

Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest, Case 13 (2021-22): An early 17th century manuscript of Italian and French lute music	
Statement from Expert Adviser	Statement of the Expert Adviser to the Secretary of State that the manuscript meets Waverley criterion three. See below
Statement from the Applicant	Statement from the applicant referencing the three Waverley criteria. The Reviewing Committee will designate an object as a 'national treasure' if it considers that its departure from the UK would be a misfortune on one or more of the following three grounds: a) Is it closely connected with our history and national life? b) Is it of outstanding aesthetic importance? c) Is it of outstanding significance for the study of some particular branch of art, learning or history? See below
Note of case hearing	See below
Press release	A press release was issued by the Secretary of State on 14 March 2022: https://www.gov.uk/government/news/lute-music-anthologies-at-risk-of-leaving-uk
Recommended price	£214,200
1st Deferral period	13 th June 2022
2nd Deferral period	28 th September 2022
Note of outcome	During the initial deferral period, we received a serious expression of interest from the University of Edinburgh. The owner accepted this offer and granted the University of Edinburgh an Option Agreement and the decision on the export licence application was deferred for a further three months. The manuscript was subsequently purchased by the University of Edinburgh with the assistance of grants from the National Heritage Memorial Fund, National Fund for Acquisitions, Friends of the National Libraries, the Friends of St Cecilia's Hall and anonymous supporters.

RCEWA – An early 17th century manuscript of Italian and French lute music

Statement of the Expert Adviser to the Secretary of State that the manuscript meets Waverley criterion three.

Brief Description of object

- A manuscript (ca. 15 x 18 cm) of 285 leaves containing some 320 lute pieces in French lute tablature¹. The contents were likely compiled and inscribed by or for its owner in the first half of the 17th century in South Germany / Austria.
- The paper is generally in good condition, with no tears, and only minimal staining. The watermarks have been studied to a certain extent and a crown surmounting a double-headed eagle over a shield enclosing the letters MB[?] can be recognised.
- It is suggested that the binding is the work of the *Federnelkenmeister* ('carnation master') from Cologne, who was active up to 1619. Two clasps with later straps have been added later.

Context

- Perhaps around 500 manuscript tablatures for the lute have survived to the present day. The work of the same scribe has been recognised in a kindred lute tablature manuscript currently located in Prague².
- Provenance: little known until Romain Rolland describes its presence in a Zürich bookshop in the 1890s; sold by Antiquariat Liepmannsohn, Berlin, 1899; owned by Brahms scholar Max Kalbeck (d. 1921); thereafter owned by Arnold Dolmetsch and passed by descent to the present owner.

Waverley criteria

- I consider that this manuscript meets the third Waverley criterion. It is one of the most extensive and important lute sources of the early 17th century. It needs to be fully researched in relation to the existing corpus of lute sources of the period, and in particular to the Prague manuscript mentioned above. Many of the pieces are unidentified and will be of particular musicological interest. More broadly, learning how such a rich and cosmopolitan anthology came to be compiled and used will increase our understanding of how culture could flourish and disseminate across national boundaries despite the hardships and restrictions of the Thirty Years War.

1 Lute tablature consists of six lines representing the strings of the instrument, the placement of the fingers on the fretboard indicated by letters of the alphabet (French) or numbers (Italian).

2 Narodni Museum, Muzeum české hudby: MS G.IV.18.

DETAILED CASE

1. Detailed description of object if more than in Executive summary, and any comments.

The lines of the tablature have been typeset, with the music notation and verbal text added apparently by a single scribe, in brown ink. The hand is confident, fluent and clear, without being especially careful. Most pieces have titles, a small number identify composers, and a few bear neither title nor name of composer. The foliation is in a later hand, possibly 18th century. Most of the music notation is in French tablature, but two pieces use Italian tablature, and a further two begin in Italian and revert to French. Both styles of tablature are in the same hand.

A small number of crossings out show the scribe correcting his own mistakes. The word 'suite' at the bottom of a recto leaf indicates that the music overleaf should follow continuously. Occasionally the scribe has added a few bars of tablature beneath those printed, in order not to turn the page. Later pencil annotations, probably in the hand of Arnold Dolmetsch, include the word 'volti' (cf. 'suite'), adding 'Eb' to clarify the pitch of a note, and indications of tuning on the lines of the tablature. Elsewhere numbers have been added in pencil to keep a tally of how many 8-bar phrases a piece contains.

The manuscript consists of dance movements such as the courant, volta, galliard, sarabande, pavan, ballet, passamezzo, bergamasque, saltarello, allemande, branle, drawing on a rich repertory of music for dancing from all over Europe. Other pieces extend the international flavour even more conspicuously: 'Intrada polonica', 'Napolitane', 'Pavanne dangleterre'. The groupings of the various pieces by genre suggests that a certain amount of collation took place before the pieces were transcribed. The character of the handwriting is consistent throughout the book, even though the book may have been compiled over a period of time.

2. Detailed explanation of the outstanding significance of the object.

The rise of instrumental music was one of the most important musical developments of the 16th and 17th centuries. It supported a growing clientele beyond church, state or aristocrat. The repertory that developed for the lute was on a par with that of the keyboard. The compilation of personal manuscript anthologies by an increasingly literate and cultured middle class eager to enjoy music through performance not only helped preserve those repertories, but shows today how they were transmitted over time and place.

Compared to other branches of musicology, research into lute sources is playing catch-up. It is a relatively modern discipline, stimulated by the revival of interest in music and instruments of the pre-classical era pioneered by Arnold Dolmetsch in the early 20th century. 'With the repertory of tablatures numbering nearly 60,000 pieces . . . bibliographical control over the

repertory still leaves much to be desired'³. The difficulties in reading tablature has no doubt hindered appreciation of lute sources.

There are composers represented in this manuscript of the highest standing, such as John Dowland. More important and interesting perhaps, because so few of his works were published, are the pieces by Michelangelo Galilei, whose pedigree links him to the Florentine *camerata* and the rise of opera.

Many of the other composers so far identified or identifiable are not well known⁴. In recent years, however, musicology has shown an interest in exploring composers and works outside established canons in order to rediscover the contemporary appreciation that has evidently been lost and is worthy of re-evaluation⁵. Anthologies, both printed and manuscript, were valuable means of preserving and propagating music by composers who simply did not produce enough pieces in quantity to merit volumes of their own. But the quality of their craft must have been recognised at the time and is implicit in the act of preserving them on paper. Study of the present manuscript will allow exploration of what has been called the 'great unheard'⁶. The Early Music Online project has demonstrated the great value in exposing hidden pieces within historical music anthologies.

The cosmopolitan character of the musical content brings together music from a variety of countries, including France, Italy, England, Germany and Poland. If it is correct that this manuscript was created in central Europe in the first half of the 17th century, then it demonstrates that, despite the privations of the Thirty Years War, music and / or musicians could and did travel. The lute (unlike the keyboard), was very portable, as were its music books. Manuscripts were needed because far less lute music was being published. Research into the music of this manuscript will be illuminating for what it tells us about transmission of repertory and stylistic influences; research into provenance and use will shed further light on much broader issues during this turbulent time.

Research on provenance will be greatly helped by comparison of this manuscript with the Prague manuscript mentioned above. Though they use different forms of tablature (Fr / It), the similarities of the verbal and rhythmic text indicate the work of the same scribe. The Prague manuscript bears the inscription 'Ioannes Aegidius Berner de Rettenwert. In Lampoting [ie nr. Salzburg], 1623', with the date 1637 appearing elsewhere. It is not clear whether the inscription indicates that Berner was the scribe or merely the owner. But regardless of what role Berner may have had with the present manuscript, about 90 pieces appear in both manuscripts and together they provide remarkably reliable readings of a considerable repertory which otherwise would need much editing from other sources.

3 Arthur J. Ness, and C.A. Kolczynski, 'Sources of lute music. 8. French sources, 1600-99', S. Sadie (ed.), *New Grove Dictionary of Music*, vol. XVII, 1998.

4 Eg. Daniel Bachelier (1572-1619), Robert Ballard (c.1575-after 1649), Jean-Baptiste Besard (1567-1625), Charles Bocquet (c.1570-before 1615), Diomedes Cato (1560 to 1565-after 1607 or 1618), Nicolas de la Grotte (c.1530-c.1600), Henri de L'Enclos (1592/3-1649), Charles de Lespine (?1580s-after 1627), Mercure d'Orléans (fl. c.1590-c.1619), Elias Mertel (c.1561-1626), René Mesangeau (late C16th-?early January 1638), Victor de Montbuisson (c.1575-after 1638), Julien Perrichon (1566-c.1600), Jakub Reys (c.1550-c.1605) and Nicolas Vallet (c.1583-after 1642).

5 Franco Moretti's 'distant reading' proposed similar approaches in relation to literary forms.

6 These principles were at the heart of an AHRC-funded research project with Royal Holloway, University of London, the British Library, and the Répertoire International des Sources Musicales (RISM), 2015. See www.earlymusiconline.org

RCEWA – An early 17th century manuscript of Italian and French lute

music

Applicant's statement

Please note that images and appendices referenced are not reproduced.

Is the item closely connected with our history and national life?

A) No. The manuscript was made in Germany (probably Bavaria) and is notated in French lute tablature. The paper and binding are identifiably German, and the early marks of provenance are German. It contains predominantly Italian and French lute music by composers such as Michelangelo Galilei and Jean-Baptiste Besard. Of the 320 pieces in the manuscript just two are of English origin, by John Dowland: the Lachrimae pavan and the so-called "Piper's Galliard". Both are already known pieces, and the more significant of the two, the pavan, exists in over 100 manuscript and printed sources across Europe.

Also, until its acquisition by Arnold Dolmetsch in c.1905 the manuscript had been located in continental Europe: first in Germany, and then Zurich, where it was acquired. The connection between the manuscript and our history and national life is not a strong one.

Is it of outstanding aesthetic importance?

B) No. The manuscript, though attractive, was clearly made for practical musical purposes, for playing or as a reference source for lute pieces. The German pigskin binding is attractive, but no different from other bindings of the period. The manuscript is therefore not of outstanding aesthetic importance.

Is it of outstanding significance for the study of some particular branch of art, learning or history?

C) No. The manuscript is not of outstanding significance for the study of lute music and the manuscript's departure from the UK would certainly not be a misfortune for scholarship.

Although the manuscript is as yet unpublished, and is the unique source for 89 of the 320 pieces (all of which originate in continental Europe) it is already known to scholarship and has been mentioned in the following works:

RISM B VII, pp.131

Suzanne Bloch, "Saga of a 20th-century lute pioneer", *Journal of the Lute Society of America*, ii (1969), pp.37-43

Diana Poulton, "The Dolmetsch Library, Haslemere, MS II B.1: a preliminary study", *The Consort*, no.35 (1979), pp.327-41

John H. Robinson, "A Description of MS II.C.23 (the Medici Lute Manuscript) in the Dolmetsch Library and a Summary of Modern Studies", LSA Quarterly (Autumn 2009), p.15

The manuscript was previously viewable by arrangement with the Dolmetsch Foundation and therefore has been available to scholars in the UK should they have wished to consult it.

We also contend that, in an age where high-quality digital reproduction is easily accomplished, there can be no arguable loss to scholarship resulting by this manuscript leaving the UK

Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest, note of case hearing on 9 February: an early 17th century manuscript of Italian and French lute music (Case 9, 2021-22)

Application

1. The Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest (RCEWA) met on 9 February to consider an application to export *an early 17th century manuscript of Italian and French lute music*. The value shown on the export licence application was £214,200 which represented the hammer price at auction plus the buyer's premium and overhead premium. The expert adviser had objected to the export of the manuscript under the third Waverley criterion on the grounds that its departure from the UK would be a misfortune because it was of outstanding significance for the study of 17th century lute music.
2. Seven of the regular eight RCEWA members were present and were joined by three independent assessors, acting as temporary members of the Reviewing Committee. The Chairman explained that the binding offers mechanism was applicable for this case.
3. The applicant was consulted about the digital process and confirmed they were content to proceed in this manner. The applicant confirmed that the value did not include VAT and that VAT would not be payable in the event of a UK sale. The applicant also confirmed that the owner understood the circumstances under which an export licence might be refused.

Expert's submission

4. The expert adviser had provided a written submission stating that the manuscript met the third Waverley criterion because it was one of the most extensive and important lute sources of the early 17th century. Many of the pieces were unidentified and would be of particular musicological interest. More broadly, learning how such a rich and cosmopolitan anthology came to be compiled and used would increase our understanding of how culture could flourish and disseminate across national boundaries despite the hardships and restrictions of the Thirty Years War.
5. The rise of instrumental music was one of the most important musical developments of the 16th and 17th centuries. It supported a growing clientele beyond church, state or aristocracy. The repertory that developed for the lute was on a par with that of the keyboard. The compilation of personal manuscript anthologies by an increasingly literate and cultured middle class eager to enjoy music through performance not only helped preserve those repertoires, but shows today how they were transmitted over time and place. Compared to other branches of musicology, research into lute sources is a relatively modern discipline, stimulated by the revival of interest in music and

instruments of the pre-classical era pioneered by Arnold Dolmetsch in the early 20th century.

6. There were composers represented in this manuscript of the highest standing, such as John Dowland. More important and interesting perhaps, because so few of his works were published, were the pieces by Michelangelo Galilei, whose pedigree linked him to the Florentine camerata and the rise of opera. In recent years, however, musicology has shown an interest in exploring composers and works outside established canons in order to rediscover the contemporary appreciation that had evidently been lost and was worthy of re-evaluation. Anthologies, both printed and manuscript, were valuable means of preserving and propagating music by composers who simply did not produce enough pieces in quantity to merit volumes of their own

Applicant's submission

7. The applicant had stated in a written submission that they did not consider that the manuscript met any of the three Waverley criteria. Regarding the first criterion, the applicant stated that the manuscript was made in Germany (probably Bavaria) and was notated in French lute tablature. The paper and binding were identifiably German, and the early marks of provenance were German. It contained predominantly Italian and French lute music by composers such as Michelangelo Galilei and Jean-Baptiste Besard.. Also, until its acquisition by Arnold Dolmetsch in c.1905 the manuscript had been located in continental Europe: first in Germany, and then Zurich, where it was acquired.

8. Regarding the second criterion, the applicant noted that the manuscript, though attractive, was clearly made for practical musical purposes, for playing or as a reference source for lute pieces. The German pigskin binding was attractive, but no different from other bindings of the period.

9. Regarding the third criterion, the applicant stated that although the manuscript was as yet unpublished, and was the unique source for 89 of the 320 pieces it was already known to scholarship and had been mentioned in multiple works.

Discussion by the Committee

10. The expert adviser and applicant retired and the Committee discussed the case. The Committee noted the potential for further study, particularly in the 89 pieces unique to this source, and that the significance of this manuscript was undeniable. They discussed how the transitory repertoire of lute dance music was of particular importance, and specifically the music as a compilation. They also noted the significance of the manuscript's binding and its similarity to autograph albums of the period. The binding and style of compilation suggested it was owned by a gentleman who may have been accompanied by a professional compilationist, which provided further scope for research.

11. The Committee also discussed the significant provenance, and in particular the relationship to Dolmetsch and his importance to the discovery of a great deal of early music. They agreed that the manuscript was vital to understanding how music spread throughout Europe during this period, as well as how it was produced and replicated.

Waverley Criteria

12. The Committee voted on whether the manuscript met the Waverley criteria. Of the ten members, seven members voted that it met the third Waverley criterion. The manuscript was therefore found to meet the third Waverley criterion for its outstanding significance for the study of 17th century lute music.

Matching offer

13. The Committee recommended the sum of £214,200 as a fair matching price.

Deferral period

14. The Committee agreed to recommend to the Secretary of State that the decision on the export licence should be deferred for an initial period of three months. At the end of the first deferral period if the Arts Council received notification of a serious intention to raise funds with a view to making an offer to purchase the manuscript the owner will have a consideration period of 15 Business Days to consider any offer(s). The Committee recommended that there should be a further deferral period of three months that would commence following the signing of an Option Agreement.

Communication of findings

15. The expert adviser and the applicant returned. The Chairman notified them of the Committee's decision on its recommendations to the Secretary of State.

16. The expert adviser agreed to act as champion if a decision on the licence was deferred by the Secretary of State.