collection of autograph manuscripts. Among the lots was a letter written in 1600 by Thomas Sackville, Earl Dorset, Lord Treasurer of England and Chancellor of the University, on behalf of the Dean and Chapter who were in arrears with their taxes. Apparently, “divers of their Tenantes and Fermors have of late denied to paye their Rentes unto them [the Dean and Chapter], whereby they are enforced (as they allege) to sue for the same, wherefore they have made suit to be forborne payment of the said duties, and have faithfullie promised to discharge the same the nexte terme, which I assure my selfe they will not faile to do accordingly.”

Much to our surprise, having made what we thought was a hopelessly low bid, we were successful, and the letter has now been incorporated into the archive. It fills a gap in a sequence of correspondence from the early days of Christ Church, and nicely complements one from five years earlier in which Lord Buckhurst admonishes the Students of Christ Church for complaining about the small size of their bread ration.

Thomas Sackville was not a Christ Church alumnus – he was at Hart Hall – but his grandsons, Richard and Edward, who became the 3rd and 4th Earls Dorset, both came up to the House in 1605. Edward was part of the king’s household in Oxford during the early years of the Civil War, and was among those who signed the city’s articles of capitulation on 20 June 1646. J.C.

New Library regulations

The Library staff would like to thank all Christ Church members for their understanding and collaboration with regard to the new Library regulations.

We were sad to make recourse to such strict measures, as we knew that, in effect, we were punishing everybody for the infringements of a very small minority. Your help has greatly improved the situation and we are all grateful, as the majority of the missing books have always been those that figure prominently on undergraduate reading lists.

Our aim is to defend the interests of those who use the Library properly, so the new regulations will remain in force. We remind you that:

1. Every person entering the Library must show his or her University Card for identification; this is to protect members of Christ Church from unauthorised borrowing from outside the college.
2. No bags are to be taken into the reading rooms. Some shelving is available for bags in the lobby; however, readers are urged not to bring unnecessary material with them. Readers may take only essential books or papers, together with any valuables, with them into the reading rooms.

We apologise for the inconvenience of this course of action and ask for your cooperation in the hope that we may put an end to the much worse inconveniences that some members have been suffering.

HEADLINES THIS ISSUE

| New acquisition             |
| New Library regulations    |
| Dean Aldrich and the Library |
| New interface for the Library catalogue |
| Library news               |
| Noticeboard               |
| What’s on – Exhibitions    |

The Way of the Word: Dictionaries - a brief history

Drawings by Henry Aldrich
Dean Aldrich and the Library

A versatile personality

Henry Aldrich (1648-1710) was a highly regarded tutor and scholar, Dean of Christ Church from 1689 until his death. He was also a tireless art and music collector, designer, architect and composer.

An industrious and practically minded scholar, Aldrich produced books on logic, heraldry and architecture, designed a number of Oxford buildings, served as draughtsman and engraver for the Oxford Almanacks, and produced a sizable body of compositions for the English cathedral service.

Experiments in book design

Aldrich’s experiments with design and ground-breaking editorial work included drafting or commissioning (mostly from Michael Burghers) a number of book frontispieces. We can single out a few interesting examples, all originating from Aldrich’s collections. Among these is an engraving of Pythagoras from Faber’s Illustrium imagine (1606), one of the very precious volumes in Aldrich’s private collection (Christ Church Library - AF.6.7). The engraving was used on the title page of Aldrich’s own Institutionis geometricae. Other cases signalling Aldrich’s involvement are Richard Allestree’s The art of contentment (1675), based on W. Vaillant’s mezzotint Jacob’s Dream, and the engraving representing Socrates accosting Xenophon in the 1691 Xenophon, partly edited by Aldrich (Christ Church Library - Oe.6.17/2). Aldrich had also a proof-sheet of all illustrations in the 1697 edition of Cornelius Nepos’ Vitae (Christ Church Library - AC.6.31).

Aldrich as architect

As Dean of Christ Church, Aldrich continued to practice architecture, although little can definitely be attributed to him. He was probably the original architect of All Saints’ Church in Oxford (built between 1701 and 1710) and was certainly the designer of the Peckwater quadrangle in Christ Church, begun in 1706 but not finished until 1714, after Aldrich’s death. He encouraged Charles Brandon Fairfax to translate Palladio’s Antichità di Roma into Latin. On its publication in 1709 Fairfax stated that Aldrich regarded Palladio as his model, a statement supported by the classicism of the Peckwater quadrangle. Aldrich also prepared a history of architecture, written and illustrated by himself, divided into civil and military sections. Only the first and part of the second volume of the civil section were completed. They were eventually published as Elementa architectiae civilis in 1789. In or before 1705, while planning Peckwater quadrangle, Aldrich got involved in the design of the new building of Christ Church Library. This design may have influenced two other famous Oxford landmarks, the Clarendon Building and the Hall and Chapel of Queen’s College. In his study on Henry Aldrich, W.G. Hiscock suggests that the Dean’s plans for the Library may have been derived from the Palace of Versailles (of which Aldrich had made a pen-and-wash drawing of the façade). After his death – Hiscock continues - it was decided to adapt Aldrich’s design for the Library, and in 1717 building began from a plan by Dr George Clarke, with the help of William Townsend.

The musician

Henry Aldrich sang regularly with the choir at Christ Church. He is credited with the general elevation of performance standards of cathedral choirs at the time. Weekly music meetings held at his Christ Church lodgings combined serious rehearsal with informal performances of various music, presumably from the Dean’s own collection. Catches, including Aldrich’s familiar O the bonny Christ Church bells (1673) and Good indeed the herb’s good weed (1685), were probably performed on occasion. The social aspects of these meetings were apparently incentive for regular and punctual attendance; latecomers were given ‘nothing to drink, except Small-Beer’.

Authoritative scores for most of Aldrich’s sacred music are found in two autograph volumes (Christ Church Library - Mus.16 and 19). In addition to the four services, which are rather routine in style, there are several original anthems and a large number of recompositions, including anthems adapted from motets by Palestina, Carissimi, Tallis, Byrd and others, and adaptations of English anthems, often with fewer musical alterations than the motets. Aldrich comes across as a highly competent composer (and in the recompositions, an imaginative borrower), well-versed in stylistic details. His music (Out of the deep is a fine example) displays well-designed points of imitation. Most of Aldrich’s compositions mix the stile antico with the style of the time. The verse anthems, such as Give the king thy judgments, with its picturesque bass solos, are typical for the period, the solo writing often guided by word-painting and the chorus frequently relegated to brief punctuating statements.
The collector

The central core of the music collection at Christ Church was donated by Henry Aldrich. It reached the college as part of a benefaction that included books on a wide variety of subjects, and many albums of prints. By 1670 Aldrich had acquired the foundation of his music collection, taking ownership of the books of the Hatton family, which included numerous Italian prints. He later had these items bound and catalogued, along with other prints he himself had collected, including two books of Palestrina motets, music by Carissimi and other Italian composers, sacred works by Byrd, and English madrigals. A circle of Oxford musicians formed around Aldrich in the 1680s. He augmented his collection with manuscripts copied by them and by himself. Two unique examples of music printed in score, both instigated by Aldrich, survive from the 1690s. One comprises 16 pages of music, including Aldrich’s Have mercy upon me and Give the king thy judgments, and Orlando Gibbons’s Behold thou hast made my days. Their printing involved using a movable typeface created in Oxford by Peter de Walpergen, then the university type founder. The other example of music printed in score contains seven copies, now bound together, of an engraved print, Dr Aldrich his Service in G, which also includes his O give thanks. Aldrich may have engraved the plates himself. Aldrich’s ownership of an item is rarely easy to prove, for he left no list of his collection, and he never identified his books with either bookplates or handwritten marks. Some, however, can be linked with him from the presence of a so-called ‘Aldrich binding’. The majority of Aldrich’s volumes of printed music bound in tracts have contents lists compiled by an unidentified colleague, who is cited below as the Aldrich Associate.

Aldrich binding

More than 100 volumes of Aldrich provenance within the Christ Church collection have a semi-uniform binding of dark brown leather over boards, blind-tooled on the covers with fillets and bud-like ornaments, sometimes with blind- and gold-tooled decoration on the spines. A wide variety of items have been bound and decorated in this fashion. They include manuscripts and printed material, volumes in upright and oblong format (both large and small) and sets of partbooks and single-volume items. In particular the bindings are associated with three parallel sequences of volumes arranged by Aldrich in the categories of ‘fantasias’ (‘FANT’; manuscript material only), ‘madrigals’ (‘MAD’; almost all printed), and ‘motets’ (‘MOT’; almost all printed). The most elaborately tooled spines are found in volumes from the ‘MAD’ and ‘MOT’ sequences, many of which feature a monogram-like tool, symmetrical and oval-shaped, that appears to superimpose the component letters of the name ‘HENRY ALDRICH’. In the past the term ‘Aldrich binding’ has been used to denote all these bindings, irrespective of whether or not the Aldrich monogram itself is present. In the Online Catalogue, that terminology has been retained. There is, however, considerable variety within the appearance of general uniformity, and it is possible to distribute the bindings into a large number of sub-groups (or ‘Types’), based on the specific tools used (or their combination), and the watermarks of the sheets that serve internally as endleaves.

The Aldrich Associate

An unidentified late 17th-century hand (referred to here as the ‘Aldrich Associate’) added short-title contents lists to many volumes of printed music bound in tracts. This hand occurs only in books that appear to derive from the Aldrich bequest; the majority of them are now encased in an ‘Aldrich binding’. Usually the lists occur on the front flyleaves of volumes, or in the case of partbook sets, at the front of one partbook from the set, most commonly the Bassus. In at least one instance (Mus. 493) the contents lists must have been written before binding took place, since the page was subsequently cropped by the binder. In another case (Mus. 916), the indexers work was later annotated by Aldrich. C.N.

Bibliography


Illustrations

H. Aldrich by Sir Godfrey Kneller
Drawing for the 1689 Oxford Almanac by H. Aldrich
Peckwater; north prospect; proposed by Aldrich
An Elizabethan music manuscript from Aldrich’s collection
Engraving of one of Raphael’s Bible scenes by P. S. Bartoli

New interface for the Library catalogue

As the introduction of OLIS at Christ Church will only happen at the beginning of the next academic year (2005-2006), the Library staff is considering making your searches of the in-house catalogue a little more intuitive by means of replacing the DOS version with the Windows based interface of Heritage 4 designed by Inheritance Systems. Searches could then be carried out on single words or phrases and they could also involve truncation or wildcards. For instance: Legal* will pick up legality as well as legal. Boolean operators can join together search terms. More complicated searches are handled by bracketing parts of searches and using quotation marks to force exact word order on phrase searches. Results can be sorted at any time and a wide range of layouts is available for summary and detailed results displays.

There are times when it is preferable to search specific fields rather than whole records. The ‘Advanced Search’ facility enables the more sophisticated user to carry out very specific searches. C.N.
Library News

Diary of events

15 September Her Royal Highness Princess Maha Chakri Sirindhorn of Thailand visited Christ Church. She spent more than an hour in the Upper Library where a small selection of the Library’s treasures were on display.

6 October The signing of the agreement between Oxford University and NTU Europe by the Vice-Chancellor, Dr John Hood and Mr Kenji Sakata, Managing Director of NTU Europe. The agreement involves a joint research programme in the field of biomanoscience. Nanotechnology is one of the most active fields of research at the present time, and both institutions have world-leading research programmes. Biomanoscience is concerned with the properties of naturally occurring nanosystems. The leading researchers in the project will be Professor John Ryan of the Department of Physics and Director of the Biomanoscience IRC, Professor Anthony Watts of the Department of Biochemistry and Director of the Biomembrane Structure Unit and Dr Keiichi Torimitsu, Project Manager at NTU Europe.

26 October Channel 4 filmed part of the Who Wrote the Bible series in the Upper Library.

28 October St Ebbe’s School Oxford visited the exhibition on Tudor England mounted in the Upper Library.

17 November Wild Dream Films filmed part of a programme dedicated to ancient discoveries, a programme to be broadcasted on Discovery Channel later this year.

23 November St Michael’s School Oxford visited a small display of illustrations for Alice in Wonderland mounted in the Upper Library.

27 November Memorial for Michael Comber (1944-2004)

Noticeboard

If you need to find out information about manuscripts and early printed books at Christ Church, listed below are some of the sources to consult:

Manuscripts
- G.W. Kitchin, Catalogus codicum manuscriptorum qui in bibliotheca Aedis Christi apud Oxonienses adservantur (1867).
- Kitchin’s catalogue follows the style adopted by H.O. Cox in his catalogues of Oxford college libraries, though there is no list of donors. It is now extremely out of date and is supplemented by the Manuscript Addenda Catalogue on cards, in the East Library.
- Card index for Wake’s letters (arranged by correspondent).

Early printed books
- OLIS
- Descriptions of over 30,000 early printed books are now included in the Oxford University Union Catalogue. Many of these are books printed in continental Europe before 1800, but the collection of the former Christ Church Anatomy School (founded 1765) is also included. Records for most of the Library’s eighteenth-century English printed works have also been added, and others for pre-1701 English material are expected shortly.
- Ledger Catalogue
- Compiled between 1893 and 1898 by William Francis (library clerk and Dean’s Verger). As early as 1908 there were many complaints that the catalogue was ‘full of solecisms, errors and confusions.’ Despite revisions in the 1930s, this remains the case. By modern standards the ledger is woefully inadequate, with no details of printers or publishers, no subject or title index and frequently bizarre choices of headings. Until the present programme of re-cataloguing has been completed, the Ledger will continue to provide the only access to large parts of the historic collections.
- Pamphlet Catalogue
- Compiled on cards by W.G. Hiscock, replacing an earlier ledger. It contains cards for many thousands of more ephemeral publications, including the great pamphlet collection housed in the attic of the Upper Library. Some items from these collections are to be found in the Lord Burghersh Library.
- Allestree Library Catalogue
- The Allestree Library is the historic library of the Oxford Regius Professors of Divinity, administered by Christ Church Library since 1946, and still kept separately. The card catalogue was compiled by W.G. Hiscock, and the cards are now kept in the East Library. There is no subject index, and the catalogue does not generally include details of printers or publisher.

Music

Manuscripts
- G.E.P. Arkwright, Catalogue of music in the library of Christ Church, Oxford, Part one: ‘Works of ascertained authorship’ (Oxford: Oxford University Press, 1915-). Part three of the catalogue (‘A thematic catalogue of anonymous instrumental music’) was never published; but a draft copy is available in the Library.

Printed
- Aloys Hiff, Catalogue of the printed music prior to 1801 now in the library of Christ Church, Oxford (1919). The list of contents of reels for the published microfilm set of our printed music includes a full list of our printed music collections.
- Some Christ Church holdings are also included in standard sources such as RISM and The British Union Catalogue of Early Music.

On-line catalogue

Christ Church On-line Music Catalogue a Reality

What, haven’t you heard? Surely you have! News like this can’t be kept quiet for long. Whilst Oxford college libraries may have gained a reputation as dust-filled havens of old books, untouched for centuries apart from the occasional disturbance by Fellows, it may come as a surprise that the digital revolution has touched even these far-flung recesses of academia. ‘Not at Christ Church though’, I hear you cry, ‘where card catalogues and ledgers still rule with a rod of steel’. Well my friends, quiet though it has been, the digital revolution has reached Christ Church library, and it is here to stay.

The date was the 28th June 2004, the time approximately 18:03 and 13 seconds, the venue Christ Church Upper Library. The Christ Church On-line Music Catalogue was launched with a bang – well, a ripple of public applause anyway. “This is all very well”, you may say, “but why are you telling me this?” The answer is that we want to make our students more aware of the depth of the Christ Church special collections and of our heritage as a centre of excellence for scholarly provision since the college’s inception in the mid-16th century. Already in this newsletter you will have found our list of catalogue resources for the majority of our manuscript and early printed collections, including Hiff and Arkwright, the hard copy catalogues for the Christ Church music collections. This article is merely to draw your attention to a new and exciting resource that acts more as a research tool than a mere catalogue. The new on-line catalogue is the result of a 20 year research project by Dr. John Milsom. Throughout this time the project evolved as technology became more and more advanced. What was initially intended as a more extensive catalogue, adding to the works of Hiff and Arkwright by addressing works by call number rather than composer (thus including anonymous works), developed into a comprehensive database of information. The true potential of the project was realised through the expansion of the remit to include works on the original 18th century catalogues and more detailed analysis of the provenance of the collection, as well as articles on music to be found within other early printed books and manuscripts within the Upper Library. With the expertise of our former Assistant Librarian, Matthew Phillips, this information has been brought together in the new web-site, which combines numerous databases (containing information on provenance history, book dimensions, etc.) in an easy to use, intuitive system. Whether you are a musician interested in the music we hold in the Christ Church collection, or if you want to learn more about the history of music at Christ Church, visit the new catalogue at the following URL: http://www.chch.ox.ac.uk/library/music/ and follow the links to the introduction for a quick and easy overview. I guarantee, it’s dust free! J.P.A.

Library Opening Hours (term time)

Sunday: 11am-11pm
Monday - Thursday: 9am - 12 midnight
Friday - Saturday: 9am - 6pm

Contacting us

Postal address: The Library, Christ Church OXFORD OX1 1DP
Telephone: 01865 276169
Emails library:
library@christ-church.oxford.ac.uk
jane.mcmullin@christ-church.oxford.ac.uk
christina.neagu@christ-church.oxford.ac.uk
james.andrews@christ-church.oxford.ac.uk

Email archive:
archives@christ-church.oxford.ac.uk
judith.curthoys@christ-church.oxford.ac.uk

For queries and suggestions regarding the Newsletter, please contact Cristina Neagu.