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A CATALOGUE

by

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Introduction by Adrian Caesar

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CONTENTS

INTRODUCTION

GERALDFINZIwas born on the 14th July 1901 the fifth and last born child of a city business-man. By all accounts his arrival into an already crowded nursery was not greeted with enthusiasm. Those who could have been his first companions and friends, his sister and brothers, were strangers to him from the first. Feeling increasingly isolated he turned to a private world of books and music. He was the onJy child with musical talent and fortu-nately bis mother encouraged this, allowing him as a small child to come down from the nursery and listen to her playing the piano, something which she did with accomplisbment although only an amateur. Later, despite the familial difficulties caused by her husband's premature death, Finzi's mother continued to foster and support her son's musical ambi-tions, something for which he was always deeply grateful.

It was in this atmosphere where music was played and books were available to be read, that Gerald Finzi conceived the desire which was to regulate all his future activity: he would be a composer. The will to create was developed early due at least in part to the lack of communication the child felt with the rest of his family. It was perhaps this early introversion that also caused his first experience of school to be so painful. At prep-school in Camberley he remained in the same form for four years and then took the imaginative and somewhat audacious step of feigning swooning fits in order to avoid continuing at school. After a year spent in Switzerland with a tutor, Finzi returned to England and continued his musical education privately. He studied composition with Ernest Farrar whose death in the Great War was to be a deep shock to his young pupil. Indeed this event made such a mark on Finzi's consciousness that he could still recall it with considerable bitterness and melancholy some thirty-five years later. Nothing though, could deflect Finzi from his course. He continued his musical studies under Sir Edward Bairstow in York until 1922, when he moved to Painswick in Gloucestershire. A few years later hc undertook a final course of study with Dr. R. O. Morris in London. It was during his time with Bairstow that Finzi first encountered the music of Ivor Gurney, who had by then succumbed to the paranoid-schizophrenia which was to confine him in a mental hospital for the rest of his life. It was Gurney's song *Sleep* that struck Finzi tben and ever afterwards as a work of genius, prompting a commitment to Gurney's work and the furthering of his reputation. In 1925 Finzi began to involve Gurney's friend and bene-factor Marion Scott in the projected publication of Gurney's work. It is a measure of the perseverance this self-appointed task required, that it was not until 1937 that the plans were brought to fruition when the Oxford University Press published twenty of Gurney's songs in two volumes. The intervening years had thrown all manner of difficulties in the path of the project, not least those raised by both Marion Scott and the Gurney family, but with thc help of several people, particularly Howard Ferguson, Vaughan Williams, and Joy, Finzi's wife, the work was finally completed.

Such activity on behalf of Gurney was typical of Finzi's concern for neglected talent. Several cighteemh century composers who had faJlen into neglect attracted his auention, and in particular the works of William Boyce and John Stanley were to benefit from Finzi's scholarly editing. Typically too, the work on Gurney did not stop in 1937. Four years later Finzi began on a third book of Gurney's songs which, despite the interruptions of war, was eventually published in 1952. In 1954 a volume of poems appeared with an introduction by Edmund Blunden, and after Finzi's death, largely due to the efforts of his

wife, a fourth volume of songs was published.

Gerald Finzi's marriage in 1933 was a felicitous event in every way. Christopher Finzi (the composer's elder son) records that his father was of the opinion that marriage saved him from a nervous breakdown, doing much to alleviate the introspective solitude from which he had suITered for so long. The Finzis soon left London for the country, settling in 1939 in Ashmansworth on the Hampshire downs. Here was the tranquillity, the lack of distraction, which Finzi so needed in order to work. For a man of his enormous nervous and intellectual energies London had provided an excess of stimulation and, as with his friend Vaughan Williams, quiet and concentration were absolutely essential to Finzi's compositional method. Apart from the war years spent in the Ministry of War Transport, Finzi remained in the country, working on, surrounded by all the comforts of a devoted family.

It was at the beginning of the Second War that Finzi founded the Newbury String Players, a small, mainly amateur orchestra who still perform. In the gloomy winter of 1940 Joy Finzi felt thut some music performed in the lillie Ashmansworth church would prove enlivening. Her husband responded by suggesting that if she could find the musicians he would conduct them. On the outbreak of war many professional players had moved into the country making the task easier than it might otherwise have been, and the first concert was given that Christmas. Although by inclination one who disliked public appear-anccs, Finzi was to find that involvement with this orchestra was to become an important feature of his Life. The war accentuated the significance of such musical activities not only for Finzi and his wife, but for all those involved, and for the audiences who gratefully heard the eight or so concerts which were given each year throughout the surrounding countryside.

Finzi's job at the Ministry was uncongenial and extremely fatiguing, but at the weekend the escape to Ashmansworth and rehearsals or performances with the orchestra provided a welcome return to all that he loved. There was lillie time or energy to spare for composition but Finzi used what time he had in editing eighteenth century composers for performance. Reading too, and in particular, poetry remained a central part of his life. Indeed it was in his lunch-breaks in London spent touring second-hand book shops, thut Finzi acquired many of his books. lie took a great delight in filling the gaps in his collection, and it was particularly the earlier periods which were enriched by purchases made at this lime.

Finzi did not read poetry merely to search for suitable pieces which could be set as songs. He had a deep love of poetry for its own sake and his interest could almost be described as scholarly but for the unfortunately dispassionate connotations which that word has now accrued. It has been remarked by more than one commentator that in Gerald Finzi's songs we have an expression of the composer's profound response to poetry. in-dicative of Finzi's altitude towards song-selling is the wide range or poetry he used. Some of this was written by poets firmly established in the English pantheon like Shakespeare, Milton, Crashaw, Vaughan, Wordsworth and Jlardy, whilst other poets read mostly by professional scholars such as William Austin and the seventeenth century American poet Edward Taylor (a discovery of the 1930,) also auracted his attention. It should be noticed that Finzi was not confined to any particular period in his choice of material; he had the ability to set poems from both the Renaissance and his OWI1 day, with an equal understanding, inspiration and success.

His most audacious piece is perhaps the Cantata setting what is arguably Words-worth's greatest shorter poem *Ode: Intimations of lmmortalit yfrom Recollections of Early Childhood.* Wordsworth and his period had not attracted many composers, but his ideas stimulated Finzi and writing to Howard Ferguson in 1936 when work on the Ode had

already begun, anticipating his critics, he defiantly expressed his opinions as to the choice of his material and the relationship between words and music:

> I do hate the bilge and bunkum etc. about composers trying to 'add' to a poem; that a finepoem is complete in itself and to set it is only to gild the lily and so on. It's the sort of cliche which goes on being repeated .... I rather expected it (over the selling of the two Milton sonnets) and expect it still morc when the *Intimations* is finished. Obviously a poem may be unsatisfactory in itself for selling but that is a purely musical consider-ation - that it has no orchestral possibilities, no broad vowels where climaxes should be and so on. But the first and last thing is that a composer is (presumably) moved by a poem and wishes to identify himself with it and share it. Whether he is moved by a good poem or a bad poem is beside the question. _.. I don't think everyone realises the differences between choosing a text and being chosen by one,

Not all of Finzi's music though was written for voices. About a third of his work is instrumental, the largest pieces of this kind being the Concertos for Cello and Clarinet. The song-settings however remain his most notable achievement, and apart from het larger scale works like *Intimations* and the equally beautiful *Dies Natalis* (with words taken from the poetry and prose of Traherne), it is to Thomas Hardy that we must look to lind the poet whose oeuvre 'chose' Finzi most consistently and with the most brilliant results. Finzi set about fifty of Hardy's poems with a success again surprising because of the seeming difficulties of the task. Hardy often wrote in forms that were, or closely resembled, the balladic, and to this extent his work might seem a comfortable choice, but Finzi did not restrict his selection of poems to those which are metrically more simple and texturally less dcnse. Poems such as *Channel Firing* or *Af a Lunar Eclipse* arc highly sophisticated, and to one unfamiliar with Finzi's settings they look unlikely to be successful as songs. It is in such pieces that we most easily recognise Finzi's sensitivity to diction and metre. Always tactful he leaves a listener more familiar with poetry than music delighted and surprised, as Hardy's inventive stanza forms, often crabbed diction and deliberately harsh sounds, arc set with no loss to these verbal effects.

Given Finzi's affinity with Hardy it is barely surprising that certain critical comments about the former's work echo earlier remarks about that of the latter, The charge of 'pessimism' was applied to both and just as this is a partial and ultimately inadequate description of Hardy's altitude to life so too with Finzi. Certainly beneath a personality which exuded great nervous and intellectual energy, redolent of a zest for life, there lay a brooding melancholy, but this was never allowed to degenerate into that totally negative state of mind described by 'pessimism'. Rather Finzi shared Hardy's stated position as a meliorist. As in Hardy's poctry so in Finzi's music, we find a tension between a tragic vision and 'the invincible instinct towards self-delight'.

J have dwell on the life and work of Gerald Finzi because inevitably any private Library such as that described in this catalogue is circumscribed by the particular interests of the collector himself. This personal aspect constitutes both the strengths and weak-nesses of the collection, as the predictable and comprehensive gives way to the idiosyn-cratic and necessarily selective. This is not to say that the volumes catalogued here are all unusual in some way but that as a whole the collection represents a particular taste and personality.

TIfE LIlJRARY is a collection of English Literature of every period and whilst the bulk of the books ace devoted 10 poetry, the works of many dramatists, novelists and essayists are also to be found here. Indeed the most striking feature of the collection is its catbolicity, its breadth of interest and its devotion not only ot those major authors whose work too often and too readily constitutes a reader's experience of our literay tradition. We have

already noticed that Finzi set 'mmor' poets and worked assiduously to promote the works of Jesser known composers. His belief was in talented expression of personality whether found in works of obvious stature or in those of less gifted figures, and with respect to his contemporaries or near contemporarie-s, this belief assumed the status of a moral imperative. He fell very deeply that it was his duty to support poets by reading and buying their work for he intuitively understood the impecuniousness which constricts many artists, and was always aware of and grateful for the small private income which made his own work possible. Hence we find in the collection an enormous number of twentieth century poets who are very lillie known and whose work varies considerably in kind and quality, yet together constitutes an invaluable guide to the literary history of the time.

It is difficult to over-estimate the importance of minor poetry and it is one of the strengths of Finzi's collection that it is so rich in such material. Without minor poetry there can be no living tradition, and no conception of the literary history of any period may be gained without engaging with it. Here is not the place for an extended discussion, but I am anxious to make these points, for an appreciation of minor poetry is vital to an understanding of the importance and value of the books catalogued here. So often the educated reading public turns away from poetry and reads 'minor' novelists for relaxation, content to acknowledge the great poets whom they have encountered at school or university, but ignoring the lesser figures through mistaken notions that such work is dull or inferior and has little to offer. To spend an hour or two browsing in a library such as the Finzi Book Room might well dispel, or at least modify, some such notions.

The books are arranged chronologically in botb the library and the catalogue, and in making some introductory remarks about the volumes from each period, I hope it will be understood that often I do not dwell on the standard editions of major authors preferring to concentrate on those works which are more unusual and therefore emphasise the special contours of the collection.

The Old and Middle-English section of the library whilst understandably being the smallest nevertheless contains a highly representative selection of prose, poetry, and drama from the fourteenth and fifteenth centuries, several of the editions are the first modern printings, and many are definitive texts published by the Early English Text Society. Anthologies represent all the different poetic genres of the period; verse romances, allitera-tive poetry, and the more self-consciously 'literary' followers of Chaucer, are all present. There arc anthologies of lyrics like those of the 'Harley Manuscript' (no. 2253, cd. G. L. Brook, Manchester 1948), or the minor poems of the 'Vernon Manuscript' (part one ed. C. Horstmann, part two cd. F. J. Furnivall, E.E.T.S. 1892-1901),and perhaps most interest-ing of all arc the collections of hymns and popular poetry which reflect a particular interest of Finzi's, doubtless through their connection with music. Amongst the most impressive of these is the twenty-eight volume collection of *Early Engiisi: poetry, Ballads, and Popular Literature*, published by the Percy Society from 184010 1849, whilst *Rymes of the Minstrels*, taken from a fifteenth century manuscript and published in a limited edition in 1927, and *Ancient Popular Poetry* edited by J. Ritson published in a limited edition in 1884, are two of the more unusual anthologies. F. J. Furnivall's edition of *Hymns to the Virgin and Christ* taken from the 'Lambeth Manuscript' (E.E.T.S. 1867), and Charles Kennedy's translations of *Early English Christian Poetry* (Hollis and Carter 1952) represent the earliest divine hymns and meditations.

Of the individual authors represented Chaucer is, of course, the central figure. The harsher more sombre poetry of his contemporaries Gower and Langland is also to be found; the works of Gower in the E.E.T.S. edition of 1890-1 edited by Macaulay, and Langland's *Piers plowman* edited by T. Wright (2nd edition 1887). Amongst the poets slightly later than Chaucer we have works by Lydgate, Hoccleve's works, Hawes' *Pastime of Pleasure*

and the English poems of Charles, Due d'Orleans. Lydgate and Hawes were imitators of Chaucer; both were courtly poets who used rhyme-royal to express ideas and ideals of scholasticism and chivalry inherited from the earlier middle ages. Hoccleve is a valuable poet though judged to have less range than Lydgate. Many passages of his poetry are heavily au tobiogra phical , and whilst these are sometimes embarrassing, they do give us a

vivid image of the London of his day. Charles, Due d'Orleans wrote ballads and roundels in a personal and courtly manner. In their use of refrain and their tonal variations these sometimes suggest a pre-figuring of the more accomplished Elizabethan songs.

Much of the most vigorous poetry of the fifteenth and early sixteenth centuries was written in Scotland and is strongly represented. There are two sets of Henryson's works as well as an individual edition of *The Testament of Cresseid* (Faber 1943), whilst the edition of Dunbar's work is that edited by Mackenzie and published by the Porpoise Press in 1932. Gavin Douglas, whose translation of the *Aeneid* so impressed Pound, is represen-ted in an anthology of Scots mediaeval poetry. The work of these three, though drawing on Chaucer to some extent, has a variety of language and metre, a harsher, more muscular sound, which distinguishes it from the English poets' work. We should not forget too that these poets had a fine precursor in their own language, John Barbour, whose four-teenth century poem *The Bruce* is said to 'mark a decisive moment for Scottish literature being the first great poem which had a distinctively national theme and flavour'. The E.E.T.S. edition edited by Skeat and published 1870-89 is in the Finzi collection.

Though there arc not so many volumes of prose and drama from this period the holdings are by no means negligible. Again there arc anthologies which deal with both areas, and several authors are represented together with one or two anonymous plays. Malory's *Morte D'Arthur,* the most well-known prose piece of the fifteenth century, is in some ways less interesting than *Tile Voiage and Travayle of Syr John Moundeville, Knight* (Dent 1928), or *Tile Booke of Thenseygnemeutes and Techynge* by Geoffrey de la Tour (cd. Rawlings, Newnes 1902). Apart from such imaginative works we have those of great historical and sociological interest notably the *Poston Letters 1422-1509* (cd. Gairdner, Constable 1900- I) and an autobiography dictated (as far as scholars are able to tell) by the illiterate mystic Margery Kempe.

In moving to the Renaissance section of the library we find a similarly impressive range of books which, if by no means comprehensive in every area of writing, is impressively so with respect to poetry. From the poets of the 'drab' style with its metrical aberrations through the 'Golden-age' of the sonneteers to the meta physicals and Caroline poets, we have an invariably rich selection. Many of these books are the first modern printings pro-duced in the nineteenth century by dedicated scholars (I think particularly of Grosart) and

published for private circulation in small limited editions. There were several series of such publications, the 'Chcrtscy Worthies Library' and 'Fuller Worthies' being two of the most prominent. The works of Sir John Beaumont, Nicholas Breton, Joseph Fletcher, Thomas Wash bourne and Francis Quarles may be found in these editions in the Finzi Book Room. Though many of these texts are now recognised to be corrupt, the volumes with their handsome bindings, heavy paper and attractive type remain of great histoi ic,

aesthetic and bibliographical interest.

It will be observed that of the work represented in the 'Chertsey' or 'Fuller' editions, neither Breton's nor Southwell's poetry falls comfortably into any precise descriptive category. Breton is, as C. S. Lewis has observed, an ideal example of the transition between poet ry of the 'drab' style and that of the 'Golden'. It is a tribute to Finzi's tenacity as a collector, and enthusiasm as a reader, that Breton's work is joined by that of George Gascoigne and John Lyly in marking this development. The former's poetry is in J. W. Cunliffe's two volume edition (Cambridge University Press 1907-(0) whilst the latter'S

complete works are edited by R. W. Bond (Oxford, Clarendon 1902). Thought to be by the same author we also have *Queen Elizabeth's entertainment at Mitcham,* which was published for the Yale Elizabethan Club by Yale University Press in 1953. Unlike that of Breton, Southwell's style is very varied and provides a more difficult task for the literary historian. In its more gnomic utterance it looks back to the 'drab', whilst other aspects of his work prefigure eighteenth century poetry. His work is most interesting though as an example of early metaphysical poetry, and in its contribution to the baroque Anglo-Catholic tradition, which together with the more didactic tradition of Quarles, Sylvester, and Greville, provides the religious poetic context for Millon's work.

Although Finzi held no firm doctrinal Christian beliefs he did compose church music and his interest in religion is manifest throughout his library. All the best known figures of the Anglo-Catholic tradition, Donne, Giles and Phineas Fletcher, Herbert, Vaughan and Crashaw are represented as are Quarles, Greville and Sylvester of the more puritanical school. The latter is best known for his translation of Du Bartas' *Divine Weeks* which was one of Milton's favourite volumes. Finzi owned seventeenth century editions of both this and of Quarles' *Divine Poems;* the former being the 1641 edition printed by Robert Young and the latter being Marriot's 1642 edition. Finzi's collection of Quarles' work is also distinguished by several nineteenth century editions; *Emblems Divine and Moral* together with the *Hieroglyphics of the Life of Man* (Lansdown, Bristol *1808), Enchiridion* (Baldwyn 1822) and *The School of the Heart* (Reynolds 1816). The popularity of Quarles' emblems was with the more educated reading public anxious for moral instruction of the most sober *kind,* whilst the ballad tradition continuing from its roots in Old and Middle English, and not without its own less immediately sombre moral implications, remained tbe most popular source of reading material for the less elevated members of society. As might be expected from my earlier remarks, Finzi's collect jon of such work in anthologies is particularly impressive, covering the whole period from 1500-1660. Two editions of the *Roxburghe Ballads* are included, that edited by Ebsworth and Chappell publisbed by Taylor and Co. 1871-99 and the 1873-4 edition edited by Hindley and published by Reeves and Turner. Other noteworthy volumes of this kind include the *Collection of Black-Letter Ballads and Broadsides* printed in the reign of Queen Elizabeth between 1559 and 1597, published by Lilly in 1870, the *Pepys Bal/ads* in eight volumes edited by Hyder Rollins (Harvard U. P. 1929-32), and *Cavalier and Puritan,* which contains ballads and broadsides from the period of the great rebellion 1640-1660, edited also by Rollins (New York U. P. 1923).

Originally the pieces collected in these volumes would have been inseparable Irom their musical accompaniment, but such songs only represent one extreme in the enormous range of musical composition in this period. At thc other extreme we have ecclesiastical and secular polyphony, and in between lie the more self-consciously composed 'songs' which were so important to twentieth century English composers such as Finzi and Vaughan Williams, who wanted to continue the tradition. As Professor Mellors remarks, the great age of ELizabethan music roughly coincides with the life of William Byrd (1543-1623) and this was also the 'Golden Age' of Elizabethan poetry. It was a time when for most composers words were an integral consideration and it was not thought either particularly difficult or unusual to set poems. Like Finzi, Byrd and Morley viewed poetry and music as mutually enhancing rather than mutually exclusive. No wonder then that the poets of the 'Golden' period are fully represented in Finzi's library. The well-known names like Chapman, Sidney, Spenser, Daniel, Campion, Jonson and, of course, Shakespeare are fully represented, as are more minor figures like William Browne of Tavistock *(The Poems* ed. G. Goodwin, Lawrence and Bullen 1894) or Richard Barnfield whose poems are re-presented by a limited edition published by the Fortune Press in 1936. Other poets of this

period like Drayton and Raleigh oscillate stylistically between 'drab' and 'Golden' but both had very considerable talent. There are few more deservedly well-known sonnets from this period than Drayton's 'Since there's no help', or lines more intense yet gently devotional than Raleigh's which begin 'Give me my scallop shell of quiet'. Certainly both these poems and others from both authors rise above the work of earlier 'drab' writers like Alexander Barclay and Thomas Howell whose work also appears in the Finzi collection.

Not all poetry of this time however was lyrical. The humanistic passion of the Renaissance led authors to revive all ancient kinds including formal satire. Donne's satires are the most famous but we also have those of Lodge, Joseph Hall, Tourneur and Marston. We also have satiric epigrams such as those of John Weever contained in

Epigrammes ill the Oldest ClII and Newest Fashion, 1599 (Shakespeare Head Press 1922) or Sir John Davies' which may be found in his *Complete Poems* (ed. Grosart, Chatto and Windus J 876).

It will be noticed that amongst the poets so far mentioned there are several famous also for their prose and drama. Just as this was the great period of English song when music and words were habitually thought of in conjunction, so it was the great age too of verse-drama. Inevitably we begin with Shakespeare. Finzi had the twenty-nine volume set of the works edited by Quiller-Couch and J. Dover Wilson for Cambridge University Press, and a reduced facsimile of the First Folio published by Chatto and Windus in 1876, together with no fewer than sixty secondary works of criticism and exegesis. Nor was Finzi's collection lacking in works by other dramatists who besides writing pieces great in themselves provide a further context for thc understanding of Shakespeare. From the early Tudor period we encounter the works of Lyly, Marlowe, Kyd, Peele, Lodge, Nashe and the unfortunate Anthony Munday. The latter's work is more of a curiosity than anything else, and indeed he has been described with some venom as 'a dismal draper of misplaced literary ambition'! In his possession of the first modern printing of Munday's *The Englisl: Romayne Lyle,* we have an example of Finzi's recognition that however minor a work is, it is never entirely lacking in some kind of interest.

Of the slightly later dramatists we have Marston, Toumeur and Webster celebrated for their revenge plays which deal with political and sexual corruption; we have Chapman and Jonson with their 'humour comedies' and their political concerns akin to those of Shakespeare, and we have Massinger, Ford, Heywood, Middleton, Shirley, Dekker, Beaumont and Fletcher, all fine writers, several of whom were revived by the distinguished criticism of T. S. Eliot.

Renaissance prose has unfortunately not received such strong recommendation and it is therefore particularly pleasurable to find such a rich selection here. Religion inspired some of the greatest prose writings of the period amongst which is the work of the early Protestant reformers here represented by the *Remains* of Bishop Coverdale published for the Parker Society by Cambridge University Press in 1846, and Latimer's sermons published by the same society in 1844-5. Of the later Anglican divines we have the sermons of Donne and Jeremy Taylor, whilst Bunyan, though catalogued in a later period, should be mentioned here in the Puritan interest, which is also of course represented by Milton's prose writings.

The range of Elizabethan secular prose is displayed through the work of Sir Philip Sidney, Rob Greene, Lyly, Nashe and Thomas Deloney. Lyly's *Euphues* with its elevated style full of ornamentation, though not without delicacy and an aerial lightness of touch, gave its title to a style, the euphuistic, which also covers the work of Greene (Lyly's disciple and rival) and of Thomas Deloney. All these writers wrote 'novels', though that is perhaps not quite the precise word, for often narrative surrenders to naked moral discourse, and form is difficult to discern in these rambling medleys. Pamphleteers provide a more distinct prose form, one in which Thomas Nashe excelled. He poked fun with humanistic

indignation at the follies of his age and in so doing anticipated the re-birth of satire in poetry and drama. Pamphlets by Lyly, Greene, Breton and Dekker may also be found in the Finzi collection. In the seventeenth century, we not ooly find the expected *Anatomy of Melancholy* and Jonson's prose, but also that of Thomas Browne which may be seen as standing at the bead of the tradition which leads to De Quincey and Ruskin, and works by Selden, Izaak Walton and Aubrey which prefigure the eighteenth century preoccupation with biography and autobiography.

Aubrey's *Brief Lives*, in the standard edition of 1898, is catalogued in the section which takes us from the Restoration to the Romantics (1660-1800), and this, like tbe case of Bunyan, points to the difficulties inherent in any rigid categorisation. The transition between the Renaissance and the eighteenth century is made by way of the Caroline poets and the Restoration dramatists. The former strictly speaking find their natural place in the Renaissance section as these poets derive their description from the reign of Charles 1 1625-1649, but the adjective 'Caroline' is extended to post-war poets of Charles Ii's reign. Hence the works of poets like Carew, Suckling, Lovelace, Randolph, Herrick, Wither and Waller arc catalogued in the Renaissance, whilst those of Rochester, Sedley, Oldham and Colton may be found in the later category. The Caroline poets were followers of Jonson and his influence resulted in their writing lyrics which fused clarity with a delicate limpidness. Some of these poets, particularly the earlier ones, incorporated metaphysical ingenuity into their work, but this was gradualJy displaced as the tradition developed towards the Augustan satire of Dryden and Pope.

The eighteenth century is often and justifiably described as the age of Reason and Nature, but as often these words are given too narrow a definition and the view of the century distorted. 'Nature' was not only the philosophic concept underlying that cosmic 'chain of being' given expression in Pope's *Essay 011 Mall*, and 'Reason' was not expounded as a truth which denied passion. Certainly in the satires of Dryden, Pope, Johnson, and Swift, Reason and Nature provided the standard of shared belief against which all manner of follies were measured and pilloried, and passion was onJy exhibited in the vigour with which this task was undertaken. But the other side of Augustan poetry is the pastoral, the meditative, in which emotion is so clearly evident that sometimes the verse may be accused of sentimentality, and indeed 'sentimentality' became enough of a fashion for *if* to be ridiculed in Henry Mackenzie's *The Mall of Feeling*, Nature in reflective poetry is seen in terms of the poet's delight in the countryside itself whilst it is also used as the basis for a 'meditative pathos' prefiguring the work of Wordsworth and the nineteenth century.

Gerald Finzi loved the English countryside hence it is no surprise to find not only the work of the satirists but also a large and representative collection of Augustan landscape and pastoral poetry in his library. Many of these volumes are in handsome eighteenth and nineteenth century popular editions, amongst which are fifteen from the Cooke's pocket edition (1794-1804), eight from Bell's edition of British poets (1777-83) and ten from the later Aldinc editions (1830-53). The work of all the major figures from Butler to Swift is here and needs little comment, but one is obliged to notice the first collected edition of Dryden's *Comedies. Tragedies and Operas* which was published in 1701 by Tonson. The reflective tradition is represented by Cowper, Anne Finch (The Countess of Winchilsea), Collins, GOldsmith, Gray, Akenside, Thomson and Smart, together with a host of more minor figures like Mallet, Warton, Pomfret and Diaper. The poems of Parnell, Young, and Blair demonstrate the sombre and more melodramatic side of the tradition in their famous graveyard meditations.

Prose in tbe Augustan age saw many developments. It was the great age of the periodical essay, witnessed the beginnings of the novel as we understand it today, and it gave rise to very distinguished diaries, memoirs, letters, biographies and autobiographies.

Finzi's library is rich in all these diverse areas. Swift and Johnson were the greatest exponents of the essay but besides their work we possess that of Addison and Spence together with the *Spectator* papers and the four volume edition of *The Adventurer (1778).* Turning to the novel we find Fanny Burney (whose work was one of Jane Austen's satiric targets in *Northauger Abbey),* Fielding, Smolleu, Defoe, Richardson, and Sterne. Beckford's *Vathek* is an example of prose fiction akin to Johnson's *Rasselas* and Goldsmith's *Vicar 0/ Wakefield,* whilst Horace Walpole's *Castle of Otranto* represents the beginnings of Gothic fiction. More unusual perhaps than these items is the wealth of non-fictional prose in Finzi's collection which assists us in gaining an imaginative understanding of the eighteenth century. There are the diaries of John Evelyn (1641-1706), Thomas Campbell (1775), Sylas Neville (1767-88), the incomparable Pepys, and lastly. ecboing the poems of Cowley and others, the diary of a country parson written in praise of rural retirement by James Woodforde. Amongst the letters those of Lady Mary Wortley Montagu stand out for their brilliant depiction of the society in which she moved, whilst those of Dorothy Osborne remain a sad yet instructive document of the pernicious influence of properly in the age of reason. Her position resembled that of Clarissa in Richardson'S novel, who opposed her parent's wish to marry against her inclination. The feminist theme continues in the memoirs of Mary WoLlstonecraft which are distinguisbed even in comparison with those contained in Boswell's *London Journal* and *Journey to the Hebrides.* A biography of near relations by Roger North, together with the autobiography of Gibbon with its high-flown prose, of Pepys and of CoUey Cibbcr, the best known actor of his day, repay bibliophile, scholar, and most importantly the interested layman, in his scrutiny of Finzi's library.

Tn dealing with the eighteenth century I have delayed a discussion of the drama as this is the form least distinguished in the period. Nevertheless all the major genres of Augustan theatre find adequate representation; the tragedy and heroic tragedy in the works of Dryden, Otway, Lillo, and Rowe, 'humour' comedy and comedy of manners in Shadwell, Wychcrley, Congreve, Vanbrugh and Sheridan. On the periphery of theatre we have the comic-opera found in the work of Gay, Henry Carey and Bickerstaffe.

So far, from the Old English to the Augustan period we have seen very representative selections of material covering all the major genres. We have noticed minor poets in abundance but nowhere has that element of idiosyncracy which I spoke of earlier been as clearly evident as it is in the disposition of books in the nineteenth and twentieth century collections. If one thinks of nineteenth century English literature one immediately thinks of the Romantic revolution and of the great Victorian poets and novelists. The closing decades of the century (despite an increasing amount of interest and scholarship) have been by comparison ignored, and it is in this area that Finzi's library is particularly strong, as it is in the Georgian period of the early twentieth century. This is not to say that the Romantics are ignored or mis-represented, but simply that there is a denser concentration of volumes from the later period.

We have already mentioned Finzi's devotion to Wordsworth so it is no surprise to find thirty-eight volumes (including a considerable amount of criticism) devoted to that autbor. The other poets of Higb Romanticism, Keats, Coleridge, Byron, and Shelley are also well represented and there is a particularly strong collection of Blake (forty volumes). The work of the latter is catalogued in the eighteenth century but finds its place most naturally here, for in his aesthetic based on a theory of the poetic imagination he belongs to Romanticism in a way that Akenside and the other poets of the Augustan

reflective mode do not. Besides this dense coverage of the major authors we also find an impressive selection of work from those minor Romantic poets who are now unfor-tunately so Little read despite some committed attempts by contemporary poets like John Heath-Stubbs to promote their work. Of these it is Jobn Clare, the poet closest to Words-

worth, who gains the most attention. The two volume edition of his works edited by TibbIe (1935) and the *Poems of John Clare's Madness* edited by Grigson (Routledge 1949) deserve special mention. Clare's letters, prose and biography are here too as are those of that much darker more Germanic poet Beddoes. The poetry of Hood, George Darley, James Hogg, Hartley Coleridge and Landor also grace the collection. One further volume that should be mentioned is William Mann's *Rural Employments* ill *Spring* (1825) if only because it is not held by the Britisb Library.

Amongst the well-known names of the early and mid-Victorian period we have the work of Tennyson, Arnold, Robert Browning, and bis wife Elizabeth Barrett. (The latter'S *Casa Guidi Windows* is in the first edition of 1851, published by Chapman and Hall.) Of the more interesting minor figures WiUiam Barnes should be mentioned. He wrote poems in Dorsetshire dialect and was an influence on Thomas Hardy. W. J. Cory, T. E. Brown and Sydney Dobell, all lyrical poets, none of them profound but occasionally striking, should not be forgotten. The work of Edward Fitzgerald, famous as the chief translator of Omar Khayyam, is present including first editions of his letters, and that delicately contemplative religious poet Aubrey de Vere is represented by a first edition of his *Song of Faith* (1842).

The greatest Victorian religious poetry though comes from the Jesuit Gerard Manley Hopkins whose style \\ ith its own distinctive music is based on the innovative sprung-rhythm. We have a first edition of his poems together with his letters and papers. Patmore's work with its passionate praise of domesticity and its expression of the Romantic theology of love is also present as is the now rarely read religious poetry of Dolben, Francis Thompson and Alice Meynell.

Doubtless the presence of these authors is to some extent due to the taste of Finzi's generation. Tbese poets together with figures like W. S. Blunt, Robert Bridges, John Davidson, Ernest Dowson, A. E. Housman, Trench and Binyon were very much part of the Literary scene when Finzi was a young man. IL is indicative of the enormous changes of taste since tbe beginning of the century that of these poets only Housman is now widely read and even Bridges' reputation is not entirely secure. Through his efforts on behalf of Hopkins, Bridges ironically cast a shadow over his own work which has remained until quite recently when critics began tentative revaluations.

It is though less surprising to find a large collection of Bridges' work (some thirty volumes including nine first editions) than other poets' in Finzi's collection, for Bridges was always deeply involved with music. His association and friendship with Sir Hubert Parry gave rise to several works notably four odes: *Invocation (0 Music* 1895, *A Song of Darkness and Light* 1898, *Eton Memorial Ode* 1908, and *Chivalry of rile Sea* 1916. Bridges also wrote an oratorio *Edell* with music by C. V. Stanford 1891, (Finzi has a first edition) and devoted much study to the singing of hymns. His belief that many popular hymns were dull or mediocre led him to translate, adapt, and write the *Yattendon 11YI/1//(I1*which appear-cd in four parts between 1895 and 1899, edited by Bridges in collaboration with H. Ellis Woodridge. Besides selling several of Bridges' poems Finzi was actively involved in trying to publish the fascinating letters between Bridges and Parry. Unfortunately Parry's side of the correspondence could not be found and publishers remained unwilling to print Bridges' leiters alone. Again we have an example of Finzi's selfless endeavours on behalf of other artists and it would be a pity if in the future his work were not brought to fruition and these leiters dealing with the technical intricacies of combining music and poetry did not find their fit audience through publication.

If the presence of Bridges' work in Finzi's collection is then unsurprising, the opposite may be said when, in concluding our survey of late Victorian poets, we look at two groups, who, while differing entirely in poetic genre and quality, share a distance from the main-

stream of tradition. The works of the parodists and writers of comic-verse like Praed, Aytoun, Calverley, Dobson and Lang are fully represented, but far more valuable in every way is the collection of Pre-Raphaelite verse. Twenty-two volumes of Swinburne and twenty-one of Morris form an impressive nucleus which is supported by ample holdings of Christina and Dante Gabriel Rossetti, R. W. Dixon, P. B. Marston and the Irish poet William Allingham, Not precisely a Pre-Raphaelite, but certainly closer to Swinburne than to any of the less 'decadent' poets is Arthur Symons, whose *The Symbolist Movement in Literature* has been recognised by Frank Kermode as a seminal text for the development of modernist aesthetic.

Prose writings of the nineteenth century are covered less evenly than in earlier periods. In this the great age of the novel we miss the works of Jane Austen, Dickens, George Eliot, tbe Bronte sisters, Mrs. Gaskell and George Gissing. Tbeir absence is due, at least in part, to the fact that after early manhood Finzi read few novels; having little time to spare be concentrated almost exclusively on reading poetry. Despite this we find adequate compensation for the notable omissions in the presence of works less popular and less accessible. We have, for instance, forty-two volumes of Meredith including nine first editions, we have all the major works of George Moore, and fifteen volumes of Richard Jefferies whom Edward Thomas celebrated in a fine biography. The Romantic essayists, De Quincey, Lamb, Hazlitt and Coleridge are represented as is the art criticism of the later nineteenth century in the works of Pater, Ruskin, and Morris. Cardinal Newman, leader of the Oxford Movement and one of the greatest Victorian prose writers, is represent-ed by his *Apologia Pro Vita Sua,* and turning to political topics we have a fine selection of Cobbett's works, among which are a first edition of *Cobbett's Tour in Scotland (1833)* and the three volume definitive edition of *Rural Rides* (Peter Davies 1930).

A large collection of books (forty-three volumes) is devoted to another socialist writer, George Bernard Shaw. All his major dramatic and prose writings are here including first editions of nine works. The nineteenth century was by no means a great period for drama, and with Shaw the works of Oscar Wilde and J. M. Barrie represent the best theatre of the Victorian age.

Just as the work of Shaw extends well into the twentieth century so with two other major authors we have not mentioned yel. Yeats and Hardy straddle the centuries and both recall the earlier nineteenth century in some aspects of their work, and prefigure modernism in others. Predictably Finzi's interest in Hardy is reflected in a large holding of his works together with much secondary material. The Wessex edition of 1919-31 is augmented by early editions of several lesser known pieces like *The Famous Tragedy of the Queen of Cornwall* (1923), *Our exploits at West Poley* (1952) and a facsimile of *The Three Wayfarers* in a limited edition (1944). Although the Yeats collection is not quite so large it too has some impressive volumes. Amongst the first editions we have those of *Four Plays for Dancers* (1921), *A full moon in March (1935), Later Poems (1922), Wheels and Butterflies* (1934) and *The Winding Stair and Other Poems* (1933). Also interesting for the Yeats enthusiast is a copy of the magazine *The ArrolV* Vol. 1 no. 4, edited by Yeats, together with the 'Yeats' commemorative edition of the same magazine (1939).

The twentieth century has by far the largest number of volumes and like the nine-teenth century collection the prose and drama holdings arc very uneven, whilst the poetry although almost comprehensive is weighted heavily towards Georgian verse and the tradi-tion which derives from it. The grandiloquent title 'Georgian' was coined by Sir Edward Marsh who edited the five volumes of *Georgian Poetry* (1911-12, 1913-15, 1916-17, 1918-19, and 1920-22) published by Harold Monro from the Poetry Bookshop. As Robert Ross shows the adjective was applied in 1912 to mean 'new', 'modern', 'energetic' but by 1922 had come to connote everything opposite to this. In its inception Georgian poetry

was intent on breaking free from the outworn diction of Victorian poetry epitomised by Tennyson, and to gain for poetry a new audience. In this ambition the Georgians pre-figured a perennial concern of later poets, but unlike these the Georgians were surprisingly successful. Each anthology was reprinted, the early ones several times, their sales rivalled only by those of Rupert Brooke's *Poems* (1911) which by 1932 had sold 100,000 copies and Masefield's *Collected Poems* of 1923 which by 1930 had sold an equal number.

Despite the efforts of scholars like Ross to defend all that is best in Georgian poetry, the adjective still carries with it a weight of censure and dismissal barely paralleled in English literary history, and those poets like Graves, D. H. Lawrence, Rosenberg, Blunden and Sassoon, whose reputations are deservedly secure, tend to be dissociated from the Georgian movement although all of them were published in the anthologies. Concentrating on a deliberately 'low' style in an attempt to re-vitalise poetry as Wordsworth had done, much Georgian poetry has its roots in the English countryside, delighting as Blundcn said, in the kind of beauty that was of 'Flora and the country green'. Homely virtues arc cele-brated and strains of the Victorian celebration of domesticity may be clearly heard, if modulated through a somewhat more modern diction. For the most part metres were traditional and the poetry cosy, although Brooke created an outrage by writing indelicately of sea-sickness and Bottomley occasionally indulged himself in the gratuitously grotesque. The latter examples are less the rule than the exception and in the pre-war years the delibe-rate simplicity of description and sentiment found its audience. The slow demise of Georgian poetry began with war-time disillusion in about 1916. After the holocaust with its immense political and cultural repercussions Georgian poetry was too far removed from the majority's experience of reality to continue in popularity. The war completed the urbanisation and industrialisation which had been going on for more than a century. The poetry of Eliot incorporated this landscape in a way that nobody had done before. Avant Garde European movements like Futurism which in their inception were pre-war began to gain a foothold in England. Slowly modernism arrived leaving the Georgian poets as the bastion of Conservatism and a tradition which was outmoded. Poets continued to write in a 'Georgian' way for a long lime, even in the 1940s its influence may be clearly discerned in poets like Laurence Whistler, Leonard Clark or Frances Cornford, but by then other styles had made Georgianism into a literary backwater.

It it too easy to undervalue the Georgian poets in comparison to the achievement of Eliot and his followers. At its best the Georgian mode gave rise to some fine lyrics and the movement as a whole is quite essential to a proper understanding of the poetry of the First War. For all its much vaunted 'realism' the work of Sassoon, Owen, Rosenberg and Blunden, remains conditioned by Georgian language and form. We must not forget either that contemporary poets like Larkin and R. S. Thomas owe more to Georgianism than they do to Eliot or Pound. Of the forty poets who appeared in the Georgian an-thologies, thirty-five are represented in Finzi's library and of the omissions only Rosenberg's work is serious. There are a staggering 450 volumes devoted to those poets who are there, many of which are first editions, with particularly impressive collections of Masefield (81 volumes), Blunden (63 volumes, many of them signed by the author), W. H. Davies (37 volumes), Walter de la Mare (48 volumes), Sassoon (23 volumes), Graves (31 volumes) and Drinkwater (25 volumes). Not all of these books are of poetry, for aU the authors mentioned wrote in other forms and Sassoon, Graves and Blunden are equally celebrated as prose writers. It is important too that we remember that aU these writers went on working well after 1930.

Sassoon, Graves and Blunden have a reputation too in terms of war literature, and there is no lack of material by other celebrated writers of the First World War. Wilfred Owen, Ivor Gurney, Charles Sorley, David Jones and Edward Thomas are fully represented.

The latter is often associated with Georgian poetry though his work never appeared in the anthologies. In his delight in rural life and landscape Thomas does resemble the Georgians but at his best has a clarity and muscularity, a depth of psychological and emotional penetration which goes beyond all but the best of their work.

Though Finzi's twentieth century collection is dominated by Georgian poetry the work of Eliot is represented as is that of bis followers in later generations. Eliot's poetry with its intellectual vigour, emotional subtlety, dislocation and self-conscious adoption of urban imagery did not particularly appeal to Finzi's taste, nevertheless most of the poetry and poetic-drama is here, including first editions of *The Family Reunion (1939), Four Quartets* (1944), *The Cocktail Party* (1950), and *The Confidential Clerk(1954).* Auden, the first of a younger generation to see Eliot as a great harbinger of a distinctly 'modern' poetry, is also present. In the late 1920s he adopted Eliot's vaunted 'Classicism' as a tenet of good poetry. The word is highly misleading with respect to both poets and simply indicates a poetic practice which seeks a spare, elliptical utterance eschewing aU redundant connectives and epithets. This is hardly enough to crush the essentially Romantic impulse to forge wholeness from disintegration, which underlies the work of both poets.

Auden's name rightly or wrongly is inseparable from that of poets like Day-Lewis, Spender, MacNcice and John Lehmann who were all to one extent or another his disciples. All responded to the economic depression and international turbulence of the 1930s by trying to write a more public poetry, that was at least in their own minds socialist if not Marxist. To a reader looking back, tbe poems, when separated from the mythology that the poets themselves helped to create, seem only an expression of middle-class guilt and of confused ideology. Auden often sounds more like a radical Tory than a Marxist, whilst Spender and Lehmann are liberal and obviously Romantic. Day-Lewis in his *The Magnetic Mountain* is the most overtly political and left-wing just as he is the most naive. MacNeice is the least pretentious and most common-sensical of these writers, his healthy scepticism helping him as it helped Orwell to escape the sentimentalities, confusions and dishonesties of the others. At the close of the thirties Auden openly, and Spender and Day-Lewis tacitly, admitted that it had been a 'low dishonest decade' and subsumed their politics in other concerns.

The work of all these poets may be found in the Fiozi room together witb that of John Cornford and Julian Bell, who were both killed fighting for the Republican cause in Spain, and more serious communists like Edgell Rickword and Hugh MacDiarmid. Finzi, though, would not let politics intrude on his commitment to poetry and it is a strength of the collection that the unfashionable works of Roy Campbell may be found here in abun-dance. Campbell was a right-wing Roman Catholic who, besides elegant lyrics, wrote vitriolic satire in an Augustan manner. However distasteful his faith in, and support for, Franco must seem to us, that did not blind Finzi to the qualities of his best writing.

Politics as Connolly anticipated were to some extent 'in abeyance' in the poetry of the 19405. Little critical attention has been paid to this decade as yet and the common idea of it as a period of decadent Nee-Romanticism is as much a myth as the common view of the thirties. Both decades though share a concern for audience, and one of the most interesting features of the poetry of both decades is the way in which poet.s attempted to modify a predominantly private, and sometimes esoteric, tradition to cope with public events. As well as the continuing work of Auden et al. there was much poetry of a very high quality indeed written during the forties. Finzi's library is so rich in this material that it is only possible to mention very briefly a few names. Keith Douglas and Sidney Keyes arguably the two greatest losses to English poetry of the Second War are here, together with such various talents as Terence Tiller, Alan Rook, F.T. Prince, Henry Treece, Kathleen Raine, Anne Ridler, Alun Lewis, John Heath-Stubbs, Drummond Allison,

Martyn Skinner and Vernon Watkins. Several of these poets are still writing and thanks to co-operation between Joy Finzi and the University Library work since 1956 (when Gerald Finzi died) has been added to the collection. Publications by poets of later genera-tions have been similarly purchased bence we have work by Dannie Abse, Sylvia Plath, Ted Hughes, Geoffrey Hill and several others.

Against this wealth of poetry it is easy to lose sight of the prose and dramatic writings of tbe twentieth century collection. Altbough far less comprehensive and less evenly distributed the major novelists are all represented. Wc have some work by D. H. Lawrence, Wyndham Lewis, Katherine Mansfield, Sean 0' Casey, Christopher Isherwood and a wider selection of Virginia Woolf, T. E. Lawrence, E. M. Forster and James Joyce, Minor figures include Chesterton, Hilaire Belloc and Adrian Bell, Unfortunatcly drama must be
dealt with in a similarly cursory fashion for space will not allow elaboration. Further indication is found in this area that the more heavily intellectual aspects of modernism were not to Finzi's taste. Just as the works of Ezra Pound are ignored so we find only one work by Samuel Beckett. Eliot's verse drama we have already mentioned and some of the experimental drama of Auden and Isherwood may also be found. Otherwise we have two volumes of Pinter'S plays and various pieces by minor playwrights such as James Bridie and Clifford Bax.

Closing my remarks I am inevitably aware of the ultimate impossibility of communi-cating a full sense of the riches in Gerald Finzi's library. Because it is pre-eminently' English' in character I have not mentioned the few American writers represented or had space to describe the considerable collection of translations from the Classics and European litera-ture. AU I can do is recommend those to the reader's attention. Similarly it has not been possible to mention all the first or limited editions here or the presses represented. Neverthe-less I have attempted to give some impression of the catholicity of the collection and a balanced view of its many strengths and few weaknesses. The Finzi Book Room should not be thought of as either a collector's library or that of a scholar. As Mrs. Finzi remarked to me, these books were very personally 'opened'. Many of them contain press cuttings of interesting articles and reviews; others, such as the *Collected Poems* of Hardy, have their index marked in pencil showing Finzi's considerations as to which pieces he would set. It is then pre-eminently a working library and with its seclusion, its airy spaciousness, and the original furnishings from Finzi's library at Ashmansworth, it en-capsulates a moment of history whilst retaining a personality that creates an ideal atmos-phere for reading and study. It is to be hoped that this room will become an appropriate memorial to Finzi's life and work, by users who share his own enthusiasm for, and dedi-cation to, the arts of poetry and music.

Adrian Caesar December 1979

THE ARRANGEMENT OF THE CATALOGUE

THE BOOKS in the Finn Book Room are arranged on the shelves in a roughly chronological order and so a chronological arrangement has been adopted for the catalogue. After sections of general critical studies and anthologies there are five main sections which follow the periods used by the New Cambridge Bibliography of English Literature: the Anglo-Saxon and Middle English period (To 1500); the Renaissance to the Restoration (1500-1660); the Restoration to the Romantics (1660-1800); the Nineteenth Century (1800-1900); the Twentieth Century (1900-).

For each period the critical studies and anthologies are followed by a section devoted to individual authors arranged alphabetically, with the books about a particular author listed after works by him. The allocation of authors who fall into more than one period is according to the New Cambridge Bibliography which means, for example, that W. B. Yeats and O. B. Shaw are to be found in the Nineteenth Century section. There is an index of poets at the end.

Place of publication is London unless otherwise stated and the number of volumes is given where there is more than one.

The University Library is adding books to the Finn Book Room to fill gaps in the collection and to augment those areas in which it is already strong. The catalogue includes additions up to 31 July 1980.

ACKNOWLEDGEMENTS

My GREATEST DEBT is to Joy Finzi without whom there would be no Finzi Book Room at Reading University Library. Since presenting the books in 1974 she has shown a continuing lively interest in the arrangement of the collection, the use of the room and the production of the catalogue.

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THE CATALOGUE

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