

**THE LETTERS OF SAMUEL WESLEY:
SOCIAL AND PROFESSIONAL CORRESPONDENCE,
1797-1837**

Vol. 3

Edited by

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**Thesis submitted to the University of Nottingham
for the degree of Doctor of Philosophy, January 2000**

To Vincent Novello

Euston Street, 4 July 1823

ALS, 1 p. (BL, Add. MS 11729, f. 164)

Addressed: To | M^r Vincent Novello

My dear Novello

My old Friend, M^r Jos. Barret,¹ (No 50. Upper Berkley Street, Edgware <Road>) a sensible, worthy, conscientious and feeling Character, has given me his solemn Promise, that should he outlive me, which I most cordially hope and trust he will, I may safely depend upon his energetic Endeavour to fulfil my Request and gratify my earnest Desire of having my poor Remains deposited as near as can possibly be contrived to the precious Relicks of my transcendent and inestimable Friend² in the Church Yard of Paddington:-- and I have stated to the said J. B. my firm Persuasion that you will readily & heartily co-operate with him towards the punctual Accomplishment of this my anxious Wish, long cherished, & unceasing.

I own that you would much gratify me by consenting to an Interview with him upon the Subject, and which I am positive you would not afterwards regret, as you would find him a perfectly well bred Man, possessed moreover of the unaffected Delicacy which belongs to a genuine Philanthropist, therefore you need not apprehend from him the slightest future Encroachment on your Time by a vivâ voce Agreement & Stipulation to perform a tender Act of Charity to him who was once

S Wesley

To Vincent Novello

Euston Street, 26 November [1823]¹

ANS, 1 p. (BL, Add. MS 11729, f. 166)

Addressed: To | M^r Novello | Shacklewell Green | Stoke Newington | Paid

Pmk: 26 NO 1823

Dear N.

**Pray give me a Line informing me when and where we could meet for
half an Hour's confidential Chat.**

**I want your Advice upon a Point relative to a Society consisting of
Fools, Knaves, and Musicians,² which last Personages you know full well are
always a Mixture of both.**

Yours as always

S Wesley

26th of Nov. | Euston Street | 16.

- 1. The year is given by the postmark.**
- 2. No doubt the Glee Club: see SW's draft letter to Richard Clark, enclosed with the
following letter to Novello.**

To Vincent Novello

[Euston Street], 24 December 1823¹

ALS, 1 p. (BL, Add. MS 11729, f. 168)

Addressed: To | M^r Novello | Shacklewell Green | Stoke Newington | Paid

Pmk: DE 1823

Dear N

Tell me promptly & bluntly whether you approve the annexed.²

Since we met, I have been thinking that an Improvement in our Mode of Adieu on Wednesday³ would be made by your submitting for once in a way to sleep for that Night in that Quarter of the world aptly termed by Byron "the Devil's Drawing Room," or London, (in a word less appropriate)⁴-- In this Case we shall be enabled to brave Danger together, and if both murdered anywhere about Chalk Farm, the Advantage of such an Event in Company is too great to be rationally slighted by two such stoical Philosophers as you and SW

Thursday. 6th of Dec^r 1823.

[Enclosure:]⁵

To M^r Secretary Clark⁶

Sir

As I no longer now attempt to sing (although in Years past I found

singing an Amusement) I feel conscious that I can afford no Assistance in this way to any vocal Society; moreover, the Truth is, that in growing old, I suspect I grow also somewhat fastidious, acknowledging that I am a little weary of musical Chords in the shape of Glees.-- You have successfully obtained for the Club⁷ a skilful extemporaneous Pianist,⁸ therefore no Chasm in you usual series of Performances can be occasioned by my future Lack of Attendance.⁹

With this short Statement of simple Fact I add a sincere Wish that the Prosperity of the Society may continue equally secured by fresh Acquisition of Talent, and uninterrupted Permanence of Unanimity; remaining
Sir,

obediently yours

SW

1. This letter is misdated: 6 Dec. was not a Thursday in 1823. The correct date should probably be Thursday 4 Dec.
2. The draft letter to Clark below.
3. 10 Dec., when SW and Novello apparently had a social engagement together. The reference later in the letter to Chalk Farm, which was evidently to be on their homeward route, suggests that it may have been at the house of James Harding at Kentish Town (see SW to Novello, 18 Sept. [1824]), or with the Burgh family in Hampstead (see SW to Novello, 13 Sept. 1824).
4. i.e. at SW's house in Euston Street. Novello had moved earlier in the year out of central London to Shacklewell Green, Hackney, and it would have been more convenient for him for him to stay overnight with SW after an evening engagement than to return home immediately. The original source of the description is in fact

- Smollett's Roderick Random (1748), ch. 18.
5. BL, Add. MS 11729, f. 169.
 6. Richard Clark (1780-1856), secretary of the Glee Club, composer, arranger, and author, had begun his career as a chorister at St Georges's Chapel, Windsor; he was later lay clerk at St George's chapel and at Eton (1802-11), lay vicar of Westminster Abbey and vicar choral of St Paul's (1811), and Gentleman of the Chapel Royal (1820). In 1814 he published The First Volume of Poetry ... The Most Favorite Pieces as Performed at the Noblemen and Gentlemen's Catch Club, the Glee Club and all Public Societies, which also included a brief history of these societies. He was described in an article on the Catch and Glee Clubs in QMMR, 2 (1820), 324-331 as 'a gentleman of learning and research'.
 7. The Glee Club, which had met regularly since 1787 to dine and sing madrigals, glees, catches, and canons. By this time it met on alternate Saturdays at the Crown and Anchor Tavern, on the corner of Arundel Street and the Strand. Its membership consisted of noblemen and gentlemen (who were subscribing members) and professional musicians (who had honorary status); there were also a number of 'perpetual visitors'. Over the years its honorary members included Samuel Arnold, Samuel Webbe I and II, Callcott, and Bartleman, while among those who attended as visitors were Mendelssohn and Moscheles. A long article in QMMR in 1820 listed thirty subscribers, thirteen honorary members, and seven perpetual visitors, of whom SW was one (Grove¹; Grove⁶; 'The Catch and Glee Club', QMMR, 2 (1820), 324-31).
 8. Not identified, but evidently a replacement for SW. The 1820 QMMR account recorded that the performance of glees was 'sometimes interspersed with extemporaneous playing on the piano forte by Mr Wesley, whose erudition and execution are so universally the object of admiration'.
 6. Included with SW's letters to Novello at BL, Add. MS 11729, f. 304 is a scrap of paper in SW's hand with the following four lines of doggerel, no

doubt connected with this letter:

I forbear with the Glee Club in future to dine

Tho' the Members are all so respectable

Bad singing, bad Viands, false Friends, & bad Wine

Are to me (I confess) not delectable.

To Vincent Novello

[Euston Street], 19 December 1823

ALS, 1 p. (BL, Add. MS 11729, f. 171)

Addressed: To | M^r Novello | Shacklewell Green | near | Stoke Newington

Pmk: 1823

Dear N

As a formidable Bench of musical Amateurs are to sit in Judgement upon my Magnificat & Nunc Dimittis on Thursday next,¹ you will oblige me by putting it into your Pocket on Sunday, when if you will leave it in Percy Street² I shall be able to get at it in good Time.-- I hope you have performed your Promise of putting out or in any Note you have found could be changed for the better.-- I think that among my manifold Sins & Infirmities you will not impute to me pretended Humility, for there is not another professional Man in England, Scotland, or Ireland, whose Emendation would be worth a Button in the Opinion of

Yours truly

SW

19th of Dec^r 1823. | Friday

1. A reference to the projected performance of SW's settings of the two evening canticles, composed the previous year, at St Paul's Cathedral on Christmas Day. These completed his morning and evening service, which he was to publish the following year; it also included his 1808 settings of the Te Deum and Jubilate from

Matins and his 1806 setting of the Responses to the Commandments and the Sanctus from the Communion Service. Discussion of the arrangements for further performances of the service, its publication and its critical reception, loom large in the letters of 1824 and 1825.

2. Novello's former address, which he perhaps retained as his business premises following his move to Shacklewell Green.

To Vincent Novello

Euston Street, 17 February [1824]¹

ALS, 1 p. (BL, Add. MS 11729, f. 173)

Addressed: To | M^r Novello | Shacklewell Green | Stoke Newington |

Tuesday 17 Feb.

Pmk: 17 FE 1824

16 Euston Street

17. Feb.

Dear N

"The Gossip, Report" is seldom "an honest Woman of her Word,"² & therefore I want to know from you whether she has lyed in declaring that you are to be an Umpire in the approaching digital Contest among the Psalm Tune Combatants at S^t George's Hanover Square.³-- I have been talked into becoming one Fool among many, and to appeal to learned Hearers whether at 58 years' old I can resolve 6/4 with equal Certainty as M^r Mather,⁴ M^r J. Sale⁵ and a numerous Host of more fashionable Opponents than your old Friend.

You will easily believe that my past Experience renders me tolerably philosophical as to what my be the Event, but I choose to disprove the Falsehood which has been pretty successfully circulated, that I am averse from all musical Employment, tho' that I hate Music as a Source of great Misery is unquestionably true.--

Let me hear, when I can get half an Hour's Chat with you.

Yⁿ as ever,

SW

1. The year is given by the postmark.
2. Merchant of Venice, III. i. 6-7.
3. i.e. the election for the post of organist, for which SW was a candidate. SW was unsuccessful in his application; the identity of the successful candidate is not known.
4. George Mather, the blind organist of St Bride's, Fleet Street from 1821 until his death in 1854 (Brown and Stratton; Dawe).
5. John Bernard Sale (1779-1856), bass singer, composer, and organist, chorister at St George's Chapel, Windsor, and Eton College (1785), lay vicar at Westminster Abbey (1800), gentleman of the Chapel Royal (1803), organist of St Margaret's, Westminster (1809); later organist of the Chapel Royal (1838), and music teacher to Queen Victoria (Shaw).

To James Bishop

Euston Street, 28 February [1824]¹

ALS, 1 p. (Argory)

Addressed: Mr Bishop | Organ Builder | York Buildings

Euston St. Euston Sq 16

Saturday Feb 28

Sir

I presume you are already informed that the Organ to be finished for M^r M^cGough by you in Consequence of M^r Davis having declined proceeding with it himself, was bespoken by me originally, I having recommended M^r Davis to M^r M^cG among the various Builders to whom he had previously applied.-- Mr D agreed to pay me a Premium of 50 Guineas for the Commission, and I scarcely need to add, that as the Job is now in your Hands (which are very good ones) of Course the Settlement of my Bargain with him is made over to you and that when the Organ is compleated you alone will be the Party to whom I must look for the stipulated sum.²

I thought right to state the Fact to you, that no future Mistake upon the Subject may arise, and shall be obliged by a Line in Answer, remaining

Sir,

Y^{rs} obed^{ly}

S. Wesley.

1. The year is given by 28 Feb. falling on a Saturday and the content (see also SW to Novello, 8 Mar. 1824).
2. The practice of organ-builders paying commission to organists for recommending their work was widespread, but (as SW knew all too well), builders frequently refused to pay commission due. As SW's letter to Novello of 8 Mar. shows, this is what happened in this case. The 50 guineas commission originally agreed between SW and Davis may have represented 10% of the original estimated cost. If so, this would have been in line with the rate usually paid in these circumstances: Bishop's estimate of 3 Mar. 1824 for the Argory organ was for £600. For the commission system and its abuses, see Nicholas Thistlethwaite, 'The Hill-Gauntlett Revolution: An Epitaph?', JB IOS, 16 (1992), 50-9; p. 51.

To Alfred Pettet

Euston Street, 8 March [1824]

ALS, 2 pp. (BL, Egerton MS 2159, f. 76)

Addressed: To | Alfred Pettet Esq' | Professor of Music | Norwich | March
8

Pmk: 8 MR 1824

Euston Street.

Monday March 8.

Dear Sir

I am aware that I ought (in friendly Propriety) to have much sooner acknowledged your former Letter & obliging Present,² but you will hardly believe me when I assure you that Letter Writing, which was once an Amusement & Gratification, (and in numerous Instances is an indispensable Duty) has now become rather an irksome Task:-- I do not love to write a Tirade of careless Nonsense, and am grown so fastidious with myself as to suspect myself often of producing in general very little better.

There is a little Anthem of mine in 4 Parts, composed originally to the two first Verses of the 65th Psalm, with Latin Words, but which are transferable into English with equal good Effect in the Music: the Anthem has never been heard but among select Friends, and therefore (tho' written Years ago) will in Public appear as a Novelty.³-- I mean to adapt the English Words without Delay, and flatter myself that it will suit your Purpose at least as well

as a Collect: you have already three of this Sort, and therefore it strikes me that a short full Anthem will not be only equivalent, but as welcome to the Eye by its Title.⁴

I am preparing in my old Days to pester the World with another Dose of Egotism, in thrusting forward a Morning & Evening Service, viz, Te Deum, Jubilate, Sanctus, Kyrie eleeson, Magnificat, and Nunc dimittis;⁵ for which Proposals are already issued,⁶ and the said Tunes are promised to make their Appearance for Judgment & Execution in the Month of May.⁷-- Some of my partial Friends, and among them Novello have said very encouraging Things about them, and I am inclined to trust that the Publication will be at all Events not at Matter of Loss, which however we know to be the very frequent Case with the Works of the most meritorious Pretensions.

If you choose to know all how & about it, I will send you some Proposals, together with your Book, and the Anthem in Question, requesting you to inform me in what Way it will be most agreeable to you for me to forward them.

Believe me to remain

My dear Sir

Very faithfully yours

S Wesley

My best Comp^u and Thanks to M^{rs} P. for her Epicurean Treat of rich unadulterated Sausages: an Article unattainable in the pestilential Pork Shops of lovely London!

1. The year is given by 8 Mar. falling on a Monday and SW's discussion of his setting of 'Te decet hymnus' and of his Service. (see nn. 3-5)
2. Not preserved: it evidently contained a request for SW to contribute a composition for inclusion in the collection of sacred music that Pettet was compiling. This was Original Sacred Music, published probably in 1825. The 'obliging present' was no doubt the 'Epicurean Treat of rich unadulterated Sausages' sent by Pettet's wife and mentioned in SW's postscript.
3. SW's 1798 setting of 'Te decet hymnus' (autograph at RCM, MS 4020).
4. SW's adaptation of 'Te decet hymnus' to English words appeared in Original Sacred Music as the full anthem 'Thou O Lord art praised in Sion' (autograph RCM, MS 4028).
5. The Kyrie Eleison and Sanctus in fact belong to the Communion Service. SW explained his unorthodox spelling of 'eleison' in the Preface to the published edition of the service as being a more correct transliteration of the Greek.
6. Proposals had apparently been issued by 24 Feb, SW's birthday: on this date Charles Wesley jun. recorded in his diary that he had written on SW's behalf to Lord Hampden and 'Mr Edgcumbe' (Lord Mount-Edgcumbe), presumably to elicit subscriptions for the Service (Stevenson, Memorials, 464).
7. In fact, the Service was not published until late Oct.

To Vincent Novello

[Euston Street], 8 March 1824

ALS, 1 p. (BL, Add. MS 11729, f. 175)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland

Pmks: 9 MR 1824 MR 9 1824

Monday 8. March. 1824.

Dear N

I hasten to forward the enclosed:¹ let me know what Number of them you wish to have in Addition: the Matter is rather en bon Train as to Publicity, inasmuch as Attwood manifests a Desire to perform the Pieces at S^t Paul's, on a Sunday; when the most Auditors are likely to be present, and consequently the better chance of catching Ears, and if the Sixpences can be caught together with them, so much the better for the Concern.

Honest Mess^{rs} Davis & Bishop together have just swindled me out of 50 Guineas:² You will perhaps say, what else could I expect of a Bishop? but the Marvel is that such a Philosopher as Davis, (a worthy Wight who is not so vulgar as to believe in a God, or a Devil) should do such a Thing.

Little Evans³ (whose Veracity we all know to be unquestionable) tells me that you have formally delivered in your Resignation of the South Street Drudgery:⁴ and yet I wish a Confirmation of the Fact from yourself before I give any decisive Answer to Enquirers.

Yours as ever

SW

1. Not preserved: presumably the proposals for the Service.
2. The commission for the Argory organ, which Davis and Bishop had evidently declined to pay.
3. Charles Smart Evans (1780-1849), alto singer, composer, teacher, and organist. As a boy he was a chorister at the Chapel Royal and studied under Edmund Ayrton. He was appointed joint organist with Calcott at St Paul's, Covent Garden in 1798, and in 1808 became a Gentleman of the Chapel Royal. He was the composer of more than twenty glees (Grove¹; Baptie; RSM).
4. i.e. the organist's position at the Portuguese Embassy chapel.

To Alfred Pettett

[Euston Street], 18 March 1824

ALS, 1 p. (Drew, Wesley Family Letters, Samuel Wesley (1766-1837) series)

Addressed: A. Pettet Esq

Euston Street.

March. 18. 1824

Dear Sir,

I thank you for your kind Letter,¹ regretting at the same Time that I cannot at this Writing send the MS. which I design for you,² but which shall be ready shortly.-- from your former Letter I understood that a Month from that Date would be sufficiently soon to suit your Purpose; so that I did not proceed so promptly to the Adaptation I explained to you as I should have done had you named an earlier Period.

I transmit herewith the Prospectus of my intended Publication,³ nothing doubting that you will aid its Progress in your Part of the World by a good Word, and I think my good friends Eggar⁴ and Pymar will feel similarly disposed.

The Service is soon to be performed at S' Paul's, so you may supposed me in dread Anxiety for the Verdict of the learned Canons, Vicars-Choral, Vergers, Bellows Blower &c.

With best Respects to M^r P.

believe me, my dear Sir,

most truly yours,

S. Wesley

1. Not preserved.
2. 'Thou, O God, art praised in Sion', SW's contribution to Pettet's Original Sacred Music.
3. The Service.
4. i.e. John Eager of Great Yarmouth.

To Vincent Novello

[Euston Street], 23 March [1824]¹

ALS, 1 p. (BL, Add. MS 11729, f. 53)

Addressed: To | M^r Novello

23 March

Dear N.

Thanks.²-- Do you chuse that the Words "Organist to the Portuguese Embassy" shall stand in the printed List after your Name?³

I am puzzled how to dub the Folk aright, and who are to be ycleped Squires, & who only plain Misters.-- I want to evite all Qui pro quo that I can, but the Mischief is that they who have the least Right to the Title of Armigeri are the most likely to be offended without it.

Pray counsel me upon this momentous Matter.

The Service is to be rehearsed on Saturday next⁴ at S^t Paul's: at least so I am told, but I depend upon Nothing -- if you like to take your Chance, do.

Y^{rs} in Haste

SW

1. The year is given by the reference to the rehearsal of the Service (see n. 4).
2. Doubtless for Novello's agreement to subscribe for six copies of the Service.
3. SW was anxious to establish how Novello wished to be described on the subscription list, as he had by this time announced his resignation from the Portuguese Embassy

chapel. The subscription list does in fact describe Novello in this way, and it appears that he retained his title as organist at the Portuguese Embassy chapel even after formally giving up the post: he is described thus on the title pages of The Fitzwilliam Music (published in late 1825 or early 1826) and A Periodical Collection of Sacred Music (?1826).

4. i.e. on 27 Mar. The performance was later postponed to 3 Apr. (see next letter).

To Vincent Novello

[Euston Street], 25 March [1824]¹

ALS, 1 p. (BL, Add. MS 11729, f. 55)

Addressed: M^r Novello | To the Care of Miss Campbell²

Dear N

Attwood has postponed the Day of Trial to Saturday week (Ap. 3), & I think for a sensible Reason: he says that as that is the Day of rehearsing the Philharmonic Concert,³ many of his Friends will be in Town on that Account, & will come to S^t Paul's before, & perhaps after the Rehearsal too.*

Moreover, an Anthem of his own is also to be sung.⁴

Yⁿ as usual

SW

Thursday. | March 25.

* I mean that they will probably attend the Afternoon as well as the Morning Service.

1. The year is given by the references to the Service and the rehearsal for the Philharmonic Society concert (see n. 3).
2. Not identified.
3. The Philharmonic Society concert was on the following Monday, 5 Apr.
4. Not identified.

To Robert Glenn

Euston Street, 1 April [1824]¹

ANS, 1 p. (BL, Add. MS 35013, f. 80)

Addressed: R Glenn Esq. | Kirby Street | Hatton Garden | Thursday.

Pmk: 1 AP 1824

Dear Sir

My Service is to be tried at S' Paul's on Saturday next (3^d Inst.) in the
Morning and Afternoon--

I felt it my Duty to inform you thereof, and remain (in Haste)

most truly yours

S Wesley

Thursday Ap. 1. | Euston St.

1. The year is given by 1 Apr. falling on a Thursday and SW's reference to the performance of the Service.

To Alfred Pettet

Euston Street, 6 April 1824

ALS, 1 p. (Drew, Wesley Family Letters, Samuel Wesley (1766-1837) series)

Addressed: To | A. Pettet Esq | Norwich

Dear Sir

There is a good Latin Proverb, "He who gives promptly, gives twice:" [Bis dat, qui citò dat]¹ and which ought to make me ashamed of having detained you in such tedious Expectation of my Minims and Crotchets:² however, at last here they are, and I yet trust will arrive in Time to save you and your Engraver from serious Inconvenience: I thought you would prefer the Canto Part written in the G rather than the C Clef (as it originally was) the Generality of female Amateurs not being so well versed in the Use of the Latter.³--

The sole Reason of your not obtaining the Anthem earlier has been the Necessity I have been under of transcribing the Voice Parts of my Service for the Choir at S^t Paul's, where it was performed for the first Time on Saturday last, and for (a Coup d'Essai.) very respectably: it will soon be repeated on a Sunday,⁴ for I am pleased to say that the Dons were mightily tickled with it.

With kind regards to M^{rs} P. believe me remaining

Dear Sir

very sincerely yours

S. Wesley

Euston Street | Tuesday. 6th of Ap. | 1824

1. Attributed to Publilius Syrus ([1. 1st cent. BC). The square brackets are SW's.
2. 'Thou, O God, art praised in Sion'.
3. The choice of clefs for vocal music was a much debated issue at this time. Novello in his A Collection of Sacred Music had used the traditional C clefs for the soprano, alto, and tenor parts, justifying his decision in his Preface, but there was a growing movement towards the use of the treble (g2) clef instead of the soprano (c1) clef for the top part. This practice was adopted in Pettet's publication and also in SW's own Service.
4. This performance, planned for 25 Apr., may have not taken place: see SW to VN, 19 Apr. and 23 Apr. 1824.

To Vincent Novello

[Euston Street], 19 April 1824

ALS, 1 p. (BL, Add. MS 11729, f. 177)

Addressed: To | M^r Novello | Shacklewell Green | Kingsland Road |

Monday 19th of April

Pmk: 19 AP 1824

Dear N,

On Sunday next (25th) it is purposed among their High-Mightynesses Dean & Chapter with sundry other subaltern Dignitaries (such as Canons, Bellows-Blower &c) to repeat my Morning & Evening Service.-- If Report be correct, you were to play your last high Mass at South Street (professionally) yesterday, so that you may probably be sufficiently at Leisure to risk a Cold in that comfortless Paragon of empty Magnificence either in the Morning or Afternoon of Sunday.-- At all events I judged that you would choose to be informed of the Circumstance.

I sadly want a little Confab with you.-- Cannot you pass an Evening with Joey M.¹ and stay for one Night in lovely London?

Yours ever truly

SW

Monday | 19th of April. 1824

1. Joseph Major.

To Vincent Novello

[Euston Street], 23 April 1824

ALS, 2 pp. (BL, Add. MS 11729, f. 180)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland | 23
April

Pmk: 23 AP 18

Dear N

Voici des Propositions!¹-- You have indeed been very generally successful in the Distribution of the former:-- If more are necessary, perhaps the better Way now will be to leave a little Parcel at Major's for you.-- I believe you frequently call or send thither.

By the bye you mention nothing of any Intention to meet me there for an Evening.-- I should like to know soon, that I may contrive not to be prevented by any less pleasant Requisition of Attendance elsewhere.

There has been a little friendly manoeuvring among the vocal Operators at S^t Paul's to cause a Disappointment on Sunday next, in which Negotiation I suspect "that worthy Man M^r Hawes"² to have added his strenuous and laudable Endeavours; so that I shall not be a Whit surprized if the whole Performance of my Service should be superseded on that Day.-- Perhaps you will believe that my only Source of Chagrin would be the having announced it to those who will consider the Failure a Loss: for my own Part, I am sure that unless it be sung with a little more Feeling & Precision than before, I had rather it never were heard there.

In a Choir made up of half-schooled Musicians and dignified Parsons, a Composer has not an infallible Certainty of hearing his own Tunes to the best Advantage; and when one among them incapable of doing much good, but whose Ability and Inclination to do Mischief are great and equal, nothing less than one of Prince Hohenloe's Miracles³ can save the poor Artist from a Butchery of his Productions.

Well well! "It must do as well as it can," as our phlegmatic Theorist⁴ once said to console Jacob for a Pile of Houses constructed to darken his Day-Light.

"Wishing, of all Employments is the worst", Young (I think it is Young) observes,⁵ and there is a quaint Advice of some Sage or other, almost as easy to give as to take; videlicet,

"Never grieve at any Thing which you can, or cannot help!"

Fine talk.

Yours as always

SW

Friday 23^d of April. 1824

1. 'Here are some proposals': presumably for the Service.
2. In addition to his other positions, Hawes was Master of the Choristers at St Paul's.
3. The alleged faith-cures wrought by Prince Alexander von Hohenlohe-Langenburg-Schillingfurst (1794-1849), various accounts of which had been published in 1824.
4. A. F. C. Kollmann (see SW to Novello, 25 Mar. [1825]).
5. Night Thoughts, iv. 71.

To Vincent Novello

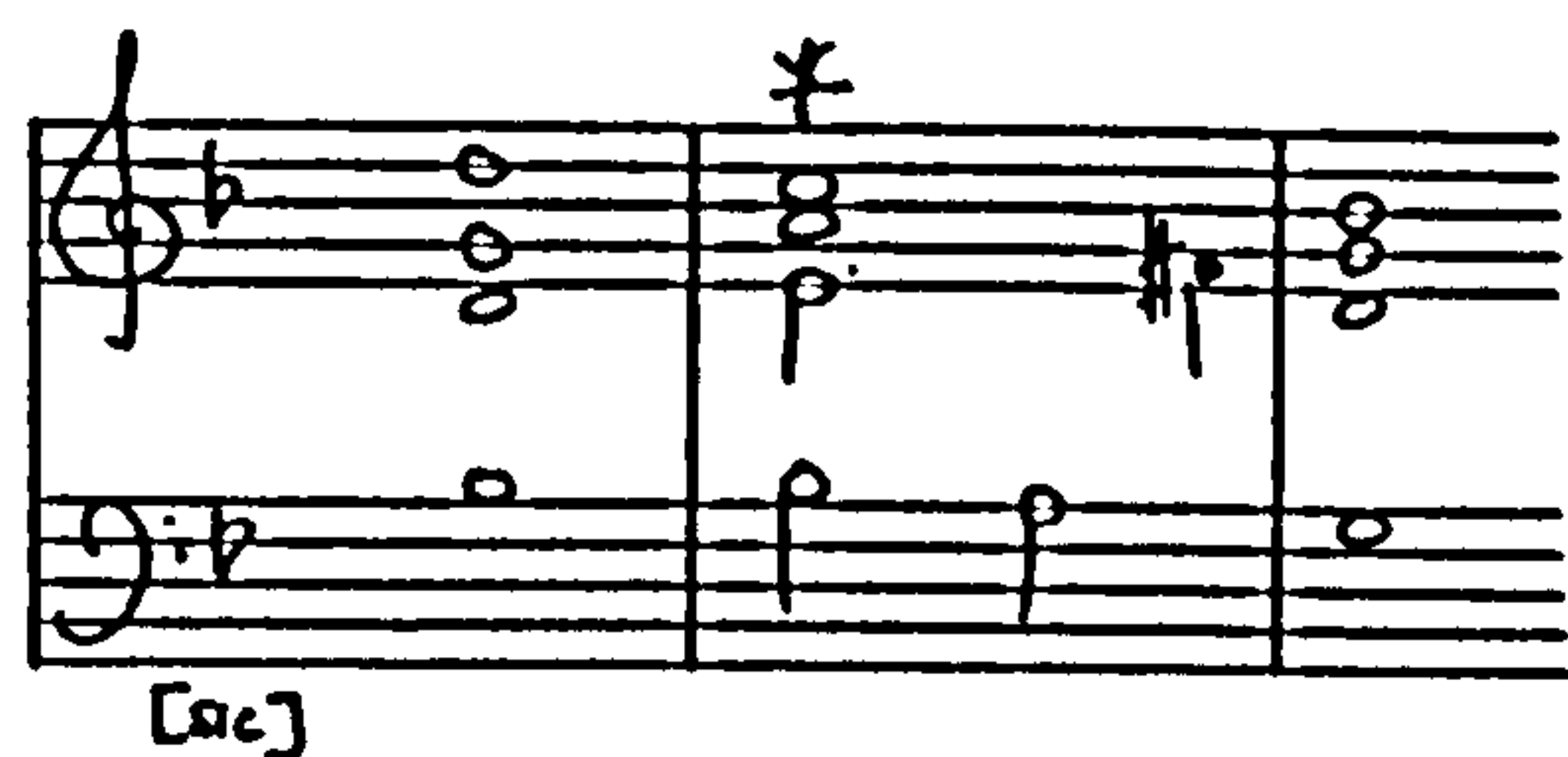
[Euston Street], 26 April [1824]¹

ALS, 1 p. (BL, Add. MS 11729, f. 182)

Addressed: To | M^r Novello | favoured by M^r Gibson²

Dear N.

Is the second Chord in the enclosed Scrap a false Harmony or not?--
If it is, give me the true Reason why it is, and if not, what is the proper
figuring to be placed to the Intervals?



3

Yours in Haste

SW

26th of April. | Monday

1. The year is given by 26 Apr. falling on a Monday and SW's reference to the disputed progression in his Service (n. 3).
2. Not identified: possibly the 'Mr Gibson' who was a subscriber to the Service.
3. An outline of the harmony of the Gloria Patri section of the Jubilate, bars 16-18, suggesting that the Service had in fact been performed at St Paul's the previous day, and that this passage had occasioned comment. It was later quoted in the review of the Service in the Harmonicon in Jan. 1825: of the offending chord, the anonymous reviewer commented that 'we meet with the chord of the 7th and the 2nd in an extremely bare, crude, state, and to our ears very cacophonous, though Dr. Blow might have enjoyed it much' (p.11).

To Vincent Novello

[Euston Street], 12 May 1824

ALS, 3 pp. (BL, Add. MS 11729, f. 183)

Wednesday 12th May. 1824

Dear N

You know there is much Squabbling at Present in the Courts of Law about a right Definition of Blasphemy;¹ but I fear that you have incurred the Guilt of musical high Treason in the Estimation of another Court, perhaps not less formidable to those who can flatter for Bread: What think you of the King's Court? (par Excellence).-- You are not aware that among those whom you denominate "plodding Pedants," and "tasteless Drones," you have unluckily included a Personage high in Royal Favour and musical Office,² and to whom, although I cannot but apply what Voltaire did to Father Adam, that he is not "le premier des Hommes,"³ yet he must be confest to hold a literary Priority even to Johnson, Porson, and Tooke; for his name commenceth with A, and I do believe that if you guess, you may be right to a T in the next Letter.

Although but by a few Years my junior (therefore no Chicken), yet I am assured by many that he is even now only a chopping Boy -- upon the Organ.⁴ Well then, be it known unto you (and to all the World for what I care,) that this is the ponderous Authority that has laid all its Weight upon my unfortunate (and I thought inoffensive) Apoggiatura, which however I nevertheless consider very effectually rescued from Suffocation by your timely

Interference; and your general Observations upon the Insufficiency of Rule, to render harsh Sounds pleasant, or pleasant Sounds harsh, are so thoroughly incontrovertible, that finding the Chord which did not shock me, does not shock you, them whom it does shock I shall leave to recover at their Leisure.

It is usually thought a great Recommendation to a man aiming at Advancement and Celebrity, that he has been under the Tuition of some very eminent Master.⁵ but still this Plan will not infallibly succeed: I remember the Circumstance of an amateur Performer on the Violin (and a Nobleman, be pleased to remember), boasting in a large musical Society in the Presence of Giardini,⁶ that he had learned to play the Violin under him for a series of Years:-- Giardini replied-- "I beg your Pardon my Lord -- it is true dat I did try to teach you for about ten Years, but you never never did learn any Ting, O no no! Notting at all"!--

I do not mean to determine whether this Story has any remote Reference to Criticisms and Choppings, and great A's.

Yours truly,

and as you will not see me, let me see your Writing

SW

1. Probably a reference to the forthcoming trial for blasphemy on 8 June at the Old Bailey of William Campion, one of Thomas Carlile's shop men, for selling the works of Thomas Paine and other similarly seditious books.
2. Thomas Attwood, whose fortunes at court had revived following the accession of George IV in 1821. He composed the anthem 'The King shall rejoice' for the coronation, and was shortly afterwards appointed organist to George IV's private

chapel at the Brighton Pavilion. His royal connections made him the subject of much ridicule in SW's letters.

3. Pseudonym of Francois-Marie Arouet (1694-1778), French satirist, novelist, historian, poet, dramatist, polemicist, moralist, critic, and correspondent (OCEL). The source of this quotation has not been traced.
4. In fact, Attwood was born in Nov. 1765, and was thus SW's senior by only a few months. He was said to be an indifferent performer on the organ, notwithstanding his position as organist of St Paul's.
5. A reference to Attwood's studies with Mozart in Vienna between 1785 and 1787.
6. The Italian virtuoso violinist and composer Felice Giardini (1716-96) had settled in England in 1750 following an early career in Italy and a succesful European concert tour. Described by Burney as 'the greatest player in Europe', he was much in demand both as a performer and as a teacher. He left England for Naples in 1784, returning for an unsuccessful comeback in 1790. The identity of the nobleman who is the butt of this anecdote is not known.

To Vincent Novello

[Euston Street], Thursday 20 May [1824]¹

ALS, 1 p. (BL, Add. MS 11729, f. 185)

Addressed: M^r Novello

Dear N

I never more regretted the Difficulty of being in two Places at the same Moment than now -- for I must be out of Town both To-Day & to morrow, otherwise would willingly have accepted the Challenge on St Ann's Account.²-

-

I have scarcely a Minute left to tell you what you know without it, that I am as always,

Y^{rs}

SW

Thursday 20th of May.

1. During the period of SW's correspondence with Novello, 20 May fell on a Thursday in 1813, 1819 and 1824. The most probable year is 1824.
2. The significance of this remark is not clear.

To Vincent Novello

[Euston Street], 14 June [1824]¹

ALS, 4 pp. (BL, Add. MS 11729, f. 187)

Dear N.

The Words of the vocal Ditty herewith² were nearly the last that my excellent Father uttered to me very shortly before his Death, and I have for some Time wished to give them Sounds a little congenial with the Sentiment.³-
- Your Opinion of this Tune, and all other musical Matters is nearly the only one I consider worth a Thought, so I leave it with you in the rough State, not having yet made any other Copy.⁴--

Should you outlive me, which I hope & trust you will, by many Years, I can now please myself with the Notion of your regarding this Scrap as what I have entitled it, Carmen Funebre applied to myself, and a Testimony of my Veneration for the Dictates of a Parent whose Value was utterly unknown to me till he was translated to Society alone worthy of him!

You will not term this preaching and croaking, knowing that I only disclose genuine Feelings; for I have long regarded as an Axiom, a very unfashionable and nearly exploded Doctrine in our enlightened Nation, to which I however shall adhere with determined Tenacity, namely, that Nothing is worth a Lye.-- This Prejudice (as Courtiers and Time-Servers term it) has always stood in my Way to that Preferment which so many call Honour; and Veracity is pretty well known to be no Road to Riches, and so little is it successful in making Friends, that one D^r Terence,⁵ (who lived rather before

your or my Time) has remarked that it leads to just the contrary Result, for says he

Obsequium Amicos, Veritas Odium parit.⁶

Tho' I never could "boo to golden Calves," yet I have learned to bend to old Age with tolerable Contentedness, so certain that a few Days or Years will set all strait in the Grave.

I must obtain your Consent to introduce my Friend Barret to you, solely on one Account: and as this concerns a last Request of mine,⁷ I do reckon upon your not opposing it:-- be assured he is not among those who will annoy you by leaving at your Door a Pack of Cards (with his name in German Text), or with teasing Solicitations to visit--: in short, I will pledge 20 Years Experience of his Character that he will be no more troublesome to you in Future than he is now.

He is moreover a sensible Man: and yet perhaps some will doubt this, for he knows nothing of Music!

Y^{rs} in Truth,

SW

Monday. 14 June

1. The year is given by 14 June falling on a Monday and SW's discussion of his Carmen Funebre (n. 2).
2. SW's Carmen Funebre.
3. The words, taken in part from Ecclesiastes 2: 11, 20, are: 'Omnia vanitas et vexatio spiritus, praeter amare Deum et illi soli servire' ('All is vanity and vexation of spirit, except to love God and to serve Him alone'). This account is repeated in SW's

obituary in The Times.

4. This rough copy does not appear to have survived. An autograph fair copy score, annotated by Novello as being the 'original manuscript', is at Austin; another autograph score, annotated by Novello as being a copy in SW's hand, is at RCM, MS 4022.
5. The Latin dramatist Publius Terentius Afer (c.190-159 BC).
6. 'Compliance procures friends, and frankness procures animosity' (Andria, 41).
7. To be buried in the churchyard at Paddington near to Anne Deane: see SW to Novello, 4 July 1823.

To Vincent Novello

[Euston Street], [post 14 June 1824]¹

ALS, 2 pp. (BL, Add. MS 11729, f. 192)

Addressed: M^r Novello

Dear N

Herewith are the separate Parts of the Carmen Funebre,² and I think that as the Motett "Exultate Deo"³ is quite familiar of old to our Friend Street, and the present Tune somewhat of a Novelty (never having been sung at all) it will be as well to put it into the Hands and Mouths of your well-drilled Corps, to be produced on the Evening when you wish me to join your vocal Party.

As soon as I can I will make a Score for you, as I promised.-- Perhaps you may be able to sketch out sufficient Score from the Parts to rehearse it a little with those whom you judge the least likely to be quite steady and correct.

It is lucky that Mad^{me} Catalani is not the 1st Canto, as she must first have learned the 116 Bars par Coeur, requiring therefore a longer Lesson than would be quite agreeable to give.

The text of Scripture which declares that one "who runs may read"⁴ does not appositely apply to our vociferous Heroine: We all know that she runs longer and faster than any Mortal of musical Taste can tolerate, but the reading Remainder of the Text is quite "another Part of Speech."-- *

Yours,

* Banti⁵ was another of these vocally voluble Dunces, who made the Band attend 24 Rehearsals for one Opera, never having studied so vulgar a Portion of singing as the Gamut on Paper. She was however one of the best Singers, the finest Actress, and the stoutest Swallower of Brandy in the operatic Annals of England.

1. The reference to the inclusion of the parts for the Carmen Funebre with this letter suggests a date shortly after SW's letter to Novello of 14 June.
2. Three of the five individual parts, in SW's hand, are at BL, Add. MS 35003.
3. SW composed two settings of Exultate Deo in 1800 which Street would have known from that time; his reference here is probably to the simpler setting, in four parts.
4. Habbakuk 2: 2: 'And the Lord answered me, and said, Write the vision, and make it plain upon tables, that he may run that readeth it'.
5. Brigida Giorgi Banti (c.1756-1806), Italian soprano, described in Grove⁶ as having been at an early stage in her career 'a very bad singer with a very beautiful voice, and so lazy that she could not be taught'. After establishing her reputation in continental Europe in the 1780s and early 1790s she made her London debut in 1794 in Bianchi's Semiramide. She continued as principal soprano at the King's Theatre until her retirement in 1802. SW's high opinion of her voice and acting abilities was shared by Mount-Edgcumbe, who called her 'by far the most delightful singer I ever heard' (Grove⁶).

To Vincent Novello

[Euston Street], 1 August [1824]¹

ALS, 2 pp. (BL, Add. MS 11729, f. 189)

Addressed: To | M^r Novello | Shacklewell Green | Kingsland

Sunday 1 Aug^t

Dear N

I know not whether the sudden Death of your Maître d'Hotel² may have deranged your musical Meeting in this Week,³ but I write to apprize you that I had not forgotten it, and would have come to you had I not engaged to leave London till Saturday next.⁴

Herewith is a Score of the Carmen Funebre⁵ which I promised, and also the Parts in Case you choose to give it a second Trial with your Choir.⁶ You may let me have the Parts back any Time within a Fortnight that may suit your Convenience.

I was vexed to learn that you felt any Thing like Disappointment at not being apprized of the Day when the new ecclesiastical Theatre was opened:⁷-- Had I had the least suspicion that such a clumsy Mimickry of the Mass would have entertained you, I should most certainly have given you legal Notice, but I could not suppose that the Bawling of Brats in a Psalm Tune would be worth your walking a Step out of your Way.-- You need not be told that whenever you feel disposed to kill an Hour on a Sunday (either Morning or Afternoon) the Organ Loft and Organ are always at your Command.

Adieu, and if it suit you, I should like to find a Line from you here on Saturday.

SW

1. The year is given by 1 Aug. falling on a Sunday, the reference to the Carmen Funebre, and Novello's address.
2. Not identified; evidently a member of the Classical Harmonists (see n. 3).
3. A meeting on 5 Aug. of the Classical Harmonists, a private concert-giving society founded in 1821 by Novello. It met on the first Thursday of each month at the Crown and Anchor Tavern.
4. 7 Aug. SW was about to go to Margate with his son Samuel Sebastian, but needed to be back in London on the following Sunday, 8 Aug., so as to carry out his duties at Camden Chapel (see n. 7), where he had recently been appointed organist. He then intended to return to Margate. In his letter to Sarah Suter of 3 Aug. [1824] (BL, Add. MS 35012, f. 51), written from Margate, SW outlined these plans and requested Sarah to send to the engraver Skarratt for the proofs of his Service, which he proposed to correct when in London and return to Skarratt on the following Monday morning.
5. Probably the score now at Austin.
6. Three of the five parts referred to here may be the ones at BL, Add. MS 35003. The score and parts together with this letter probably constituted the 'letter and parcel for Novello' mentioned in his letter to Sarah Suter of 3 Aug., which he presumed she had sent on to him.
7. Camden Town Chapel (later known as All Saints, Camden Street) had been consecrated on 15 July (GM, 1824², 489-90). SW had been appointed organist at a salary of £63 p.a. on 20 May (Minutes of Church Trustees, St Pancras Church Lands Trust Minute Book, St Pancras Church). For the building, by W. and H. Inwood,

see Survey of London 24: St Pancras Part 4, 136-7 and Pls. 90-91. Its first minister, the Revd Alexander d'Arblay (1794-1837), was the son of Burney's daughter Frances (Madame d'Arblay). For an account of the consecration service, at which SW played the organ, see Mme d'Arblay to Mrs Barrett, [c.16] Aug.-2 Sept. 1824, in Joyce Hemlow et al., The Journals and Letters of Frances Burney (Madame d'Arblay) (Oxford, 1984), xi. 543-9.

To Vincent Novello

[Euston Street], 1 August 1824

ALS, 1 p. (BL, Add. MS 11729, f. 191)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland

Sunday Evening

Aug. 1. 1824:

Dear N

Since I wrote the enclosed¹ there is a young Person who has applied to me for a few Hints upon the Organ:² his Stay in Town is only a Fortnight, the Time I mean to get for my Holidays.-- I encouraged him to petition you in my Name: he is a perfect Stranger to me, but introduced himself at the Porch of the Chapel To-Day after the Service in a very prepossessing Manner: so do as you feel right.

The torn Billet will explain my being at this Moment rather in Haste.

Yours always

SW

1. The previous letter.
2. Not identified.

To Vincent Novello

Euston Street, 13 September 1824

ALS, 3 pp. (BL, Add. MS 11729, f. 194)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Monday | 13 Sep^u

Pmk: 13 SP 1824

Dear N,

From my Smattering in Latin I just venture to guess at a line of Italian, as far as an Opera Song goes, but having no Dictionary I steer without Rudder or Compass, only by the Stars of the Latin Roots.-- You ask what's all this about? Why I am putting Chords to Handel's 13 Duets¹ for the Accommodation of the Country Ladies and Gentlemen, under the divine Authority of the Royal Harmonic Institution,² and at the Solicitation of that royal quondam culinary Artist, but now the supreme Disposer of Minstrelsy and Minstrels in "the Devil's Drawing Room;" (--Byron's name for London--) and whose Name I need not spell at length to you.³-- You may remember something of him at the House of Jos. Gwilt Esq⁴ that Mirror of irradicable Friendship & Constancy.-- Now I like to understand the Words with which I meddle whether by Choice or Necessity: the latter is the Case at Present, and I shall feel it very kind if you will just sketch me out the Meaning of the Lines annexed in English.-- I daresay I have classed them awkwardly, but if they are wrongly spelt it is the Fault of the Copy, as I was very careful in my Transcript.

I was much disappointed at not meeting you at Hampstead on the Day that Burgh⁵ gave me great Hopes of your coming.-- I believe I know your principal Objection to visiting there, namely the vitriolic and acetous qualities of the Hostess, whom I no more delight in than yourself, but I have learned to make her quite a secondary or more truly no Consideration, and there is so much of amiable Frankness and Cordiality in your Pupil that it more than compensates me for the Gothic Inhospitality of Mamma.-- Moreover Burgh himself is so odd a Fellow, that he diverts me at least as much as Matthews⁶ or Punch.-- (N.B. I have always regarded the latter as by far the greatest Comedian of any Age or Country).--

But after all, no one can justly direct the Conduct, because he cannot possess the individual Consciousness of another, therefore not feel identically with him; but I cannot help thinking that had you been with us that Evening, you would have found antidote to the Poison over and above, the former being scarcely perceptible.

I am about arranging the Names of my Customers⁷ alphabetically.-- Will it be too much Trouble to you to give me (in Condensation) the List of those whom you have sent to my Shop?--

I am teasing other Friends in the same Way, so that my Excuse is that I have the Impartiality to torment more Benefactors than yourself.

Yours as always

S Wesley

13th of Sept^r 1824 | Euston Street | Monday.

1. SW was preparing a new edition of Handel's Thirteen Celebrated Italian Duets, accompanied with the Harpsichord or Organ (1777); it appeared in late 1824 in individual numbers under the Royal Harmonic Institution imprint as A Collection of Duets, by Handel, Steffani, Clari, Jommelli, Marcello &c, &c arranged with an accompaniment for the Piano Forte by S Wesley. All of the duets were in fact by Handel, and twelve out of the thirteen were published. SW's reference here and the evidence of the publisher's plate numbers, which also indicate a publication date in late 1824, correct the publication date of 1820 given in CPM (CPM; Neighbour and Tyson).
2. The Royal (originally Regent's) Harmonic Institution was formed in 1819 by twenty-three professional musicians, of whom SW was one, as a joint-stock company to finance the reconstruction of the Argyll Rooms in Regent Street by the publication of music and the sale of music and musical instruments. Many investors soon withdrew, and by spring 1823 Welsh and Hawes were the principal shareholders (D. W. Krummel and Stanley Sadie (eds.), Music Printing and Publishing (London, 1990), under 'Regent's Harmonic Institution').
3. Not identified: probably Hawes, although the allusion to him as a 'royal quondam culinary artist' is obscure.
4. As this and subsequent remarks show, there had evidently been a cooling in the relationship between SW and Gwilt.
5. The Revd. Allatson Burgh (b. 1769/70), matric. University Coll Oxford (1787), BA (1791), MA (1794), vicar of St Lawrence Jewry, author of Anecdotes of Music, historical and Biographical; in a Series of Letters from a Gentleman to his Daughter (1814). He was a subscriber to Novello's A Collection of Music and lived at Hampstead. Novello's pupil, referred to later in this letter, may have been Burgh's daughter Caroline, the addressee of the letters in the Anecdotes of Music; she was also no doubt the Miss Burgh of Hampstead who subscribed to SW's Service (Foster).

6. The comic actor Charles Mathews (1776-1835). He was at this time appearing in 'The Trip to America', a one-man show which he first performed at the Lyceum Theatre on 25 Mar. 1824 (DNB).
7. i.e., the list of subscribers for SW's Service, in preparation for its impending publication.

To Vincent Novello

Euston Street, 18 September [1824]¹

ALS, 3 pp. (BL, Add. MS 11729, f. 196)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Saturday Ev^g

Pmk: 20 S 1824

Euston Street.

Saturday 18 Sept^r

Dear N

For the first Time in my Life I do not believe your Word, and am fully persuaded in my Mind that there are but few (if any) Passages in Dante or Petrarca that would puzzle you. Remember, I only want a literal Translation of the Sense of those Bagatelles, but if you pertinaciously refuse to make one, perhaps your Brother² has more charitable Feeling (who has been habituated for so many Years to Operatic Versification,)-- and possibly you will hand him over the Lines at your Leisure.

Now for Wednesday!-- John Harding of Kentish Town,³ my Friend (not Acquaintance) is an extreme & unpretending Lover of the Organ; neither is there any Invitation which he so gratefully receives as that to a good Performance thereon.-- The Savoy Church Organ⁴ I have always praised highly to him, & promised that on the first Day I could appoint a Meeting there he should surely be apprized. I know that you agree with me about the

excellent Qualities of the Whistles in that there Box, and presuming also that your Relish of such Sounds hath not diminished (tho' I should lie if I did not own that mine has) I have called on D^r Steinkoffph,⁵ who is out of Town but have seen the Minister⁶ (whose Name, equally euphonious, I have forgotten) and who informed me that he knew of nothing to obstruct our Access to the Organ on Wed^y next⁷ but it was needful to consult the Clerk, (who is also the Organist)⁸ to ascertain whether there be a clear Course on that Day, and that he would apprize me in the Course of Monday next, & I shall wait the Event with some Impatience, as yourself & Harding ought to receive the News as nearly together as Distance of Place will admit.--

Moreover my Friend requested me to express his Hope & Trust that you will accompany me to dine with him after our musical Dose (n.b. he is a medical Man) and I think I may promise that you will not regret your Acquiescence. I doubt whether there will be any Persons beside our three selves & his Assistant, a very modest unassuming Man, whilom a Sailor, beaten by the Waves of Fortune among the rest, and generously encouraged by our worthy Host, who has found him deserving & grateful.-- Should any 5th Individual be invited (which I very much doubt) I will warrant that he shall be neither a foolish nor a disagreeable Addition; for as Harding is acquainted with all Manner of People, and a Man of Sagacity (without Pretension to Learning, out of his Profession) he is sure never to make heterogeneous Mixture at his Table: In short he is one of the very few in whose House I can securely say to you "here we are -- at Home."

I am almost ashamed of so long a Preamble, but I know you are

punctilious, & so am I, & would not make a similar Proposal, were I not so sure of my Ground. If you find me wrong, do not trust me again.

A M^r Dowling,⁹ whom I met at H's and who is at present his Patient, I found to be one of the most intelligent and delightful of Companions.-- I fear he is not equal to dining out.-- Would to Heaven he were: he is abounding in inventive Wit, Anecdote, Learning, general Intelligence, devoid of all Shadow of Pedantry, and on all points most singularly good-humoured.

I have told Harding many a Time that if he suffers him to die I shall be hanged for killing his Doctor.

Expect to hear from me on Tuesday at all Events.

Yours as always

S Wesley.

1. The year is given by the postmark.
2. Francis Novello.
3. Little is known of SW's friend John Harding beyond the warm description of him here and some scraps of information in later letters. In early 1822 he helped SW in his attempt to secure the St Pancras church appointment, and was the dedicatee of two sets of organ voluntaries by SW published at around this time. As SW notes later in this letter, he was a doctor (Harding to Sarah Wesley, 16 Jan 1822, (Rylands, DDWF 26/58)).
4. The organ at the Lutheran church in the Savoy, by John Snetzler (?1767), was famous for being one of the first organs in England to have independent pedals (Boeringer, iii. 237.
5. Carl Friedrich Adolph Steinkopf (1773-1859), Lutheran minister. After training in Theology at Tübingen University he came to England in 1801 as pastor to the

German Lutheran Church in the Savoy. He was the first foreign secretary of the British and Foreign Bible Society from 1804 to 1826 (DEB).

6. Not identified.
7. 22 Sept.
8. Not identified.
9. Not identified.

To Vincent Novello

[Euston Street], 20 September [18]24

ALS, 2 pp. (BL, Add. MS 11729, f. 198)

Addressed: To| M^r Novello | Shacklewell Green | near | Kingsland |

Monday Evening

Pmk: 20 SP 1824

Monday

Evening

20 Sept^r --24

Dear N

On Wednesday, at 12, the Clerk of the German Church will be in Readiness to receive us about the Premises.

Will you bring with you some Scraps of the musical Leviathan?¹-- Suppose the 30 Variations?²-- I will bring the Sonatas with the Violin Accompaniment,³ which form a nice Trio, and moreover the Effect on the Organ will be somewhat novel.--

I hope & trust that the Rest of the Arrangement for the Day (which was the very best I could devise) will be palatable to you.-- Harding is not without Hope that Dowling may be well enough to come to us.-- I know he wishes you to be pleased, whatever I may do.

Anything of Mozart or other such pygmy Composers you like to bring, pray do, but do not overstuff your Pockets with Rossini.⁴

Yours (en attendant)

SW

P.S. If, instead of returning to Shacklewell at Night, you will venture yourself Home with me, I can promise you a dry and uncontaminated Bed.-- Do as you will, or I'll make you.⁵

1. J. S. Bach.
2. The Goldberg Variations.
3. i.e. the six sonatas for violin and harpsichord, BWV 1014-19. Unlike most sonatas for violin and keyboard of the period, which are for violin and basso continuo, these sonatas have a fully written out harpsichord part, and are thus in a trio sonata texture (hence SW's use of 'trio'). SW was no doubt intending to perform them with Novello as an organ duet, in the same way as they performed the organ trio sonatas.
4. The music of Rossini, long popular in London, was enjoying a particular vogue at the time of this letter, and Rossini himself had only recently returned to Paris after an extended stay in London. He had arrived in late 1823, and a programme of his operas was arranged at the King's Theatre. His first concert, at Almack's, was on 14 May 1824, and a second, of sacred music, followed on 11 June. He returned to Paris by 1 Aug. For the popularity of Rossini's music in London, see contemporary reports in Harmonicon and the daily press and Fenner, 145-57.
5. As identified by SW in his letter to Novello of 20 Jan. [1825], a favourite saying of SW's father.

To Vincent Novello

[Euston Street], 25 September [1824]¹

ALS, 1 p. (BL, Add. MS 11729, f. 200)

Addressed: To| M^r Novello | Shacklewell Green | near | Kingsland | Sat^y

25 Sept^r

Pmk: 26 SP 1824

Watermark 1819

Dear N

I learn that the perambulating Biographers at the Abbey whose Trade it is to prate to the Public about the Tombs and the Wax Work Royalties, object to the Noise of the Organ out of Church Hours, as interruptive of their Oratory. Now I guess that you would not relish much Impertinence from such Quarters, and I have therefore agreed with M^r Cooper² to meet at his Church (S^t Sepulchre's,³ clumsily so christened) on Wednesday at Noon, where I think you will not disapprove of the Organ, and where we shall experience no Chance of Disturbance.-- He will bring some Tunes of the old Wig (as John Xth B. dutifully called his Father) which will render it less necessary for us to overload ourselves with Books, but I hope that Holmes⁴ will bring & play his Fugue that you mentioned.

I was very glad that you relished your Evening at Kentish Town:⁵ Harding feels all the Hospitality which he shews, and is no faint Antithesis to our old Host in Stamford Street:⁶ little Profession, but genuine Cordiality.

Yours as usual

SW

25 Sept^r | Sat^y--

P. S. I need not add that the Church aforesaid is hard by to Newgate.

1. The year is given by the postmark.
2. George Cooper (c.1783-1843), organist of St Sepulchre, Holborn from the death of his father (also George Cooper) in 1799 until his death; he was also assistant organist of St Paul's Cathedral until 1838, when he resigned the post in favour of his son (also George Cooper).
3. St Sepulchre-without-Newgate, Holborn. The organ was a 1676 instrument by Thomas Harris, enlarged by Byfield in 1739 and Gray in 1817 (Boeringer, ii. 206-7; Plumley, 123-6).
4. Edward Holmes (1799-1859), organist, teacher, critic, and author, who after a period of apprenticeship to R. B. Seeley, a Fleet Street bookseller, was taken as a music student into Novello's home, where he came to know Shelley, Hazlitt, Leigh Hunt, Charles Cowden Clarke, and Charles and Mary Lamb. He became a highly influential writer on music: he was music critic for the Atlas from 1826, and also wrote for Fraser's Magazine, The Spectator, and, from 1845, for the Musical Times. He wrote extensively on Mozart, and his Life of Mozart (1845) was the first biography of the composer in English. He was a subscriber to SW's Service, where he was described as organist of the New Church, Poplar (Grove⁶; Clarke, Life and Labours, 15).
5. i.e. at Harding's house.
6. Presumably Joseph Gwilt; he lived at 8 Stamford Street, Southwark, between 1810 and 1812.

To [John Harding]¹

[Euston Street], 27 September 1824

ALS, 1 p. (Gloucester)

Dear Sir,

I find that those Vagabonds who shew the Tombs & Royalty in Wax Work at the Abbey, object to the Noise of the Organ, out of Church Hours, and as we should not much relish an Altercation with the said Orators errant, I have settled with Cooper to meet at S^t Sepulchre's Church on Wednesday at 12 where the Organ is excellent, and no Interruption whatever will be likely.

If you will be so good as to apprize our Hampstead Host² of this Arrangement, leaving it of Course entirely at his Option to join the Auditory, you will oblige me.

I hope you dine with us on Wednesday.³

Yours ever truly

S. Wesley

Monday | 27. of Sept^r 1824.

P.S. Novello was delighted with his Day at Kentish Town.⁴

1. This letter, the counterpart to SW's letter to Novello of two days earlier, lacks an address portion. There can be little doubt from its contents that it is to John Harding.
2. Burgh.
3. 29 Sept.
4. i.e. at Harding's house.

To Vincent Novello

[Euston Street], 28 September [1824]¹

ALS, 2 pp. (BL, Add. MS 11729, f. 202)

Addressed: Tuesday Morning | To | M^r Novello | Shacklewell Green | near
| Kingsland

Pmk: 28 SP 1824

Tuesday 28 Sept^r

Dear N

Your letter has quite metagrobolized¹ me (as Rabelais might call it) for I am quite at a Loss what to do for the best. You have doubtless some good Reason for avoiding Cooper, which I am the more sorry for, as I have frequently heard him speak of you in the Terms that he ought.

Having fixed to meet him at his Church To-morrow at 12, and he having moreover promised to bring Music on Purpose, I cannot without that Incivility which I am sure you would avoid, decently annul the Engagement.-- The enclosed³ will shew what a Pull there is another Way, and how to hedge the Business (as the Gamesters say) is now the Question.

To split a Difference is often as hard as to split a Hair, and I know no very comfortable Mode of Arrangement here so as to please all Parties.

Harding has been informed of the Meeting at the Church, and I know will strain a Point to attend: I must now acquaint him of this Contre Coup, leaving to his Option what Movement to make as to his individual Disposal

at the Hour named.--

Upon tumbling this Chapter of Accidents over in my Mind, perhaps the most decent Mode of making the best of unfortunate Necessity will be for me to get to M^r B.'s⁴ as near 4 o'Clock as I can, which Plan will leave Time for a Compliance with any Fancy your fair Pupil may choose to suggest to us: they never dine sooner than 5, (often at 6) therefore there will remain Opportunity of walking, talking, and organizing before Dinner, if such should be the Order of the Moment.--

I much regret missing a Walk with you, but I think you will not consider me wrong in not breaking my Word.

Yours ever truly

S Wesley

1. The year is given by the postmark.
2. i.e. mystified. The word is much used by Rabelais in his Pantagruel (1532 or 1533) and Gargantua (1534), which SW would probably have read in the English translations by Urquart and Motteux.
3. Not preserved.
4. Burgh's house, where Novello was presumably due to teach Burgh's daughter.

To Vincent Novello

[Euston Street], 18 October 1824

ALS, 1 p. (BL, Add. MS 11729, f. 204)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Monday

Pmk: 19 OC 1824

Dear N

I trust that Illness was not the Occasion of your disappointing us all at Kentish Town last Sunday Week.¹-- Rainy Weather I am sure would not have done it.

That Eye Sore to our royal Composer (my Church Service) means to be troublesome to him (& perhaps to others) in the course of next Week.²

Yours as usual

SW

What is to become of my "Carmen funebre"?

18 Oct^r 1824

1. 10 Oct., presumably at a music party at Harding's.
2. i.e. it was about to be published.

To Thomas Simpson Cooke¹

Euston Street, 19 October 1824

ALS, 1 p. (BL Add. MS 33965, f. 103)

Addressed: To | T. Cooke Esq^{re}

Dear Sir,

You will much oblige me by an immediate Line of Information, whether M^r Fuller² (whom I recommended to M^r Elliston as a useful Member in your theatrical Chorus) may or may not consider himself as positively engaged for that Department; remaining

Very truly yours

S Wesley

19th of Oct^r 1824 | Euston Street. Euston Square.

1. Thomas Simpson Cooke (1782-1848), Irish tenor, violinist, and theatrical composer, had come to London after an early career in Dublin, where he was leader of the orchestra and an occasional actor at Crow Street Theatre. He was an exceptionally versatile musician. He composed music for a number of operas produced at Drury Lane, sang tenor roles there for some twenty years, and played several instruments: at one of his benefits he performed successively on the violin, flute, oboe, clarinet, bassoon, cello, double bass, and piano. From 1823 to 1828 he was the leader of the Drury Lane orchestra; in 1825 he moved from the orchestra pit to the stage to play the part of Adolph [i.e. Max] in the theatre's English version of Weber's Der Freischütz. He was the manager of Vauxhall Gardens from 1828 to 1830, for many years the principal tenor at the Bavarian chapel, led the orchestra on occasion at Philharmonic Society concerts, and was a celebrated teacher of singing (Grove³;

Fenner, 463-6, 656).

2. Not identified.

To Charles Wesley Junior

Euston Street, 6 November 1824

AL, incomplete, 1 p. (Emory, Box 7)

Euston Street

Nov. 6. 1824.

Dear Charles,

At last you herewith receive the long promised Copies of my Church Service, and I think you will say that the Engraver has performed his Task well, although at the eleventh Hour.

I must request you to lend me for two or three Days the Italian duets of Handel: I have been affixing an Accompaniment (in Lieu of the Figured Bass) to the whole Set, which is now complete excepting the last Page of the 13th Duet, and which was deficient in the Score from which I had to arrange them, so that your Accommodation will very speedily set all to rights.

I have had much Employment from the Harmonic Institution in similar Jobs of arranging a Multitude of the Oratorio Songs from the Scores, and I believe they are now put into a more practicable and useful Form than they were heretofore.¹-- Few persons (comparatively) possessed the Scores, and perhaps fewer could accompany aright merely from the Figures, and the Editions of Bland² and other quack Publishers were quite futile & contemptible.

1. The autographs of arrangements by SW of several numbers from Handel's Acis and Galatea, Judas Maccabaeus, and L'Allegro, il Penseroso ed il Moderato are at RCM, MS 4026. No printed copies have been found, but the manuscripts bear four-digit numbers which were evidently their plate numbers, and indicate that they were published by the Royal Harmonic Institution in late 1824 and possibly early 1825 (Neighbour and Tyson, 40).
2. Thomas Bland (c.1750-c.1840), music seller, instrument dealer, and publisher, who had retired in 1795 after a highly successful career. For Bland's association with Haydn, see Grove⁶. SW's reference is no doubt to his cheap editions of many of Handel's works.

To Vincent Novello

[Euston Street], 12 November [18]24¹

ANS, 1p (BL, Add. MS 11729, f. 206)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |
Friday Morning

Dear N

Harding called yesterday to tell me that neither he or the Burghs can come To-morrow to the Church of S^t Lawrence, Jewry,² therefore I think you will agree with me that the Meeting will be best deferred.-- What say you to the Saturday following? (21st Inst.)³ -- give me an early Line.

Yours as always

SW

P.S. Your Copies have been in King Street,⁴ several Days past.-- I believe you have heard from Linley.

Friday 13th of Nov^r --24.

1. This corrects SW's erroneous date of Friday 13 Nov.
2. Burgh's church, in Gresham Street in the City of London. The organ was by Renatus Harris (1686), subsequently enlarged by him in 1706 and by John Byfield in 1752. Earlier in 1824 Hugh Russell had added pedals and a new Cremona stop (Boeringer, ii. 181-2; Plumley, 82-5).
3. In fact, 20 Nov.
4. King Street, Holborn, the address given for Joseph Major in the subscription list to SW's Service.

To Vincent Novello

Euston Street, 23 November [1824]¹

ALS, 1 p. (BL, Add. MS 11729, f. 208)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Tuesday 23^d of Nov

Pmk: NO 23 1824

Euston Street

Tuesday 23 of Nov^r

Dear N

I know that you are not much frightened at Rain where your Promise is concerned, & therefore am rather at a Loss to account for not having found you at S^t Lawrence's Church on Saturday last:² I was there soon after 12, and waited till near 1, when I thought I was defensible in despairing of your Appearance.-- I fear that one of your cruel Head Akes was the Obstacle.--

Pray write me something about the real Fact: perhaps you will make one in the Organ Loft on Sunday next:³ I need not add how welcome you will be to your old faded Friend

SW

1. The year is given by the postmark.
2. 20 Nov: the meeting arranged in SW's previous letter to Novello.
3. 28 Nov., at Camden Chapel.

To Vincent Novello

[Euston Street], 29 November 1824

ALS, 2 pp. (BL, Add. MS 11729, f. 210)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Monday Morning

Pmk: NO 29 1824

Dear N

Sam¹ shall have M^r Holmes's Composition² to study as soon as possible, and I have a Request to make of you trusting to meet no Objection.

Sir Rob^t Peat³ is an old Acquaintance, & I may even say Friend of mine. He is the Parson of Brentford,⁴ a good Scholar, a very feeling Lover of Music, a Man of superior Manners, & what we think better than all these, his Heart is warm and sincere.-- He is all agog to hear my Service: he knows you well by Reputation, & moreover has frequently heard the Performances in South Street.-- When I was last with him (a Fortnight since) he expressed his earnest Wish that we should muster up the said Service and indulge him with it at the Parsonage: I promised to suggest the Matter to you, & the Plan which seemed to me easiest of Execution was that I should bring Sam, and you and I engage an assistant Voice a-piece for Alto & Tenor; I undertaking the Bass and you becoming our Maestro at the Piano Forte, he having no Organ in his House, altho' a very tolerable one at his Church close by.⁵

He will secure safe Beds for the Party, and therefore no Inconvenience can arise about the general and often perplexing Inconvenience of going Home

at a late Hour when at a long Distance.

I know your Dislike of forming new Acquaintance; but I did not mislead you in the Introduction to Harding, and I much mistake if you will find the present Proposal a disagreeable Campaign.

If you bite, the Appointment of a Day rests with you, and you will furnish me with an Answer for Peat on Thursday Evening.⁶

Yours as usual

SW

Your Copies are at Major's, who is also invited to join us in the Brentford Party, being also an old Acquaintance of our Parson.

1. Samuel Sebastian.
2. Perhaps the fugue mentioned in SW to Novello, 25 Sept. 1824; not otherwise identified.
3. Sir Robert Peat (1771/2-1837), admitted as a 'ten-year man' to Trinity College, Cambridge (1795), DD Glasgow (1799), Perpetual Curate of St Lawrence, New Brentford (1808-37), Chaplain to George IV (Venn; GM, 1837², 209, 662).
4. A village west of London.
5. A two-manual instrument by one of the England family (before 1814) (Boeringer, ii. 238).
6. On 2 Dec., no doubt at the monthly meeting of the Classical Harmonists.

To Vincent Novello

Euston Street, 3 December [1824]¹

ALS, 1 p. (BL, Add. MS 11729, f. 212)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Friday | 3 o'Clock

Pmk: 3 DE 1824

Friday Afternoon

3^d Dec^r

Dear N

I much fear that the same Cause of your Absence from Lisle Street² yesterday Evening was that which prevented my seeing you To-Day in Brunswick Square.³-- My Brentford Arrangement of Course is as yet at a Standstill; but M^r Robertson (last Sunday at Street's) chearfully volunteered himself for Wednesday next, and certainly you could not name "a more sufficient Man" than James Elliot for Accuracy of Intonation.-- He was not at the Concert last Evening, so that unless you may have first appraized him of the Scheme, he has not (to speak Masonically) yet "seen the Light."

I trust that this finds you in better Order: if so, give me an immediate Line, unless you prefer being a very good Boy at Church with me next Sunday.--

Yours in Truth

SW

Euston Street

1. The year is given by the postmark.
2. Probably at the premises of the Royal Society of Musicians (Encyclopedia of London). As SW's later reference makes clear, this was evidently a concert; no details of it have been found.
3. According to Clarke, Life and Labours, 21, Novello taught for twenty-seven years at a school in Brunswick Square.

To Vincent Novello

Euston Street, 6 December 1824

ALS, 1 p. (BL, Add. MS 11729, f. 214)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Monday Morning

Pmk: DE 6 1824

Euston Street

Monday 6th of Dec^r 1824.

Dear N

I wish you could have given me a better Account of your Corporality, which I trust is now in high Improvement.-- How would next Thursday Week suit you? I shall not write to Brentford until you and I have settled the Day.-- Your Proposal of M^r Frank's¹ Assistance is much to my Mind, and I shall surely act upon it.-- The only Hitch is the Probability of our worthy Friend Hawes's Interference, who will not suffer Sam to budge from his Prison on any Day that he can rob him of a Guinea.²

Pray give me (toute suite) the Names of all those who have now received their Copies³ from you, and Places of Abode. You will hardly believe what Work I have to secern those who have had their Books from them who have not.

The Moment you give me your Answer about Thursday I shall write to our Parson-- (one of those at whom I think you will not scoff).--

SW

1. Not identified.
2. Samuel Sebastian was still under Hawes's charge at the Chapel Royal, where Hawes evidently took every opportunity to hire him out for concerts and to take the fee for himself.
3. i.e. of the Service.

To Vincent Novello

[Euston Street], 12 December [1824]¹

ALS, 1 p. (BL, Add. MS 11729, f. 216)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Monday Morning

Pmk: DE 13 1824 EVEN

Sunday Evening 12th of Dec^r

Dear N

I did not answer you sooner, because I could not: last night I received a Letter from the Parsonage, Brentford.-- Our Host expects us on Wednesday week (22^d). He leaves to my Decision the corporal Disposition & Deposition of his Guests, stating that he can secure Vehicles at almost any Hour for such as should be obstinately determined to quit Brentford before Sun Rise; or provide Beds for all at their Option. I have replied that I much prefer the latter Plan, and I hope that you do so too.--

Having asked James Elliot to take a Part in a ludicrous Trio prepared for the next Meeting of the Somerset House Lodge,² (where by the bye you ought to be present to hear it) I would rather that you should propose his joining the Brentford Party, for otherwise he might consider me perhaps unwarrantably importunate in a double Request. (so speedily following the first.) Think, & give me your speedy Answer. Will you take early Care of the repeated Invitation to Robertson?-- The Proposal of your Brother's Help is an

Octave of Pedal Pipes.-- Pray secure him, with the Addition of my best

Thanks.

Yours (necessarily in Haste)

SW

1. The year is given by the postmark.
2. Probably on 27 Dec: according to the Lodge's byelaws passed on 23 May 1814, it met on the fourth Monday in Dec. (Oxford). The trio has not been identified.

To Vincent Novello

Euston Street, [13 December 1824]¹

ALS, 2 pp. (BL, Add. MS 11729, f. 218)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Monday Morning

Pmk: DE 13 1824 NOON

Euston Street

Monday Morning

Dear N

Your second Letter reached me soon after I had delivered my Reply to your former one into the Hand of a Friend who promised to forward it by the earliest Post this Morning, it will therefore probably arrive much sooner than this.

I am not a little vexed at your News concerning your Health, the Pace of which I however trust will soon proceed to "Allegro di Molto," if your medical Advisers mind their Business.-- By the Way, I have great Confidence in the Skill & Honesty of Abernethy.²

Linley has had from me De la Fite's Address some 6 or 8 Times over.-- The Truth is that being a Gentleman at Ease he has but little Occasion for an Exertion of Memory: but here is the Direction once more -- Rev^d Henry De la Fite, 35 Clarendon Square, Somer's Town.

You would do me wrong in supposing me likely to refuse you any

Trifle of mine which you might think worth having. I waited for your Description of the Things you want. There is a little Duo of mine (about 40 years old) for 2 Cantos, (an Ave Regina Cælorum)³ which I guess may suit your Purpose as a Matter of easy Execution: when you inform me the exact Nature of any other Bagatelles you would have, I will rake among my Dunghill of MSS. & if I can find any thing above Contempt you shall have it.

It seems (all Matters considered) more prudent to defer the Brentford Party altogether until you are sufficiently convalescent to make one, for Parson Peat much wishes an Introduction to you, & the Meeting without you would be like the Tragedy of Hamlet, his Character being omitted.

You must oblige me however with a Line upon this, for I have (you will find) appointed the 22^d, and of Course expect an early Reply from S^r Robert.

Yours faithfully

SW

P.S. The Money came all safe. Gratias tibi.

1. The date is given by SW's 'Monday' and the postmark.
2. The eminent surgeon John Abernethy, FRS, FRCS (1764-1831). He was appointed assistant surgeon at St Bartholomew's in 1787 and consultant surgeon in 1815. He was the founder of the medical school at St Bartholomew's and lectured there from 1791 on anatomy, physiology, and surgery (DNB).
3. 'Ave regina Caelorum'. The autograph of the original version, for two sopranos and continuo, is at BL, Add. MS 31222; the autograph of the later version is at BL, Add.

MS 65454. Novello subsequently included it in vol. 2 of his Convent Music.

To Vincent Novello

Euston Street, 20 December [1824]¹

ALS, 2 pp. (BL, Add. MS 11729, f. 220)

Addressed: To | M^r Novello | Shacklewell Green · | near | Kingsland |

Monday Dec^r 20th

Pmk: DE 20 1824

Euston Street

Monday 20th of Dec^r

Dear N

I have resolved to defer the Brentford Expedition until we can reckon more securely upon you without whom the whole Affair would be to me Insipidity & Disappointment.-- Elliot is engaged elsewhere on Wednesday next,² so that here is another Reason for Postponement, & I have not applied to M^r Robertson, therefore no Aukwardness occurs from counter Proposals.-- If you should be au fait by Wednesday Week,³ perhaps that Day would not be objectionable to you.-- I shall write toute suite to S^r Robert, naming that as a possible Time for our Rendezvous, stating also the unpleasant Occasion of our Mutations, which I am certain he will regret together with myself: he is a Person endowed with no common Delicacy of Mind, & with him Friendship is something more than "a Name."

I send herewith the tiny Piece I wrote about in my last.⁴-- You are right welcome to the others you enumerated.-- If I remember truly, "Ecce

panis"⁵ is in D minor, and I also recollect that I omitted one Line in the Hymn itself which must be supplied to render it all orthodox, a Term for which I know you have the most profound Veneration.

When I get Peat's answer I must pester you with the Post Man again.-- As Xtnas is so near I shall expect you to bring in your Bill on Boxing Day (26th) [(]or rather on the 27th, the former falling on Sunday) for the Lot of threepenny Letters⁶ I have lately worried you withal; an Account I shall readily liquidate if you will send me good News of yourself & your Doctor.

Every one joins me in my Worship of Abernethy's Acumen & Sagacity.-- He is a rough Diamond, but one of the most brilliant Water.⁷-- I wish you could be induced to give him a Turn.-- N.B. He is no Friend to an Apothecary's Shop established in the Guts of his Patient.

Adieu (pour ce Moment)

SW

1. The year is given by the postmark.
2. 22 Dec.
3. 29 Dec.
4. The revised version of 'Ave regina caelorum'.
5. SW's 1813 setting of 'Ecce panis angelorum'. As his remarks in subsequent letters show, his fears about the missing line proved groundless.
6. i.e. the cost of postage to Shacklewell Green.
7. Abernethy was famous for the roughness of his manner. DNB describes him as 'a man of blameless life, highly honourable in all his dealings, generous to those in need of help, incapable of meanness or servility. His blunt independence and horror of "humbug" were doubtless among the factors of that rudeness and even brutality

of manner for which he was notorious, and of which many strange stories are told.'

To Vincent Novello

Euston Street, 21 December [1824]¹

ALS, 2 pp. (BL, Add. MS 11729, f. 222)

Addressed: To | M^r Novello | Shacklewell | near | Kingsland | Tuesday
Night

Pmk: 22 DE 1824

Euston Street

Dec^r 21. Tuesday

Dear N

By the enclosed² you will find that the Party could not have been assembled To-morrow; but you will also find that our reverend Host is in Expectation of a Day fixed in the next Week.-- I have written to him to say that I should propose Wednesday 29th to you, observing too, that you were at present sufficiently indisposed to render an absolute Promise somewhat temerarious.-- Your Reply to this will determine my Mode of Statement to the be-knighted Priest, and if you think there is a tolerable Chance of your being up to going down to Brentford on the said Day, perhaps you will apprise your Brother and M^r Robertson of the same.-- Elliot told me Yesterday that he knows of nothing likely to prevent him, so that if the other Points shall be secured, we may venture to make a final Arrangement altho' "with Fear & Trembling," as your favourite S^t Paul the Apostle expresses it.³

As I wish to give my Friend as early an Account of existing Circumstances as may be, pray indulge me with a Line as speedily as you conveniently can and mind you do not omit some Comment, (I expect a satisfactory one) upon my Motion for consulting Abernethy.

Yours always

SW

1. The year is given by the postmark.
2. Peat to Novello, 19 Dec. 1824 (BL, Add. MS 11729, f. 223), deferring the visit on account of an injury to his back that he had sustained when getting out of a hackney coach while on his way to London the previous Friday.
3. A favourite phrase of St Paul, used in 2 Corinthians 7: 15, Ephesians 6: 5, and Philippians 2: 12.

To Vincent Novello

[Euston Street], [22 December 1824]¹

AL, 3 pp. (BL, Add. MS 11729, f. 225)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Wednesday Night

Pmk: 23 DE 1824

Dear N

Your sending me your last, postpaid, induces me to suspect that with all your deep Skill in Rabelais you do not yet understand Banter, or that you wilfully blink it on the last Occasion, for I will not believe (for one Second of Time) that you could think me the Chesterfield² who would insinuate contrary Meaning about Threepences.

I am glad you are going to Cambridge,³ for sundry Reasons. You will (Imprimis) make Change of Air, which is generally beneficial: then, you like the Experiment, which all the Faculty agree to be worth three Fourths of their Advice and Drugs: again, you will be gratified by an Examination of the numerous Curiosities in the Libraries: again, I think you told me you have not yet visited the Place, and you will have to witness a Miracle (which with your great Predilection for Miracles must be peculiarly gratifying). I mean that marvellous Structure of King's College Chapel, wherein is an Organ of Avery⁴ (the best Builder since old Smith)⁵ and the only one which he ever had Honesty (or Shame) enough to compleat entirely. There is however one Point on which I counsel you to be strictly on your Guard; which is the deep

Learning of the Librarians, of which take the following instance.

When I was at Cambridge the first Time,⁶ I was introduced to the Librarian of Trinity College,⁷ and with so especial a Recommendation, as to be admitted to a Peep at such choice Books as are not produced to ordinary Visitants.-- Among them the erudite Antiquarian handed me a Volume with "Sir, this is a most curious MS Missal." I pored over two or three Pages when Conscience (an over-match here for Politeness) forced me to observe, "Sir you must excuse me when I tell you that this is not a Missal." The learned Clerk, all astonied at my Ignorance and Impudence, exclaimed "What Sir! Do you question a Fact which has been confirmed by the Testimony of Centuries?"-- "Sir (said I) the Service of the Roman Church is not made up all of the Mass or eucharistic Part of it;-- There are Orisons termed Canonical Hours, divided into Portions called Mattins, Lauds, Prime, Terce, Sext, None, Vespers & Compline-- now this Book has none of the Mass in it, nor is a Missal the proper Name for it, but a Breviary, which upon Enquiry you will find to be the Truth." "Well" (said my infallible Showman) "I was always given to understand that a Mass Book & Breviary were both one and the same".-- "Sir then you were given only to misunderstand."

Upon this he looked bloody malicious, which I not only did not wonder at, but could easily & heartily forgive, inasmuch as there were several Cantabrigiensian Dons around, witnessing a giant of 24 Letters, for once capsized by a pygmy of seven.

If you have Time enough, give me a line before you go.-- I mean to take Sam (only) with me on Wednesday next to Brentford. Peat has never seen

him, and loves children dearly, so that the size of the Boy & his Voice combined will (I think) render him no Incumbrance for a Night.

Adieu!

Now do write

Wednesday night

As above said I see You upon Revision.

1. The date is given by SW's 'Wednesday' and the postmark.
2. Philip Dormer Stanhope, 4th Earl of Chesterfield (1694-1773), whose Letters to his natural son were published by his widow in 1774. The source of this allusion has not been traced.
3. Novello was about to go to Cambridge to inspect the collection of music bequeathed to the University by Richard Fitzwilliam, 7th Viscount Fitzwilliam of Meryon (1745-1816), and housed at this time at the Perse School. On 8 Dec. the University had set up a syndicate to consider how best to deal with the riches of the collection, and Novello subsequently offered to inspect it and report on it (King, 36-7; F. G. E[dwards], 'The Fitzwilliam Museum, Cambridge', MT, 44 (1903), 158-63, 228-32; University of Cambridge, Grace Book N, 1823-36).
4. It is not clear whether this organ was an entirely new instrument, or a substantial enlargement of the existing 1687 Renatus Harris organ, undertaken by Avery in 1803. The Sperling notebooks in the Royal College of Organists refer to it as 'Avery's last instrument', a description which is supported by SW's remarks. SW was mistaken in saying that Avery completed the organ: whatever the status of the work he carried out, the organ was left incomplete at his death in 1808 and had to be completed by Elliot in 1810 (Boeringer, i. 212-3).
5. 'Father' Smith (c.1630-1708).
6. In the late 1780s: see SW to Burney, 7 July 1808, where SW stated that he had not

been to Cambridge 'for twenty years before'.

7. Either Thomas Green (1737/8-88), matric 1756, scholar (1759), BA (1760), MA (1763), Professor of Geology (1778), librarian until his death, or his successor John Clark (b. 1759/60-??), matric. 1780, BA (1784), MA (1788), Librarian from 1788 (Venn).

To Vincent Novello

Euston Street, 8 January 1825

ALS, 3 pp. (BL, Add. MS 11729, f. 227)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland | 8th of
Jan^y | Saturday Night

Pmk: 10 JA 182

Euston Street

Saturday 8th Jan^y 1825

Dear N

M^r Holmes gave me much Gratification on Wednesday in reporting that your Journey to Cambridge has been beneficial.¹-- I yet wish extremely that you would see Abernethy.-- I hate the Faculty almost as I hate Lawyers, but he is a splendid Exception of Honesty and Skill-- try him, I conjure you-- Even his Gothic Manner would probably amuse you, and even by that, do you good.

Moreover, Holmes said he believed that Indigestion is one chief Cause of your corporal Discomfort, & it is universally acknowledged that if ever a Man knew what was going on in another's Stomach, without being actually in it himself, it is Abernethy.²-- This I know, that all the medical Men I interrogate about him are unanimous in Confession of his indisputable Superiority, & "Envy, & the Tongue of Loss" can only spit out "He's a great Brute in his Manners."

The Rats have been nibbling at my poor Service in the Harmonicon.³--
I feel obliged to accommodate them with a Kick, not merely out of Respect,
but because it is a Pity that the innocent part of the musical World should be
humbled and insulted by Lies, hypocritically forwarded to it as Truth &
Candour.⁴

I need not add that I shall be happy in some News of yourself, from
yourself.

Yours as always

S Wesley

P.S. I have pronounced the new Organ at Camden Chapel⁵ a very imperfect
one but my Word (as a Madman) not being considered orthodox, M^r Adams⁶
and honest M^r Davis⁷ the Organ Builder are fixed to tell the real Truth about
it on Wednesday next.⁸

P.S. 2^d I had thought it best not to be present at this solemn Mockery of
common Sense, but if you will go with me on Wednesday next, I shall be
delighted at the Fun, therefore give me an instant Line, yea or nay.-- the
Conclave are to assemble at 12 o'Clock.-- If you go, call on me soon after 11:
if you do not, I think I shall not go myself.

1. It is not known when Novello returned to London. While in Cambridge he examined
and catalogued the manuscripts in the Fitzwilliam collection, and in a long letter of
27 Jan. to the Senate he set out the various ways in which selections might be
published. His catalogue (not preserved) and letter were presented to the Senate on
18 Mar., as a result of which it was immediately decided that he should be granted
permission to transcribe and publish at his own expense any selections he should

choose (University of Cambridge, Grace Book N, 1823-36).

2. Abernethy was a specialist in the treatment of digestive illnesses, from which Novello evidently was suffering. According to Sir James Paget, cited in DNB, Abernethy in his lectures ‘seemed to hold that all local diseases which are not the immediate consequence of accidental injury are the results of disorders of the digestive organs, and are all to be cured by attention to the diet, by small doses of mercury, and by purgatives.’ The Abernethy biscuit is named after him.
3. A reference to an unsigned review of SW’s Service which had appeared in the Jan. 1825 issue of the Harmonicon; it was almost certainly by William Ayrton, the journal’s editor.
4. For a summary of SW’s repeated attempts to have a reply printed, see Biographical Introduction.
5. The organ was said to have been an old instrument by an unidentified maker, repaired and fitted with a new case by John Gray (d. 1847) (Boeringer, ii. 239).
6. Thomas Adams (1785-1858), organist and composer. He studied under Thomas Busby and was organist at Carlisle Chapel, Lambeth (1802), St Paul’s, Deptford (1814), St George’s, Camberwell (1824), and St Dunstan-in-the-West, Fleet Street (1833); he held the two last posts until his death. He was one of the most prominent organists of his generation.
7. SW was no doubt remembering Davis’s refusal to pay the commission that SW considered his due for recommending him as the builder of Walter McGeough’s organ for The Argory (see SW to Novello, 8 Mar. 1824).
8. 12 Jan.

To Vincent Novello

[Euston Street], [17 January 1825]¹

ALS, 3 pp. (BL, Add. MS 11729, f. 229)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Monday Evening

Pmk: 17 JAN 1825

Monday Evening

Dear N

Your sudden Reverse of Purpose yesterday prevented the Opportunity which I promised myself of uttering sundry (not Sunday) Words to you upon several Matters.-- Harding's first Question was "Where's Novello"? said with a Look that swore Disappointment: I could only say that the aquatic Change of Cloud had operated to render a further Excursion from Shacklewell Green an Exploit of more Courage than Prudence, & that I was authorised to "report" this Reverse of "Progress."

He took it all in good Part, adding a Wish that you would look in at the first Time that Leisure & Inclination might allow you; & I ventured to promise such a Probability.

I wanted to mention to you that I must have the "Ecce Panis" before I can supply the deficient Line, for it will not answer well to do as the Parson did who having lost two Leaves of his Sermon, found that the former Leaf ended with the text "It is better to go into the House of Mourning than into

the House of Feasting," and the Beginning of the next Page was "And again I say unto you -- Rejoice."

I have seen Linley this Morning, whom I felt anxious to assure that the Circumstances of a black Ball against him was altogether a Mistake:² I told him moreover that he might expect a speedy Line from you to the same Effect, which manifestly comforted the Cockles of his Heart (by the Way I don't know their exact anatomical Position.)

He solemnly disclaims all Knowledge & even Suspicion of my sapient Judge,³ and yet expressed an excessive Solicitude lest I should reply in other than gentle Terms: this I cannot well account for: He even goes on to declare as his firm Persuasion that the Critique (so misnomored) was written with evident Marks of friendly Intention.⁴

Now we know that Linley once upon a Time considered me as a fit Inhabitant of D^r Sutherland's Mad House,⁵ but his Decision in the present Instance almost tempts me to enquire of the Doctor whether he has a Vacancy left for one in his hospitable Asylum.

That Friend who clumsily compliments a Man upon his Sufficiency of Brains (in one Breath) and then tries to prove him ignorant of his Trade, (in another) I think may be enumerated among Gay's many Friends of the Hare.⁶

I shall go on to finish what I have thought sur le Sujet, which when done, I shall require your impartial Notions upon it.-- Whether I have the Candour of the Archbishop⁷ or not may be questionable, but unless you will consent to be Gil Blas,⁸ you will use me still worse (if possible) than you have done hitherto.

I am about to write to Brentford.-- What shall I say about you?--

Linley's Lust for the Fête at Dulwich⁹ (a Party of fusty Batchelors) is quite insatiable.-- It's absolutely a Furor Cælibum,¹⁰ and bum is rather an awkward Syllable in a Batchelor's Propensities.

Write soon.

SW

1. The date is given by the postmark.
2. The details of this episode are not known; Linley was elected shortly afterwards (see SW to Novello, [15 Feb. 1825]). It is clear from subsequent references that the society was the Classical Harmonists.
3. i.e. the author of the review of SW's Service in the Harmonicon.
4. The Harmonicon review was in fact by no means as harsh as SW suggested.
5. A reference to Linley's part in the decision by SW's family and friends in 1817 to send him for treatment to Blacklands House.
6. In 'The Hare and many Friends', one of the Fables (1727) by John Gay (1685-1732), all of the hare's friends refuse to help her to escape from pursuing hounds.
7. Presumably Edward Harcourt (1757-1847), Archbishop of York 1807-47, who was a director of the Ancient Concerts; the import of this remark is not clear.
8. The eponymous hero of the picaresque novel (1715-35) by Alain-René Lesage (1668-1747), translated into English by Tobias Smollett in 1749, and a large influence on 18th-century English literature (OCEL).
9. Presumably at Dulwich College, where Linley's brother Ozias was Fellow and Organist.
10. 'A frenzy of bachelors'.

To Vincent Novello

[Euston Street], 20 January [1825]¹

ALS, 2 pp. (BL, Add. MS 11729, f. 231)

Thursday Morning 20th Jan^y

Dear N

I discover that after all, I have been hypercritical upon myself, (which however is a Fault on the right Side): Upon consulting the Missal, I found, that the Line I imagined I had omitted is nevertheless inserted in my Tune, so that there is no Chasm needing a Replenish.

You asked me about the Commentary upon my Monitor in the Harmonicon: I am not over anxious in general to take up the Cudgels: there are so few Points in this World worth quarrelling about, & still fewer People worth quarrelling with, that Time is almost always to be better employed than in Controversy.-- Nevertheless I own with you that to be wholly passive when unfairly attacked operates as an encouragement to a repeated Act of Injustice, and therefore a Check to the Aggressor is defensible in a moral Sense.

I told you that I should submit what I mean to write, to your Inspection when finished, which I think will be by the End of the Week.-- I cannot invite you to that Box of Catcalls at the Chapel² on Sunday, but if you could meet me after the Drop has fallen, we could lounge away to Hardings & examine Notes together.

I want to hear "a full true & particular Account" of all the Raree

Shows they regaled you at Cambridge withal, and what Sort of Chaps you fell in with there:-- Certainly good Society is to be had in such a Place, but when I was there, I was rather annoyed by a few of the geometrical Dandies, some of whom made it the Forfeit of a Bottle (or a Dozen) to quote Latin or Greek: so that they among others are ashamed of their Trade: but I must say there were some valuable unaffected Scholars among the older Members of the University whose Converse abundantly compensated for the Fooleries of the Popinjays.

With regard to Sunday next, I close this with my dear Father's frequent Command to me, "Sam, do as thou wilt, or I'll make thee."

Adieu.

SW

1. The year is given by 20 Jan. falling on a Thursday and the content.
2. The organ at Camden Chapel.

To Vincent Novello

Euston Street, 27 January [1825]¹

ALS, 3 pp. (BL, Add. MS 11729, f. 233)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Thursday Evening 27 Jan^y

Pmk: 27 JA 1825

Dear N

Should you be minded to take a Stroll to Kentish Town² on Sunday,³ you know when & where to pick me out, & I shall most willingly jog on with you, provided you will excuse my Pace being somewhat less than that of winged-footed Achilles.

The Apology for all my mortal Sins committed against holy Counterpoint in my Church Service⁴ being now made, as well as I could manage it, the same shall be presented to you Supervision if you will meet me on Sunday.

I am pretty sure that the Gentlemen of the Harmonicon will say to me in other Words "Depart from us, for we will have none of thy Ways."⁵-- With all my Heart: I don't like theirs, and if they should insert the Paper from Apprehension of what must be the Construction put on their Refusal, still I have resolved to have nothing more to do with them: they are evidently a Junto of mere book-making Blunderers, interspersed with a few half-in-half Musicians with just Knowledge enough to betray their Ignorance.

I am authentically informed that M^r Ayrton, of operatical Notoriety,⁶

is one of the head-Pigs at the Trough, and I nothing doubt that our royal & metropolitan Organist⁷ is like unto him in the Dignity of musical Jurisdiction.-
- I think Crotch could hardly write such nonsense as the others, but as he loves Money better than real Reputation, every Lye may have its Price in this noble Army of Wiseacres.

Prince Hohenloe's Miracles have been very fashionable:⁸ I have lately worked one myself, which (strange to say) I can put in my Pocket: it has been already in the Ears of many, & I hope will be in the Tongues of more, & there is a great deal of useful Transubstantiation attached to it.⁹

If you will come on Sunday, I will try to prove my Words true.

Yours as always

SW

P. S. I think Elliston's Brains (if he have any) ought to be blown out. He it seems would have extorted £2000 from poor Kean if he had not risked his, & 5000 more Peoples' Lives on Monday Night.¹⁰

P S 2^d Do you think that the Proposal of copying & arranging six Pages of MS. for a Guinea (throughout a Work) is too much, or too little, or neither?

1. The year is given by the postmark.
2. Presumably to visit Harding.
3. 30 Jan.
4. SW's reply to the Harmonicon review of the Service.
5. Job 21: 14.

6. In addition to editing the Harmonicon, Ayrton also wrote the reviews of opera. Alternatively, SW's allusion may have been to Ayrton's difference of opinion in 1817 with Waters, the lessee of King's Theatre, about his remuneration for managing opera there. A well-publicized court case ensued in which Ayrton sued for £1,200, and notwithstanding the testimony of Sir George Smart and Attwood that he deserved not less than £1,000, was awarded only £700.
7. Attwood, in allusion to his position as organist to George IV and of St Paul's Cathedral.
8. Hohenloe's alleged miracles had been widely reported. One of them and had been the pretext for a satirical letter in The Times for 21 Jan. which employed much the same conceit as that used by SW here.
9. The hymn 'Ecce panis angelorum', which SW described on the autograph as a 'transubstantiatorial hymn'.
10. A reference to the events which followed the widely reported criminal conversation case on 17 Jan. in which Edmund Kean had been sued for £2,000 by Robert Albion Cox for adultery with his wife Charlotte. The jury found for Cox and awarded him £800, a verdict which had shown 'that although they did not consider Cox to be entirely blameless they believed Kean to be very guilty' (FitzSimons, 192). Kean's arrogance and openly immoral behaviour had long made him unpopular with the public, and the details of his conduct revealed in the trial aroused widespread condemnation, to the extent that the government feared that if he were to appear as advertised in Richard III at Drury Lane on 24 Jan. there would be a riot, and attempted unsuccessfully to have the performance cancelled. SW's information that Kean had been forced by Elliston to appear no doubt came from the report in The Times on 25 Jan., but was in fact incorrect: Elliston had attempted to dissuade Kean from appearing, but Kean insisted on doing so. The £2,000 mentioned by SW was an inaccurate reference to a supposed penalty clause in Kean's contract for his non-appearance; his reference to Elliston endangering the lives of '5,000 people' was an

exaggeration: the capacity of Drury Lane at this time was 3,100. For a full account of the affair, see Raymund FitzSimons, Edmund Kean: Fire from Heaven (London, 1976), 185-200.

To Vincent Novello

[Euston Street], 31 January 1825

ALS, 1 p. (BL, Add. MS 11729, f. 236) Addressed To | M^r Novello |
Shacklewell Green | near | Kingsland | Monday Morning

Pmk: 31 JA 1825

Monday.

Jan. 31. 1825.

Dear N

Harding has desired me to request that you will dine with him after my
Work of Penance on Sunday Afternoon next:¹ I told him I thought nothing else
than a Pre-Engagement would be likely to prevent you: I hope I was right.

I purpose to bring on Thursday my Apology to the Harmonicon for my
high Crimes & Misdemeanors in the Mismanagement of holy Tunes, & think
you will find it less exceptionable than before your Hints.

I shall try for Sam on Thursday Evening,² but you know that M^r
Hawes is M^r Hawes: to say any Thing more of him that is true would be
libellous.

Y^{rs} as always

SW

P.S. I should like to look at Graun's Te Deum³ before Thursday, as
my Eyes do not grow much younger.

1. 5 Feb.
2. 3 Feb., doubtless for the forthcoming Classical Harmonists concert.
3. The Te Deum (1757) by Carl Heinrich Graun (1703/4-1759), evidently to be performed at the Classical Harmonists concert.

To [John Harding?]¹

[Euston Street], [31 January 1825]²

ALS, 1 p. (Kassler)

My dear Sir

I have just received the enclosed,³ which I am quite sure is written in the Spirit of Sincerity, of which you have the Opportunity to judge adequately, as the Autograph speaks for himself, and therefore I cannot (if I would) dilute or garble his Sentiments.

You find that he meditates an Afternoon Call with me at Kentish Town on Sunday.⁴

Yours faithfully

S Wesley

Monday Evening | Feb. 1 1825

1. The identification of Harding as the addressee of this letter is suggested by SW's reference to his projected visit to Kentish Town on the following Sunday.
2. SW has misdated this letter; the correct date should probably be Monday 31 Jan.
3. Not preserved: perhaps a note from Novello expressing his apologies for not being able to meet Harding some time in the coming week.
4. 6 Feb.

To Vincent Novello

[Euston Street], [15 February 1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 237)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland

Pmk: 15 FE 1825

Dear N

I trust that your Daughter² is out of Danger, & am encouraged in this by the Report of a Friend who saw you reading in Tranquillity on Friday last in Brunswick Square.

You must give me your early Opinion on the enclosed,³ which however I guess will not be far discrepant from my own, but I shall not proceed any how till you have written to me.

Linley is in high Spirits upon his Election to your Society,⁴ & wants your Society in another Sense, (of which he has apprized you) I mean of feeding on his Beef Steaks & his Brother's Music⁵ (which is very good) at Furnival's Inn,⁶ whenever you can name a convenient Day.

You know what it is to have to do with Vocal Excellence in the form of She-Singers.-- I am inclined to think that some of the Songs in Judas Macchabæus⁷ are likely to suffer no slight Metagrobolization (as your Friend Rabelais might say) from our Defect in the Article of female Infallibility.-- And yet it is affirmed there was a Pope Joan.

Adieu

SW

1. The date is given by the postmark.
2. Not identified: Novello had seven daughters living at this time.
3. Not preserved; perhaps another draft of SW's reply to the Harmonicon review of the Service.
4. The Classical Harmonists, who had earlier blackballed Linley (see SW to Novello, [17 Jan. 1825]).
5. Either that of Ozias, some of whose chants and anthems survive at Dulwich College, or of Thomas (1756-1778), whose promising career as a composer was cut short by his early death in a boating accident.
6. Linley's apartments. Furnival's Inn, on the north side of Holborn, was originally one of the Inns of Chancery, affiliated to Lincoln's Inn. The Inn was dissolved in 1817, and a new residential building with the same name (but without any legal connections) was erected on the same site. Charles Dickens lived there in 1834-5 and started The Pickwick Papers there (London Encyclopedia, under 'Inns of Chancery').
7. The first of the Covent Garden oratorio concerts, on 18 Feb., included portions of Judas Maccabaeus; the female soloists were Miss Paton, Miss Love, and Miss Graddon (Harmonicon, 3 (1825), 47). Unusually, this concert was not advertised in The Times.

To Vincent Novello

[Euston Street], 22 February [1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 239)

Tuesday.

22^d Feb.

Dear N

I shall expect you to take some Coffee in my Rabbit Hatch [sic] of a Parlour, To-morrow, exactly at half past 5.

I think the Arrangement of the Bill sufficiently injudicious: we all know that Mozart's (as the best Music) ought to come last in the true Order of Things, but the Creation (being much lighter Materiel) should have formed the 2^d not the first Part: for I will answer for plenty of serpentine Notices from above long before the "Lux æterna" comes on.³--

I however hope that there will not be an entire Havoc of that divine Tide of Harmony, but my Fears are altogether paramount.

Well-- there is nothing more philosophic than Kollman's phlegmatic motto, "It must do as well as it can."-- Bawling & Braham for ever!⁴

I have had the Mulligrubs, justly attributable to a refreshing Stream of cold Air rushing in front of the Organ for 4 Hours unremittingly on Friday Night.⁵--

O the Glories of theatrical Slavery!--

Thank Heaven I can beg my Bread a better Way.

Adieu

SW

1. The year is given by 22 Feb. falling on a Tuesday and the reference to the forthcoming Covent Garden oratorio concert (see n. 3).
2. Doubtless before going on to Covent Garden for the evening's oratorio concert, at which SW was to play the organ and piano, and Novello was to turn pages.
3. The programme for the concert consisted of extracts from The Creation as Part I, Mozart's Requiem as Part II, and 'A Grand Selection of Modern Music' as Part III.
4. Braham was the tenor soloist in this concert.
5. i.e. at the Covent Garden oratorio concert on 18 Feb.

To Robert Glenn

[Euston Street], 17 March [1825]¹

ALS, 1 p. (BL, Add. MS 35013, f. 82)

Addressed: To | Rob^t Glenn Esq. | Kirby Street | Hatton Garden | Thursday
Morning

Pmk: 17 MR 1825

Thursday Morning March 17

My dear Sir

I hope that this finds you quite recovered from the unpleasant Sensations you appeared to labour under when we last parted, & that I shall be favoured with your Company & Assistance To-morrow Evening:² Coffee will be in readiness at 5, & if you can be with me then punctually we may swallow it without scalding our Throats.-- The Messiah (you find) is our Evening Task, of which I think, while we can hear we can never be tired, as we never can be, of Bread, while we can eat.

Yours faithfully

S Wesley

1. The date is given by the postmark.
2. To turn pages at the Covent Garden oratorio concert, where SW was to be the organist in a performance of Messiah.

To Vincent Novello

[Euston Street], 25 March [1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 240)

Addressed: To | M^r Novello | (by Favour of M^r Fuller)²

Friday 25th of March.

Dear N

Your Cambridge Business² is of urgent Importance: I therefore lose no Time in returning your Letters.--

If my Animadversions on M^r Ayrton's Nonsense are to appear at all, it is high Time they should: I think you said that Insertion in the Examiner must be given up: Monthly Publications are often greedy of Controversy (I mean the Publishers of them:)-- What Print do you guess will be the most ready to receive my Farrago? I am told, that the Gentleman's Magazine (w^{ch} is the most antient of them all) refuses nothing, good, bad, or indifferent, & therefore now has lost much of its pristine Respectability & Consequence:³ but (according to our infallible Dogma of the infallible Lutheran Pope Kollman) "it must do as well as it can" -- the Query is, what is the best it can do?

Write--

SW

Attwood was at Cov. G. on Friday,⁴ bestowing high Encomium upon Von Weber's Sublimities.⁵ I hope he was equally complimentary upon the Profundities of M^r Wade.⁶ Hawes & Attwood are sworn conscientious

Brothers.⁷

1. The year is given by 25 Mar. falling on a Friday, SW's continuing discussion of his reply to the Harmonicon review, and other topical references.
2. Doubtless a reference to the decision of the Senate of the University of Cambridge a week earlier to allow Novello to transcribe and publish music from the Fitzwilliam collection.
3. GM, first published in 1731, was by the early nineteenth century generally regarded as old-fashioned and of little consequence (Sullivan, AAAJ, 136-40). For an indulgent view of its character at this time, see William Hazlitt, 'The Periodical Press', Edinburgh Review, 38 (1823), 369, quoted in Sullivan, AAAJ, 138-9.
4. i.e. at the performance of Messiah on 18 Mar., in which the choristers from St Paul's had taken part.
5. Following the first London performance of Der Freischütz on 22 July 1824, the music of Carl Maria von Weber (1786-1826) had become extremely popular in London, and extracts from Der Freischütz appeared frequently in concert programmes in late 1824 and in 1825 (Warrack, 310-11; Percival R. Kirby, 'Weber's Operas in England, 1824-6', MQ, 32 (1946), 333-53. SW's remark is ironic.
6. The theatre composer Joseph Augustine Wade (1796-1845) had written an oratorio, The Prophecy, in 1824; his comic opera the Two Houses of Granada was produced at Drury Lane in 1826, and The Pirate of Genoa at the English Opera House in 1828 (Brown and Stratton; Fenner, 493-4).
7. Both Hawes and Attwood were Freemasons and belonged to the Lodge of Antiquity, SW's former lodge. SW is doubtless also referring to their close professional links.

To Vincent Novello

[Euston Street], 29 March [1825]¹

ALS, 2 pp. (BL, Add. MS 11729, f. 242)

Dear N

I have deposited my Panegyric upon the Harmonicon Criticks with M^r Pouchée, the Publisher of "the News of Literature & Fashion"² in whose Paper first appeared "the Ghost extraordinary"³ which was written evidently by some occult Friend, whom I conjectured to be Du Bois, which however was denied by Pouchée, who declines acknowledging the real Author.

I apprized him that there were several musical Quotations requiring Types, at which he seemed not at all discouraged from forwarding the Paper, in Case of general Approval, & of which I desired him to give me the earliest Notice.

I think that without the Quotations adduced immediately to the Eye, the Argument would have suffered some Evaporation, for there are comparatively few who would spend their Time in consulting the Scores of Boyce's Volumes:⁴ besides, the Appearance of the Quotations actually in the musical Characters looks all so larned like.

I hope you are dodging your Head Akes & all other Akes that are dodgeable.

In Haste Y^{rs}

SW

Tuesday 29th of March.

1. The year is given by 29 Mar. falling on a Tuesday and SW's continuing discussion of his reply to the Harmonicon review.
2. Louis John Pouchée (1782/3-1845), a printer best known for his extravagantly decorated large type faces: see Ornamented Types: Twenty-three Alphabets from the Foundry of Louis John Pouchée (London, 1994). News of Literature and Fashion appeared between 1824 and 1828.
3. This humorous article in News of Literature and Fashion for 16 Oct. 1824 was occasioned by an entertaining correspondence in The Times during the previous week between SW and the publishers of Sainsbury's recently published Dictionary of Music. The entry for SW in the Dictionary stated that he had died 'around 1815'. In a letter in The Times for 12 Oct., SW humorously pointed out the error, at the same time taking the opportunity to publicise the imminent appearance of his *Service*. In an ill-advised reply, the publishers of the Dictionary attempted to explain and excuse their error. This elicited a second letter from SW, which in its turn occasioned a further response from the publishers. The entire correspondence was then reprinted in News of Literature and Fashion alongside the 'Ghost Extraordinary' article. SW's reply, entitled 'A Voice from Charon's Boat', appeared in the following week's number. The entire Times correspondence and the two News of Literature and Fashion items were also reprinted in Harmonicon, 2 (1824), 210-12. See also Lawrence I. Ritchey, 'The Untimely Death of Samuel Wesley; or, The Perils of Plagiarism', ML, 60 (1979), 45-59.
4. i.e. his Cathedral Music, 3 vols., (1760, 1768, and 1763). SW's 'argument' was to justify his harmonic practice in the *Service* by the citation of examples drawn from pieces in Boyce's collection.

To Vincent Novello

Euston Street, 12 [April 1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 243)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Tuesday

Pmk: 13 AP 1825

Euston Street

Tuesday Morning.

12th

Dear N

So I am to have the Honour of firing the first three-penny Pop Gun,²
after your safe Return to "these Regions of Smoke."³--

Major told me of your Presence at the Concert last Night,⁴ & I shall
now wait for early Intelligence of your Academick Discoveries.-- He also
shewed me a Number of the last Norwich Musical Review,⁵ which I had not
Time to peruse regularly (as he told me you were in a Hurry for it) but from
which I learn that in meddling with Church Musick I have mistaken my
Talent; & I cannot resist the Temptation of returning the Compliment to the
Authors of the Remark.

Pouchè, the Editor of the ["]News of Literature & Fashion" has but
one Objection (& that a very fair one) to insert my Reply to the Harmonicon;
that it is too long for a News Paper: Joe Street jun^r⁶ tells me he will forward

it in one of the Monthly Journals.

Swift somewhere says that "a brave Man may necessarily submit to be devoured by a Lion, but who is he who would tamely consent to be gnawed in Pieces by Rats"?⁷

Adieu pour le Moment

SW

1. The date is given by SW's 'Tuesday morning 12th' and the postmark.
2. Another reference to the cost of postage to Shacklewell Green.
3. As SW's later remarks make clear, Novello had been in Cambridge examining and transcribing music in the Fitzwilliam collection. The description of London is from a song in Arne's and Bickerstaffe's Love in a Village (1762).
4. The Philharmonic Society concert on 11 Apr.
5. The Apr. number of QMMR, which contained a lengthy critical review of SW's Service on pp. 95-101.
6. Joseph Edward Street, one of the sons of SW's old friend Joseph Payne Street, and possibly the child to whom SW stood godfather on 22 Aug. 1801 (see SW to Street, 18 Aug. 1801). He is probably the 'Street jnr', frequently mentioned in R. J. S. Stevens's Recollections, who sang in music parties as a boy treble. Like his father, he was active in the Madrigal Society and was for many years its secretary, being succeeded in due course by his own son O. W. Street.
7. The source of this quotation has not been found.

To [Mary Ann Russell]¹

Euston Street, 16 April 1825

ALS, 3 pp. (BL, Add. MS 11729, f. 245)

Endorsed by Novello: Addressed to the Widow of M^r Russell, Org^t of the Foundling relative to the Oratorio of "Job"

Euston Street.

Saturday 16th of April 1825

My dear Madam

I delayed an earlier Reply to the Favour of your Letter² only because I was desirous of giving due & mature Consideration to its Contents, determining to deliver to you my most candid Sentiments.

As I find that the Publication of the Oratorio³ is finally resolved upon, of Course it becomes a Point of the greatest Importance to forward the Work with all possible Expedition: that an Arrangement of the Score for the Piano Forte is absolutely requisite for general Convenience is indisputable, & that this Operation demands considerable Judgement & Attention is equally so.-- I conceive that the Task could not be adequately executed by one Person in less than a Month at least, supposing that his principal Exertions were directed to that Object: I mentioned my Persuasion of this Fact to my Friend Drummer⁴ this Day, adding also as my Opinion, that since the present is among the numerous Cases in which "the Affair cries Haste, & Speed must answer it," no Measure could be adopted so likely to promote this desirable

Expedition as to commit the said necessary Arrangement of the Score to a few chosen judicious & competent Individuals, leaving to their Election such Portions of the Work as they might feel most eligible & pleasant to work upon.

I could name (I think) at least six in the musical Profession, whom I consider competent to the Undertaking, but we will only suppose that three are needful, & then we shall have the three Acts of the Oratorio prepared for Publication in the same (nay in less) Time than had the whole Arrangement been consigned to a single Individual.

Hereby then, much Time is saved: but moreover, much Expence would be saved also: for several professional Persons could (compatible with their general Engagements) devote one Week to a Business of the Kind for a moderate Compensation, to whom the Sacrifice of a Month would be of such serious Importance as to render that Sum apparently exorbitant, which upon a fair Analysis is of the Fact, would be in reality, reasonable.

You will probably feel surprized that I have left myself entirely out of the Question in the above Statement: the Fact is, that I am at the present Time so closely confined to a similar Task of musical Arrangements,⁵ that I could not with any decent Regard to previous Engagements break off suddenly on the present urgent Occasion: I am so well aware by sad Experience that "Procrastination is the Thief of Time"⁶-- that I should ill deserve any favourable Opinion with which you have honoured me either for Talent or Honesty, were I not to recommend your immediate Application to two or three Men of high musical Eminence, with a Proposal on the Plan I have

ventured to recommend;⁷ & I beg Leave to add that I shall be most willing & ready to render any possible Assistance in the Revision of the desired Arrangement, in the Correction of Proofs, or in any other Way I can become useful, in the sense of Friendship only, & totally excluding that of Trade.

Believe me,

My dear Madam,

With most cordial Wishes for your Success,

faithfully yours

S. Wesley

1. Mary Ann Russell, née Morcott (1781-1854), widow of William Russell.
2. Not preserved.
3. Russell's oratorio Job, first performed at the Foundling Hospital in 1814, which was to be published by subscription.
4. Probably William Drummer. For the links between him and the Russells, see SW to Glenn, 25 Nov. [1813], n. 4.
5. Doubtless his arrangements for the Royal Harmonic Institution.
6. Young, Night Thoughts, i. 393.
7. Nothing came of this suggestion, and SW eventually took on the whole of the task of arranging the score himself (see SW to Novello, 10 May [1825]). It was published over a year later; SW's preface is dated 8 May 1826.

To Vincent Novello

[Euston Street], 19 April [1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 179)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Tuesday Morning

Pmk: 19 April 1825

Tuesday Morn^g

19 April

D^r N

You will see the Drift of the enclosed.-- I believe you know Williams² (the Subject of this Application to you)-- he is clever, & worthy, & you may safely give him a favourable Word without Dread of a Charge of Falsehood from the Editors of the Harmonicon or musical quarterly Review.--

He will write to you upon his Business, the Settlement of which (it seems) "cries Haste."

Yours (in Haste also)

SW

Tuesday

Is it not L^d Chesterfield who says that a sensible Man is often in Haste, but never in a Hurry?³-- So you see I add this Postscript, (as long almost as the Letter) to shew you that I am a sensible Man.-- If you doubt it, enquire of M^{rs} Barstable⁴ & D^r Sutherland.

1. The year is given by the postmark.
2. Robert Williams (b. 1794) of Hatfield Street, Blackfriars Road, a pupil of SW, and the organist of St Andrew-by-the-Wardrobe, Victoria Street, from 1816 to 1842. He was also a subscriber to SW's Service. Novello had supported his application for membership of the Royal Society of Musicians in 1818. His request for a reference from Novello was no doubt in connection with his application for the post of organist at the newly consecrated St Matthew's, Brixton, for which SW was adviser or umpire, and which the Select Vestry was to discuss at their meeting on 25 Apr. (RSM; Dawe; St Matthew's Brixton Select Vestry minutes (London Metropolitan Archives, P85/MTW/82/1)).
3. Chesterfield, Letters, letter of 28 Jan. 1751: 'A man of sense may be in haste, but can never be in a hurry, because he knows, that whatever he does in a hurry, he must necessarily do very ill'.
4. i.e. Mrs Bastable, the keeper of Blacklands House.

To Vincent Novello

[Euston Street], [27 April 1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 247)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |
Wednesday Morning

Pmks: AP 27 1825, 27 AP 1825

Dear N

I am paying great Attention to my Judge or Judges in your Review:²
I have little Doubt that Horsley³ is the Lord Chief Justice in the Cause, &
have written him an inquisitorial Line upon the Subject: in whatever Way he
may give his Answer, I shall be quite sure of getting at the Truth by telling
him that I know he would disdain Evasion; so that if he do evade I have him
fast, & if he do not, the Point of Course is gained this Way.

He is certainly a Musician of abundant Merit, which however I have
long known to be lamentably counterbalanced by an Exuberance of Envy.--
He always personifies Pope's true Account of those worthy Criticks who

"Damn with faint Praise, commend, with civil Leer,

And, without sneering, teach the Rest to sneer."⁴

Adieu--

SW

1. The date is given by SW's 'Wednesday morning' and the postmark.

2. i.e. in Novello's copy of the current number of QMMR.

3. Horsley was closely involved with QMMR, acting as Bacon's ears and eyes in London and contributing many articles and reviews. SW was correct in his supposition: Horsley's authorship of this review is indicated in his own copy of QMMR, now at the Sibley Library, Eastman School of Music, Rochester, NY, USA.
4. Pope, Epistle to Dr Arbuthnot (1735), l. 201-2: 'Damn with faint praise, assent with civil leer, / And without sneering, teach the rest to sneer.'

To Vincent Novello

[Euston Street], 2 May 1825

ALS, 1 p. (BL, Add. MS 11729, f. 249)

Addressed: Monday Morning | To | M^r Novello | Shacklewell Green | near
| Kingsland |

Pmks: MY 2 1825 2 MY 1825

Monday. May 2. 1825

Dear N

I expected you to have looked in here on Friday Evening,¹ when I should have talked over the Letter with you which I now enclose:²-- I guess that our Opinions of the quo Animo will not be very widely dissentient, & that with all the Affectation of Mystery, it will be found an entirely transparent Document.

I shall return no Reply 'till I have seen you on Thursday³ when you will give me your final Judgement of its Contents, upon which I shall then act without further Delay.

I hope you will be able to make some more commodious Arrangement in the Disposition of your Orchestra on Thursday: when I deputized for you on the last Evening,⁴ about two Thirds of the Performers had no Sight of the Piano Forte, consequently were assisted only by one Sense in a Matter where two are always requisite for Precision.--

Perhaps you can give me a Call To-morrow after your Mill-Horse

Career.

Yours as usual

SW

1. 29 Apr.
2. Not preserved; probably Horsley's reply to SW's 'inquisitorial line' of the previous letter.
3. At the concert of the Classical Harmonists on 5 May: see next letter.
4. i.e. at the previous meeting of the Classical Harmonists on 7 Apr., when Novello was away in Cambridge.

To Vincent Novello

[Euston Street], [3 May 1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 251)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Tuesday Evening

Pmk: 4 MY 1825

Dear N

Thank you for your Letter, but not much for the sickly Part of the Intelligence.-- All is up or down in this whirligig World: I too have very strong Doubts of my attending your Society on Thursday.-- My loving Wife has caused me to be arrested, & To-morrow (not being able to advance £25 tout d'un Coup) I am going to Prison:² any sudden Release is far from certain, & hardly probable, & I am rather puzzled how to be in Durance vile & at Church at one & the same Time on Sunday next.³-- The Duty must be done somehow; but that how is the Crux possibilitatis, upon which I fear the Reputation of my general Punctuality at that there Shop may be in the sinking Line.--

You will hear from me shortly either from this House or my Prison-House, very shortly, but you see the Necessity of my warning you against my certain Appearance at the Crown & Anchor on Thursday.⁴ Pray make no Secret there of the real Cause of my Absence.⁵

Y^{rs} as in general

SW

1. The date is given by SW's 'Tuesday evening' and the postmark.
2. SW was imprisoned in a debtor's prison in Cursitor Street, off Chancery Lane.
3. In fact, SW was released from prison on 7 May (see SW to Novello, 10 May [1825], n. 2).
4. i.e. at the concert of the Classical Harmonists. The Crown and Anchor tavern was a historic meeting place for various societies and concert-giving organizations, including the Academy of Ancient Music and the Madrigal Society (Encyclopaedia of London; Argent).
5. This sentence has been erased.

To Charles Smart Evans

[Euston Street], 9 May [1825]¹

ALS, 3 pp. (BL, Add. MS 11729, f. 253)

Addressed: To | C. Evans Esq^r | 44 | King Street | Soho | Monday Morning

Pmk: 9 MY 1825

Euston Street

Monday 9th May

Dear Sir

In Reply to your Letter, allow me to state candidly Matter of Fact, & the Result I will leave to your Impartiality.

Having taken no Benefit during the last nor the present Season, I had (long before the Arrival of yours) fixed in my own Mind to play no where in public, except in the Way of a professional Engagement, & I have signified this Resolution very generally among my musical Acquaintance, and as a Proof of it I have lately declined (tho' most reluctantly) Acquiescence upon a similar Application to yours, in Conformity to the Purpose I have above specified.-- Although the Party in Question has never rendered me such active Service as yourself, yet, as I am not one of the many who feel a Pleasure in refusing to oblige, it gave me much Pain to answer in the Negative.--

Should I live another Year, & my Brains & Fingers remain unimpaired, I shall feel a real Gratification in offering you my Services.-- At the present Time you (as a Man of equitable Feeling) must readily perceive

that without a manifest Inconsistency I cannot do what in other Circumstances I most readily would; but my Determination with Regard to this Season is very extensively known, & you would do me Injustice by imagining me for a Moment reluctant to come forward for You: I tolerably well know the Delight the World has in putting the most cruel Construction upon the most innocent Action: in the present Case I should be complimented with the Title of a Weathercock, which tho' a useful Implement upon a Steeple, becomes rather contemptible when it walks on two Legs & calls itself a rational Animal.

I can hardly believe that you will be offended at my Frankness, but should it be so, I shall still remember your past Exertions² gratefully, & continue

very sincerely yours

S Wesley

1. The year is given by 9 May falling on a Monday and SW's Euston Street address.
2. Presumably at SW's benefit concerts.

To Vincent Novello

Euston Street, 10 May [1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 255)

Addressed: To | M^r Novello | Shacklewell Green | Kingsland

Pmk: 10 MY 1825

Euston Street.

Tuesday 10th of May.

Dear N

Here I am, safe, (which I was when locked up by my loving Wife last Week) but to add, sound, is hardly true, for I am not well recovered from the Effects of close Air, & what is still worse, the witnessing Scenes of Misery impossible for me to relieve.²

I have agreed to attempt serving M^{rs} Russell by arranging the Oratorio: if her Patrons prove true to their Promise, she may be a Gainer: but not only "much Virtue in IF,"³ but much Danger also, and this Consideration has held (holden) me back from acquiescing sooner.

M^r Palmer⁴ whom I mentioned to You, is desirous of your meeting me with him on some early convenient Day, at the Savoy Chapel, or where a great Organ is manutractable, hoping that you will afterwards dine with him at Home.-- The Family are of the right Sort.-- His Mother is a frank charming Woman, the Father a frank blunt honest Man, and a Lawyer: so that a last I

shall force you to believe in Miracles.

Adieu

SW

1. The year is given by the postmark.
2. SW had been released from prison on 7 May (see SW to Sarah, 8 May 1825 (Rylands, DDWes 6/36)).
3. As you like it, V. iv. 100.
4. Not certainly identified: either he or his father may have been the W. H. Palmer of Doughty Street who subscribed for two copies of SW's Service.

To [Robert Williams]¹

Euston Street, 10 May [1825]²

ALS, 1 p. (Rylands, DDWF 15/26)

Euston Street

Tuesday 10. May

Dear Sir

I presume that you read the bouncing Paragraph in last Night's Courier, & I am desirous of some Chat with you thereupon.³--

The Trustees, Vestry or whatever they call themselves are no better than a Bundle of Swindlers, & were I you I would expose them to the uttermost.-- There ought in fact to be an entirely new Election.

If you can call this Evening between 8 & 9 you will find me at Home.

Yours faithfully

S Wesley

1. The year is given by 10 May falling on a Tuesday and SW's Euston Street address.
2. Williams is identified as the addressee of this and the next letter on the basis of the reference to the 'bouncing paragraph', concerning his recent non-appointment as organist at St Matthew's, Brixton (see n. 3).
3. A brief paragraph in the Courier for 9 May discussing the recent election for the post of organist at St Matthew's, Brixton. According to the minutes of the Select Vestry, four candidates were short-listed for the post: William Thomas Ling, Henry Boys, John George Emett, and SW's pupil Robert Williams. Each was required to play

three pieces before a meeting of the Select Vestry on 2 May: an own-choice voluntary lasting not more than ten minutes, the 104th Psalm, and the Pastoral Symphony from Messiah. In the ensuing ballot Ling received twelve votes, Boys five, Emmett two, and Williams one, and Ling was duly elected. The appointment evidently caused some upset: the Courier paragraph referred to the fact that SW (who was not present at the election) had recommended not Ling but Williams, that the Select Vestry had disregarded his recommendation, and that Williams and SW had subsequently published letters to this effect. According to the Courier account there were only three candidates for the post. Ling, who was simultaneously organist at St Dunstan-in-the-West, was dismissed in June 1829 for neglecting his duties; he was succeeded by Joseph Mundie.

To [Robert Williams]¹

Euston Street, 12 May 1825

ALS, 1 p. (Rylands, DDWF 15/27)

Euston Street

Thursday May 12. 1825

Dear Sir

On my Return from Hampstead I found the enclosed,² which I am anxious to forward to you: the Writer best knows whether he has produced a true State of the Case: for my own Part, bitter Experience has forced me to distrust the Professions of every Man, & when Lord Byron declared in the Epitaph upon his Dog³ that he was the only true Friend he ever had, I can hardly believe he exaggerated the Fact.

I am desirous to hear from your own Mouth how your Matters are going on: I have been giving your Rival's Friend⁴ a Lesson, who is ready & clever, but a most unequivocal & thorough-paced Dandy as any rational Being would wish to laugh at.

You will find me at Home To-morrow between 3 & 5, if you feel inclined to call in upon

Your hoaxed & belied Umpire

S Wesley

1. See previous letter, n. 2.

2. Not preserved: presumably concerning the Brixton election.
3. The final couplet of Byron's Inscription on the Monument of a Newfoundland Dog (1808) at Newstead Abbey, near Nottingham, reads: 'To mark a friend's remains these stones arise / I never knew but one, - and here he lies.'
4. Not identified: presumably a friend of Ling's.

To Vincent Novello

Euston Street, 15 May [1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 257)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Monday Morning

Pmk: MY 16 1825

Euston Street

Sunday 15th of May.

Dear N

You will perceive, by perusing the enclosed,² that your speedy Comment is necessary; I shall therefore rely on your indulging me with the earliest Line in the Power of Inclination seconded by the Adjutancy of Goose Quill, (which I look upon as a very eloquent, elegant, & novel Way of expressing what is so much more rationally conveyed by "pray write soon.")

It is plain that D^r Wait³ is desirous of combining Propriety with Benevolence, & you will find by his Letter that I am to expect (hourly) his Appearance at N. 16.-- It will be gratifying to have obtained your Reply previous to his Call, for his Candour imperiously demands the most delicate Attention.

I have Thoughts of coming in for a slice of Boyce's immortal Anthem on Tuesday, at St. Paul's:⁴ this I fear is a Day when you are generally "delivered over to the Tormentors" until Eventide, & so that I shall miss all

Chance of meeting you there.

Yours as usual

SW

1. The year is given by the postmark.
2. A letter of 11 May from Daniel Guilford Wait to SW (BL, Add. MS 11729, f. 258), detailing the results of enquiries that he had been making about the possibility of SW transcribing and publishing his own selection from the Fitzwilliam collection at the University of Cambridge. Wait conveyed the Vice Chancellor's opinion that the Senate would probably be prepared to grant a grace to SW to publish, but would not be willing to do so before Novello had finished making his own selection. Wait further reported that he was about to come to London and would visit SW on his arrival, and suggested that SW should accompany him on return to Cambridge to make a preliminary inspection of the Fitzwilliam collection. For a summary of SW's protracted negotiations with the University, see Biographical Introduction.
3. Daniel Guilford Wait (1789-1850), Hebrew scholar, matric. University College, Oxford (1809), St John's, Cambridge (1812), LL B (1819), LL D (1824), appointed to catalogue the oriental manuscripts in the University Library (1824), Curate of Pucklechurch, Gloucestershire, Rector of Blagdon, Avon (1819-50). In 1833 he was declared bankrupt and imprisoned in the Fleet Prison. Some hints of his speculative business ventures and financial problems run through SW's references to him in subsequent letters (DNB; Venn).
4. 'Lord thou hast been our refuge', composed by Boyce in 1755 for the annual Festival of the Sons of the Clergy at St Paul's Cathedral, and at this time still performed at each festival. Tuesday 17 May was the day of the public rehearsal; the festival itself was on 19 May (Grove⁶; The Times).

To Vincent Novello

[Euston Street], [10 June 1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 261)

Addressed: To | M^r Novello | Shacklewell Gree<n> | near | Kingsland

Pmk: 10 JU 1825

Dear N

I do not know whether you are aware that a certain Canonist² is also a prodigious Church & King-Man, (as indeed all canonical Folk ought to be): I have therefore guessed that the following might a little metagrobolize him, as your favourite Rabelais may say:

Billy Horsley (Mus. Bac.) is the Man (of all others)

To shorten our Clergy's exorbitant Length:

For (by gen'ral Consent of his classical Brothers)

He denounces two Fifths, & they just make a Tenth.³

Do what you like with this; I think your friend Hunt (being a loyal Man)⁴ would laugh at it.

On Tuesday I mean to set out to Cambridge, in Spite of my Horror of Stage Coaches.⁵--

O for Mercury's winged Feet! but perhaps after all, Mercury's a bad Thing, & as to a good GOD, I know that is among your Doubts.

SW

1. The date is given by the postmark.

2. William Horsley, thus described because of his A Collection of Canons (1817).
3. A reference to Horsley's accusation in his review of SW's Service that SW had broken the rules of harmony by writing consecutive fifths. Another attack by SW on Horsley's pedantry is contained in the manuscript of a short Kyrie written at about this time (BL, Add. 31239, f. 106), where SW deliberately writes a series of consecutives and comments: 'this chain of fifths I beg leave to present with all due respect to Wm. Horsley Esq. Mus. Bac. Oxon. Fifth and Eighth Catcher in ordinary and extraordinary to the Society of Musicians'.
4. Ironical: Leigh Hunt's far from loyal comments on the Prince Regent in an article in The Examiner in Mar. 1812 had resulted in his trial and imprisonment for libel (see SW to Novello, 17 Feb. [1813], n. 6).
5. 14 June. SW's departure was in fact delayed, and he did not go to Cambridge until 18 June.

To Vincent Novello

[Euston Street], 11 June 1825

ALS, 1 p. (BL, Add. MS 11729, f. 263)

Dear N

The following, I think is a better Reading of my Squib upon orthodox Canonists, & as whenever I mend (which alas! is but seldom) I like my Friends to know it, Vanity furthers unto you the 2^d Edition.--

Billy Horsley (Mus Bac) is the Lad of all others

To shorten our Clergy's exorbitant Length:

From a Duty most due to the Pedants (his Brothers)

He denounces two Fifths, & they just make a Tenth.

D^r Wait supped here with me last Night, & it seems that we are likely to take our topsy-turvy Chance together, he being detained in London probably till Wednesday,¹ when we may whirl towards Alma Mater, Cheek by Jowl.

Adieu!

SW

Saturday Evening | 11th of June. 1825

1. 15 June. SW in fact did not depart for Cambridge until 18 June.

To an unidentified recipient¹

Euston Street, [14 June 1825]²

ALS, 2 pp. (Rylands, DDWF 15/30)

Euston Street

Tuesday Evening

My dear Sir

When I found Webb³ at his Door this Morning, he told me that you had not left him above 5 Minutes before, & that you were proceeding towards my House. I was pressed for Time or would have returned in the Hope of finding you there.-- I am sorry to learn that you feel as if a little too late in the Promulgation of your lithographic Apparatus: the Scheme of such a Thing I learned only a few Nights ago, from D^r Wait who is to accompany me to Cambridge, but I do not conceive that because somebody else has hit upon an Invention, therefore a similar one must prove abortive, especially since every mechanical Invention is so capable of continual Improvement.⁴

The Reference given by D^r Wait on this Subject was to the Typolithographic Press* -- White Lion Court, Wych Street, Drury Lane.⁵-- Here I suppose you will know all about it.

I met To-Day M^r Warren, the Father of a young Organist whom you probably have heard of:⁶ he is anxious to have all the Rights & Wrongs of the Brixton Squabble, and I have promised him your Papers upon the Subject, which I recommend to you to send without Delay directed to M^r Warren sen^r,

Upper Lark-Hall Place, Clapham.

Depend on it, that your spirited Stir in that rascally Business has done much good, and Musicians will thank you, secretly: honest & open Gratitude you must look for somewhere else, & I cannot conveniently specify the Corner where, at this present Writing.--

So God be with you till I see you next, & he only knows when, as I am to sit (not to run) my Chance of a broken Neck or Skull in a Cambridge Coach within a Day or two.

Che sarà sarà -- the Italians say; and they are pretty right: Prudence has its occasional Advantages, but what a Fool is the Calculator for Tomorrow's Event!

Adieu

Yours in Truth

S Wesley

* Long Words of little Sense are all the Fashion you know.

1. Evidently the inventor of a lithographic printing process, and a friend of SW.
2. The date of this letter is established by SW's 'Tuesday' and his references to his impending visit to Cambridge and to the Typolithographic Press (see n. 5).
3. Probably the Revd Richard Webb (1770/1-1829), a male alto and minor canon of St Paul's Cathedral, Westminster Abbey, and St George's Chapel, Windsor. Earlier he had been successively a chorister, clerk, and chaplain at New College, Oxford; he had also been connected with the Foundling Hospital chapel. In 1808 he published A Collection of Madrigals for Three, Four, Five, and Six Voices, Selected from the Works of the Most Eminent Composers of the 15th and 16th Centuries, which he had

transcribed on behalf of the Madrigal Society (Foster; Doane). Another possibility is the John Webb of Tottenham Court Road who was a subscriber to SW's Service, and who may have been Richard Webb's son.

4. SW's correspondent had evidently invented a method of lithographic printing, and was disappointed to learn that a similar process had been developed by others.
5. The Typolithographic Press were pioneers in lithographic printing. They were the printers of The Parthenon: A Magazine of Art and Literature, the first journal to be produced entirely by lithography, and intended as a showcase for the process. The first number had appeared on 11 June and was doubtless the immediate cause of SW's correspondent's disappointment. For The Parthenon, see Michael Twyman, Early Lithographed Books (London, 1990) 54-7; Early Lithographed Music (London, 1996), 389.
6. Joseph Warren (1804-81), who later had a distinguished career as a church musician, composer, editor, and writer of instruction books on music. In 1834 he became organist of St Mary's Roman Catholic Chapel, Chelsea, and in 1849 brought out a new edition of Boyce's Cathedral Music. He also composed church music, wrote many music instruction books, and was a noted collector of music (DNB; Grove⁶; King, 56-7).

To Vincent Novello

[Euston Street], 15 June 1825

ALS, 3 pp. (BL, Add. MS 11729, f. 264)

Addressed: To | M^r Novello | Shacklewell Green · | near | Kingsland |

Wednesday Evening

Pmks: 16 JU 1825, JU 16 1825

Dear N

Our late Duke of Cumberland,¹ the Brother of George the III^d, as the present one² is of George the IVth, was a preferable Character to the Gentleman who has swindled England so cunningly t'other Day out of a few cool annual Thousands:³ I mean preferable in one Particular: he always conducted his Amours at the right End, 'tho' he once defended his Detection in one of them in a singular Manner, & in a Way that at Oxford or Cambridge would not have been considered elegantly logical.-- When some rude Intruders insulted Royalty to so vulgar a Degree as to catch him in Bed with Lady Grosvenor⁴ (a most beautiful Animal, but a cursed Fool like himself) he bounced out of Bed with his Breeches à la Main into the adjoining Apartment, vociferating,-- "Gentlemen, you all have ocular Demonstration that I am not in the next Room: & I'll take my Bible Oath I am not."⁵

Bible Oath became proverbial then, as it is nugatory now.

What's all this to any Purpose? (say you). Perhaps I don't well know, but I must try.

I do not date this Letter from Cambridge, the Reason whereof is

similar to the Duke's Defence of his Chastity: I am not in the next Room, but in that identical two-pair of Stairs Closet whence I directed to you my last Edition of Horsley's awkward Reform of the Church. In plain English, I am yet in Euston Street, & not at Cambridge, & I'll take my Bible Oath I am not.

And why?-- that's the Question.-- Our good little Doctor Wait has been worried in lovely London by a Chap who has disappointed him in every promise of settling business with him here, & instead of accompanying me to Cambridge on Tuesday last, as mutually agreed upon, he has been obliged to run off into Hertfordshire in Quest of this lying Yahoo, who necessitates him to defer his Return home till Friday next, where he will expect me on Saturday, & I shall miss the Pleasure I anticipated of the Converse of a Scholar & a Gentleman for 6 hours, to beguile the Tedium & Ennui of that vile Article of Utility, a Stage Coach.

"It must do as well as it can" must always be treasured as worthy of Reminiscence among the Proverbs of the wise.

My humble Apology for all my Pêchès mortels in the Te Deum &c is to be found in last Saturday's Literary Chronicle -- Price 6^d -- to be had at most News-Mongers, & published by Davidson, Surrey Street, Strand.⁶--

Every fresh Reader of Horsley's Letter⁷ confirms the Belief that he is the "faithfully yours" with his Stiletto in the Dark.

I wish any humble Efforts of mine could be effectual in checking this mean Species of paltry Villainy, & that I could invent a potent Machine for cracking literary Lice.

Adieu

Je suis toute à vous⁸

SW

Wednesday Evening 15th of June. 1825.

1. Henry Frederick (1745-1790), fourth son of Frederick, Prince of Wales, grandson of George II, described by DNB as 'notorious for excesses'.
2. The deeply unpopular Ernest Augustus (1771-1851), fifth son of George III. At this time he was living in Germany with his wife and family.
3. On 10 June, amidst a great deal of public controversy, the House of Commons had passed the Duke of Cumberland's Annuity Bill, which increased the Duke's annual allowance from £18,000 to £24,000, ostensibly for the education of his son. The Times devoted three leading articles to this 'odious measure', commenting that it was 'calculated to injure the people's respect for royalty' (DNB; The Times, 8, 10, 11 June 1825).
4. Henrietta, née Vernon, wife of Richard, first Earl Grosvenor (1731-1802), described by Walpole as 'a young woman of quality, whom a good person, moderate beauty, no understanding, and excessive vanity had rendered too accessible' to the Duke of Cumberland (DNB, under 'Grosvenor, Richard'; Walpole, Memoirs of George III, iv. 164).
5. This notorious incident took place on 21 Dec. 1769 at the White Hart Inn at St Albans. In the criminal conversation suit which followed, the jury found for Grosvenor and awarded £10,000 damages against the Duke of Cumberland.
6. SW had eventually succeeded in having his reply to the criticisms of his Service printed in the Literary Chronicle and Weekly Review for 11 June 1825 (pp. 377-81). It is an elegant and entertaining rejoinder, showing SW at pains to take issue with his critic on every possible point, from his knowledge of musical repertoire and grasp

of the rules of harmony to his knowledge of Greek and his use of English. The article is characteristically erudite, heavy with quotations from and references to the works of Shakespeare, Pope, Swift, Johnson, Horace, and Cicero, and SW at one point invokes the authority of Scapula's Greek Lexicon to point out an incorrect usage. On the musical side, all the accusations of harmonic incorrectness in the Harmonicon review are countered, with music quotations, by reference to the practice of Tallis, Farrant, and Purcell, taken from Boyce's Cathedral Music. For the Literary Chronicle, see Sullivan, TRA, 230-9.

7. Not preserved: doubtless a reply to SW's accusation that he was the author of the QMMR review.
8. 'I am entirely yours'.

To Vincent Novello

Cambridge,¹ 21 June 1825

ALS, 2 pp. (BL, Add. MS 11729, f. 266)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland | Midd^x
| June 21st

Pmk: JU 22 1825

Regent Street Cambridge

June 21st 1825

Dear N

According to your Command I pester you with another Scroll.-- I am endeavouring to make the most of my Time here, which really is most agreeably employed, for the Kindness & Attention of my Host D^r Wait, make me very reluctant to think of Saturday next,² on which I am solemnly pledged to "render up myself to sulphurous & tormenting Flames" alias London Streets with their glorious Gas Lights.³

You will render me much Service by writing immediately on receiving this: I want you to state all the Names of the Authors of whom you mean to avail yourself, that we may not clash in our Endeavours to benefit the musical World:⁴-- I do not learn that you have meddled either with Paradies or Scarlatti, & conclude that they are among the Authors you leave to another Hand: a list of your intended Materials for Operation will save both of us much needless Trouble, & as I must return on the above mentioned Day you

will readily excuse my Importunity.

I am much pleased with the Organs here, but it is grievous to think how much Mischief has been done to the noble Instrument in Trinity Chapel by that Brace of Quacks Flight & Robson.⁵-- The Organ at Peterhouse⁶ is a sweet little Instrument, & that at S^t Mary's⁷ utters the true ecclesiastical Sounds.-- Of the Organ at King's I am not enabled to pass a fair Judgement, the Provost⁸ having in his scholastic Politeness refused the Key upon D^r Wait's Application.

I would write to the Extent of my Paper, but I must be obedient to the Annunciation, not of the blessed Virgin, but of Dinner.

Adieu

Yours always

SW

P.S. The Post brings us our Letters, soon after 9 in the Morning.

1. SW had travelled to Cambridge on Saturday 18 June and was staying with Wait and his wife. He gives an amusing account of his journey in his letter of 19 June to Sarah Suter (BL, Add. MS 3102, f. 53).
2. 25 June.
3. Gas lighting had first been introduced into London in 1807 and had quickly become widespread (Roy Porter, London, a Social History (London, 1994), 126). The quotation is perhaps a misremembering of 'sulphurous and thought-executing fires' (King Lear, II. i. 4).
4. On his first visit to Cambridge to explore the riches of the Fitzwilliam collection, SW was understandably anxious to know what Novello was intending to transcribe and publish in his own collection. The Fitzwilliam collection contained substantial

amounts of music by Pietro Domenico Paradies (1707-91) and both Alessandro Scarlatti (1660-1725) and his son Domenico (1685-1757); this reference is probably to Alessandro. No music by any of these composers was included in Novello's The Fitzwilliam Music.

5. The organ at Trinity College, begun by 'Father' Smith and completed after his death by his son-in-law Christopher Schrider, had been extensively altered by Flight and Robson in 1819-20. By all accounts their work was unsatisfactory, and they were unsuccessfully taken to court over it by the Master and Fellows of Trinity (Boeringer, i. 224; Thistlethwaite, 106).
6. A small two-manual instrument by John Snetzler (1765), with unison pedal pipes added by Avery in 1804 (Boeringer, i. 220; Thistlethwaite, 62).
7. i.e. St Mary the Great, the University church: a three-manual instrument by 'Father' Smith (1698) (Boeringer, i. 214-5; Thistlethwaite, 90).
8. George Thackeray (1777-1850), Provost of King's College 1814-50 (Venn; DNB).

To Vincent Novello

Euston Street, ?25 June [1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 268)

Euston Street

Saturday Evening

26 of June

Dear N

I am just imported to the "Seat of Confusion and Noise,"² from the terrestrial Paradise of the Cambridge Walks, & that Edifice which might dignify the New Jerusalem, King's College Chapel.

Pray name the Day or Night you will come to me in the next Week.--
I say Day, because I will give you one Mutton Chop, & one Gallon of Porter (which I confess is for you rather short Allowance) on any Day from Monday 'till Saturday you may best like.

Y^{rs} as usual

SW

I have a Letter for you from Wait,³ which I must give you propria manu.⁴

1. It is clear from its contents that this letter dates from 1825, and that SW has mistaken either the day of the week or the date. The correct date is probably Saturday 25 June.
2. This description of London is from the song from Love in a Village quoted by SW in his letter to Novello of 12 Apr. 1825.
3. Not preserved.

4. ‘With my own hand’.

To Vincent Novello

Euston Street, 2 July [1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 269)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Saturday Afternoon

Pmk: 2 JY 1825

Euston Street

Saturday July 2.

Dear N

You know that Paradox, "take one from one, & there remain two:" this arithmetical Fact having happened since you last called on me,² I am thereby (very unwillingly) necessitated to postpone our Chop & Porter 'till after Tuesday next; & after which I hope the Street Door Knocker may be safely untied without distracting the Brain of the Party for whom that unfashionable Virtue called common Humanity required the Operation.

As all this cannot be long ænigmatical to you, I will not trespass on your Time by a more every-Day mode of Statement of Matters at present.--

Do not pass N. 16 without looking in on

Y^{rs} truly

SW

1. The year is given by the postmark.

2. SW's cumbersome circumlocution announces the birth of his son John during the previous week.

To Samuel Sebastian Wesley

[Cambridge], 1 August 1825

ALS, 3 pp. (BL Add. MS 35012, f. 109)

Addressed: Master Wesley | N. 16 | Euston Street | Euston Square | London
| August 1st

Pmk: AU 2 1825

Dear Boy

I have written to Harding, (& I think your Mother will hear from him by Wednesday,) nothing doubting that he will come forward with the requisite £5.

Buy a Shilling or 18 Penny Penknife, & I will give you the Money again when I return.

You say nothing of the poor Girls,¹ or whether the Baby has caught the Meazles.-- I hope you "dwell together in Unity,"² & if I find it otherwise I shall not patiently overlook it.

M^{rs} Wait is not yet confined, but as the House is necessarily in some Agitation, I do not dine there except on a special Invitation.-- I breakfast & take Tea with them generally but provide for myself as to Dinner & Supper.

Novello & I have played over the Confitebor at Trinity Chapel,³ which has pleased so much, that they are all urging me to publish it by Subscription: there is a M^{rs} Frere⁴ in the University who is a great Patroness of all musical Schemes, and who is likely to procure me a long list of Names.-- D^r Wait would not encourage me in any Risk, nor suffer me to venture on proceeding

until I should be sure of a very liberal Subscription before beginning to print.

The Manuscripts which I am copying⁵ are likely to turn to excellent Account, and if Hawes has any Guts in his Brains (tho' he has but few in his Carcase) he will make me a liberal Offer for a Slice of the Concern.

I do not grudge Postage for any News from Home: therefore I desire you to write, by Wednesday's Post, but you must really put a little more Intelligence in your Letter and not leave me in the Dark about several Things that you know I am anxious about.

If Horsley's Letter⁶ be not too long to copy without leaving out News of more Consequence, I should wish you to transcribe it.-- The Original you could not send but with double Postage which I cannot afford.-- I wish my Money may hold out without being obliged to borrow of Novello:-- I would by no means ask D^r Wait, because he would conclude that I had reckoned on making my House his Home in all Respects, & therefore that I had not calculated upon the Expence which must be incurred by dining frequently away at my own Cost.

My Lodging will be 18 Shillings for the Fortnight, which is pretty moderate for Cambridge, but the People are remarkably civil & obliging, & I am perfectly comfortable in their House.

Give me a full true & particular Account of all Things you can cram into three Pages, for you must not leave an Inch of Paper unoccupied, and as with a good Knife you may make a good Pen, with a good Pen you may write a good Hand, which I assure you Master Sammy (I beg your Pardon, Doctor I meant) I wish you would set about to do.-- At all Events you ought now to

be a forward English Scholar, and I do not despair even of your becoming a Latin one, if you make good Use of the most valuable Article in Life, which is Time.

I trust that your Mother is getting on, and that Fish,⁷ & your Sisters are in no bad Condition of any Kind. Once more, be careful to apprize me of every Thing you know I wish to be apprized of, & I am,

Dear Sam always

Your loving Father

S Wesley

PS Spell Wantes so -- wants

& Knive -- Knife

Make your O's round, not o o o

1. SW's daughters Rosalind (b. c.1814) and Eliza (1819-95).
2. Ps. 133: 1.
3. SW described this occasion in an unsigned paragraph in the Examiner on 14 Aug: he and Novello had performed the Confitebor as an organ duet to 'an auditory of selected judges of musical composition' who subsequently urged SW to publish it by subscription. SW also took the opportunity to outline his plans to perform the Confitebor in London during the coming season.
4. Mary Frere, née Dillingham, wife of William Frere (1775-1836), Master of Downing College; she was largely responsible for making the college an important social centre during her husband's mastership. She was the mother of the agriculturist Philip Howard Frere (1813-68) and the grandmother of the liturgiologist Walter Howard Frere (1863-1938) (DNB).
5. Not identified: they may have included motets from William Byrd's Gradualia from

an eighteenth-century copy in score in the Fitzwilliam collection which SW was hoping to edit and publish. SW's transcriptions are now at BL, Add. MS 35001, and are erroneously described in the printed catalogue as being by SW himself. For SW's later account of this unsuccessful project, see his letter to Street of 25 May 1830.

6. Evidently a further letter from Horsley, which had arrived since SW's departure from London.
7. The pet name for SW's son Matthias Erasmus (1821-1901).

To Vincent Novello

[Euston Street], 9 August [1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 271)

Addressed: To | M^r Novello

Dear N

According to command I have sounded my own Trumpet, a job I am very awkward at, & which does not much increase my universal self Complacency:-- it is written all with Blots & Scratches as you will see, which must pass (if you like) for Beauty Spots, as I have neither Time nor Patience for a corrected Copy.²

I miss my Pen Knife, & Bach's Exercises.³ You must give me what Tidings you are able about them.-- the latter Article is Sam's property, & if I don't indemnify him he will indict me for Larceny prepense.-- Perhaps (as it was dark when you scrambled up my Battle Traps) they were left in the Museum.⁴

Pray write directly to

Yours as always

SW

Tuesday Morning | Aug. 9.

P.S. I hope you found the Queen Bee safely imported from Boulogne.⁵

1. The year is given by 9 Aug. falling on a Tuesday and SW's allusion to his paragraph

for The Examiner (see n. 2).

2. SW's Examiner paragraph, the copy for which he evidently enclosed in this letter.
3. Not certainly identified: perhaps the Hoffmeister edition of Clavierübung I, published as Exercices pour le clavecin, a copy of which SW is known to have owned: see SW to Jacob, 2 March 1809, nn. 2 and 3).
4. The Fitzwilliam Museum.
5. Novello's wife Mary Sabilla. She had evidently been visiting their eldest daughter, Mary Victoria (later Mary Cowden Clarke), at this time at school in Boulogne (Averil Mckenzie-Grieve, Clara Novello 1818-1908 (London, 1955), 10; Clarke, My Long Life, 25-31).

To Vincent Novello

Euston Street, [12 August 1825]¹

ALS, 3 pp. (BL, Add. MS 11729, f. 272)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Friday Evening

Pmk: 13 AU 1825

Euston S^t Friday Ev^g

Dear N

Major has lent me the Quarterly, N^o 26.-- the four first Pages contain incipient Scraps of the Te Deum, Jubilate, & Nunc dimittis, to which the Numbers 1, 2, 3, 4 &c refer par avance in the preceding Magazine.²

I think the best Plan is to return the Antidote to the Ground whence the Poison has been emitted, & send my Retort courteous³ to gentle M^r Bacon, who (by the Way) is not unlikely to prove his Right & Title to that Name by a Refusal of Insertion, especially as he is a profest Crony of the Canonist; but even the Refusal will furnish me with a Samsonian Argument against the illiberal tout ensemble.

Major is engaged for a Fortnight to come; & you do not forget that you also are engaged for a Sunday to come & that Sunday the 21st of the present Month, at 5 of the Clock (or 29 selon vos Italiens⁴ if their Day commence from Midnight, for if from Noon, then it would be our 5 o'Clock, only changing Afternoon into Morning, & as it has been long fashionable to

turn Night into Day, I think the sooner we adopt this Calculation the more consistent we shall appear.)

Nothing so beautiful as a Parenthesis, so galloping away from the Subject of the Sentence, that the only Way to regain it is to begin the Sentence all over again.

Well then -- on Sunday the 21st, that is to say, Sunday Week next, you & I as Men of Honour & Musicians (which are always synonymous) have pledged our Words to dine with friend Pug⁵ at his Willa in Kentish Town, at the Hour (or Hours) above & aforesaid.

Your Logic seems to me very defective, when you profess to consider my Letters really more valuable than those of a pettifogging Attorney.-- Is not every thing that is valuable dear to us? and are there any Letters so dear to us as those of a Lawyer?

There, there! you erring Sophister, you draw false Conclusions, & I must send you to study Logic under Horsley & Attwood.-- Has not the one demonstrated that all Breaches of old Rules are mortal Sins, & the other that the most sublime of all Instruments is the Piano Forte?⁶

The Letter which arrived when you called, & the Postage of which you kindly offered to pay, to save the Time for getting Change, contained the most obliging Invitation possible from S^r James Gardiner⁷ to pass a Week with him in Hampshire, & which (if I can manage it) I should be a Foe to both my Health & Interest to refuse, maugre the quondam 9 Guinea Demur.-- N.B. he adds that none of the travelling Expence is to be a Shadow of Obstacle, or of Thought.

I enclose J. W's Apology for answering Fools according to their Folly,⁸ which you so well liked, & which indeed the simple but masterly Style of Argumentation induced me to copy in the first Instance.-- Had you known him you would have been tempted to acknowledge with the Whore in the Beggar's Opera (concerning the Character of Jews) that "he was a very good sort of Man 'bating his Religion."⁹--

And so are you, altho' I am quite convinced that on the grand Points where the vital Essence of Religion is concerned, you & I are not much further apart than 7 Furlongs are from a Mile.¹⁰

Adieu-- Write--

Will our Puff appear on Sunday?¹¹

SW

P.S. Miss Ogle!!!¹²

1. The date is given by SW's 'Friday evening' and the following day's postmark.
2. The latest number of QMMR, dated June 1825. As SW states, it included four pages of musical examples referring to the review of the Service which had appeared in the previous number.
3. As You Like It, V. iv. 91.
4. 'According to you Italians'.
5. The nickname of an amateur musician friend of SW, not identified, frequently mentioned in SW's letters of this period. From SW's subsequent remarks it appears that he was an organist, lived in Kentish Town, and was perhaps a lawyer.
6. Attwood had presumably expressed these views in a periodical article or in some public forum.
7. Sir James Whalley Smith Gardiner, Bart (1785-1851), matric Brasenose College,

Oxford (1804); of Roche Court, Fareham, Hampshire (Foster; Complete Baronetage); the letter containing the invitation (which SW accepted) is not preserved.

8. Preserved with SW's letters to Novello at Add. MS 11729, f. 132, and headed 'An account of a reply of John Wesley to his antagonists, when accused of evasion & shifting'. Another copy, also in SW's hand, is at Rylands, DDWF 15/50.
9. By John Gay (1685-1732). The allusion is to The Beggar's Opera, II. iv., where Mrs. Slammekin tells Suky Tawdry that 'I, Madam, was once kept by a Jew; and bating their religion, to women they are a good sort of people'.
10. A mile consisted of eight furlongs.
11. The Examiner paragraph.
12. For Miss Ogle, see SW to Novello, 12 Sept. [1825].

To Vincent Novello

Euston Street, 17 August [1825]¹

AL, 1 p. (BL, Add. MS 11729, f. 274)

Addressed: Wednesday Evening | To | M^r Novello | Shacklewell Green |
near | Kingsland

Pmk: 17 AU 1825, AU 17

Euston Street.

Wednesday 17th of August.

Dear N,

The enclosed² will increase your Respect for the Candour & Logick of
Batchelor Horsley: I have just received it, & you have the best Right of any
man to the first over hawling thereof.

I often think of that excellent Remark of my Godfather Madan -- "what
a lamentable Affair it is that so many People cannot be quietly contented to
remain Fools, but they must let all the World know it."

As you did not call Yesterday I conclude that I am unlikely to see you
before Sunday.-- Sarah³ is desirous to know whether you mean to honour her
Blankets & S<heets> with the Deposit of your Corporalities <on> Sunday
Night next.⁴

A Line in Answer will confer a great Favour on

Sir Yours &c &c &c

P. S. I really could not have believed Horsley to be such an egregious Ass as

you will find him in a Minute or two.-- But it is as true as that "a standing P--
has no Forethought,"⁵ that Malice has no Prudence.

[Enclosure]

A new Parody upon the favourite old Song Sweet Willie O.⁶

1.

He would be a Critick, the sweet Willie O,

He would be a Critick, the sweet Willie O,

He sometimes quotes Latin,

Which seldom comes pat in,

For why? -- he ne'er studied it, sweet Willie O

2.

He would play extempore, sweet Willie O,

He would play extempore, sweet Willie O,

But his Fingers refuse

To help out his Muse

And they say he'll relinquish it, sweet Willie O

3.

He would be a Genius, the sweet Willie O,

He would be a Genius, the sweet Willie O,

But Materiel for this,

He for ever must miss,

So he'd better sing smaller, the sweet Willie O

[Noted in hand of Vincent Novello(?)] "A skit at William Horsley, Mus. Bac.
& pedantic Canonist]

1. The year is given by the postmark.
2. Presumably another letter from Horsley; not preserved.
3. Sarah Suter.
4. 21 Aug.
5. Eric Partridge, A Dictionary of Slang and Unconventional English, 8th edn. (London, 1984), 1145, records 'a standing prick has no conscience' as the more usual form of this proverbial saying.
6. This piece of doggerel, a parody of the words of a popular song from Charles Dibdin's The Jubilee (1769), is preserved with SW's letters to Novello. Annotated by Novello 'a skit at William Horsley; Mus Bac and pedantic canonist', it is likely that it was enclosed with this letter.

To [William Hone]¹

Euston Street, 18 August 1825

ALS, 2 pp. (Rylands, DDWes 6/103)

Endorsed: To William Hone

Dear Sir,

"Ingratum si dixeris omnia dicis:"²-- and I should verily be this odious Miscreant were I to neglect the earliest Opportunity of rendering most cordial acknowledgements, for the singularly kind Remark with which you concluded the short Memoir of him who now addresses you.³

In predicating me to be one "without guile" I feel that you have no flattered me; nevertheless you have bestowed upon my Character the highest, and (to me) the most valuable possible Encomium.

I certainly should have made a wretched Lawyer, and a worse Courtier; for Observation and Experience have very long convinced my Reason that nothing on Earth is worth a Lie.

Having pronounced me "a good Man" you must suffer me to explain the extent to which alone I can admit the Truth of the Proposition.

Concerning Goodness in what is usually called a moral Sense, I feel not the slightest Temptation to boast: I am only conscious of feeling always inexpressible Gratification in any Occasion offered of relieving Pain, mental or bodily, and an utter Abhorrence of inflicting either without the most imperious Necessity; and I daily wish myself a good Man, in the Sense of the Stock Exchange, when witnessing the Wretchedness that wrings the soul at the

Corner of every Street.

But in the religious (or rather the scriptural) Sense of a good Man, I shrink into self-Annihilation, and can best express my Sensations in a consoling Verse of my late dear and inestimable Father;

Might I in thy Sight appear

As the Publican distrest;

Stand -- not daring to draw near;

Smile on mine unworthy Breast;

Groan the Sinner's only Plea,

GOD be merciful to me!⁴

Believe me

Dear Sir

With highest Esteem

Yours faithfully

S Wesley

Euston S^t Euston Sq^r 18th of Aug^t 1825

P.S. My Brother is not only living, but I trust enjoying Health at present either at Bristol (our native City) or in Wales, whither he designed to make an Excursion, this Summer.⁵

1. William Hone (1780-1842), who was 'in the course of more than forty working years a clerk, bookseller, book auctioneer, printer, radical pamphleteer, satirist, journalist, innovative publisher, poet and bankrupt' (Wardroper). In his youth he was a member of the London Corresponding Society and later was in business with its former secretary, John Bone. From 1815 to 1821 he collaborated with the caricaturist

George Cruikshank in a series of political satires, many of them directed at the Prince Regent (later George IV). Three pamphlets attacking ministerial corruption in the form of parodies of the catechism, the litany, and the creed led to his prosecution for blasphemy. In three successive trials he spoke in his own defence for over twenty hours and was acquitted on all counts. His most substantial publications were The Everyday Book, The Table Book, and The Year Book, described by Wardroper as 'three unfading treasuries of high and low learning, humour, poetry, art and warmhearted reporting' (John Wardroper, The World of William Hone (London, 1997); for the Every-Day Book, see pp. 10-14).

2. 'If you call someone ungrateful, you have said everything there is to say about him': a Latin proverb of unknown date.
3. Hone's memoir of SW had appeared in the entry for 28 July 1825 of his weekly miscellany The Every-Day Book. After praising SW's compositions and his extempore performances on the organ, Hone concluded: 'the intellectual endowments of Mr Samuel Wesley equal his musical talents and ... the amiable and benevolent qualities of his nature add lustre to his acquirements. He is a man of genius without pretension, and a good man without guile.'
4. The fourth verse of Charles Wesley's hymn 'Saviour, Prince of Israel's race'. For SW's setting of this text in 1807 and his quotation of its opening in a letter to Jacob, see SW to Jacob, [?21 Nov. 1808] and n. 10.
5. Probably the visit mentioned in SW to Charles Wesley jun., 16 June [1825] (Rylands, DDWF 15/29).

To Vincent Novello

Euston Street, [19 August 1825]¹

ALS, 2 pp. (BL, Add. MS 11729, f. 277)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Friday Morning

Pmk: 19 AU 1825

Euston St. Friday Morn^g

Dear N.

I am not worth the 30 Variations² at this present Writing: My only MS. Copy³ I willingly made over to you:-- I had a French Copy⁴ of them which is strayed or stolen, & after all, I suspect that the Musick is almost above the Pitch of the Stock Exchange.-- Bring any Thing that you may think palatable: I will bring the Song I spoke to you about, & which I think rather a better than the one in A which tickled your Fancy.⁵

I cannot quite agree with the regal Organist that the Piano Forte is the Emperor of all keyed Instruments, & I wish that M^r Pug's Organ were half as good as his Piano, for in that Case, we might strum more to our Taste.

I have written to the Editor of the Quarterly, asking whether he will insert my Reply: he has yet sent no Answer, & I suspect that H. has put him up either to Evasion or Refusal: in either Case, I shall give the Paper to your friend Clarke:⁶ it is incumbent on me to call public Attention to the extraordinary Conduct of Orator Horsley, by which I hope to check (a little

at least) the vile assassinating System which is at present so fashionable.--

Sam will be with us on Sunday, but alas! his Voice betrays Symptoms of Anti-Vellutism,⁷ & moreover he begins to shew Signs that a Razor must before very long form one Article of his Toilette.

I wish you would bring your Song "If in that Breast so good & pure."⁸-- I think Sam could get through it if transposed, & it is a great Favourite of mine.

Harding is desperately fond of Vocality, so that we must cackle him out a Stave* or two, if we ever mean to get House Room on a future Holiday.

Adieu.-- I did not pay Postage, because you scolded me for it before; but abstaining rather inflicts a Wound upon my Conscience.

SW

*You know there is no such English word as a Stave; & that Staves is the plural of Staff.

Horsley

1. The date is given by the postmark.
2. The Goldberg Variations.
3. BL, Add. MS 14334, which may have been made for the performance given by SW and Novello for Burney on 20 July 1810: see SW to Burney, 17 July 1810.
4. Presumably a printed edition; probably the one by Nāgeli, entitled Trente Variations fuguées pour Clavecin ou Pianoforte [1803].
5. Neither song has been identified.
6. Charles Cowden Clarke (1787-1877), author and lecturer and member of the Novello circle. In 1828 he married Novello's eldest daughter Mary Victoria; he was later in

partnership with Novello's son J. Alfred Novello, and was the first editor of MW in 1836 (DNB; Altick).

7. A reference to the imminent breaking of Samuel Sebastian's voice. The soprano castrato Giovanni Battista Velluti (1781-1861) had arrived in London earlier in the year and had made his London debut at the Duke of Devonshire's concert on 6 May; his stage debut was at the King's Theatre on 3 June. As the first castrato to appear in London for more than a quarter of a century, he naturally aroused a good deal of curiosity (QMMR, 7, No 27 (Sept. 1825), 268-76; Grove⁶).
8. Not preserved.

To Vincent Novello

[Euston Street], [?c.26 August 1825?]¹

ALS, 3 pp. (BL, Add. MS 11729, f. 281)

Dear N

As I mean to leave Town on Thursday² for my Trip to Sir James G's (he having written since I saw you a quite irresistible Invitation) I thought to fire off my signal Gun to you, & you only, for I do not much love to "prate of my whereabouts," especially if mine Host happen (as in the present Instance) to be bedaubed with a Title.

I send you two more prime Proofs of "the Pot calling the Kettle black Arse".³-- My worthy Correspondent has forgotten a few of the Liberties he himself takes in his Harmony, & (I cannot but think) those as reprehensible as what he quarrels with in my Text: Sam furnished me with them from the Canon "Audi Vocem" composed on the putrescent Exordium of Parson Rennell's Guts & Garbage, a proud Limb of the English Church, who ceased to tyrannize on Earth a few Months ago.⁴

I have seen Phillips⁵ the Bass Singer & initiated him in the Confitebor Air "Confessio & Magnificentia".-- he is hugely delighted with it, & will drain the Marrow of his Bones to give it Effect.-- We must get him at the Oratorio:⁶ Robertson tells me he asked too much last Season: but the Managers made an excellent Market of us all, & if they will not squeeze out an extra 10 or 20 Guineas for the Credit of a national Concern, they deserve the Amusement of the Gentleman Sailor who chose to "cut & run."

Robertson thinks that that Song & Paton's⁷ "Fidelia"⁸ would form a Jachin & Boaz⁹ in the Job: it is however much to be lamented that Griffin says I cannot write, & Horsley pisses upon what I have written, otherwise I do think that even one of the Choruses might be heard with Patience, & that after the Hunting Chorus in Der Freischütz¹⁰-- (I hope I have spelt it wrong, I love it so dearly).

Adieu.

I go on Thursday, purposing to return To-morrow Fortnight.¹¹

I am afraid that you will not condescend to read what is written on such coarse Paper; but it may serve to absterge a very fashionable Aperture in these Biblical Days.

SW

1. This letter appears to refer to SW's visit to Sir James Gardiner in early Sept. 1825. The dating of 26 Aug. (a Friday) suggested here is derived from SW's reference to his departure on 'Thursday' (?1 Sept.) and his intended return 'tomorrow fortnight' (?10 Sept.). These dates are consistent with what is known of the chronology of this visit.
2. Probably 1 Sept.
3. Examples of Horsley's infringements of the rules of harmony from his canon 'Audivi vocem de caelo', possibly brought by Samuel Sebastian on his visit the previous Sunday; not preserved.
4. Horsley had written 'Audivi vocem de caelo' on the death of the prominent churchman Thomas Rennell (1787-1824), vicar of Kensington. Horsley was one of Rennell's parishioners, and possibly a personal friend.
5. Henry Phillips (1801-76), the leading operatic and oratorio bass of his day. After an

early career as a boy soprano and subsequently in the chorus at the English Opera House, he made his solo debut as Artabanus in Arne's Artaxerxes in 1824, and later in the same year was Caspar in the first English production of Der Freischütz at the English Opera House. He was the bass soloist in the first complete performance of SW's Confitebor in May 1826. For a contemporary account of his early career, see QMMR, 7 (1825), 463-7.

6. Presumably the series of Covent Garden oratorio concerts for the 1826 season.
7. Mary Anne Paton, later Wood (1802-64), Scottish soprano. She had made her concert debut as a 'juvenile performer of music and reciter from Scotland' in June 1812. Her stage debut in Oct. 1822 was as Susanna in Le nozze di Figaro and she also appeared that season as Polly in The Beggar's Opera and Mandane in Arne's Artaxerxes. She sang Agathe in the English Opera House production of Der Freischütz and created the role of Reiza in Oberon in Apr. 1826. Weber wrote of her to his wife: 'Miss Paton is a singer of the very first rank, and will sing Reiza divinely', but he found her acting lacking and had trouble with her in rehearsal (Grove⁶; DNB). She was the soprano soloist in the first performance of SW's Confitebor.
8. 'Fidelia omnia mandata eius', a florid soprano aria from SW's Confitebor.
9. The names given to the two bronze columns at the entrance to Solomon's temple: see I Kings 7: 21.
10. The Hunting Chorus and other extracts from Der Freischütz were particularly popular in London at this time, and were included in almost every concert.
11. Around 10 Sept., if the suggested dating of this letter is correct. In his letter of 9 Sept. to Sarah Suter from Winchester (BL, Add. MS 35012, f. 57), SW wrote that he had intended to return to London on that day, but had been unable to secure a place in the stage, and was therefore intending to return the next day.

To Vincent Novello

Euston Street, 31 August [1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 277)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |
Wednesday Morning

Pmks: 31 AU 1825, AU 31 825

Euston Street

Wednesday 31st of Aug^t

Dear N

You will find the enclosed² to be another damning Proof of the Mus Bac's contemptible Falsehood, when declaring that he had "no Interest whatever" in the Quarterly Music Review."-- You will I am sure quickly conclude that I should be as great a Fool as the Editor is a Rogue were I to commit a Word of my Writing to his Consideration.

What a silly Plan it is to resolve on being a Rascal! Swift has archly observed that "it costs half the World much more Pains to be damned than it would cost them to be saved."³

Your friend Clarke I see is the only Man to give my Paper to the World & I shall certainly send it to him.--

I met an agreeable old Maid at Drummer's yesterday who boasts of your Acquaintance & Approbation: Miss Jennings,⁴ who is no everyday sort of a Yahoo.-- Your Cheeks must have burned a little last Night, I trow.

Adieu

SW

1. The year is given by the postmark.
2. Presumably another letter from Horsley; not preserved.
3. This quotation has not been traced.
4. No doubt Sarah Jennings, teacher of piano and singing, of 7 Trafalgar Place, Hackney Road. She subscribed to Novello's A Selection of Sacred Music in 1811 and to Russell's Job in 1825. Mary Ann Russell, the daughter of William and Mary Ann Russell, was at this time apprenticed to her (RSM, under 'Russell').

To Vincent Novello

Euston Street, 12 September [1825]¹

ALS, 3 pp. (BL, Add. MS 11729, f. 289)

Euston Street

Monday 12th of Sept^r

Dear N

Send me the Norwich editor's foolish Letter² as soon as you can, as I must quote a Part of it.-- I have had no Leisure for preparing my Retort courteous to the worthy Mus. Bac. for Sir James kept me either eating, drinking, sailing, or laughing in so continuous a Series that I could rarely find Time to write even a Letter of Enquiry whether the Folk here were alive or dead.

By the way I was not a little affected at hearing from one of my fellow Travellers when going to Winchester³ that our excellent Friend Miss Ogle⁴ is no more -- however I will not give the Report full Credit until I have learned the exact Truth from some of her Relations: I hardly know where it will be best to apply for Intelligence.-- Linley is out of Town or he might probably give me the Address of one of her Brothers:-- I am sadly vexed at the Idea of her leaving this World with the Probability of her ranking me among the many ungrateful Wretches whom she had served essentially.

Sir James G. knows Horsley, & was all Surprize when he found him the Hypocrite he has proved himself.-- He thinks me perfectly right in

exposing him, & that he deserves no Quarter whatever.

I have passed very good Days in the Country: the Family is a delightful one, & my Host introduced me to several prime sensible Folk -- among the Rest to Earl Northesk,⁵ the Rear Admiral of the Navy, an excellent unaffected Scot of the old School, where we passed two extremely pleasant Days in unceremonious Luxury: he has a beautiful Seat within five Miles of Winchester,⁶ at which latter Place I strummed the Cathedral Service twice in the Absence of Chard⁷ who was gone to the Hereford Meeting,⁸ but whom I saw previously, & found to be much less disagreeable than Musicians in general.

I dine next Sunday⁹ with our host M^r Pug at Kentish Town, who enquired yesterday very kindly after you.-- I know he would be delighted if you would look in on that Day sans Ceremonie, & I leave you to consider of it: I wish you would, & should not wish it were I not certain of his receiving you as welcomely as myself.-- He dines at 5.

Give me an early Line. This is very coarse Paper, but I had no other, & you must remember that I am not a fine Gentleman.

Adieu

Yours as usual

SW

P.S. Joe Major tells me that your Wife has eloped with a Man to York.¹⁰-- I did not think you were such a fashionable Husband.

1. The year is given by 12 Sept. falling on a Monday and SW's Euston Street address.

2. Bacon's letter has not been preserved: it was no doubt in response to SW's letter to him, asking him to insert SW's reply to the QMMR review of the Service, mentioned in SW to Novello, 19 Aug. 1825).
3. i.e. while on his way to visit Sir James Gardiner.
4. Possibly one of the daughters of the Revd Newton Ogle (1726-1804), Dean of Winchester 1769-1804. Tantalizingly little is known of her relationship with SW. She is known to have owned at least two autographs of his music. A manuscript music book dated 1808 in the hand of, and once owned by, J. W. Windsor of Bath (RCM, MS 1151) contains one piece by SW noted by Windsor as being 'copied from the author's MS in the possession of Miss Ogle', while another piece from the same volume subsequently appeared in Book 6 of Novello's Short Melodies, original and selected, for the Organ, where it was noted as being 'from an unpublished MS by Samuel Wesley formerly in the possession of Miss Ogle' (Venn; Robin Langley (ed.), Samuel Wesley, Fourteen Short Pieces for the Organ (Oxford, 1981)).
5. William Carnegie, seventh Earl of Northesk (1758-1831), Rear-Admiral of Great Britain from 1821, Commander-in-Chief at Plymouth 1827-1830 (DNB).
6. Longwood House, Owslebury, Winchester.
7. George William Chard (1765-1849), organist of Winchester Cathedral and tenor singer. He received his early musical training in London as a chorister at St Paul's Cathedral under Robert Hudson and subsequently returned to Winchester. He became a lay vicar and assistant organist of the cathedral in 1791, and in 1802 succeeded Peter Fussell as organist and master of the choristers of the cathedral and organist of Winchester College, both of which positions he held until his death. He was succeeded by SW's son Samuel Sebastian (Grove⁶; Shaw, 301, 400).
8. The Three Choirs Festival, held in 1825 at Hereford, for which Chard had been engaged as one of the vocal soloists. He appeared as the tenor soloist in Messiah on 7 Sept., taking the place of Thomas Vaughan, who was indisposed; on the following day his own Offertorio was performed (Harmonicon, 3 (1825), 204).

9. 18 Sept.
10. Mary Sabilla Novello had presumably gone to York to visit their children: Alfred, aged 15, was serving an apprenticeship in the music trade, and Clara, aged only 7, had recently been sent there to study music and singing under John Robinson, organist of the Catholic chapel (Averil Mckenzie-Grieve, Clara Novello 1818-1908 (London, 1955), 11; Michael Hurd, Vincent Novello — and Company (London, 1981), 15-16). Her visit was no doubt timed to coincide with the Second Yorkshire Musical Festival, which took place between 13 and 16 Sept: for a long report, see Harmonicon, 3 (1825), 174-85. The identity of her companion is not known, but could plausibly have been Charles Cowden Clarke, who may have written the Harmonicon report.

To Vincent Novello

Euston Street, 14 September [1825]

ALS, 2 pp. (BL, Add. MS 11729, f. 285; address portion Edinburgh

Addressed: M^r Novello | Shacklewell Green | near | Kingsland | Wednesday
Sep^r 14

Pmk: EVEN SP 14 1825.

Endorsed by Novello: The Autograph of Samuel Wesley, one of the greatest
musical Geniuses that England has ever produced.

Euston Street

Wed^y 14th of Sept^r

Dear N

As you jaw me for my Gentility I send you some more brown Paper
which you may apply to the Bishop's favourite Orifice the next Time you have
the Gripes or as soon as you have read this here Letter, but not till then.

Your classical Brethren² did me the Favour to order three of my
Books³ extra, which were accordingly sent: I am still in Arrears to my
Engraver & therefore am gathering in as many of the Halfpence as I may ask
for without Injustice or Impudence, therefore tell me what to do without
affronting your worthy Wights.

I shall now set to regularly with my Train of Compliments to the Mus.
Bac.⁴ whose Cause is so very weak, that were it not for his extreme
Arrogance & Insolence it would be almost cowardly to strike him: however

he has very long assumed so much of the lordly Tyrant that it has become high Time to force him to lower his Top Sails, & I think I may thereby save some others (whom he thinks he may kick & cuff as he likes) from similar Depredations on their Property.

What is the Title of the Magazine in which your friend Clarke is concerned?⁵-- I mean to preface my Reply to the Quarterly by a short Address to your Editor explaining the cause of inserting that Paper in his Publication which had been originally intended for another.

I wish you had said when you thought of looking in here, because I would take care to be within.

En attendant, Adieu.

SW

P.S. I have had a rich Treat in chewing the Cud of old Byrde's Minims:⁶ they are full of my own Errors & Heresies according to his Holiness Pope Horsley.

Do call in soon, & let me know at what Time.

1. The year is given by 14 Sept. falling on a Wednesday and SW's Euston Street address.
2. i.e. Novello's fellow-members of the Classical Harmonists.
3. i.e. copies of the Service.
4. Horsley.
5. In fact, the London Magazine, a literary magazine published between 1820 and 1829 and edited at this by time by Henry Southern. In spring 1825 Clarke had taken the place of John Hunt in a publishing firm set up in 1824 by Hunt and his nephew

Henry Leigh Hunt which was the publishing agent for the journal (Altick, 51-2). SW was hoping to exploit this connection. Clarke was unsuccessful in his attempt to place SW's article: see SW to Novello, 23 Nov. [1825].

6. Perhaps the transcriptions that SW may have made on his recent visit to Cambridge.

To Vincent Novello

Euston Street, 19 September [1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 286)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Monday Afternoon

Euston Street

Monday 19th of Sept^r

Dear N

I have just received the enclosed.²-- You must instruct me how to act upon it, although on second Thoughts I think that yourself had best write to Cambridge on the Business, & by D^r W's Account "The Affair cries Haste".

I hope you & your Headake are parted.-- A Divorce for Life were the desirable Acquisition. I wish you would give Fuller's Pills a fair Trial.

We wanted you Yesterday. Pug & Harding were in high Order, & we were all very cozey together.

Cozey is a West Country Word, signifying snug and confidential.

Yours always,

SW

1. The year is given by 19 Sept. falling on a Monday and SW's address.
2. Evidently a letter from Cambridge concerning the negotiations for SW to be allowed to transcribe and publish music from the Fitzwilliam collection.

To Vincent Novello

[Euston Street], 22 September [1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 288)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Thursday Morning Pmks: 22 SP 1825, SP 22 1825

Thursday 22^d of Sept^r

Dear N

If either you or I had chosen to play "Life's subtle Game"² in the underhanded (or what is called the politic) Way, I think that with our moderate Allowance of Brain we might possibly have been half as rich as our worthy friend M^r Hawes.

I am inclined to believe your Notion right, & am certain that Wait voted for the manoeuvring System merely to defeat Clarke³ whom he has Reason to know sticks at nothing shabby to serve his own Turn.⁴-- I can have no possible Objection to put the Question strait forward to the University, & will not hesitate a Moment so to do, after learning the Formula of such a Ceremony.

Robertson has invited me to meet you To-morrow to see the Organ intended for the Theatre.⁵ I have promised to come, & I will bring the Confitebor with me, as it will not be amiss to prepare him for my Intention of bringing it forward.⁶

Yours in Haste -- I am just going to Brentford, & shall take the Liberty

of presenting your compliments to Peat, although he be both a Knight & a Priest, each of which is sufficient to damn a Gentleman's Character with you.

SW

1. The year is given by the postmark.
2. Young, Night Thoughts, iv. 128.
3. John Clarke-Whitfeld (1770-1836), Professor of Music at Cambridge from 1821 until his death, although rarely in residence. From 1820 until 1832, when he was succeeded by Samuel Sebastian, he was also organist at Hereford Cathedral.
4. The significance of this remark is not clear, but appears to relate to SW's attempts to secure permission to publish selections from the Fitzwilliam collection. Novello's Preface to The Fitzwilliam Music, dated Dec. 1825, notes that Clarke had himself himself been offered the opportunity to publish selections, but had declined.
5. For Covent Garden Theatre, where Robertson was Treasurer. The organ was by Bishop: see Musical Gazette, 1 (1856), 103, cited in Boeringer, iii. 208. It was a one-manual instrument with pedals, installed under the stage with swell shutters opening into the orchestra pit.
6. i.e. in the 1826 Covent Garden oratorio season.

To Vincent Novello

Euston Street, 3 October [1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 290)

Addressed: Monday Evening | To | M^r Novello | Shacklewell Green | near
| Kingsland

Pmk: 4 OC 182

Euston Street

Monday 3^d of Oct^r

Dear N

A Perusal of the enclosed,² just now received, will I think put Matters in a new Light concerning the necessary Plan of Operations, & I shall be glad if it prove satisfactory to you, for otherwise I really think I shall stumble at the Threshold & never be able to enter the House.

That you will digest Wait's Arguments candidly & judiciously I will not affront you by doubting.

I hope to come to you by 7 on Thursday,³ but wish you to write immediately after sifting the Letter.

Yours in Haste

SW

P.S. S^r James Gardiner has just written, insisting on haling me down to Winchester next Week.-- I hardly know how to say either Yes or No. What a fine Thing Ubiquity would be!

1. The year is given by 3 Oct. falling on a Monday and SW's Euston Street address.
2. Not preserved: evidently another letter from Wait concerning the negotiations to secure permission for SW to publish selections from the Fitzwilliam collection.
3. 6 Oct.

To Vincent Novello

[Euston Street], [9 October 1825]¹

ALS, 1 p. (BL, Add. MS 11729, f. 303)

Dear N

I send what I promised, & what I hope you may approve.²-- I should like to convey the real Letter in a Frank, for postpaying a Letter to the King³ of a Place looks somewhat arrogant, & making him pay for asking him a Favour is a sort of Solecism the other Way.-- Perhaps all Letters to such a Personages [sic] go free -- you & I are awkward at aristocratical Calculations.⁴

If you could get me a Frank without real Inconvenience I wish you would.-- I shall try, too, but two Applications have (arithmetically) a double Chance to one.

At all events write.-- If Wait should be displeased at my boarding the Vice⁵ sans Ceremonie, I can't help it:⁶ I think quite with you that it is the most honest Way, & if I read the Character of Chancellor rightly, he will prefer Openness of Conduct. I never liked the contrary, tho' Rascals sometimes force one to it se defendendo.⁷

Adieu in Haste

SW

Sunday 9 o'clock

Going to Church loik a coot Poy.

1. The date of this letter, discussing the continuing negotiations for the granting of

permission for SW to transcribe and publish selections from the Fitzwilliam collection, is given by SW's 'Sunday' and its subject matter (see n. 6).

2. Not preserved: evidently a draft of a letter from SW to the Vice Chancellor, proposing that SW be granted permission to publish music from the Fitzwilliam collection.
3. i.e. the Vice Chancellor (see n. 5).
4. There was an elaborate etiquette, alluded to here, concerning the despatch of letters, and in particular whether the sender should or should not prepay postage. SW's proposed solution of sending the letter under a frank (the privilege of free postage extended to members of Parliament and certain others in public office) would have neatly side-stepped the problem. SW also alludes to the practice whereby letters to and from the King went free. The franking privilege was much abused and parliamentary franking was abolished in 1840, with severe restrictions on official franking. It is not clear how SW or Novello could have obtained a frank (Howard Robinson, The British Post Office: A History (Princeton, New Jersey, 1948), 113-19).
5. Thomas le Blanc (1773/4-1843), Vice Chancellor 1824-5.
6. SW had evidently written to Wait with his suggestion that he should approach the Vice Chancellor direct. He had not at this stage received Wait's reply, but had discussed the matter with Novello, and they had both agreed that this would be an appropriate course of action, with or without Wait's approval. Wait's reply, concurring with this view, arrived on 10 Oct., the following day, and is referred to in SW's letter to Novello of this date.
7. 'In self-defence'.

To Vincent Novello

Euston Street, [10 October 1825]

ALS, 1 p. (BL, Add. MS 11729, f. 292)

Addressed: To | M^r Novello | Shacklewell Green · | near | Kingsland |

Monday Night

Pmk: 11 OC

Dear N

Wait accedes to my addressing the Vice Chancellor, but particularly wishes you to signify to your Friend Dampier² that you mean to relinquish some Part of the Selections to me: or in other Words that you are perfectly willing for me to transcribe from such Authors as are not within the Sphere of your own Plan to edite.³

I trust that you will not object to this.-- I start To morrow Morning for Winchester, but have previously finished my Work with Horsley.-- I have lent the MS. to my Friend De la Fite, who has promised to convey it to you at Miss Campbell's⁴ on Friday⁵ about 1 o'Clock, which I named as a likely Time for the Messenger to find you, & deliver it into your Hand.

Adieu,

Yours always truly

SW

P.S. I hope to return the latter End of next Week.⁶

Pray write to me directly at the Post Office, Winchester.-- I shall receive the letter on Wed^y Morning.-- Wait's Letter to me was very kind & encouraging,

& expressive of a firm Belief that my Point at Cambridge will be carried without any material Opposition.

1. The date is given by SW's 'Monday night' and the postmark.
2. John Lucius Dampier (1793-1853), Fellow of King's College, matric. 1812, BA (1816), Fellow (1815), MA (1819), called to the Bar 1819; later Recorder of Portsmouth (1837-8) (Venn). A letter of 18 Jan. 1825 from him to Novello concerning Novello's cataloguing of the Fitzwilliam Collection is in the the Novello-Cowden Clarke Collection, Brotherton Collection, University of Leeds.
3. This paragraph summarizes part of the contents of the letter from Wait (not preserved) which SW was impatiently awaiting at the time of writing to Novello the previous day.
4. Not identified: presumably a pupil of Novello's, whom Novello was to teach at her house at the day and time mentioned.
5. 14 Oct.
6. SW left Winchester on Friday 21 Oct. He travelled via Bagshot, where he met his friend Pug and visited Windsor Castle with him. After an overnight stay in Windsor he completed his journey to London on the following day (SW to Sarah Suter, 20 Oct. [1825] (BL, Add. MS 35012, f. 59)).

To Vincent Novello

Euston Street, 24 [October 1825]¹

AN, 1 p. (BL, Add. MS 11729, f. 232)

Euston Street

Monday Night 24th

Dear N

I this day received the enclosed,² & you will find that much depends upon you whether I can or cannot be the better for my Visits to Cambridge: I have no doubt that Wait states accurately the real Fact, & your Mode of considering it must determine my Plan of Operations or necessitate me to give up the Thoughts of operating at all.

1. The month and year are given by SW's 'Monday 24' and the contents.
2. Presumably a letter from Wait (not preserved) detailing the progress of the negotiations, and stating that permission would be likely to be forthcoming if Novello were to state that he had no objections to SW's proposals.

To Joseph Payne or Joseph Edward Street¹

[Euston Street], 30 October [1825]²

ALS, 1 p. (Rylands)

Addressed: To | M^r J. Street | Mansion House Place | N 3.

Pmk: 31 OC 1825

Euston Street

Sunday 30 Oct^r

My dear Sir

I know of Nothing at present likely to prevent my meeting yourself and M^r Lewis³ on the Vigil of Lord Mayor's Day⁴ which I guess & calculate will happen on Tuesday the 8th of November instant, and when I shall endeavour to be at George's Coffee House⁵ punctually at 5, remaining

Dear Sir

most sincerely Yours

S. Wesley

1. Either Joseph Payne Street or his son Joseph Edward.
2. The year is given by the postmark.
3. Not identified.
4. On 9 Nov., as SW surmised. For an account of the day's celebrations, see The Times, 10 Nov. 1825; for the significance of this annual event, see Encyclopedia of London, under 'Lord Mayor'.

5. In the Strand, between Devereux Court and Essex Street, and a favourite haunt of wits and men of letters (Encyclopedia of London).

To Vincent Novello

Euston Street, 23 November [1825]¹

ALS, 3 pp. (BL, Add. MS 11729, f. 294)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland |

Wednesday Evening

Pmk: 24 NO 1825

Euston Street

Wednesday Nov. 23.

Dear N

I hope by this Time you are become convalescent: however I have always thought that your utter Aversion from all Medicine was an extreme; & all Extremes (except of good, which seldom happens) are unphilosophical, you know.

I am puzzled to account for the very long Silence of D^r Wait: there is certainly an Ambiguity in the Negotiation very repugnant to the Spirit of a Man who feels acting de bonne Foi, which I do not flatter myself in saying that I do; & always will, while I have any Sense of right & wrong remaining.

It were, I own, somewhat vexatious after copying 100 Pages of MS. & waived Engagements of Importance during the Time, to be denied all Advantage resulting from the Labour; & I certainly shall be much gratified, if through the Interposition & Influence of your friend M^r Dampier, the original Intention may be carried into Effect.

Any Thing in the shape of Incivility or Disrespect to D^r W. I would

studiously avoid, but really when Bread & Cheese are necessary (the former especially) the Means of providing it are neither to be neglected nor trifled with, & had I not fully relied on making much Progress in my Transcript long before now, I never would have engaged in the Speculation, by which it appears that hitherto I have been only prostituting Time.

I therefore leave to yourself & M^r Dampier the Mode which may seem most advisable to prevent an utter (& necessary) Dereliction of a Plan which lately promised so fair a Prospect, but which, if ultimately defeated, will be only one among the many cross Accidents to which I am pretty much habituated, & can tolerate without much mental Perturbation.

I have been a little surprized (after what your Friend² said to me at one of your classical Concerts) that there should have appeared a Difficulty to obtain Insertion of my Commentary upon M^r Horsley's Panegyric: however, when expecting to see it in the Nov^r Number of the London Magazine,³ my Friends were balked of their Sport; & upon Application to M^r Clarke, it seems that he had remonstrated with the Editor on the Subject, without Success, or even Apology.--

This appears so totally different from the paramount Authority which I understood from you that M^r C. possessed in the Publication, <that> the Omission, & Silence of the Editor are, I confess, to me demonstrative that his Influence is by no means omnipotent in that Quarter; & when M^r C. informed me that he had written three Times to this same Editor, whoever he may be, (for M^r C. says he conceals his Name)⁴ I am much inclined to suspect that he has no due Veneration for the Behests of your Friend.

Yours always truly

S Wesley

1. The year is given by the postmark.
2. No doubt Charles Cowden Clarke.
3. For the London Magazine and Clarke's connections with it, see SW to Novello, 14 Sept. [1825], n. 5.
4. He was in fact Henry Southern (1799-1853), editor from around Nov. 1824 to July 1828 (DNB; Sullivan, TRA, 288-96).

To Vincent Novello

[Euston Street], 12 December [1825]¹

ALS, 2 pp. (BL, Add. MS 11729, f. 298)

Addressed: Monday Evening | To | M^r Novello | Shacklewell Green | near
| Kingsland

Pmk: 13 DE 1825

Euston Street

12th of Dec^r

Dear N

Do you feel any Objection to declare in writing that your Intention is to transcribe & publish from the Fitzwilliam Compositions of the Italian masters only, & that a Selection from those of any other School remains open to any other Individual who shall obtain a Grace for the Purpose?²

It seems that a few Words confirming such a Determination will remove all Obstacle to the Attainment of my Object, to which you have always hitherto professed to be cordially favourable.

I am preparing for your next Evening, parts for the Chorus "Magna Opera Domini", which I will further to you in due Time.³--

Adieu sans adieu

Y^{rs} always truly

S Wesley

P.S. I guess that had you been at all aware that so simple & harmless a

Document would have been my infallible Passport to the Library, you would have transmitted one, Months ago.

Why will People not be explicit & strait forward at first? How much Time might thereby have been saved!

1. The year is given by a just legible postmark and is confirmed by SW's Euston Street address and the content.
2. Novello made this declaration in his Preface to The Fitzwilliam Music.
3. From the Confitebor, to be performed at the next concert of the Classical Harmonists on 5 Jan. 1826.

To Vincent Novello

[Euston Street], 29 December 1825

ALS, 1 p. (BL, Add. MS 11729, f. 300)

Addressed: To | M^r Novello | Shacklewell Green | near | Kingsland

Thursday Dec^r 29. 1825

Dear N

This is the first Moment I could secure for noticing your last (& for which I thank you): I presume that you intend to muster on Thursday next¹ (selon la Regle)² & I have therefore provided Parts for the Chorus "Magna Opera", which accompany this: I think you said that Duplicates of each would be sufficient for the present State of your Orchestra.

I am not sure whether I mentioned to you a Lad³ who has a good soprano Voice, & whose Father has committed him to my musical Care for 3 years! - (the Climacteric,⁴ if I live to reach it). I think to bring him with me on Thursday: he sings as yet principally by Ear, but can get through 2 or 3 Songs (& among them "Angels ever bright")⁵ sufficiently well to evince a Capability of high Improvement.

M^r Burgh (with whom I dined on Xmas Day) informed me that you pleaded Indisposition for waiving his Invitation altogether. This was no very welcome News to your old Playfellow.

S Wesley

1. 5 Jan. 1826: the meeting of the Classical Harmonists.
2. 'According to the rule'.
3. Not certainly identified: probably the boy soprano discussed in SW's letter of 23 Jan. 1826.
4. i.e. his sixty-third year, thought to be a critical time in life. SW would reach this milestone in Feb. 1828.
5. A popular aria from Handel's Theodora (1750).

To [John Eames]¹

Euston Street, 23 January 1826

ALS, 1 p. (Rylands, DDWF 15/31)

Euston Street

Euston Square

Monday Jan^y 23. 1826

Sir

I hasten to acquaint you that several of my Friends and those of my young Pupil² feel particularly desirous that he may be permitted to sing twice in the Course of the Concert on the 6th Inst.³ and I know that there are Parties forming in various Directions for the Purpose of hearing him, and in Expectation of two Songs.-- You will therefore oblige me by stating this Circumstance to the Committee, with my Respects, adding that I shall feel no Objection whatever to give an extemporaneous Piece upon the Organ on the same Evening.⁴

I remain

Sir,

obediently yours

S Wesley.

1. The most likely recipient of this letter, concerning a forthcoming concert of the Choral Fund, is John Eames, the organization's Secretary and Collector.

2. Probably the boy soprano mentioned in SW's letter to Novello of 29 Dec. 1825. He was probably Francis, mentioned in SW to Sarah, 29 May [1826] and 14 June [1826] (Rylands, DDWF 15/34 and DDWes 6/38).
3. The Choral Fund's Annual Concert at the English Opera House on 6 Feb., conducted by Greateorex and led by Francis Cramer.
4. The advertisement for the concert (The Times, 3 Feb. 1826) announced that 'a young gentleman, a pupil of Mr S. Wesley' would sing, and that SW would give an extempore performance between the acts.

To Charles Wesley Junior

[Euston Street], [2 February 1826]¹

ALS, 1 p. (Rylands, DDWes 6/46)

Addressed: To | Charles Wesley | New Street | Dorset Square | New Road
| No 1 | Thursday Morning

Pmk: 2 FE 1826

Dear Charles

Here are two Tickets--² the Committee have behaved as Committees always do, pitifully and shabbily, having only sent me Four in all.-- Each of the Tickets will admit two Persons into the Pit.-- I hope you will make up your Mind to go, and that as soon as possible, because if you resolve not to go, I must request you to send me the Tickets back.

Yours sincerely

(and in much Haste)

S Wesley

1. The date is given by SW's 'Thursday morning' and the postmark.
2. No doubt for the Choral Fund concert on 6 Feb.

To Robert Glenn

Euston Street, 4 April 1826

ALS, 1 p (BL, Add. MS 35013, f. 84)

Addressed: To | Robert Glenn Esq^{re} | Kirby Street | Hatton Garden |

Tuesday Morning

Tuesday

April 4. 1826

My dear Sir

I returned Yesterday from Cambridge¹ whereat I have been very busily, but very pleasantly employed, having met the most flattering Encouragement towards my intended Publication of W^m Byrde's excellent Antiphones.²

I am very anxious to know how M^r Lawrence³ gets on with his Transcript of the choral Parts.⁴-- Not a Moment can be thrown away in Preparation for the 4th Inst. & I hope that M^r L. will name an early Day for assembling such of his Friends as have favoured me with the Promise of their Aid.

In Haste

I remain, D^r Sir

always truly yours

S W

1. SW's long negotiations with the University of Cambridge had borne fruit on 1 Mar., when the Senate granted him a Grace to publish selections from the Fitzwilliam collection. He had set off to Cambridge on 27 Mar.
2. Either during this or on his previous visit to Cambridge, SW had transcribed fifteen antiphons from William Byrd's Gradualia (2 vols., 1605-7) from an 18th-century manuscript copy in score in the Fitzwilliam collection, with the intention of publishing them by subscription. Proposals were issued, names of subscribers were collected, and nine sheets of plates were engraved, but the project came to nothing. Further details of this abortive project are given in SW to Street, 25 May 1830.
3. Not identified, but evidently a choral singer and a music copyist. A 'Mr Lawrence' and 'Mr Lawrence junior' were subscribers to SW's Service.
4. For the forthcoming performance on 4 May of SW's 'Confitebor' at the Argyll Rooms.

To Sir George Smart

Euston Street, 13 April [1826]¹

ALS, 1 p. (LC, Hales Autograph Collection, i. 29)

Addressed: To Sir G. Smart | 91 | G^t Portland Street

Docketed by Smart: ans^d April 13 Per Copy

Dear Sir

I find that as I should not require the Services of your Pupils till the second Act,² and at a Time when their Performance at the Theatre³ will have concluded, I presume that there will remain no Objection to my announcing them: I shall be much obliged by an immediate Line upon the Subject, as I am scolded by my Friends in all Quarters that my Advertisements are not in greater Forwardness.

I am

D^r Sir

Yours obediently

S Wesley

Euston Street | Thursday. 13th of April.

1. The year is given by 13 Apr. falling on a Thursday, SW's Euston Street address, and the discussion of arrangements for the forthcoming performance of the Confitebor.
2. i.e. the second part of SW's Argyll Rooms concert on 4 May, which was to consist of the first performance of the Confitebor. Smart's pupils were presumably boy trebles, who would have been engaged to sing in the chorus.
3. Probably at Covent Garden, where Weber's Oberon was to be performed, and where

Smart's pupils may have been employed in the chorus or as extras. Smart was a close friend and professional associate of Weber; during his final visit to London in 1826 Weber stayed at Smart's house in Great Portland Street, and died there on 5 June.

To Sarah Wesley

27 April [1826]¹

ALS, 3 pp. (Rylands, DDWF 15/33)

Thursday Evening

27th of April

Dear Sarah

Your Hint is very friendly, and I accept it as such, but you have been misinformed, for I have not the most remote Expectation of receiving one third of 300l. by my first intended Publication from the Fitzwilliam Library:² indeed I should consider even £100, a tolerable Sum, although I am convinced that Exertions will be made at the University (whereat I have made a very favourable Impression) to promote the Encouragement and Advancement of future Publications from those valuable MSS.

(You will of Course give up to me your Author of so vague & silly a Report.-- an avowed Enemy is (9 times out of 10) less mischievous than an imprudent Friend.)

I will write to Lord Pomfret³ as soon as I have concluded this.-- I know not how far the Earl's Generosity may extend towards me in the present Business, but Sam tells me that once at Xtmass he threw down half a Crown among four Boys, with this appropriate observation -- "Boys, you see I like to be liberal."--

However, his Influence may be serviceable, & you may tell Charles

that he need not fear my Deficiency in the Etiquette which I perfectly well know that titled Men expect & insist on, and that, generally in an augmented Ratio of their Demerit.

You know I preach Sermons on Fridays among great Lords and Ladies,⁴ and therefore am serving my Time to the proprieties of Ps and Qs.

I am sorely besieged on all Sides, touching Preparations for next Thursday,⁵ and as the appointed Period approaches nearer & nearer every Hour, the Pressure of Bustle increases in a perplexing Proportion.

Remember me kindly to Charles, & tell him I wish to have his Glee "Arno's Vale"⁶ copied out as soon as possible, and it must be very legibly & neatly.

Y^{rs} in g^t Haste

SW

1. The year is given by 27 Apr. falling on a Thursday and numerous topical references.
2. SW's projected edition of Byrd.
3. Thomas George Fermor (1768-1830), 3rd Earl of Pomfret.
4. A reference to the course of six lectures on music that SW was currently giving on Fridays at the Royal Institution. The first lecture had been on 14 Apr. (Harmonicon, 4 (1826), 94); Royal Institution records.
5. 4 May: SW's concert.
6. SW's request was doubtless connected with a projected performance at one of his Royal Institution lectures: in a letter of 4 July 1827 to Miss Spence (Gloucester), SW's brother Charles remarked that this glee had been performed there by SW.

To Domenico Dragonetti¹

Euston Street, [4 May 1826]²

ANS, 1 p. (BL, Add. MS 56411, f. 18)

Addressed: To | -- Dragonetti | La Sabloniere Hotel | Leicester Square

Pmk: 4 MY 1826

Dear Sir

I hope & trust that you will favour me with your invaluable Assistance this Evening, otherwise my Confitebor, the new piece, will lose a very material Part of good Effect.

I am

D^r Sir

Very truly yours

S Wesley

1. The double-bass virtuoso Domenico Dragonetti (1763-1846), who had settled in London in 1794. He was the leading double-bass player of his time, renowned for his performances with his partner the cellist Robert Lindley. The Sablonière Hotel in Leicester Square was his home from 1821 to 1840 (Fiona Palmer, Domenico Dragonetti in England (1794-1846): The Career of a Double Bass Virtuoso (Oxford, 1997), 27-9.
2. The date is given by the postmark.

To Sarah Wesley

Euston Street, 10 June [1826]¹

Source: Wesley Banner and Revival Record, 3 (1851), 452 (incomplete?)

Euston Street

Saturday June 10th

Dear Sarah

Here is the song you signified your wish to have.² I think you said it is a piece of Sir John Suckling;³ but not being sure that I did not dream this, instead of hearing it, I abstained from affixing it.

I have offered to play the "Requiem" for poor Von Weber on Friday next, at Moorfields Chapel;⁴ but I shall be neither surprised or disappointed, if, through the jealousy of S----⁵ and A----,⁶ my civility be refused. Nothing now is a matter of wonderment to me but when people do right.

1. The year is given by the reference to Weber's funeral (see n. 3).

2. Not identified.

3. Sir John Suckling (1609-1642), English poet.

4. 16 June. Weber had died on 5 June 1826; the funeral eventually took place at St Mary, Moorfields, one of London's principal Roman Catholic chapels, on 21 June. For details of Weber's death and funeral, see Warrack, 361-3; David Reynolds (ed.), Weber in London 1826 (London, 1976), 43-5.

5. Smart.

6. Attwood; he played the organ at Weber's funeral.

To Sarah Wesley

Euston Street, 14 June [1826]¹

ALS, 4 pp. (Rylands, DDWF 6/38)

Euston Street

Wed^y 14th of June

Dear Sarah

I have not the slightest Objection to appropriate whatever Subscription you may gain for my Publication² to the lessening M^{rs} B's³ Demand: I know not now how much they have made it among them but I nothing doubt that 25 per cent Interest at least has been clapped upon it very long ago.--

I pity the Claimant⁴ very cordially, but there is not much excuse for those two base Legitimates,⁵ who refused to assist when they could, and when they well know their Father could not-- and why:-- because their beloved Mother had thought proper to ruin him!

Ask worthy M^{rs} Ball⁶ of Duke Street Grosvenor Square a little about the several Sums I was robbed of by M^{rs} W's Tradesmen, which sank every Penny I had in the Bank, to begin with! Were I wantonly to neglect, (much less to oppress or defraud) either the Widow or the Fatherless, I think I should happen to be the first of my Family who ever did so.

Allen's⁷ Robbery of Charles I take special Care to circulate: he will lose many a 50 Pound Note by his Prank: but he has an infamous Name for

every Thing but voicing the Reed Stops of an Organ.-- What an enviable Reputation!

I am already under pecuniary Obligation to my excellent Friends Drummer & Street; which are the only two Sources I could at present think of: were it otherwise, I would cheerfully apply to them & send you the Money.

I am glad Francis⁸ sang out well.-- He did not expect Money, neither do I:-- I know that neither he nor his Father have any mauvaise Honte⁹ upon that Subject; & I guess that he would not make any wry Faces at an effigy of our Sovereign Lord the King.-- Do just as you like-- but I w^d never think of being paid for his singing any Song for Charles.-- I think the Affair ought to rest entirely with M^r Edmonds,¹⁰ because it was his, not your Party, if I am rightly informed.

Hawes used always to get 3 Guineas at every Place where he sent my Sam, and always gave him afterwards, what?-- not even Thanks.

But he has (God be praised) a pretty good Prospect of being able to scramble for a decent Livelihood himself, tho' in a Profession that I hate & despise.

I find that the musical Honours intended the German¹¹ are all superceded by Poynter, the popish Bishop,¹² who will not suffer more than 20 Performers in his Chapel at one Time, which is a Number much too inconsiderable to execute the Requiem of Mozart with proper Effect¹³.-- Poor Von Weber's Soul will not suffer much in Purgatory for the Omission, in the Opinion of your truly (tho' in Haste, not withstanding a long Scroll)

SW

Why do you spell the Word Trifle with a Brace of Fs?

1. The year is given by SW's reference to Weber's funeral.
2. Of the Byrd antiphons.
3. Probably the wife of SW's former wine-merchant Charles Bond, to whom SW owed a large amount, and whose bankruptcy was announced in The Times, 13 Dec.1824. For other mentions of Bond, see SW to Sarah Suter, 3 August [1824] (BL, Add. MS 35012, f. 51); SW to Sarah Wesley, 26 May 1826 (Dorset Record Office); Sarah Wesley to William Marriott, 27 May 1826 (Rylands, DDWF 14/52).
4. Bond.
5. Charles (1793-1859) and John William (1799-1860), SW's sons by Charlotte.
6. Presumably the wife of James Ball.
7. The organ-builder William Allen (fl.1794-c.1826), who had evidently refused to pay Charles a commission which Charles considered his due. This was no doubt for the organ at Lincoln Cathedral, built by Allen in 1826 to SW's specification (Boeringer, i. 87-8; ii. 124-5). Almost two years later, Charles complained that Allen had refused to pay him the £60 commission due to him for recommending Allen to the Dean and Chapter (Charles Wesley jun. to Thomas Allan, 19 Apr. 1828 (Rylands, DDWes 6/75)).
8. On 29 May, SW had written to his sister Sarah about another performance by Francis: 'I am glad that young Francis has entertained you & Charles-- he certainly has a prime toned Voice, of which the most must be made while it lasts, & which I fear will be but for a short Season: if I had had him 3 Years ago, he would have sung me out of Debt long before To-day' (Rylands, DDWF 15/34). He was possibly Thomas Francis (1812-87), who was later an alto vicar-choral at St Paul's Cathedral (Brown and Stratton), and was probably the 'young pupil' who had sung at the New Musical Fund concert on 6 Feb. (see SW to [Eames], 23 Jan. 1826).

9. 'False modesty'.
10. Not identified: presumably a friend of Charles and Sarah.
11. Weber.
12. William Poynter, DD (1762-1827), Vicar Apostolic of the London District (DNB; Anstruther, iv. 222-3). This problem appear to have been solved: Mozart's Requiem was performed at Weber's funeral with full choral and instrumental forces.

To an unidentified recipient

Euston Street, 27 October 1826

ALS, 1 p. (Rylands, DDWF 15/35)

London. Euston Street, Euston Square

Oct. 27 1826

Sir

I have taken the Liberty to enclose the Prospectus of a musical Work,¹ now preparing for Publication, and which I trust will be found to prove a useful Volume to all those who value and who study sound Church Composition: as such I can safely venture to recommend it, since the Name of the Author alone, is likely to excite Respect and Attention to any genuine Production of so learned a Pen.

I remain,

Sir,

very respectfully Yours

S Wesley

1. No doubt SW's projected Byrd edition.

To Elizabeth Tooth¹

Euston Street, 31 October 1826

AL, third person, 2 pp. (Rylands, DDWes 6/22)

Euston Street

Euston Square

Oct^r 31. 1826

M^r Samuel Wesley presents best Compliments to Miss Tooth, to whom he believes that his Sister has already communicated an Intention of publishing three curious MSS. of Handel, consisting of Hymn Tunes set to the Poetry of his Father, the late Rev^d Charles Wesley, & also that the Fact is connected with some curious & interesting Circumstances.²

The said Tunes are eminently appropriate to congregational Singing & have been composed in a beautifully simple Style, must speedily attract Notice & encourage general Zeal to join in them.

It seems therefore, that to render them universally useful, sufficient Publicity alone will be wanted, & that when once permanently established in the widely extended Wesleyan Connexion, they will be soon adopted by the numerous dissenting Congregations.

S.W. moreover trusts, that in having fortunately obtained these valuable Relicks of Piety, he may prove in some Degree instrumental in assisting & increasing the Energies of vocal Devotion.

1. Elizabeth Telitha Tooth (?1793 - after 1856) was one of two daughters of the builder Samuel Tooth, Steward of the Methodist Chapel in City Road, and a close friend of SW's parents. She and her sister Lydia were close friends of Sarah and her brother Charles. Elizabeth had much to do with the sorting and ordering of the family papers after their deaths. Her added datings (not always accurate) and annotations can be seen on many of the letters which passed through her hands (Jackson, i. iv; Stevenson, Memorials, 473).
2. On his visit to Cambridge in early Sept., SW had discovered in the Fitzwilliam collection the autograph manuscript of three hymn tunes by Handel, composed in the 1740s to words by his father (see SW to Sarah Suter, 13 Sept. 1826 (BL, Add. MS 35012, f. 61)). Quickly realizing the commercial potential of this discovery, he took steps to have the hymns published.

To Thomas Jackson¹

Euston Street, [8] November 1826²

ALS, 4 pp. (Rylands, DDWes 6/26).³

Editor's note: This letter, addressed personally to Jackson, was published by him with minor alterations and corrections in WMM, Dec. 1826, pp. 817-8.

Euston Street

Euston Square. Nov^r 1826

Rev^d Sir,

I take the Liberty of addressing you upon a Subject which appears likely to prove both of Interest & Utility to the Wesleyan Connexion especially.⁴

Having been honoured by the University of Cambridge, with a Grace, empowering and authorizing me to transcribe and publish any Portions of the very valuable musical MSS. in the Library of the Fitzwilliam Museum, of which Privilege I have lately assiduously availed myself, I was very agreeably surprised at meeting with three Hymn Tunes, (most noble Melodies) composed by our great Handel (in his own Hand Writing) and set to Words of my good Father.-- The first Hymn is

"Sinners obey the Gospel Word: "--

the second

"O love divine, how sweet thou art: "--

the third,

"Rejoice! the Lord is King." --

Stanzas well known for many long Years to veteran Members in the Society, and to be found in all the Editions of the Hymns.⁵

You well know, Sir, that the Order of Verse in the 1st Hymn is, four Lines of eight Syllables in each Strophe: that of the 2^d Hymn, six Lines in each Strophe; (four of eight Syllables, and the latter two, of six) and that of the 3^d, six Lines also in each Strophe; the former four consisting of six Syllables, the two latter, of eight.

Hence follows that the said Melodies are correctly applicable to every hymn in any of the three Metres above described; and consequently will be a valuable Acquisition in all Congregations where similar Metres are in use. The style of the music is alike simple, solemn, and easy of Execution to all who can sing or play a plain Psalm Tune: therefore it were a culpable Neglect, to withhold from Publicity, articles so appropriate to the Purpose of choral congregational Devotion.

With full Persuasion of this Truth, I have resolved to print forthwith these combined Relicks of a real Poet and a great Musician; hoping and trusting that what will probably appear to giddy Thinkers, a merely fortuitous Coincidence (but which I firmly believe to be the result of a much higher Causality) will be ultimately effective of much good, by the Union of what delights the Ear with that which benefits the Soul.

The Plates are already engraven, and the three Hymns will be inscribed to the Wesleyan Society.

That the Son of Charles, and the Nephew of John Wesley happened to

be the first Individual lighting upon this MS. (after a Lapse of 80 or 90 Years at least)⁶ is certainly a Circumstance of no common Curiosity; and if the Statement I have made be considered of sufficient Consequence to engage your attention to a publication, slight, only in price,^{*7} I cannot reasonably doubt, that Abundance of good, to the best of Causes, will accrue.

*The Tunes are comprized in three Pages.

Permit me to subscribe myself, Reverend Sir,

Very respectfully yours,

S Wesley

1. Thomas Jackson (1783-1873) began his long career as a Methodist minister as an itinerant preacher in Lincolnshire in 1804. From 1824 to 1842 he was Methodist Connexional Editor and editor of the Wesleyan Methodist Magazine. Among his large literary output was a substantial life of Charles Wesley (2 vols., 1841), an edition of Charles Wesley's Journals with selections from his poetry and letters (2 vols., 1849), and an edition of the works of John Wesley (14 vols., 1829-31). He was President of the Methodist Conference in 1838 and 1849 (DNB; Gordon Rupp, Thomas Jackson, Methodist Patriarch (London, 1954)).
2. This letter is undoubtedly the one referred to in SW's letter to Elizabeth Tooth of the same date (below). SW was much encouraged by Jackson's reply (not preserved), and remarked in his letter of 13 Nov. to his sister Sarah that it was 'a Proof that the Cause of the Hymns will not be languid among the Society'.
3. This letter, apparently addressed to Jackson privately and not originally intended for publication, appeared with slight alterations and corrections in WMM for Dec. 1826, pp. 817-8, where it was accompanied by a note by Sarah on the background to the hymns. Both are reproduced in Burrows, 11.

4. As the following letter makes clear, SW's approach to Jackson had been suggested by Elizabeth Tooth.
5. All three hymns were included in A Collection of Hymns for the Use of the People called Methodists (1780; frequently reprinted), the standard Methodist hymnbook of the time. They also appeared, set to tunes by J. F. Lampe, in Lampe's Hymns on the Great Festivals (1746), and it was undoubtedly from this source that they became known to Handel (Burrows, 5).
6. In fact, rather less. The printed version in WMM has 'a lapse of seventy or eighty years', a correction made no doubt by Jackson. Handel composed the tunes in the late 1740s, almost certainly in 1746: see Burrows, who establishes that they postdate the publication of Lampe's collection, and are on paper of a type used regularly by Handel only in 1746-7.
7. The first edition cost 1/6.

To [Elizabeth Tooth]

Euston Street, 8 November 1826

ALS, 3 pp. (Rylands, DDWes 6/64)

Euston Street

Euston Square

Wednesday Evening, Nov 8. 1826

Dear Madam,

It is only within two Hours that I received the Favour of your former Notice of my Note,² and I hasten to return my most cordial Acknowledgements of the very energetic Interest which you so kindly manifest in Regard of my Publication.-- I wrote, according to your Wish, to the Rev^d Mr Jackson, who has probably received my Letter at least 6 Hours before the present Pleasure I feel in thanking you for yours.

M^r Jackson the Artist, of Newman Street,³ is very desirous to promote the Success of the Hymns: in the last Letter I wrote to him (in Consequence of the Identity of the Name) I hinted the Supposition that he and the Rev^d were Relatives, which I presume to be true, since he did not signify the contrary to me in his Reply.⁴

I wish that the whole Society may be convinced, that I never felt so truly gratified from my Knowledge of Music, as when I discovered this most unexpected (and I trust generally important) Coincidence: and I cannot anticipate a greater musical Gratification (No! not even at your York or

Birmingham Festivals) than that of hearing chaunted by a thousand Voices, and in the strains of Handel, "Rejoice, the Lord is King"!

I wait for a Line from Mr Jackson,⁵ which will fix my Decision respecting a Title Page:³ indeed this is all that is now necessary concerning the actual Execution of the Work, because the Plates are finished, and 500 Copies can be struck off even in a few Days: therefore Copies might begin to be circulated, before any public Annunciation in Print: nevertheless, this latter is certainly of the utmost Consequence, as we wish "the Sound to go out into all Lands"⁶ where the Gospel shall find its Way.

I have to apologise for not having sooner replied to yours of the 4th Instant,⁷ but the above true Statement of the Fact will I think exonerate me from the Charge of ungrateful Inattention; therefore believe me what I really am,

Dear Madam,

With much esteem,

Your truly obliged & devoted Servant

S Wesley

Notes

1. Although this letter does not bear the name of the addressee, it is evidently to Elizabeth Tooth.
2. Elizabeth Tooth's reply (not preserved) to SW's letter of 31 Oct., which evidently contained a suggestion that SW should write to Jackson.
3. John Jackson, RA (1778-1831), a Wesleyan Methodist who executed the portraits in WMM. His portrait of SW, painted at around this time, is in the National Portrait

Gallery. He lived at 7 Newman Street.

4. SW was mistaken in his conjecture: the two Jacksons were not related.
5. i.e. John Jackson, whom SW may have consulted over the design of the title page.
6. Romans 10: 18, a text well known to musicians from its inclusion in Messiah.
7. Evidently a second letter from Elizabeth Tooth; not preserved.

To John George Emett¹

Euston Street, 23 November [1826]²

ALS, 2 pp. (BL, Add. MS 35013, f. 90)

Addressed: To | M^r Emett | Organist | Ebury Terrace | Pimlico | N. 8.

Euston Street

Thursday 23^d of Nov^r

Dear Sir

As you were so kind as to promise me the Procuration of a Frank upon any special Occasion, I avail myself of the Privilege by requesting the Favour of one for Monday next, 27th Inst. with the following Direction

Sir James Gardiner Bart.

Roche Court

Fairham

Hants

I have perused Forkel's Life of Sebⁿ Bach with some Satisfaction.-- Too much Panegyric can hardly be lavished upon a Genius of such Universality of Style as his Compositions every where evince, but M^r Kollmann's English is a grievous Disparagement of his Subject.³-- His Sentences are always clumsy, and full often nearly unintelligible, from his close Adherence to the tiresome Pleonasm and Pedantry of Style in which the German Prose always abounds: and Forkel himself is not a little dogmatic & pedantic; sometimes running point blank contrary to the real Matter of Fact: for Instance, where he asserts

such a gross and impudent Falsity, as that "Handel's Melodies will not remain in Remembrance like those of Bach"⁴-- the contrary is the direct Truth, and I boldly maintain that when we affirm the Melodies of the latter to be as good as those of Handel we bestow high Praise upon Bach.--

The constantly fine Melody which pervades the Choruses of Handel are a self evident Confutation of D^r Forkel's audacious Ignorance, and old Kollman⁵ (who is well acquainted with Handel's Music) ought to blush at inserting such libellous Nonsense in a Work containing so many interesting Memoirs of the Prince of Harmonists.

The first Time you happen to travel my Way and will take your Chance of finding me within I need not say that your Company will be thoroughly welcome to

Dear Sir

Yours faithfully

S Wesley

1. John George (or George John) Emett, blind organist, Bach enthusiast, and collector of music. He was organist of St Michael, Crooked Lane (1826-30) and of St Mary Magdalen, Bermondsey (1830-47). He owned the incomplete 'London' autograph of Book I of Bach's '48' (now BL, Add. MS 35021), which he purchased at the sale of Clementi's effects in 1832. It was later owned by Emett's daughter, a close friend of Eliza Wesley; she bequeathed it to Eliza, who in her turn bequeathed it to the British Museum (see Walter Emery, 'The London Autograph of "The Forty-Eight"', ML, 34 (1953), 106-23).
2. The year of this letter is given by 23 Nov. falling on a Thursday and the 1825

watermark. It has hitherto been dated 1820 (see Lightwood, 187-8; Walter Emery, 'The English Translator of Forkel', ML, 28 (1947), 301-2).

3. For franks, see SW to Novello, [9 Oct. 1825], n. 4. SW may have wanted one to write to tell Gardiner about the impending publication of the Handel hymns, but it is not clear how Emmett could have procured one for him.
3. It has hitherto been assumed that SW's reference is to the translation of Forkel's Life of Bach published by Boosey in 1820, and has been taken to establish that the translator was A. F. C. Kollmann. The redating of this letter to 1826 and a comparison of the style of the Boosey translation with other writings known to be by Kollman call this assumption into question: see Michael Kassler, 'The English Translations of Forkel's Life of Bach' in Michael Kassler (ed.), The English Bach Awakening: From its Beginnings to 1837 (Aldershot, forthcoming).
4. As Kassler points out, this phrase does not appear in the Boosey 1820 translation.
5. i.e. A. F. C. Kollmann, as opposed to his son George Augustus Kollman.

To John Jackson

Euston Street, 29 November [1826]¹

ALS, 1 p. (NYPL (Berg))

Addressed: J. Jackson Esq^{re} | Newman Street

Euston Street

Wednesday 29th Nov.

My dear Sir

At last I have obtained a few Copies of the Hymns, which would have reached you several Days ago, had the Engraver performed his Promise; I must however in Justice own that they are very well brought out, without a single wrong Note, which is a Circumstance of rare Occurrence even in so brief a Work as the present.

I remain

Dear Sir

faithfully Yours

S. Wesley

1. The year is given by 29 Nov. falling on a Wednesday and SW's Euston Street address.

To Thomas Jackson

[Euston Street], 19 December 1826

ALS, 1 p. (Rylands, DDWes 6/27)

Addressed: Rev^d Thomas Jackson

Tuesday Dec^r 19. 1826

Dear Sir,

I trust that you will pardon a short Trespass on your Time, concerning the Circulation of the three Tunes, which begin already to be pretty generally mentioned among Persons of various Denominations, wholly disjunct from the Methodist Connexion. M^r Kershaw¹ informs me that their Publication is as yet scarcely known, and that as early Notice as may be, ought to be given of the Fact.-- I therefore conceive that the Hymns should be announced in your Magazine of the approaching Month, and new Year;² at the same Time I wish that the Slip I enclose may be added, relative to the Work of which I take the Liberty to forward one of the Proposals.³-- I remain

Dear Sir

Very respectfully & sincerely

Yours

S Wesley

P.S. I feel justly ashamed of not sending you a Copy of the Hymns sooner.

1. The Revd John Kershaw (1766-1855), steward of the Methodist Book-Room and manager of the Methodist Printing House from 1823 to 1827. His career as a

Methodist itinerant minister lasted for 67 years and included periods in the north of England, in Scotland, and in large cities in the north of England and the Midlands. After his period as book steward he completed four further circuits in the south of England before retiring to Boston, Linconshire, in 1837 (DEB).

2. The advertisement for the hymns appeared on the wrapper of the Jan. 1827 number of WMM and is quoted in Lightwood, 198.
3. No copies of either the 'slip' (presumably an advertising insert) or the proposal have been preserved; both were presumably for SW's projected Byrd edition.

To Thomas Roberts¹

Euston Street, 6 January 1827

ALS, 1 p. (Cheshire Record Office, D 5424)

Addressed: To | Thomas Roberts Esq^{re}

Endorsed: M^r Sam^l Wesley | Jan^y 6th 1827

London. Euston Street.

Euston Square.

Saturday Jan 6th 1827.

Dear Sir

I beg you to accept my very cordial Thanks for your most friendly Letter,² as also for the excellent Print of my revered Uncle, which has been punctually forwarded to me, and is at this Moment in its right Position;-- properly framed & glazed.

You probably have read in the Newspapers (if not in the Methodists' Magazine for the present Month)ⁿ that the three Hymns are now universally attainable, & I have taken the Liberty to hope for your Acceptance of one Copy as a very trifling Testimony of sincere Respect from the Editor.

It is not a little gratifying to me, that the Sentiments expressed in my Letter which was published³ (totally without any Intention of mine) have gained your Approval.--

They were as sincere as those with which I subscribe myself,

Dear Sir,

Very gratefully & faithfully yours

S Wesley

1. Thomas Roberts (1765/6-1832) was a Bristol-based Methodist itinerant preacher, active from around 1786 to his death. His friendship with the Wesley family and his interest in Methodist hymnody was of long standing: in a letter of 20 Apr. 1808 (Drew) addressed to him in Bristol, SW's mother thanked him for the interest he had taken for 'the hymns in manuscript' and stated that if he considered that another volume might be made out of those in his possession and the Methodist conference was of the opinion that they might be of use, she would 'willingly acquiesce' in his selection.
2. Not preserved.
3. SW's letter to Jackson of [8] Nov. 1826, published in the Dec. 1826 number of WMM.

To Thomas Jackson

Euston Street, 12 February 1827

ALS, 2 pp. (Rylands, DDWes 6/28)

Addressed: To | The Rev^d M^r Jackson

Euston Street

Monday 12 Feb^y

1827

Dear Sir

Several Persons who are zealous in promoting the Success and Extension of the Psalmody throughout the Society, have suggested to me the Propriety and Advantage of publishing the three Tunes of Handel (which have already begun to circulate briskly) in Parts for 4 Voices, thereby rendering them perfectly commodious for Choirs, where they sing all in Score, instead of (as formerly) in Unison.-- I have followed the Advice, and the Hymns are now in the Hands of the Engraver, who promises to produce the Plates with the utmost Expedition.¹

It has also been rationally observed, that the little Work would be rendered more generally useful were all the Verses of each Hymn added under the Tunes; and to this I have also assented, and with the more Readiness, inasmuch as I learn that the noble Hymn, "Rejoice the Lord is King" has (by some unaccountable Negligence) been omitted in the latest Edition of the Hymns.²

I have only to add that I feel myself truly honoured in having proved the unexpected Medium of ushering into the religious World those sacred Strains so appropriate to the sublime Poesy of their Author, and remain

Dear Sir,

respectfully & faithfully yours,

S Wesley

P.S. A large Assortment will be ready for Delivery on the first Day of March.

1. The first edition of the Handel hymns had been for melody and bass only. The new four-part edition was published as Three Hymns from the Fitzwilliam Library Arranged in Score for the Convenience of Choirs by Samuel Wesley. SW's fair-copy MS of this arrangement is at RCM, MS 4025, ff. 42-45. Among those advising him to publish a four-part arrangement was evidently Thomas Roberts (see next letter).
2. As SW notes, the first edition of the hymns gave only the words of the first verse of each hymn. The second edition also included the words of subsequent verses.
3. i.e. the 1825 edition of A Collection of Hymns for the Use of the People called Methodists. As SW states, it does not include 'Rejoice the Lord is King'.

To Thomas Roberts

Euston Street, 8 March 1827

ALS, 1 p. (Cheshire Record Office, D 5424)

Addressed: To | The Rev^d Thomas Roberts

Endorsed: M^r Sam^l Wesley | March 8th 1827

London. Euston Street

March 8 1827.

Dear Sir

I embrace the earliest Opportunity afforded me of proving my ready Adoption of your prudent Advice, relative to a re-Publication of the three Handelian Hymns; a Copy of which I have now the Gratification to present you, ramified into a Score for 4 Voices, and which will therefore suit all Parties and silence all Objections which may have been started against the general Utility of the Tunes for choral Purposes.

I am in hourly Expectation to receive a Large Lot of new Copies, which I have urged my Printer to forward without a Moment's unnecessary Delay.

Believe me,

Dear Sir,

Your truly obliged,

and faithful Servant

S Wesley

To Robert Glenn

Euston Street, 15 June [1827]¹

ALS, 1 p. (BL, Add. MS 35013, f. 78)

Addressed: Friday Afternoon | To | Rob^t Glenn Esq^r | Kirby Street | Hatton
Garden

Euston Street

Friday 15 June

Dear Sir,

Sunday the 24th is fixed for the Debut of the new Organ at Somers
Town Church,² therefore favour me with a Call To-morrow Evening, when
we may arrange all the vocal Preliminaries.-- I expect my last Pupil to be with
me at 6, therefore by 7 I shall be quite at your Service until Sunday Morning.

Yours always truly

S Wesley

1. The year is given by 15 June falling on a Friday and the reference to the opening of the new organ at Somers Town church (see n. 2).
2. Somers Town Chapel, now known as St Mary the Virgin, Eversholt Street, was like Camden Chapel a new church built to accommodate the recent upsurge in population in the St Pancras parish following the large amount of new building there. Although consecrated on 11 May 1826, it was not fully completed until the following year. Its first organ, by Gray, was a temporary instrument which was used for little more than a year until the

permanent organ was completed. It is the inaugural recital for this second instrument that is under discussion here (Survey of London 24, 122-3; Boeringer, ii. 329).

To [William Crotch]¹

Euston Street, 7 July 1827

ALS, 1 p. (NRO, MS 11244, T140A)

Euston Street

Euston Square

Saturday 7 July. 1827.

My dear Sir

I request your Acceptance of a few old-fashioned Bars,² framed expressly in the Style of those whom you term the "Minority," and with whom I am likely to continue to vote, maugre the fashionable Mania for operatical Adulteration of Church Descant.

I cannot help suspecting that some of the later Masses ascribed to Mozart & published by Novello, are Forgeries, being sorely unwilling to believe that such monotonous Puerilities could have emanated from such a Pen as his.³

I am,

Dear Sir,

always very faithfully yours

S Wesley

1. Although lacking an address portion, there can be no doubt from the preservation of this letter among Crotch's papers that he was the recipient.

2. Not certainly identified, but possibly SW's six-part setting of 'Tu es sacerdos', two autographs of which (Lcm MSS 2141b, 4022) are dated 6 July 1827.
3. Novello published editions of seventeen Masses attributed to Mozart from 1819 on; their precise publication dates are not known. Of these, Nos. 7 (K. Anh. 233), 12 (K. Anh. 232), 13 (K. Anh. 235a), 16 (K. Anh. 185) and 17 (K. Anh. 237) are now thought to be doubtful or spurious (CPM; Grove⁶). SW may have been thinking in particular of the popular 'Twelfth Mass', K. Anh. 232.

To [William Hasledine Pepys]¹

Euston Street, 23 November 1827

ALS, 1 p. (Kassler)

Euston Street

Euston Square

Friday 23^d of Nov^r 1827.

Sir

In Reply to your Application upon the Subject of Lectures,² I request to state that I feel no Objection to repeat a Course of Lectures similar to that delivered at the Royal Institution last Season.³-- It is to be observed that an Organ was employed, as well as a Piano Forte, and that vocal Assistance was also rendered in numerous Examples. Mori's⁴ Violin was occasionally added. The Number of Lectures was Eight, and the Terms six Guineas per Lecture.

I am

Dear Sir,

respectfully yours

S Wesley

1. There can be little doubt from the subject matter of this letter and the existence of other letters explicitly addressed to him that it was addressee was William Hasledine Pepys (1776-1856), Secretary of the London Institution. He succeeded to his father's cutlery and surgical instrument manufacturing business, which he appears to have extended to include the manufacture of scientific instruments. He was one of the

original managers of the London Institution, FRS (1808) and Treasurer of the Geological Society (1812). He was a member of the Glee Club and a subscriber to SW's Service. For the London Institution, which was founded in 1805 and had premises at Finsbury Circus, see Bernard Becker, Scientific London (London, 1874), 189-200.

2. At a committee meeting on 8 Nov. Pepys had suggested that SW should lecture in the coming season. The proposal was referred to the Lecture Committee, where it was agreed, and Pepys requested to write to SW. SW's course was on vocal music and ran for six weeks at 1 p.m. on Tuesdays from 4 Mar. 1828 (London Institution papers (London, Guildhall Library, MS 3076), 3, 131; A Descriptive Catalogue of the Lectures delivered at the London Institution ... from 1819 ... to ... 1854, 47; GM, 1827¹, 161). The first lecture was attended by R. J. S. Stevens, who recorded that SW was 'a bad speaker, a bad accompanier too violent! He quoted Thomas Aquinas, and Hesiod; and introduced both Latin and Greek quotations occasionally' (R. J. S. Stevens, Daily Memorandum Books (Cambridge, University Library). The texts of some of these lectures are preserved at BL, Add. MSS 35014-15.
3. SW had given a course of lectures at the Royal Institution in 1827, starting on or before 2 Apr.; he had also lectured there in Apr.-May 1826 (Kassler, 'Lectures', 19).
4. Nicolas Mori (1797-1839), English violinist, music publisher, and composer of Italian descent. A pupil of Barthélemon, he first appeared in public at a concert for his own benefit at the King's Theatre on 14 Mar. 1805, when he was billed as 'the Young Orpheus, Master Mori'. He later studied with Viotti for six years. He was one of the original associate members of the Philharmonic Society, and for many years from 1816 one of the principal leaders at its concerts. The Harmonicon in 1824 called him 'one of the finest violinists in Europe', and SW described him in his Reminiscences as 'unquestionably the first Leader of his Day'. In 1819 he married Elizabeth Lavenue, widow of the publisher Lewis Lavenue. (Grove⁶; Humphries and

Smith; SW, Reminiscences)

To William Thomas Brande¹

Euston Street, 10 December 1827

ALS, 1 p. (BL, Add. MS 56411, f. 28)

Addressed: To | W. J. Brande Esq^{re} | Royal Institute | Albemarle Street |

Tuesday Morning

Pmk: 11 DE 1827

Euston Street

Monday Evening

Dec^r 10th 1827.

My dear Sir

I know not how to attempt any Excuse of my indefensible Delay of thanking you for your Letter dated Nov^r 17²-- True it is however, that ever since I received it, a perplexing Pressure of multiform Engagements has precluded my due Attention to Correspondence in various Quarters-- Concerning the Subject of yours, I have to State, that at present, I have no Design of parting with the Copy-Right of the Lectures in question³ but should I form such a Resolution, be assured that I shall make a Point of conferring with you, previously to any Bargain elsewhere.

Believe me,

Dear Sir

most truly yours

S Wesley

W. J. Brande Esq^{re}

1. William Thomas Brande (1788-1866), FRS (1809), chemist and editor of the Dictionary of Science and Art. The son of an apothecary, he was Professor of Chemistry at the Royal Institution from 1813 to 1854, was closely associated with Davy and Faraday, and was one of the leading chemists of his day (DNB).
2. Not preserved.
3. SW's lectures remained unpublished. In 1831 Crotch published the texts of some of his own lectures as Substance of Several Courses of Lectures on Music delivered in Oxford and the Metropolis.

To William Hasledine Pepys

Euston Street, 19 December [1827]¹

ALS, 2 pp. (Fitzwilliam)

Euston Street.

Euston Square.

Wednesday 19th of Dec^r

Dear Sir

I think I can safely engage to provide Singers at two Guineas per Head; but certainly not for less.-- Phillips (the Base) will not "give Tongue" under three, I know; having lately negotiated with him upon a similar Business.-- It does not seem at all necessary, that three or four Singers should be employed at every Lecture, especially if an Organ be hired, but nota benè, the Organ must remain stationary for the whole Season (I mean till the Termination of the Lectures) & I cannot yet send you the Amount of the Demand for the Hire, until I have haggled with some of the Builders sur le Sujet.-- I pledge my Word to do the best, & proceed upon the most economical Plan possible.-- You seem anxious for an exact Statement of the Sum total, but this you see to be impossible until I know the Charge for the Loan of an Organ, and at how many of the ten Lectures vocal Music may be indispensable.¹

An early Line will much oblige

Dear Sir,

Yours respectfully

S Wesley

To W H Pepys Esq^{re}

1. The course eventually consisted of only six lectures.

To [William Hasledine Pepys]¹

Euston Street, 1 January 1828

ALS, 2 pp. (Fitzwilliam)

Euston Street.

Tuesday. Jan 1. 1828.

My dear Sir

Herewith is an Estimate of the lowest Terms on which the Lectures can be given, if the Assistance of only three Singers be required for five Attendances.-- Yourself & your Committee are to judge of what is required; you intimated that Crotch's Course² having been solely instrumental, Antithesis must be desirable, & therefore the more Vocality, the better.

Estimate

	£	s.
6 Lectures at 6 guineas each	37	16
3 Singers in 5 lectures, at		
2 Guineas each	31	10
Hire of Organ	10	10
-- of Pianoforte	3	3
	<hr/>	
	£82	19

Wherever you feel that any Retrenchment can be made (although of this I cannot discover a Possibility, without Injury to the Vitality of the Cause) you will of Course speedily communicate with me upon the Subject.-- To tell you the plain Truth, I do not see how we can become at all vocally brilliant, without a Treble Voice, which, if any 4 Part Pieces are to be sung, will be absolutely a sine quâ non.

I am

Dear Sir

Very respectfully

& cordially,

Yours

S Wesley

1. Although lacking an address portion, it is clear from its contents that this letter is to Pepys.
2. Crotch had given a course of eight lectures on modern musical composition at the London Institution between 7 Feb. and 18 Mar. 1827 (A Descriptive Catalogue of the Lectures delivered at the London Institution, 47).

To [Edward Braylake Bayley]¹

Euston Street, 2 January 1828

ALS, 1 p. (Toronto, Royal Ontario Museum, 934.43.277)

Addressed: To | The Secretary | of | The Russel Institution²

Euston Street

Euston Square

Wednesday Jan^y 2. 1828

Sir

The lowest Terms upon which I can read six Lectures are 30 Guineas; and you will oblige me by an early Line of Information, whether vocal Additions, (such as are expected both at the Royal & London Institutions, & at each of these I am engaged this Season) will be required? I mention this, because this is (of Course) quite an extra Expense; as also the Hire of Organ, & Piano Forte; both of which will be necessary for the general good Effect of the Course.³

I remain,

Sir,

respectfully yours

S Wesley.

P. S. You must excuse the Superscription without the proper Name, as well as Title; but the Truth is that I have unluckily mislaid your Address.

1. Edward Wedlake Brayley the elder (1773-1854), archaologist and topographer, FSA (1823), collaborator with John Britton on parts of The Beauties of England and Wales, librarian and secretary of the Russell Institution from 1825 until his death (DNB).
2. The Russell Institution was in Great Coram Street, off Russell Square.
3. At least one of the lectures delivered by SW as part of this course can be identified among SW's lecture texts. Entitled 'In what respects may we be truly said to have improved in the knowledge and practice of music in the present period?', it is annotated 'Russell 6th' (BL, Add. MS 35015, f. 32).

To William Haseldine Pepys Euston Street, [5 or 12 January 1828?]¹

ALS, 1 p. (BL, Add. MS 56411, f. 30)

Euston Street 16

Saturday Night

Dear Sir

If convenient to You I will attend you on Thursday at 2 o'Clock, wherever you Shall appoint, for the Purpose of surveying the Lecture Room, when we may finally Settle the Point relative to the Organ.--² It certainly is a Desideratum of no Slender Importance, & ought to be admitted, if possible.

I remain,

Dear Sir,

truly & respectfully Yours

S Wesley

W. H. Pepys Esq^{re}

1. This letter, relating to SW's course of lectures at the London Institution, appears to follow SW's letter to Pepys of 1 January, and is evidently in response to a letter from Pepys (not preserved) questioning whether an organ could be used (see n. 2). The matter had evidently been resolved by the time of SW's letter to Pepys of 1 Feb. SW's 'Saturday' suggests 5, 12, 19, or 26 Jan. as possible dates, of which 5 and 12 Jan. are perhaps the most probable.
2. Pepys had perhaps queried whether there was enough space for an organ in the

lecture room.

To William Hasledine Pepys

Euston Street, 1 February [1828]

ALS, 1 p. (Fitzwilliam)

Addressed: To | -- Pepys Esq^{re} | Poultry | Cheapside

Euston Street 16.

Friday Night. Feb' 1

Dear Sir

Be so kind as to favour me, as soon as possible, with mine Ordo
Recitandi; the when, both as to Day & Hour, when I am expected to mount
Guard at my new Station; by which you will gratify & instruct

Yours very sincerely

S Wesley

1. The year is given by 1 Feb. falling on a Friday, SW's Euston Street address, and the continuing discussion of his forthcoming course of lectures at the London Institution.

To Joseph Fincher¹

Euston Street, 17 March [1828]²

ALS, 1 p. (BL, Add. MS 38071, f. 32)

Addressed: To | Joseph Fincher Esq^{re}

Euston Street

Monday 17th of March

My dear Sir

M^r Scott³ having expressed himself so zealous for the Introduction of the Jew's Harp Artist,⁴ I am anxious to know immediately whether the Preliminaries are already settled concerning his Performance, and it is necessary that I should have an Interview with him here in the Course of Wednesday.

A speedy Line will oblige

Yours faithfully

S. Wesley

1. The Assistant Secretary of the Royal Institution.
2. The year is given by 17 Mar. falling on a Monday and SW's discussion of Eulenstein (see n. 4).
3. Possibly Sir Claude Scott, one of the managers of the Royal Institution at this time, although it is difficult to see why SW should deny him his title. The 'Mr Scott' mentioned here appears elsewhere in family letters, where he is described as being engaged 'in the coal trade', and as being the former employer of SW's son John

William.

4. Charles Eulenstein (1802-90), a German jew's harp player and guitarist who enjoyed a brief celebrity in London in 1827 and 1828. The performance under discussion was presumably to occur during one of SW's Royal Institution lectures, which began some time in March. Eulenstein is also known to have demonstrated the jew's harp at Michael Faraday's Royal Institution lecture on the nature of musical sound on 9 May 1828 (Grove⁵; A Sketch of the Life of C. Eulenstein, the Celebrated Performer on the Jews' Harps (1833), 47-8; Kassler, 'Lectures', 19-20).

To [William Hawes]

Euston Street, 29 March [1828]

ALS, 3 pp. (BL, Loan 79.10/3)

Euston Street

Saturday March 29

Dear Sir

I find that no Plates of my Madrigal³ were ever sent home to me.-- Skarratt engraved them, but what has become of them is a Question of no easy Solution.-- I well remember that Gwilt was so disgusted at the Adjudgement of the Prize to any other than the Madrigal in Question, he determined to publish it at his own Charge, which was accordingly done, but I know that I received only a few Copies of it, & certainly never the Plates.⁴

As you know the Worth of the Thing, at least as well as I, it is my Purpose at all Events that the Sounds shall "neither slumber nor sleep."⁵-- if I cannot recover the Plates (which I think you might help me to do, by Enquiry) I will republish the Tune, in that cheap & clever Way that Willis exhibited to us yesterday.⁶

I am much inclined to conclude, that the Plates were sent from Skarratt to Gwilt; but as I have had not Communication with the latter for several Years past, I can gain no Information from that Quarter.-- I know not how you & he stand at present together -- for he is rather ready to dine with you or to die for you to Day, & swearing to Morrow that he never saw you

before.

SW

1. Although lacking an address portion, internal evidence and the preservation of this letter with other letters to Hawes suggests that he was the addressee.
2. The year is given by 29 Mar. falling on a Saturday and the reference to Willis (see n. 6).
3. 'O sing unto mi roundelaie', which SW had written in 1812 as his entry for the Madrigal Society prize cup (see SW to Novello, 17 February [1813], n. 8).
4. For details of this incident, see SW to Novello, 17 Feb. [1813].
5. Ps. 121: 4.
6. The Dublin music publisher and seller Isaac Willis established his business in London around 1824 and published a good deal of sheet music. The 'cheap and clever way' mentioned by SW was doubtless lithography, which Willis used for some of his publications (Humphries and Smith). No copies of this projected new edition of SW's madrigal have been located, and it is not known whether or not it was published.

To [Thomas Jackson?]¹

Euston Street, 21 April 1828

ALS, 1 p. (Rylands, DDWes 6/31)

Euston Street

Monday April 21st 1828

Dear Sir

I have had in Contemplation for some Months past, to compose a few Tunes appropriate to the Hymns of my Father in your Collection,² each to suit a separate Metre; and several of my judicious musical Friends are of Opinion, that such a Publication must prove an Acquisition to the Psalmody of the Connexion, which has long been so generally & so justly approved.

You will much oblige me by an early Communication of your Sentiments upon the Subject, & believe me remaining

Dear Sir

Respectfully Yours

S Wesley

1. Internal evidence and the reference to 'your collection' (see also the following letter) suggest that the addressee was Thomas Jackson.
2. A Collection of Hymns for the Use of the People called Methodists. As SW states, many of its hymns were by Charles Wesley.

To Thomas Jackson

Euston Street, 17 May 1828

ALS, 3 pp. (Rylands, DDWes 6/32)

Euston Street

Euston Square

Saturday May. 17. 1828

Dear Sir,

According to your Suggestion, I address a few Words to you upon the Subject of the Hymn Tunes which I have had the Gratification of composing, & adapting to the various Metres in your Collection edited in 1825.¹-- I have endeavoured to render them as appropriate to the excellent Poetry as my musical Ability admits, and shall feel much mental Comfort should they hereafter prove a Vehicle of impressing more strongly & effectively the grand Truths which pervade the whole Volume.

I have submitted my Pages to the Criticism of a few whom I have long known to possess the most solid Judgement in every Species of Church Musick, & who have honoured me by pronouncing that the Melodies I have invented for the several Measures, are (what I especially wished them to be) easy of Acquirement, and every where suitably solemn to the sundry Subjects of the Words; & that whether sung in separate Parts (as they will be printed) or by a whole Congregation in Unison only, their Effect will prove powerfully devotional.

Considering as my Duty to offer to the Committee the Option of the Copyright of the MS. previous to making any decisive Engagement upon it elsewhere, I thought it well to consult a few impartial Men (on whom I have had Reason to rely in similar Negotiations heretofore,) with regard to a fair & moderate Price; and they tell me that £150 ought to be considered an undeniably just Requisition: this, of Course must be left to the Determination of Yourself and the other Gentlemen appointed to arbitrate similar Questions.²

Should even a Moiety of the new Tunes become popular, that the Demand for the Book would soon become general there is little Cause to Doubt: of the three Tunes from the Fitzwilliam Library (by Handel) I disposed of full 1800 Copies, & afterwards sold the Plates for a liberal Sum.³

Permit me to subscribe myself

Dear Sir

Very respectfully yours,

S Wesley

P.S. I purpose to prefix a Preface to the Tunes, giving a minute Explanation of every Point which could be possibly misapprehended in any Part of the Work.

Rev^d M^r Jackson

1. i.e. the 1825 edition of the Collection of Hymns for the Use of the People called Methodists.
2. The timing of this letter is curious, as the Book Room Committee had a week earlier turned down SW's proposal that they should purchase the copyright of the hymns and publish them themselves, while agreeing that if SW himself were to

arrange publication they would be glad to help with marketing and distribution (Book Room Minutes, 9 May 1828 (Rylands)). SW's collection was published in Aug. as Original Hymn Tunes, adapted to every Metre in the collection by the Rev. John Wesley (see SW to Upcott, 20 Aug. [1828]).

3. The identity of the purchaser of these plates, and the amount SW received for them, are not known.

To William Upcott¹

[London Institution],² 20 August [1828]³

ALS, 1 p. (Bath Public Libraries, AL 1523)

Addressed: To | William Upcott Esq^{re}

London Institution

Wed^y 20th of Aug^t

Dear Sir

I feel it right to announce to you, that a Set of 30 Hymn Tunes, all original Melodies of my own, adapted to every Metre in the Wesleyan Hymn Book is just issued into the World,⁴ & I guess that they may not be unacceptable among your extensive Circle of Friends & Acquaintance.-- I flatter myself that they are tolerably good, & may be had in five Minutes of your Neighbour M^r Mason,⁵ Conference Office, City Road.

Believe me,

Dear Sir

faithfully Yours

S Wesley

To | W^m Upcott Esq^{re}

1. William Upcott (1779-1845), natural son of the the artist Ozias Humphry, antiquary, and noted collector of autograph letters. After an early career in the book trade he was in 1806 elected to an assistant librarian's position at the recently founded London Institution at the same time as Richard Porson was appointed librarian. During his

long period at the London Institution he bought and sold large quantities of autograph letters, resigning his position in 1834 in circumstances which suggest some irregularity. One of his executors was Charles Britiffe Smith (see SW to Smith, 4 Sept. 1828). Some of his extensive collection of autograph letters is now at BL, Add. MSS 15841-15957 (DNB; Munby, 13-32).

2. SW had presumably had called on Upcott at the London Institution, and had written this note on failing to find him.
3. The year is given by 20 Aug. falling on a Wednesday and the reference to the recent publication of SW's hymns (see n. 4).
4. The Preface to the Original Hymn Tunes is dated 10 July 1828. The BL copy of the Hymns has a manuscript inscription to Crotch, dated 4 Sept. 1828.
5. John Mason (1781-1864), Wesleyan Methodist minister and Book Steward, 1827-64 (DEB). The London Institution was very close to the City Road chapel and Book Room.

To Thomas Jackson

Euston Street, 2 September 1828

ALS, 3 pp. (Rylands, DDWes 29)

Addressed: To | The Rev^d Mr Jackson | Brunswick Place | City Road |

Tuesday Evening

Pmk: 3 SP 1828

Euston Street Euston Square

Tuesday Sept^r 2. 1828

My dear Sir

As the recent Publication¹ (concerning which you have already witnessed my Anxiety) has been a Work of heavy Expense, the Remuneration of which must necessarily be only expected at present, and as I feel very desirous that the Money advanced by you should be refunded with all convenient Speed, I could not resist the Impulse I felt in earnestly requesting the united Efforts of your most efficient Engines towards the Promotion of its Publicity & Encouragement.-- I acknowledge that the good Success of the three Hymns of my excellent Father set by Handel was the primary Stimulus to the present Undertaking, and it having been suggested to me by several judicious Persons (zealously affected towards the Methodists) that Tunes for every individual Metre in the Hymn Book were wanting, I eagerly embraced so favourable an Occasion of rendering a cordial Tribute of profound Veneration to the Manes of such a Poet, and such a Father!

I fear that M^r Mason (& probably others with him) may have quite mistaken my Motive for wishing a further Advancement of Cash;² it was the same which influenced me in the first Instance; namely the earnest Desire of promoting that Circulation of Copies which would most speedily ensure the Return of such Money: but without ready Money my Printer cannot proceed. 100 copies are immediately wanted: the Shops to which I have sent Title Pages object to exhibit them (& this very justly) because, when asked for a Copy, they have none to produce.

If, when I first announced my Design of issuing such a Publication, any Objection had been stated, to this I should have immediately attended; and if I had found myself incompetent to remove it, I would have given up all Thoughts of any future Proceeding in the Business: but on the Contrary, the Scheme appeared to meet very general Approbation, and I accordingly proceeded with all Promptitude to prepare for the Press a Work (certain to be popular, when thoroughly known) which stagnates for the immediate Lack of Thirty Pounds!

Whenever the Tunes in Question shall have attained any Thing like a general Circulation among the dissenting Congregations -- the Church κατ' ἐξοχην³ is out of the Question: their Members will harbour them only as Matters of musical Amusement -- The dissenting Congregations will I think give them great Encouragement.-- They are fond of new Tunes, & these, I flatter myself are fairly entitled to become old, and yet never obsolete.

I see that the former Advertisement remains upon your Number⁴ for the present Month: so far, so good; it appears that great Progress in the Cause

might be made by every Preacher who was informed of the Fact at the Conference, disposed to aid it.

Dii bene vertant⁵ -- the Heathens would say, upon the present Occasion. My Conclusion is, το θελημα του κυριου γενοιτο⁶

I am

My dear Sir,

Very sincerely yours,

S Wesley.

1. The Original Hymn Tunes.
2. SW had evidently approached the Book Room for a short-term advance to cover his engraving and printing costs, and was now requesting a further £30 to pay for the cost of printing further copies. No record of this transaction is recorded in the Book Room minutes. Little more than a week later, however, the question of the sale of the Hymns was once more discussed at a Book Room committee meeting, where it was agreed that 'the Book Steward [Mason], with the consent of Mr Wesley be at liberty to negotiate with his Printer either for his Plates, or a certain number of copies of his musical work'. It is apparent from SW's letter of 10 Oct. to Jackson and subsequent Book Room committee minutes that they did not purchase the plates, but may have bought some copies of the Hymns as a result of these negotiations (Book Room Minutes, 11 Sept., 11 Dec. 1828 (Rylands)).
3. 'Par excellence': i.e. the Church of England.
4. i.e. in the current number of WMM.
5. 'May the gods grant a successful outcome'.
6. 'The Lord's will be done'.

To [Charles] Britiffe Smith¹

Euston Street, 4 September 1828

ALS, 1 p. (BL, Add. MS 31764, f. 27)

Addressed: To | Britiffe Smith Esq^{re} | Featherstone Buildings | Bedford Row
| N. 2 | Thursday Evening

Pmk: 4 SP 1828

Euston Street. Euston Square

Thursday Sept^r 4. 1828

Sir,

It appears to me that the English Translation of the following Epigram
is far superior to the Original:

*Η κηνη πας ο βιος και παιγιον. η μαθε παιζειν, την σπουδην μεταθεις, η
φερε τας οδυνας.*²

Life is a Jest -- mere Childrens' Play:

Go, learn to model thine by theirs:

Go, learn to trifle Life away,

Or learn to bear a Life of Cares.

I remain

Sir

obediently yours

S Wesley

1. Charles Britiffe Smith was 'the earliest known collector of autograph letters of musicians' (King, 38; see also Munby, 66-7). As this is the only letter to him from SW and there is no other evidence of a friendship between them, it is possible that he deliberately solicited this letter to add to his collection. It is not known whether he was related to George Smith of Faversham, three of whose letters to SW concerning his daughter are also contained in the same manuscript collection.
2. From Anthologia Palatina 10. 72, attributed to Palladas (4th century AD): a literal translation is 'All life is a stage and a comedy; learn to play, discarding earnestness, or else endure its pains'. The translation given by SW is by his father; he had earlier set it to music as a glee (autograph at BL, Add. MS 71107, f. 113^v, dated 17 Jan. 1807).

To John George Emett

[Euston Street], [21 September 1828]¹

ALS, 1 p. (BL, Add. MS 35013, f. 92)

Addressed: John Emett Esq^{re}

Sunday Night

My dear Sir

I will prepare the Papers in the Way you require as soon as possible, but am engaged (by the Advice of M^r Wakefield, my Aesculapius)² to go Tomorrow, down to Gravesend on Account of my yet unsettled State of Intestines, in which I am concerned to find that you resemble me: I must return on Saturday³ next, & on Sunday shall be very glad to see you.-- Whether my Sister be then in this or a better World, the Society of a Friend cannot be unseasonable.

Believe me

Most truly yours

S Wesley

1. The dating of this letter, written at a time when SW's sister Sarah's death was in imminent prospect, is problematical. Sarah died in Bristol on Friday 19 Sept., but 14 Sept. (the previous Sunday) is ruled out as a possible date for this letter as SW was in Leeds at this time (see SW to Sarah Suter, 13 Sept. 1828 (BL, Add. MS 35012, f. 73)), and did not return to London until the following Thursday. The most probable date is 21 Sept: i.e. two days after Sarah's death, but evidently before news

of it had reached SW in London.

2. i.e. SW's doctor: not certainly identified, as there was more than one Wakefield in general practice in London at this time. He was SW's doctor at the time of SW's death, and is listed in The Times as among those attending his funeral.
3. Probably 27 Sept.

To Thomas Jackson

Euston Street, 10 October 1828

ALS, 3 pp. (Rylands, DDWes 6/30)

Addressed: The Rev^d M^r Jackson | Brunswick Place | City Road | Friday
Oct^r 9

Pmk: C 10 828

Euston Street Euston Square.

Friday Oct^r 10 1828.

My dear Sir,

I cannot but again express to you the strong Reluctance I felt to any Application upon the Subject of Money, which I think I may safely declare that I value no more for its own Sake than did my wise & good Father & Uncle: but as, while on Earth, "the Mammon of Unrighteousness"¹ is a Sine quâ non of our mortal Existence, wholly to slight its momentary Value were to counteract both Experience & common Sense, I plead guilty to an insuperable Aversion from every Semblance of importunate Solicitation, & therefore hasten to explain the only Causes of my unseasonable Visit yesterday.

I believe that I did not mention to you the Circumstance of my losing £60 within the last three Months, by the unworthy Conduct of an Organ Builder,² whose Name I forbear to add, but who refused to pay the above Sum, (& to which he well knew I was justly entitled,) merely because the

Agreement was not drawn up formally & legally upon Paper. £60 would have enabled me to proceed very independently with my Printer, so that there would have been no Scarcity of Copies in my late Work;-- but at present, a Stagnation is caused, inasmuch as each 100 amount to nearly £12, for which my poor Typographer can afford no Credit.

That the Tune Book will ultimately find its Level, (& I will be bold enough to say, obtain its Elevation) you & I are well agreed; but the Time requisite for its general Circulation must be considerable, & I submit to you whether (all Things weighed well) my wiser & least troublesome Plan may be to part with the Copyright altogether, at a fair Valuation, rather than be worried from Time to Time as above described?³

You will much oblige me, dear Sir, by your early Thoughts upon the Business.-- It certainly would be desirable that a Publication which I will venture to denominate unique in its Kind, should liberally reward the Labourer in the Vineyard, who is conscious of having devoted some of the best Sounds he could collect to assist the Expression, although they could never improve the Sense & Energy of that divine Poesy which sill not be soon surpassed, in our native Tongue.

I am,

My dear Sir,

With great Respect & Regard,

Your truly obliged

S. Wesley

1. Luke 16: 9.
2. Perhaps William Allen; the payment would have been for designing the specification for the Lincoln Cathedral organ, built by Allen in 1826. For a similar complaint from SW's brother Charles, which may relate to the commission which CW felt was his due for recommending Allen, see SW to Sarah, 14 June [1826], and n. 7.
3. This suggestion had already been considered and turned down by the Book Room committee (see SW to Jackson, 17 May 1828). Perhaps as a consequence of SW's request in the present letter, it was considered again by them in Dec., and once more rejected, on the grounds that the Book Room held sufficient stock of the Hymns for their anticipated requirements.

To Robert Glenn

[Euston Street], 30 October 1828

ALS, 1 p. (Rylands, DDWes 9/21)

Addressed: To | R. Glenn Esq^{re} | Kirby Street | Hatton Garden | N. 6 |

Thursday 30 Oct^r

Euston Street

Thursday 30th of Oct^r 1828

D^r Sir

My Brother has written to inform us that he expects & intends to be in London on Saturday next: I design to call on Sunday, & I should think that on Monday you ought to see him, as nothing but Evil can result from Delay, when Circumstances are considered with a grain of Prudence.¹

Y^{rs} truly

S. Wesley

1. This letter may relate to a dispute over SW's sister Sarah's estate: in a will dated 16 Nov. 1827 (Drew) she appointed her brother Charles as her executor and left her entire estate to him. For an undated letter to Glenn which may relate to the same subject, see Appendix.

To John George Emmett

Euston Street, 15 January [1829]¹

ANS, 1 p. (BL, Add. MS 35013, f. 95)

Addressed: M^r Emmett | N. 2 | Elizabeth Street | Chelsea | Thursday Night

Pmk: 16 JA 1829

Euston Street

Thursday Ev^g 15 Jan^y

My dear Sir

Particular Business will detain me from Home the greatest Part of Tomorrow: Master Sam must also be an Absentee; therefore if you can name some Day in next Week for the Pleasure of our receiving you here, you will much oblige

Dear Sir

Yours very faithfully

S Wesley

1. The year is given by the postmark.

To William Hawes

Euston Street, 24 January 1829

AN, third person, 1 p. (BL, Loan 79.10/3)

Nearly a Month ago M^r S. Wesley addressed a Note to M^r Hawes enquiring whether he would be disposed to engage his Services at the ensuing Oratorios,¹ to which a verbal Answer was returned, that "M^r H. would write to M^r W on the Subject."-- This Day the latter read M^r Adams's Name, for the Organ.-- Query -- Shall we call this the attentive Punctuality of a Man of Business, or the polished Manners of a Courtier.

Euston Street Sat^y 24th of Jan^y 1829

1. Hawes was at this time the manager of the Covent Garden oratorio concerts.

To Robert Glenn

Euston Street, 31 January 1829

ALS, 2 pp. (Rylands, DDWF 15/39)

Addressed: To | Rob^t Glenn Esq^{re} | Kirby Street | Hatton Garden

Euston Street Euston Square

Saturday Jan. 31. 1829

My dear Sir

I fully purposed to have been with you this Day, but two unexpected Scholars dropped in whom I could not dismiss without their Lessons; added to which I am so closely pressed for Time in the preparation of a new Lecture for Tuesday next¹ (the very Day on which the lousy Lawyer's Bill is to be paid) that really I am in a true, proper & orthodox Dilemma.

Now to the most perplexing Part of it: if you will do me the friendly Office of procuring for me the Loan of either 30 or at all Events £20, you shall not only receive my Note, payable on March 25th but also Property besides to the Amount of the Sum advanced.

I earnestly request you to look in here this Evening if possible. I would not become thus troublesome to you, were not the Affair so urgent & the impending Danger so closely imminent over the Head of

My dear Sir

Your sympathetic old Friend

S Wesley

To | R. Glenn Esq^{re}

1. 3 Feb. The venue and subject of SW's lecture are not known.

To an unidentified recipient¹

Euston Street, 7 March 1829

ALS, 7 pp. (BL, Add. MS 31764, f. 28)

Euston Street, Euston Square

Saturday, 7th of March 1829

Dear Sir

The ingenious & profligate Author of "Lacon" (viz., the Reverend Colston²) has truly said in his Book, that an "intelligent Man is generally an intelligible Man."-- Now I wish to prove at least that I am the latter; & therefore will express my Judgement more exactly than can be conveniently done amid Bacchanalian Potations, upon the Contents of the Paper which you gave me on our last Lodge Night.³

I remain steadfast in the Conviction, that no multitudinous Addition of Instruments can ever in the least degree augment the Solemnity of Tone which the Organ inherently possesses & which will perpetually unite with the human Voice, in a Similarity of Effect, vainly attempted by any other Instrument than the Flute. It is true that some Voices resemble the Reed Stops of an Organ; (Braham's for example) but then, the Tone of the human Voice is either naturally bad, or vitiated by a false Mode of exerting it, which latter is unquestionably Braham's case.

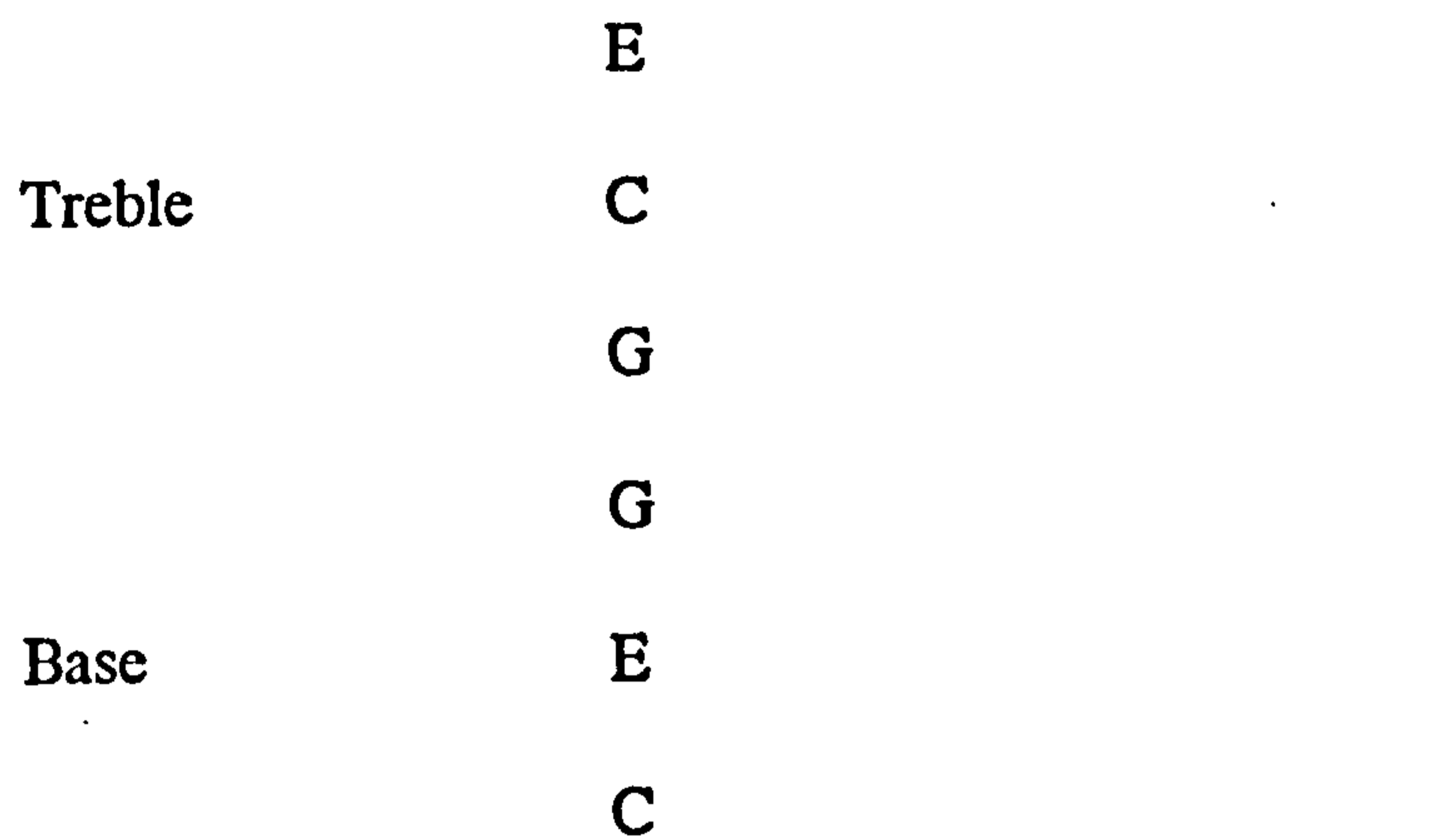
The nearer the Approach of Tone in the human Voice to that of a fine Diapason; (whether of stopt or open Pipes) in that Proportion will be its

Approximation towards Perfection.

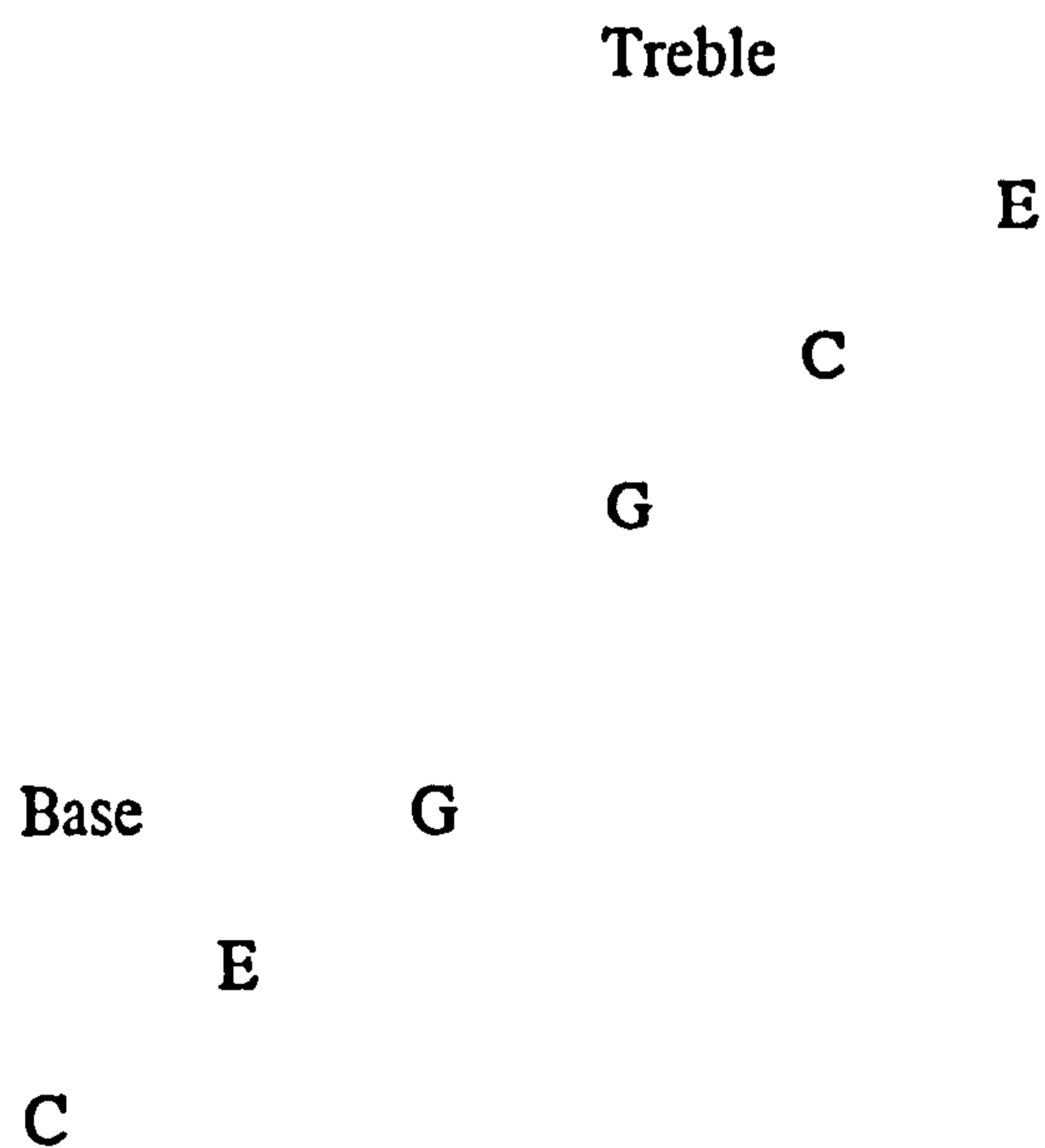
In your Paper⁴ is stated, that "the Introduction of stringed Instruments may increase the Flow of Harmony." This is not correct, altogether; they certainly strengthen the Force of the Tones; but not the Power of the radical & constituent Harmony.-- That they much embellish & diversify the general Effect will not be disputed; but then, that general Effect is rather theatrical than ecclesiastic.-- therefore I agree with your Critic, that "Requiems," sung to the Organ, without stringed or wind Instruments, are indisputably the most "consistent with perfect Taste;" & will be universally found "more impressive upon every devout Mind, as well as upon every competent Judge of {GREEK 14: To orepon}

Whoever begins & continues to practice ever so strenuously on the Piano Forte, & shall even be able to execute the marvellous Difficulties of Mess^{rs} Hummel & Moscheles,⁵ will, when attempting the right Way of performing even a Psalm Tune upon an Organ, soon discover his Incompetency:-- for even admitting that these Pianists are Harmonists, that is, that they understand how to modulate aright, (which is very seldom the Case), yet they are sure to treat the noblest of all Instruments in the most awkward & barbarous Way: for Instance, in striking any Chord, they do not put down the Keys simultaneously, which on the Organ should always be done, but one after another, beginning at the lowest note in the Base: so that (to use a harsh military Metaphor) the Effect on the Ear is not that of a general instantaneous Explosion but rather of a running Fire: To make this conspicuous, take the following Diagram:

We will name the Chord of C, E, G, in the Base, & its Reduplication in the Treble (though beginning in a different Order):--



A Novice on the Organ (who may be verè adeptus on the Piano Forte) will strike one Key after another-- thus;



The Effect of which (in a Psalm Tune for Instance) is perfectly ludicrous. Added to this absurd mode of handling the Keys of an Organ, the Pianist constantly forgets that the sound of every Pipe is continuous, not fleeting, like that of the Piano Forte; & therefore although on the latter, the Finger may

remain without Mischief upon a Key, for some Time after the temporal Value of the Note has been exhausted; the Fact is totally opposite as to the Organ, which necessarily preserves a Continuation of the Tone so long as ever the Finger may remain upon the Key: consequently, if the Execution of every Passage be not extremely nice, & accurate; if the Length of a Note, (either in Slow or brisk Measure), be protracted, even for Half a Second beyond its legitimate Duration, false Harmony will be the instantaneous Consequence: so far are they miserably mistaken who imagine the Piano Forte an Instrument requiring more delicate Management than the other;-- whereas the direct Reverse is the Truth.

He who wishes to be a good Player, both on the Piano Forte & the Organ, must learn the latter first: if he do otherwise he will never be an Organist deserving the Name of one. And now for a little Masonic Confidence.-- I shrewdly Suspect that you were the Suggestor of my Right & Title to all the Finery which I came down to the Banquet bedizened withal, the other Monday. If you were thus zealous to place me among the worthies,

"Stuck o'er with Titles, & hung round with Strings",⁶

let me express my Thanks for kind Intention at once to you: if someone other of the Brethren made the Motion, tell me his Name, that I may make a due Acknowledgement to him.

I fully believe that you give me Credit for a Fact, of which I am internally conscious, namely, that my Mind is not that of a mere Musician: I have (from a Boy) been a Lover of more of the Alphabet than the seven incipient English Letters, & had I not been an idle Dog, under the Instruction

of my classical Father (whose Loss is by me daily felt, more than 40 years since its Occurrence) I might long ago have been well qualified to bandy Latin & Greek along with Parr & Porson.⁷ My Trade is Music, I confess; & would to Heaven it had only been destined for mine Amusement, which would certainly have been the Case, had I availed myself of the Advantages which were offered me in Juvenescence, of rendering myself eligible for any one of the learned Professions; but it was (it seems) otherwise ordained; & I was to attend only to the Cultivation of one Talent, which unluckily cost me no Trouble to do: had there been any up-Hill Work for me in Music, I should soon enough have sacrificed it altogether.

You will perhaps wonder at my pestering you with all this Egotism, but I will tell you my Motive: Although I am pretty closely occupied in drumming the intrinsic Value of Minims & Semibreves both into Paper Skulls & impenetrable; yet I contrive to make Time (somehow or other) for Attention to the whole Alphabet, & should feel no Objection to rendering myself useful among Persons engaged in literary Pursuits, as far as I should feel conscientiously warranted to take a Share in them.-- In our boasted "March of Intellect" are certainly Plenty of Opportunities to increase & strengthen the Battalions; & I think that I should not rashly volunteer any Promise which I might feel incapable of rightly performing.

Perhaps I might lend a helping Hand in some critical Work, where I understand the Language, & the Subject, & if you will think a little upon this Proposal, & hint some Information concerning it, you will thereby gratify

Dear Sir,

Your sincere Friend

& Brother,

S. Wesley.

1. The addressee of this letter was evidently a fellow-Mason, a man of letters, and an amateur musician.
2. The Revd Charles Caleb Colton (?1780-1832), author of the popular collection of aphorisms Lacon, or Many Things in Few Words; Addressed to Those who Think, 2 vols. (London, 1820, 1822). For his profligate lifestyle and his addiction to gambling, see DNB, which states that he was 'a man of real talent, though unfitted by character, and, it would seem, by his real opinions, for a clerical career'. SW's slip of the pen was probably because of a confusion with the Bristol philanthropist Edward Colston (1636-1721).
3. Doubtless of the Somerset House and Inverness Lodge. The Somerset House Lodge, of which SW was an honorary member, had amalgamated with the Inverness Lodge in Nov. 1828. If the new lodge continued the pattern of meetings of the Somerset House Lodge agreed on 23 May 1814, the meeting was on Monday 23 Feb (Oxford).
4. Not preserved.
5. Johann Nepomuk Hummel (1778-1837) and Ignaz Moscheles (1794-1870), two leading composers of virtuoso piano music of the time.
6. Pope, Essay on Man (1733-4), iv. 195.
7. The noted classical scholars Samuel Parr (1747-1825) and Richard Porson (1759-1808).

To [Nicolas Mori?]¹

Euston Street, 24 March [1829]²

ALS, 1 p. (Rylands, DDWF 15/37)

Euston Street

24 March 2 Tuesday

Sir

In reply to your Note I have to inform you that the three Hymns which I transcribed in the Fitzwilliam Library are unquestionably autographical: I am well acquainted with the Hand Writing, having seen Abundance of it; and it exactly corresponds with all the other Specimens of Handel's Penmanship, which cannot easily be mistaken.-- Moreover I know the whole History of these Tunes, & the Circumstance of Handel composing them at the Request of a particular Friend of my Father,³ who wrote the Hymns as the Title Page announces.

I am, Sir,

obed^{ly} yours

S Wesley

P.S. Handel has written only the Melody, with a figured Base, which I have ramified for a Choir.

1. The tentative identification of Mori as the addressee of this letter follows a pencilled annotation in an unidentified hand.
2. The year is given by 24 Mar. falling on a Tuesday, SW's Euston Street address, and the discussion of the Handel hymns.

3. i.e Elizabeth Rich, née Wilford (c.1713-83), the wife of John Rich (1691 or 1692-1761), proprietor of Covent Garden theatre. Before her marriage in 1744 she had (as Priscilla Stevens) been a well-known actress, but had afterwards retired from the stage. She was a Methodist convert and a close family friend of the Wesleys. SW's information probably came from his sister Sarah's account, printed in the Dec. 1826 number of WMM (see SW to Jackson, [8] Oct. 1826, n. 3) (BD; Grove⁶).

To [Thomas Jackson?]¹

[c. April 1829?]²

ALS, 6 pp. (Rylands, DDWes 6/57)

Rev^d & dear Sir

The following Answers are I know perfectly correct and I hope may suit your Purpose.

My Mother was the Daughter of the later Marmaduke Gwynne Esq^{re} whose Family was one of the first and most ancient in Brecon, South Wales: the Name of the Family Estate was Garth which still remains, & which I am informed will at some time devolve to myself: the Gwynnes usually resided on the estate.--³ At that Time were many highly respectable Families, with all of whom they were well acquainted.-- My Father had five Children, beside my Brother, Sister, and Self, all of whom died very young.⁴-- two were named John, the elder of whom shewed an extraordinary Propensity to Music, for when he was but two years old, he was known to wave his Hands in just Time to the several Measures played or sung. He died at the Age of about two Years and a half.⁵

All the others died quite in their infancy, and were buried in the same Tomb in S^t James's Church Yard Bristol.

My Father was educated at Westminster School, at the Time when my Uncle Samuel was head Usher there, & was always considered an excellent Scholar.⁶-- Thence he went to Oxford to study at Christ's College⁷ for Orders. He accompanied my Uncle John to America⁸ as his Coadjutor, with Gen^l

Oglethorpe.⁹

In Latin Greek and Hebrew he was eminently well versed: he also read the German: I know not whether the Spanish.--

He was at Bristol when all the other Children were born, & came to London when I was about eight years old,¹⁰ where he remained in Marybone with his Family until his Decease, which happened in 1787.¹¹

My Brother Charles went early to a Grammar School at Bristol, M^r Needham's,¹² where he was educated in Latin. On his leaving, he was devoted entirely to Music, but as early as two Years and three quarters old his strong Inclination to it was observable.

He then played a Tune on the Harpsichord readily and in just Time.-- Whatever his Mother sang or he heard in the Streets he could play.-- M^r Broderip,¹³ Organist in Bristol heard him in Petticoats, & foretold that he would one Day make a great Player. His first Master was M^r Rooke¹⁴ at Bristol, & M^r Kelway, Queen Charlotte's Master, in London, and D^r Boyce, for Harmony & Composition.

My Sister Sarah was educated at Miss Temple's¹⁵ School in Bristol for several Years, and my Father also gave her some Instruction in Latin: she had some Talent for Singing -- but the musical Genius of our Family seems to originate in my Mother, who sang excellently.-- My Unkle John's Wife¹⁶ was heard invidiously to say of my Mother that she supposed "the Methodist Cages" (Houses) "were not fine enough for her Brother's singing Bird". (My Mother, although frequently attending the Methodist Meetings, was not a regular Member of the Society)¹⁷

I am obliged to my Father principally for my Knowledge of Latin.--
My Brother & Sister received the greater Part of their Education at School.

He¹⁸ was for many years well acquainted with the Countess of Huntingdon,¹⁹ the late Earl of Mornington,²⁰ Father of the present Duke of Wellington, the Hon^{ble} Daines Barrington,²¹ his Brother, the Earl,²² General Paoli,²³ D^r Samuel Johnson, and a Variety of other distinguished Personages.--
The Countess of Huntingdon, my Father, and Unkle, were all intimate, on religious Subjects: they latterly differed on the Calvinistic Doctrines of Predestination & Elections.-- Lord Mornington for several Years was accustomed to breakfast weekly at my Father's House, and play Quartettos for Hours together; he would bring his Tenor Violin under his Arm, & said that he should never be ashamed at being mistaken for a Musician.

D^r Johnson was known not to be musical: he however said to D^r Burney, "I envy you your sixth-sense, your Relish of Music".

My Father was not very frequently visited by the Methodist Preachers. Whenever his Brother John came to our House at Marybone,²⁴ he always brought with him two or three of them.

When at Bristol my Father used to preach at the New Room in the Horse-Fair,²⁵ dedicated to divine Service, & when in London, had no constant Duty, but usually preached on Sundays at West Street Chapel,²⁶ where his Family also generally attended.

He was exceedingly fond of Music, and played a little on the Flute, but long before my Time.

I do not know that my Father would have chosen the Profession of

Music for his Sons.-- he once asked Lord Chesterfield what he should make them? to which was answered "whatever Nature seems to have designed them for."

I do not remember the Year in which the Concerts commenced: I must have been about 14 or 15 Years old.²⁷-- they continued for several Seasons in Chesterfield Street: the Room admitted from 60 to 80 Persons, and was generally filled. L^{ds} Barrington, Fortescue,²⁸ & Mornington attended them constantly: the last of these performed occasionally. Several others, & many Gentry were with us. My Unkle John came once, with some of the Preachers, & said "I do this, to shew that I consider it no Sin."-- He loved Music much, but was no Performer.-- His punctuality was extraordinary. When with D^r Johnson, in an interesting conversation, one of his Preachers pulled out his Watch, & said, "Sir, your have a Funeral to attend in half an Hour"-- this caused him to start up & leave the Doctor quite abruptly.

On the 5th of November he made a Practice of giving to the boys with their Guy Fawkes, some Money, saying "Now, mind & do not drink more than will do you good, my Boys."

When he first preached in Ireland²⁹ he was much persecuted, but had the happy Art of gaining the Hearts of his Hearers.-- He said it was "always best to face a Mob," and when he obtained a Hearing, he was sure to turn all in his Favour. At one of his first Sermons was an immense Mob, who were desperately outrageous, hooting & pelting him, when turning round to them, he so mollified them by his Gentleness of Speech, (begging them only to hear before they condemned), after which, they all unanimously espoused his

Cause, applauding now as much as they had previously opposed.--

When legally required to render an Account of his Plate, he returned the following Answer:-- I have two silver Tea Spoons, the one in London and the other at Bristol; and I do not intend to purchase any more, while I see so many Persons starving around me."

D^r Boyce was my Brother's Instructor in Composition who was a most amiable Man, as well as a profound Master and for whom he always entertained the greatest Respect and Regard.-- M^r Kelway, Queen Charlottes Master, was also his, for the Harpsichord, & my Brother was a very favourite Pupil.³⁰

M^r Ebenezer Blackwell³¹ was for many years intimate with our Family, but I do not recollect any interesting particulars concerning him.

The above are the only Points I can at this Time call to Remembrance; but if you wish for further Information, & will take the Trouble to state any other Questions as in your former Letter, perhaps some Circumstances might occur, beside those already mentioned.

I remain

My dear Sir

Always gratefully

Yours

S Wesley

1. Not certainly identified, but probably Thomas Jackson, who was the recipient of two

similar letters of 16 April 1829 from Charles Wesley jun., no doubt written in response to a specific request for information about Wesley family history (see n. 30).

2. This letter has been conjecturally dated to April 1829 on the basis of its similarity in content to Charles Wesley's jun.'s letters to Jackson from this time.
3. For Marmaduke Gwynne (?1694-1769) and his family, see J. E. Lloyd and R. T. Jenkinson (eds.), The Dictionary of Welsh Biography: Down to 1940 (London, 1959). Garth is between Builth Wells and Llanwrtyd Wells, Powys.
4. John (1753-4), Martha Maria (b. and d. 1755), Susanna (1760-1), Selina (b. and d. 1764), and John James (b. and d. 1768) (Stevenson, Memorials).
5. According to Stevenson, he lived for only sixteen months.
6. Charles Wesley attended Westminster School from 1716 to 1726; his brother Samuel (1691-1739) was head usher there from 1713.
7. In fact at Christ Church, where he matriculated in 1726.
8. In Dec. 1835.
9. James Edward Oglethorpe (1696-1785), general, philanthropist, and colonist of Georgia (DNB).
10. According to SW's calculation, this would have been in 1774. He in fact came to London in 1771.
11. In fact, in 1788.
12. Not identified.
13. Edmund Broderip (1727-1779), a pupil of Geminiani and Kelway, or his brother Robert (Grove⁶).
14. Described by SW's father in his account of his sons' musical progress as 'a man of no name, but very good-natured'.
15. Not identified.
16. Molly Vazeille (1696-1781), who married John Wesley in 1751.
17. This sentence appears as a footnote.

18. i.e. Charles Wesley.
19. Selina Hastings, Countess of Huntingdon (1707-91), founder of the branch of Methodism that bore her name.
20. Garret Wesley, 1st Earl Mornington (1735-1781) (DNB; Grove⁶).
21. Daines Barrington (1727-1800), lawyer, antiquary, naturalist, and writer, fourth son of John Shute (1678-1734), 1st Viscount Barrington. He examined the boy Mozart on his visit to London in 1764-5; for his account of Mozart's abilities, see Philosophical Transactions of the Royal Society, 9 (1770), 54-71, reprinted in his Miscellanies (1781). He subsequently examined Charles Wesley jun. and SW, and his account of their abilities, based on and substantially quoting material supplied to him by Charles Wesley, is also included in his Miscellanies (DNB; Grove⁶).
22. William Wildman Barrington (1717-93), second Viscount Barrington (DNB).
23. Pascal Paoli (1725-1807), Corsican general and patriot, ruler of Corsica 1755-69. Following his overthrow in 1769 he lived in London, where he was a member of the social circle of Samuel Johnson. He returned to Sicily in 1790.
24. i.e. Marylebone.
25. Now known as John Wesley's Chapel: still in use as a Methodist chapel.
26. Off Charing Cross Road; at the time, the main Methodist chapel in the West End of London.
27. The first season of family concerts started in January 1779, when SW was not quite thirteen.
28. Matthew Fortescue, Baron Fortescue of Castle Hill (1719-85).
29. In 1747.
30. This paragraph has been deleted by SW.
31. A banker and close friend of Charles and John Wesley; he died in 1782. He is also mentioned in two letters of 16 Apr. 1829 from Charles Wesley to Jackson, (DDWes 6/79 and 6/80) (Frederick C. Gill, Charles Wesley, the First Methodist, 128-9, 134-6, 184; GM, 1782, 207).

To Robert Glenn

Euston Street, 10 April [1829]¹

ALS, 1 p. (Emory, Box 8)

Addressed: To | M^r Robert Glenn Esq^{re} | Kirby Street | Hatton Garden

Euston Street

Friday Afternoon

10th of April

My dear Sir

D^r Wait delivers this to you, & is very anxious to converse with you forthwith upon an Affair of the most vital Importance to him & every Individual in his Family. It is of that Nature that you as a Man so deeply versed in Affairs of urgent Business, will readily perceive the absolute Necessity of proceeding with the utmost Promptitude.²

Yours most truly

in great Haste

S Wesley

1. The year is given by 10 Apr. falling on a Friday, SW's Euston Street address, and by the reference to Wait.
2. The nature of Wait's financial crisis is unknown. It may possibly have been connected with his editorship of the Repertorium Theologicum, which appeared for one number only in 1829.

To an unidentified recipient

Euston Street, 23 May [1829]¹

ALS, 2 pp. (Rylands, DDWF 15/40)

Euston Street

Saturday May 23^d

Sir

I must have appeared very remiss, & inattentive to your Letter of the 13th but really, were you to be acquainted with the various Obstacles to a speedy Answer of several Correspondents, which have occurred, ever since yours arrived, I am sure that your Candour would exonerate me from any just Charge of Neglect.

It is with Regret that I am obliged to confess my Inability of furnishing you with the Information your Friend wished for concerning the Annesley Family.²-- If Mess^{rs} Clarke³ & Moore⁴ can render no Assistance on the Subject (who have been sedulous in the Wesleyan Genealogy) I fear that any future Research of mine must be altogether ineffectual.-- My late Sister might possibly have given some Conjecture concerning it, but I cannot believe she could have brought forward that correct Document which would have proved demonstrative upon the Point. Nevertheless, if any Clue can be found towards the Ascertainment of the real Truth, which you may be of Opinion that any subsequent Enquiry of mine might assist, I shall most willingly undertake the Negotiation in any Way you may guess to prove most successful.

Southey's Life of my Uncle⁵ you have probably seen; but I find therein no Mention of that collateral Relationship which is wanted in the present Instance.

I remain

Sir

Very truly Yours

S. Wesley

1. The year is given by 23 May falling on a Saturday, SW's Euston Street address, and his reference to his 'late sister'. For another letter to an unidentified recipient on a similar topic, incompletely dated but possibly from 1828 and to the same person as this letter, see Appendix.
2. i.e. the family of Susanna Wesley (1669-1742), wife of John Wesley of Epworth, SW's paternal grandmother. She was the twenty-fifth child of Dr Samuel Annesley (c.1620-96) (DNB; see also SW to unidentified recipient, 13 Mar. [?1828], n. 3).
3. Adam Clarke (?1762-1832), author of Memoirs of the Wesley Family (1823).
4. Henry Moore (1751-1844), Wesleyan minister and biographer, and one of John Wesley's literary executors. In 1792 he brought out a life of John Wesley in conjunction with Thomas Coke (1747-1814); it was written mostly by Moore, but without access to John Wesley's papers. He eventually gained access to Wesley's papers and wrote another life in 1824-5, described in DNB as 'a work of the first importance; though written with reverence, it displays intimate and discriminating knowledge' (DNB).
5. The Life of John Wesley (1820) by Robert Southey (1774-1843).

To John Thomas Smith

Euston Street, 11 September [1829]²

ANS, 1 p. (BL, Add. MS 45102, f. 137)

Addressed: J. Smith Esq^{re} | British Museum

Euston Street

Friday Sept^r 11th

Dear Sir

I have encouraged young M^r Bennet³ to enquire whether you are acquainted with any of the 24 Personages contained in the List he will present to you: he has been informed that any one of them is authorized to appoint whomsoever comes well recommended for Integrity & Steadiness, & that no pecuniary Security is requisite for the Election of the Candidate.⁴

Forgive this Trespass on your Time & believe me

Dear Sir

faithfully Yours

S Wesley

1. John Thomas Smith (1766-1833), topographical draughtsman and antiquary, keeper of prints and drawings at the British Museum from 1816 until his death, and author of Nollekens and his Times (1828) (DNB). Nothing is known of his acquaintance with SW.
2. The year is given by 11 Sept. falling on a Friday, SW's Euston Street address, and the reference to 'young Bennet' (see n. 3), who is also mentioned in other letters of

this period.

3. Not identified: probably the 'young Bennet', presumably one of SW's pupils, who had accompanied him on his trip to Leeds the previous year (see SW to Sarah Suter, 18 Sept. 1828 (BL, Add. 35012, f. 50)).
4. The background to SW's request is not known. It clearly relates to an appointment, possibly one for which either Bennet himself or Samuel Sebastian had applied.

To Elizabeth Tooth Euston Street [on or before 17 November 1829]¹

ALS, 3 pp. (Rylands, DDWF 15/41)

Addressed: To | Miss Tooth | Hoxton Square

Dear Madam

It is not without much Reluctance that I am obliged to address you upon a Subject of immediate & serious Embarrassment.-- A Tradesman with who I have dealt for more than seven Years past, has, without any possible Cause that I can assign, (unless his Circumstances be in a desperate Condition, which I never had Reason to suspect) issued a Writ against me for £22, and proceed so violently that I am at this Moment harboured in the House of a Friend, my own having been last Night besieged by several Officers, from whose search I very narrowly escaped.-- Now, after the kind Proposal you made the other Day of an Application to my Brother on my Account, I am encouraged to believe that you would not feel averse from stating the Facts without Delay to my Brother, who if he will accommodate me with the said Sum as a Loan, I shall regard myself as responsible for the Return of the Money (at the first possible Opportunity) as though it were borrowed of an indifferent Person.-- I can get out Town safely To-Day; & remain until Saturday Morning, so that if the Matter be adjusted in the Course of To-morrow, I may return without Danger; but I must know before I leave Town, otherwise my whole Business for several Days to come will be wholly disjointed, & confounded: Therefore indulge me by an immediate Line by the

Bearer, which will be safely received directed to N.16 Euston Street.-- I am preparing a Concert at Watford in Herts, whither I am about to go To-Day, which cannot but prove abundantly profitable:² indeed my Prospects of pecuniary Advantages are by much brighter than they have been for several Years past.

With best Regards to your excellent Mother,ⁿ believe me

My dear Madam

Your's ever faithfully

S Wesley

P.S. It will be best to apply for £25, inasmuch as there will be some legal Expense I fear.

1. The date is established by SW's reference to his concert in Watford (see n. 2).
2. No details of SW's concert in Watford have been found; it was no doubt for the local organist William Bird (fl. c.1811-c.1840). In his letter of 17 Nov. to Sarah Suter (BL, Add. MS 35012, f. 97), SW announced that he had arrived in Watford and met Bird, and alluded further to his 'personal danger'. SW had assisted Bird with the revised edition of Bird's Original Psalmody and had contributed a letter of recommendation dated 27 Jan. 1829 as its preface (Brown and Stratton; CPM).

To an unidentified recipient,

Euston Street, [1 March 1830?]¹

ALS, 3 pp. (Drew)

Docketed by SW in another ink: No 38

Wmk: 1825

Editor's note: The 'Monday' of the date has been scratched out but is just visible by holding up the letter to a strong light. The appearance of an undecipherable squiggle after the '1' is consistent with it being the superscript of '1st', but not with it being the second digit of (e.g.) 15 March.

Euston Street 16

Monday March 1^{<st>}

Dear Sir

I wish to remove from your Mind the Persuasion of my being disposed to hypercriticize,² which I sincerely assure you that I am not: to indicate Faults rather than to discover Beauties (which I believe is ever the Characteristic of a thorough-paced Hypercritic) is an unamiable Employment in which I have no Ambition to become sedulous:-- the Individual,³ whose Blunder in Accentuation I happened to notice with a little Asperity, is himself one of the most rancorous musical Hypercriticks in Existence, and the Lex talionis can never be more justly enforced than when he meets with par pro pari, which most of his Brother Professors are afraid to give him, like cowardly Fools as they are.

I wish not to conceal that I have had a Quarrel with the Man, of which I dare say you have long ago heard-- He had assassinated my Church Service anonymously, and when I cross examined him, hectored & prevaricated; & when I got him between the Horns (of you know what) namely "you did write this or you did not;" his noble Retreat was-- "I will not tell you which is true, but this I tell you, that there is not a Word written in that Paper, to the Truth of which I would not readily subscribe".

--So much for l'Amende honorable!

I thought right to offer you some Apology for the Semblance of Irritation when insisting upon what you & I are alike conscious of being correct, that to lay a strong musical Stress upon grammatical Particles is a Demonstration of illiterate Education.

I am

Dear Sir

respectfully & sincerely yours

S Wesley

1. For difficulties in making out the date of this letter, see editor's note. The 1830 dating suggested here is derived from 1 March falling on a Monday and the reference to criticisms of SW's Service. It is not clear why the 'Monday' of the date should have been scratched out, and it is possible that the letter dates from another year. The 1825 watermark and the reference to the review of SW's Service make the earliest possible year 1826.
3. The addressee had perhaps heard SW's criticisms in one of his Bristol lectures in Jan. 1830.

4. No doubt Horsley, who SW believed to have written the review of SW's Service in QMMR in 1825.

To John George Emett

Mornington Place,¹ 23 April [1830]²

ANS, 1 p. (BL, Add. MS 35013, f. 97)

Addressed: To | M^r Emett | 2 Elizabeth Street | Chelsea

Mornington Place

Friday 23^d of April

My good Friend

Henry Gauntlett³ has promised to be here this Evening, & is very desirous to meet you also: I am ashamed to trespass thus upon your Time & Patience, but your Acquiescence in this Instance will confer a fresh Favour on your greatly obliged

S Wesley

1. SW moved to Mornington Place, at the northern end of the present Hampstead Road and immediately south of Mornington Crescent, on 22 Mar. 1830: this date is given on SW's prayer on moving to the new house, preserved among the family letters and papers bequeathed to the British Museum by his daughter Eliza (BL, Add. MS 35012, f. 108). SW lived here until the late summer or early autumn of 1832, when he moved to 8 King's Row, Pentonville Road.
2. The year is given by 23 Apr. falling on a Friday and SW's Mornington Place address.
3. Henry John Gauntlett (1805-76), organist, composer, lecturer on music, critic, and collector of music, for a short time a pupil of SW. Despite his interest in music from an early age, in 1826 he was articled at his father's insistence to a solicitor,

qualifying in 1831, and subsequently practising law for fifteen years. He became organist of St Olave's Southwark in 1827, and of Christ Church, Newgate Street, in 1836. He was active in the field of organ design, and active in campaigning for the introduction of the C compass organ into Britain. He was selected by Mendelssohn to play the organ part of Elijah at its first performance in Birmingham in 1846. From 1839 he was active in the compilation of hymn books and the composition of hymn tunes and chants: his best known tune is Irby ('Once in Royal David's City').

To William Henry Kearns¹

Mornington Place, 1 May 1830

AL, third person, 1 p. (sold at Sotheby's, 21 Nov. 1978, Lot 392)²

[Wesley asks Kearns to return the 'MS copy of Bach's Violin Solos ... having particular Occasion for them in the Course of the next Week'.]

1. William Henry Kearns (1794-1846), violinist, composer, and theatre musician. He came to London in 1817 and played in the Covent Garden orchestra; in the same year he wrote an operetta, Bachelors' Wives, or the British at Brussels. He was subsequently musical adviser to Samuel James Arnold and Hawes, and directed performances of Der Freischütz, Meyerbeer's Robert le Diable, and many other operas at the Lyceum Theatre. He wrote the additional wind accompaniments for Messiah and Israel in Egypt for the 1834 Handel festival, and collaborated with Gauntlett in editing his Comprehensive Tune Book (1845) (DNB; Grove³).
2. The description and summary are from the catalogue entry.

To Joseph Payne Street

Mornington Place, 25 May 1830

Source: MT, 64 (1923), 567)¹

1 Mornington Place

Hampstead Road

May 25th 1830

My Dear Sir

If I know aught aright of my own Heart & its sincere Desires, I can without any rational Fear of Self-Deception confidently declare that the two chief (if not the only) Wishes which I am anxious to accomplish before the close of my mortal & sorrowful Career, are, a just & punctual Discharge of my pecuniary Obligations in every Quarter where legal Demand may be equitably made, & the Claims of kindly accommodating Friends I feel even paramount to these; and my other Cause of intense Solicitude is the well-being of those young ones whom in all human Probability I must leave, nolens volens, long before the Period at which they can be in a Condition to provide for themselves.

Among my Debts of Honour, which I am comforted in knowing not to be numerous, there is not one which more imperiously commands Attention or oftener recurs to Memory than mine to yourself: the Promptitude which you have so frequently evinced in rendering me kind Assistance, and your delicate Forbearance from any Application on the Subject must necessarily

produce in a Mind of any Sensibility Impressions of indelible Gratitude.

Yourself, together with a few other friends, are well aware that many years of my Existence have been passed amid much domestic Turbulence and Persecution, that Some of my bitterest Foes have been 'of mine own Household,' and that there was a Period when I was rendered responsible for heavy Debts contracted without my Knowledge, & vilely exaggerated by Tradesmen who taking Advantage of Circumstances frequently presented Bills for 20 or £30, when I had no suspicion that a Demand for even £10 would have been a just one.

Having lived on Earth already 64 years, a very few more at most will require my Deposition under it: but as I am conscious that I never had any Propensity towards Idleness, so I yet remain desirous & prepared (as far as my Strength will yet permit) to work hard in whatever Department I may be in any Degree capable.

It has long been a Matter of Regret that hitherto the 15 fine Latin Anthems of Byrde, which I transcribed from the Fitzwilliam Collection have not (as announced) been ushered into the musical World: a numerous List of Subscribers' names has long appeared, both in the Library and at several of the principal Music Shops, and nine of the Plates have been already engraven: as not a single shilling has been advanced from any Quarter in aid of the Work's Completion, and as I have always found musical engravers not a little importunate for ready Money, without which they will hardly budge an Inch, also having omitted to mention in the printed Proposals that a Publication of that Extent required some auxiliary Encouragement in the necessary expenses

incurred by the Editor, it is not a little mortifying to reflect that a Work which must remain as a lasting Monument of the profound Skill & Learning of our Countryman has been withholden from the publick Eye & Ear by an Obstacle which in the outset of the Business might have been obviated without Difficulty, but as the Time elapsed since its Commencement, has been very considerable (it having been announced in the year 1826)² it is now not easy to renew that lively Interest which seemed so general when the Design was first made known.

I have stated the Position of these Facts to several of the principal Music Sellers: they all acknowledge that the MS. is a Treasure, not only in Regard to its intrinsic worth, but also the Impossibility of obtaining a Copy by any other mode than that in which I did, viz., by the Grant of a Grace from the University, no easy Acquisition: but they hesitate to undertake on their own Account, what they are pleased to term so heavy a Work (they mean as to Extent, not stile), but this seems no very solid Objection, inasmuch as it will not extend beyond 80 pages. I offered to make over the Amount of the Subscriptions now to be received, & there are full 200 names already on the List, in all, even now.

The 'Cantiones Sacræ' of Byrde are I believe among your Madrigal Collection,³ & I presume occasionally performed at the Meetings: now I submit to you whether it were an improper Proposal to turn over the work to the Management of the Society, upon a certain Consideration, rendering the whole of it their exclusive Property? It would certainly pay them well.

Having of late met several trying Disappointments, one of them the

loss of £60 in a professional Concern,⁴ I am of course anxious to beat about for the unum necessarium⁵ in every quarter where an honest penny may be made; & I am well convinced by Experience of your Promptitude to give me wholesome Advice on the Subject.

I trust to meet your Indulgence for so lengthy and verbose a scroll, and that you will continue to believe me,

My dear Sir,

Your greatly indebted, but grateful Friend and Faithful Servant

S. Wesley

1. At the time of its publication in MT this letter was in the collection of G. P. Matthews, Organist and Choirmaster of Stafford Parish Church. It was sold at Sotheby's on 13 June 1966, Lot 167, and subsequently appeared in Roy David's catalogue IV (1998), item 154. The text is taken from MT: the original was not available for consultation and its present location is not known.
2. See SW to Glenn, 4 Apr. 1826.
3. i.e. in the collection of the Madrigal Society, of which Street was librarian.
4. Probably from one of his Bristol engagements: either from his organ recitals in Sept. 1829 or his lectures at the Bristol Institution in Jan. 1830.
5. 'The one necessary thing'.

To Vincent Novello

Mornington Place, 10 June 1830

Copy L in hand of Eliza Wesley (BL, Add. MS 62928, f. 46); last three sentences of postscript from Lightwood, 218-9.)¹

Dear Novello

Two certain parties having been violently at Variance; one of them Considering himself very deeply aggrieved appealed to my late Uncle John upon the subject; Concluding his Remonstrances with - "It was both impolitic and dangerous to quarrel with me for he well knows I never forgive."-- "Then" (replied my Uncle) "I hope Sir, you never sin"²--

This pithy Reproof at once quenched all vindictive Feeling in the Complainant and there was an end of the Quarrel.

In rummaging my old Lectures,³ I find only the two following Scraps Concerning Purcell: (We well Know that an elaborate Course might be given on the works of so transcendent a Genius.

"Henry Purcell's immortal Church Service in B \flat is very rarely (if ever) sung at S^t Paul's Cathedral, at Westminster Abbey or at the Chapel Royal; whereas all the harmless and hackneyed Chords of King⁴ and Kent⁵ are in Constant request at the Cathedrals all over England."

"Purcell bears a close Analogy with Shakespeare in his rare Faculty of exciting mental Emotions of every Kind, by his magical and marvellous modes of expression on all occasions. He is indeed a superb Acquisition to our Country and whose manifold & magnificent Powers very fairly excuse that

hyperbolic Eulogy in his Epitaph:⁶-- "He is gone to that Place where only his Harmony can exceed".--

Should I meet with any matter relative to Purcell which may appear likely to be serviceable to you, I will most readily forward it, and am

Very truly yours

S Wesley

1 Mornington Place

Hampstead Road

Thursday June 10. 1830

NB Your letter is dated May 11.-- I received it not before Friday last, June 4.

P.S. I did not know before that the 'Tune called Burford'⁷ was attributed to Purcell, neither can I inform you whether there are any others among the English Psalmody of which he may be ascertained to have been the Author. -

The 104th⁸ has been Supposed to be a Melody of Corelli, but on what Authority I know not: - The real Truth is that all the really good old Psalm Tunes are Gregorian Melodies in a metrical Form.⁹ [Many of them] contain some portions of Gregorian descant, although their constant distribution into metrical lines prevents the immediate perception thereof. I cannot but think that the music in the old Gregorian masses is much more solemn and appropriate to the words than that of the modern composers, notwithstanding they boast the great names of Haydn, Mozart and Beethoven. Pope's distich is always pertinent:

Light quirks of music broken and uneven,

Make the soul dance upon a jig to heaven¹⁰

Valeas!¹¹

1. The copy is annotated by Eliza: 'this letter is one of twelve from various Musicians to Novello relative to the works of Purcell. - presented by him to the Museum - copied Augst 10th 1870. The location of the other letters mentioned by Eliza is not known. The original has not been traced, but was evidently known to and seen by Lightwood, who includes text which does not appear in Eliza's copy.
2. No printed source for this anecdote has been found. SW's retelling of it here may allude to the settling of a quarrel between him and Novello.
3. These quotations have not been found in SW's lectures at BL, Add. MS 35014-5.
4. Charles King (1687-1748), who succeeded Jeremiah Clarke as Almoner and Master of the Choristers at St Paul's Cathedral in 1707. Among his output of church music were seven services, leading Greene to remark that he was 'a very serviceable man'. Five were included in Arnold's Cathedral Music; according to Grove⁶ they are 'not so much bad as merely commonplace, and set a pattern of dullness in the writing of services hardly broken until the time of T. A. Walmisley and S. S. Wesley a century later.'
5. James Kent (1700-76), successively organist of Finedon, Northamptonshire, Trinity College, Cambridge (1731) and Winchester College and Cathedral (1738). His church music publications included Twelve Anthems (1773) and A Morning and Evening Service with Eight Anthems (1777); his style is described in Grove⁶ as being 'in a post-Croft style without the distinction of Greene, mildly florid or melliflously charming'.
6. In Westminster Abbey.
7. This tune, usually sung to the words 'Behold, the Saviour of Mankind' by Samuel Wesley of Epworth, SW's grandfather, is very unlikely to be by Purcell. It first appeared in Chethams's Psalmody (1718), and was first attributed to Purcell in

Edward Miller's The Psalms of David (1790). SW provides a harmonisation of the tune and an interlude to it in BL, Add. MS 34999, f. 136.

- 8 Probably the hymn tune now known as 'Hanover', sung at this time to 'Praise the Lord, O my soul', a metrical version of Ps. 104. The source of the attribution to Corelli is unknown, but the tune was often attributed to Handel. It is in fact most probably by William Croft.
9. The text of the letter from this point is taken from Lightwood.
10. Epistle IV to Richard, Earl of Burlington, 143-4.
11. 'Farewell'.

To an unidentified recipient

Mornington Place, 26 April 1831

L, third person, amanuensis (S. S. Wesley) (RSCM)¹

Endorsed: M^r Samuel Wesley | Musical Composer

No 1 Mornington Place

Hampstead Road

M^r S Wesley informs the Advertiser in the "Times["] of yesterday¹ respecting an Organ² that he has one for Sale that was built expressly for himself — the Price, 120 Guineas. It is nine feet high — has one octave and half of German Pedals and is of a powerful quality.

The Organ has been built but a short time — and may be heard by communicating with M^r S Wesley at the above mentioned direction.

Tuesday April 26th 1831

1. It has been suggested that this letter is in fact from Samuel Sebastian Wesley, writing propria persona. It seems unlikely, however, that he would have referred to himself as 'Mr S. Wesley' or that he owned an organ at this time.
2. The advertisement, enquiring about an organ suitable for a church, had in fact appeared in that day's issue of The Times.
3. Nothing is known about this organ.

To Lord Burghersh

King's Row¹, 6 March 1834

ALS, 1 p. (BL, Add. MS 56411, f. 32) Mounted

Docketed: Received from Lord Burgersh March 21

My Lord

Understanding that there will be a grand Performance shortly, at the Abbey in Commemoration of Handel,² as an old member of the musical profession, and, I trust, not unknown by Reputation to your Lordship, I beg Leave to offer my Services to preside at the Organ on the Occasion, having been in that Department at the Oratorios for several Years, to the Satisfaction of the musical World and the Public in general.³

I have the Honour to be

My Lord,

Your Lordship's most

devoted Servant

S Wesley

8. King's Row | Pentonville | March 6. 1834

1. SW moved from Mornington Place to 8 King's Row, Pentonville (later 138 Pentonville Road) some time in the late summer or early autumn of 1832: a letter of Oct. 1832 from Samuel Sebastian to SW (BL, Add. MS 35019, f. 6) enquires if he has any people in his new house, implying that the move had been recent. SW lived at this address until his death, and Sarah Suter and the family continued there until at least 1848. They had moved elsewhere by the time of the 1851 census.

2. The 1834 Handel Commemoration Festival, marking the fiftieth anniversary of the 1784 Commemoration and the supposed 150th anniversary of Handel's birth, was held at Westminster Abbey on 24, 26, and 28 June, and consisted of three large-scale choral concerts (for reviews, see The Times, 25, 27, 30 June 1834).
3. The honour of 'presiding at the organ' was shared out among a number of musicians, including Novello, Adams, and Attwood. SW's offer was evidently declined: he took no part in the festival.

To Thomas Jackson

[King's Row], 3 January 1835

ANS, 1 p. (Rylands, DDWF 15/45)

Addressed: The Rev^d Tho^s Jackson

My dear Sir

You will much oblige me by a Pound to Day instead of next Friday,
as I am pushed to make up a little Payment.

Yours ever gratefully

S Wesley

3 Jan^y 1835

1. With the death of SW's brother Charles in May 1834, SW became the recipient of a small monthly allowance from the Methodist Book Room. The allowance, in lieu of copyright payments for Charles Wesley' senior's hymns, had originally been paid to SW's mother, and after her death in 1822 successively to Sarah and to Charles. Collecting the allowance, which from the evidence of subsequent letters appears to have been paid at a rate of 10s. per week, brought SW once more into contact with Jackson and the City Road Methodist community. SW's letters to Jackson from this period indicate the financial hardship he and his family suffered at the end of his life.

To John George Emmett

King's Row, 27 February 1835

ANS, 1 p. (BL, Add. MS 35013, f. 99)

Addressed: M^r Emmett

My dear Sir

I rec^d the enclosed¹ To Day,-- from Sam.-- I do not think with him about the Confitebor, but that I ought to have £200 for it.²-- All the Parts are copied.³ M^{rs} W.⁴ has been ill but is better. Mention to Novello what Sam says about the Performance, & see him tomorrow if you can.

Y^{rs} ever truly

S. Wesley

27 Feb^y 1835

1. Not preserved.
2. Following SW's performance of the Confitebor in May 1826 there had been a number of attempts to perform it again and to publish it, one projected performance being at the Three Choirs Festival at Hereford in 1834 under the direction of Samuel Sebastian. In an undated letter to SW from 1833 or 1834 (BL, Add. MS 35027, f. 35), Novello discussed the possibility of a performance at Hereford and requested a copy of the soprano aria 'Fidelia omnia mandata eius' for his daughter Clara to study, at the same time stating his willingness to publish it in time for the festival. Neither the Hereford performance nor Novello's projected edition materialized.
3. The implication of this remark is that a set of choral and/or orchestral parts had been prepared for the 1834 Hereford performance.
4. i.e. Sarah Suter.

To John George Emmett

King's Row, 3 March 1835

ALS, 2 pp. (BL, Add. MS 35013, f. 101)

Addressed: George Emmett | N. 20 | Bermondsey New Road | Bermondsey
| Free

Pmk: MR 3 1835

My dear Sir

I really think the Confitebor with all the Parts worth £200-- if Novello will not give more than £150 I must say that is the least I ought to take.-- It may be advisable to try Birchall, Chappel & Cramer: but I think Novello knows the Value of it most, & the Parts are all ready, which cost a great Deal of Money to copy.-- Perhaps you mentioned that Sam would have it performed, if that would be of any Advantage.-- I would not be so urgent, but I have several little Bills pressing me.-- I have got the Books from Hart's,¹ which are more valuable than you thought: they contain as follows:-- the Songs in Semele,² Joseph,³ 12 Songs by Chilcot,⁴ those in Solomon,⁵ Susanna,⁶ Lyra Britannica,⁷ (Books) Sappho's Hymn to Venus,⁸ Songs in Judas Macchabæus,⁹ Joshua,¹⁰ 6 Cantatas by Stanley,¹¹ Songs in Alexander Balus,¹² Deborah,¹³ Saul,¹⁴ Athaliah,¹⁵ Felton's Concertos¹⁶ & D^r Greene's Songs.¹⁷

If you can recommend me any one that will buy them, I will sell them for two Guineas & a half.-- Erasmus¹⁸ named that I was going to sell the Confitebor, & Glenn said he would give a little Money down for it, & then

publish it after my Death, but he would probably offer only about £10 which would do no good.

We are glad to hear that Frederica¹⁹ is getting better, & desire to be kindly remembered to all.-- We hope to see you in a Day or two, & believe me

My dear Sir

Very sincerely yours

S Wesley

8 King's Row | Pentonville | Tuesday March 3 | 1835

1. Probably the engraver, printer, and music publisher Joseph Hart, at this time in business at 109 Hatton Garden. The books mentioned here may have belonged to SW's brother Charles, who had died on 23 May 1834. If so, SW would have acquired them from Elizabeth Tooth, to whom Charles had bequeathed them.
2. By Handel.
3. i.e. Joseph and his Brethren by Handel.
4. Twelve English Songs (1744) by Thomas Chilcot (c.1700-66).
5. By Handel.
6. By Handel.
7. A six-volume collection of songs, duets, and cantatas by William Boyce, first published 1749-59.
8. A cantata (1749) by James Worgan (1715-53).
9. By Handel.
10. By Handel.
11. Either the Six Cantatas, Op. 3 (1742) or the Six Cantatas, Op. 6 (1748) by John Stanley (1712-86).

12. By Handel.
13. By Handel.
14. By Handel.
15. By Handel.
16. One or more of the five sets of concertos published by William Felton (1715-69) between 1744 and 1760.
17. Probably A Cantata and Four English Songs, 2 vols. (1745-6) by Maurice Greene.
18. Matthias Erasmus.
19. Presumably Emmett's wife or daughter.

To Thomas Jackson

[King's Row], 9 May [1835]¹

ANS, 1 p. (Duke)

Addressed: Rev^d Thomas Jackson

My dear Sir

Ill Health obliges me to become again troublesome; I have been confined to the House all the Week, and must therefore request your kind Assistance now, instead of on Friday next, remaining gratefully yours

S Wesley

9th of May. | Saturday

1. The year is given by 9 May falling on a Monday and by SW's request for money.

To [William Crotch]¹

King's Row, 5 August 1835

ALS, 1 p. (RCM)¹

Editor's note: This letter is glued into Crotch's own copy of the Wesley-Horn edition of the '48' (shelfmark LXXVIII.D.19).

My dear Sir

Accept my cordial Thanks for your very kind & instructive Letter and valuable Present, in which I am gratefully joined by my Daughter.²-- I am glad to find that you do not give up old Bach, nor think I have been much mistaken in my Opinion of him.

It gives me much Pleasure to hear of your good Health: of my own I cannot boast.³

Believe me,

My dear Sir

faithfully yours

S Wesley

8 King's Row | Pentonville. Wed^y 5. Aug^t 1835

1. Although this letter is not specifically addressed to Crotch, it is apparent from its contents and its present location that it is to him, and is a reply to Crotch's letter to SW of 3 Aug. 1835 (see n. 2).
2. Crotch had sent a copy of his 'Elements' (presumably the second edition (1833) of his Elements of Musical Composition) as a present for SW's 'little daughter' (Thomasine, aged 7). His covering letter, dated 3 Aug. 1835, is in Eliza's scrapbook

(BL, Add. MS 35027, f. 9).

3. In his covering letter Crotch had reported on his continuing love of Bach and his good health.

To Thomas Jackson

King's Row, 12 November 1835

LS, 2 pp., amanuensis (Rylands, DDWes 7/45).

Pentonville. November 12. 1835.

Reverend Sir,

In the Edition of Cowper's Works published by the Rev^d T. S. Grimshawe,¹ there occurs in the 292^d page, an assertion said to have allusion to my late Father under the title of "Occidius" the falsehood of which I must trespass on your kindness, to afford me the means of publically declaring in the fullest and most unqualified manner.² The occasional performances by my Brother of some portions of sacred music on Sunday, (which, with the licence of amplification generally conceded to Poets, the author of "The Task" has amplified into "sabbatical concerts") were never desecrated by the admission of "song tunes" or any other airs, but those dedicated exclusively to sacred subjects. The additional misrepresentation that, my Father could for a moment so far forget his uniform objection to such places of fashionable resort as Vauxhall or Ranelagh, must lie to anyone who knew his consistent & unflinching enmity to vicious temptation so flagrantly untrue, that I should not condescend to deny it, had the slander originated from any source less respectable than Cowper, and I can only attribute his promulgation of such a slander to the facility of belief, which often accompanies a mind incapable of falsehood itself, and unsuspecting of it in others.

I am

Reverend Sir,

Your obliged Servant

S Wesley

To the Rev^d Thomas Jackson | Editor of the Methodist Magazine.

1. The Works of William Cowper, ed. T. S. Grimshawe, 8 vols. (1835). This edition contained the Life of Cowper by William Hayley and some previously unpublished private correspondence of Cowper.
2. In fact on p. 292 of vol. 1, in a previously unpublished letter from Cowper to the Revd. John Newton of 9 Sept. 1781, referring to some lines in Cowper's as yet unpublished The Progress of Error: 'I am sorry to find that the censure I have passed upon Occiduous is even better founded than I supposed. Lady Austen has been at his sabbatical concerts, which it seems are composed of song-tunes and psalm-tunes indiscriminately; music without words - and I suppose one may say, consequently, without devotion. On a certain occasion, when her niece was sitting at her side, she asked his opinion concerning the lawfulness of such amusements as are to be found at Vauxhall or Ranelagh; meaning only to draw from him a sentence of disapprobation, that Miss Green might be the better reconciled to the restraint under which she was held, when she found it warranted by the judgment of so famous a divine. But she was disappointed: he accounted them innocent, and recommended them as useful.' In 'The Progress of Error' (lines 124-7) Cowper had referred to Occiduous as 'a pastor of renown' who

When he has pray'd and preach'd the sabbath down,

With wire and catgut he concludes the day,

Quav'ring and semiquav'ring care away.

The identification of Cowper's 'Occiduus' with Charles Wesley seems to have been general, but this supposition may have been mistaken. It is queried by Jackson in his The Life of Charles Wesley, MA, 371-6, who in a lengthy passage which includes a quotation from this letter argues strongly that Cowper's target was in fact Martin Madan. See also The Poems of William Cowper, ed. John D. Baird and Charles Ryskamp (Oxford, 1980), i. 265-6, 514-15.

To Joseph Payne Street¹

[King's Row], [early 1836]²

ALS, 3 pp. (BL, Add. MS 56228)

My dear Sir

You will exceedingly oblige me, if you can possibly spare me one Pound, which nothing but very urgent Necessity could have induced me to request, and believe me always

Most gratefully

Yours

S Wesley

P.S. I am preparing some Work for the Press,³ with some Anecdotes of my own Life,⁴ but can get no Money till the whole is finished. My Son⁵ who presents you this has been educated in the Blue Coat School,⁶ which he is about to quit with a good Character.

If you know of anyone who wants a Youth in an Office, you will confer on me a great Favour by recommending, be the Salary what it may.

1. Although this letter does not bear the name of an addressee, there can be little doubt from its inclusion in the collection of letters to Joseph Payne Street that it is to him.
2. The dating derives from SW's reference to the preparation of his Musical World article.
3. SW's 'Sketch of the State of Music in England from the Year 1778 up to the Present', which appeared in the first number of MW on 18 Mar. Evidently intended as the first part of a two-part essay, it concluded with an account of the first English

performances of Haydn's The Creation in 1800. No second part appeared, but copy evidently intended to form part of it is included with the text of SW's Reminiscences (Olleson, 1111).

4. SW's Reminiscences (BL, Add. MS 27593), a rambling collection of anecdotes and recollections written at various times on odd scraps of paper.
5. Matthias Erasmus.
6. i.e. Christ's Hospital School, generally known as the Blue Coat School because of the distinctive uniforms worn by the pupils. SW's friend Robert Glenn was music master there.

To [William Crotch]¹

King's Row, 30 March 1836

ALS, 1 p. (BL, Add. MS 31764, f. 32)

My dear Sir

My Son² requests me to forward to you a Copy of a few of his Compositions, & a Manuscript which he submits to you as an Exercise for the Degree of Bachelor in Music. He has some Fear that it is not precisely the Kind of Exercise which the Statutes require, but if it can be accepted, he would feel himself greatly indebted as the Distance at which he resides from London (being Organist & Sub-Chanter of Exeter Cathedral)³ makes every Communication between us, rather a lengthy & expensive Matter.

You have heard no Doubt that his Abilities (from a Child) were extraordinary, having been Organist at Camberwell, Waterloo, & Hereford Cathedral,⁴ and now at Exeter, and I rely on your great Kindness that if you can serve him in any Way, you will.

Trusting that you enjoy good Health, believe me, with the highest
Esteem

My dear Sir

Yours very respectfully

and faithfully

S Wesley

8 King's Row | Pentonville | Wednesday March 30th 1836

1. Although lacking an address portion and not addressed to him by name, there can be no doubt that this letter was written to Crotch in his capacity of Professor of Music at Oxford University.
2. Samuel Sebastian.
3. It is not known what compositions were enclosed with this letter. Samuel Sebastian eventually received his B.Mus. and D.Mus. from Oxford together on 21 June 1839, his exercise being the anthem 'O Lord, thou art my God', written in that year.
3. Samuel Sebastian had been appointed organist at Exeter in Aug. 1835, moving there from Hereford Cathedral.
4. Samuel Sebastian was organist at St Giles, Camberwell from Jan. 1829 until Nov. 1832, resigning on taking up his appointment at Hereford. Between Nov. 1829 and Mar. 1831 he was also organist at St John's, Waterloo Road, where he succeeded Jacob (Grove⁶).

To Henry John Gauntlett

[King's Row], 16 June [1836]¹

ANS, 1 p. (Rylands, Eng. MS 386 (3045))

Addressed: Henry Gauntlett Esq^{re} | Queen Street | Cheapside

Dear Sir

I conclude that by this Time you have examined the Music,² and if you will appoint any Hour tomorrow, will wait upon you to arrange what concerns it, as I really am at present sadly hampered for the Want of a little ready Cash.

Yours truly

S. Wesley

16 June | Thursday

1. The year is given by 16 June falling on a Thursday, SW's shaky handwriting of this period, and the content (see n. 2).
2. Not certainly identified: presumably some manuscript or printed music which SW was hoping to sell to Gauntlett, probably the 'motett' referred to in SW's letter to Gauntlett of 30 Sept. 1836.

To Domenico Dragonetti

King's Row, [July-August 1836]¹

ANS, 1 p. (BL, Add. MS 56411, f. 23)

Addressed: Signor Dragonetti

Dear Sir

I have sent you my Daughter's² Album,³ as she is making a Collection of the different talented Musicians a few Bars from your Pen she would most highly prize, if not troubling you⁴

Hoping you enjoy good Health, believe me

Dear Sir

Your sincere Admirer

S Wesley

1. The date of this letter is given by SW's request for a contribution for Eliza's album (see nn. 3 and 4).
2. Eliza Wesley (1819-95), SW's second daughter by Sarah Suter, at this time 17 years old and at the beginning of her career as a church organist. For her role in promoting her father's music after his death, see Textual Introduction.
3. Eliza's autograph album, begun on 28 June 1836. is at BL, Add. MS 35026. The first entry, dated 1 July 1836, was by SW himself: a setting for soprano and piano of the lines 'Orpheus could lead the savage race' from Dryden's Ode on St Cecilia's Day. Other early contributions came from Dragonetti, Crotch, Gauntlett, Attwood, Benedict, Ole Bull, Mori, and Mendelssohn.
4. Dragonetti complied with SW's request. His contribution, a canzonetta 'Voi vorreste il nome amato', for high voice and piano, is the second item in the album, suggesting

that it was inscribed shortly after SW's own.

To Thomas Jackson

King's Row, 31 August 1836

ANS, 1 p. (Bristol)

Addressed: Rev^d T. Jackson

My dear Sir

Will you be so kind as to spare me a Pound this Morning, as I am much embarrassed.

Yours gratefully

S Wesley

Aug. 31 | 1836

To Thomas Attwood

King's Row, 1 September [1836]¹

AN, 1 p. (BL, Add. MS 35013, f. 103) Damaged

Addressed: To | Thomas Attwood Esq^r

Editor's note: part of the page, containing half of the first line of the postscript and no doubt also SW's signature, has been cut away.

My dear Sir

I send you my Daughter's Album, who is making a Selection of the various talented Musicians. A few Bars from your Pen she would consider most valuable if not troublesome to yourself.²

Trusting that you enjoy good Health, I remain with much Esteem

<S Wesley>

P.S. As our Resig<nation ... > perhaps you would name to my Son³ the Bearer some Day convenient to yourself to the Return of the above, not that I wish you to hurry yourself, but it would prevent his having a long Walk to no Purpose.

8 King's Row | Pentonville | Thursday Sep^r 1

1. The year is given by 1 Sept. falling on a Thursday and the request for a contribution to Eliza's album.
2. Attwood's contribution, an Amen canon, is at f. 16.
3. No doubt Matthias Erasmus. Attwood must in fact have inscribed his contribution while Matthias Erasmus waited, for on the following day SW sent him on a similar errand to Crotch. Crotch's contribution to the album and a covering note to SW are

both dated 2 Sept.

To Henry John Gauntlett

[King's Row] 30 September [1836]¹

ALS, 1 p. (Rylands)

Addressed: Henry John Gauntlett Esq^{re}

My dear Sir

I suppose you will think I am always troubling you, could you oblige me with the other Pound for the Motett.² I am really most dreadfully embarrassed or I would not ask you. Have you seen Davison³ concerning the Psalms & Chants?⁴ or do you think he has done anything with them?-- My Picture has been lying at M^r Huggins⁵ in Leaden Hall Street for this last Month: there were several Gentleman [sic] he wished to shew it to, but Erasmus will bring it to you in his dining Hour if he can find Time.

Yours very truly

S. Wesley

P.S. I wish much to see you.

30 Sept^r | Friday

1. The year is given by 30 Sept. falling on a Friday and the references to Davison and Matthias Erasmus.
2. Not certainly identified, but probably SW's 1827 setting of 'Tu es sacerdos'. A copy in the hand of Novello of 'He is our God and Strong Salvation', Gauntlett's arrangement of this work to English words, is at RCM, MS 5253. In an annotation on the manuscript, Novello noted that the adaptation was by Gauntlett, that Gauntlett had purchased the copyright from SW, and that he later presented the MS to J.

Alfred Novello for publication.

- 3. An organ pupil of SW and a noted organ-builder, who in 1837 went into partnership with William Hill to form the firm of Davidson and Hill.**
- 4. Not identified: evidently other pieces which SW was attempting to sell.**
- 5. William John Huggins (1781-1845), marine painter. After some years as a sailor in the service of the East India Company he set up in Leadenhall Street, where he specialized in nautical scenes, particularly drawings of ships in the service of the company. He is not known to have been a portrait painter, and the picture referred to here, presumably of SW, was probably by another artist; it may conceivably have been the one by John Jackson.**

To Frederic Davison

King's Row, 12 October [1836]¹

ANS, 1 p. (BL, Add. MS 35013, f. 107)

Addressed: F Davison Esq^{re}

Dear Sir

If I can be useful to you To-morrow I can be with you from half past 9 till 1, when I must go forward to Morgan's.²

Yours truly

S Wesley.

Wed^y 12 Oct^r

P.S. Could you call in this Evening?-- Eliza has to do Duty To-morrow Ev^g at the West End of the Town³ and her Mother will explain all to you.-- She w^d be happy for you to go with her, for if she succeeds on Sunday, she will have the Place. Pray come.-- She will not be nervous with you-- if you can't come To-night, say you will go with her To-morrow.

The Service begins at 7, & she must go hence at 6. Y^m truly again

SW

1. The year is given by 12 Oct. falling on a Wednesday, SW's handwriting, and the reference to Eliza (see n. 3).
2. Not identified.
3. The church where Eliza was to play has not been identified, but was no doubt the one for which she had applied the previous month, and for which Thomas Adams had

written her a testimonial (see Adams to SW, 18 and 20 Sept. 1836 (BL, Music Library Deposit 1995/19)). She was later organist at St Katherine Coleman (1837-44) and at St Margaret Pattens (1844-87), where she succeeded her brother-in-law Robert Glenn on his death.

To Thomas Jackson

King's Row, 28 January 1837

ANS, 1 p. (Bristol)

Annotated by Jackson: 'beggarly ending of a great line'.

My dear Sir

You would much oblige me by letting me have half a Sovereign this Morning instead of next Week my Son would have named it yesterday, but did not see you.

Yours gratefully

S Wesley

Sat^y 28. Jan^y | 1837

To John Barnett¹

King's Row, 15 March [1837]²

AN, third person, 1 p. (BL, Add. MS 35013, f. 108)

Addressed: To | J. Barnett Esq^r | Maddox Street | Hanover Square | N. 9

M^r Wesley presents his Compliments to M^r Barnett, and has sent him his Daughter's Album, who is making a Collection of the Hand Writing of the various talented Musicians.

If M^r B. will also contribute to it, M^r W. and Daughter will esteem it a Favour.³

8 King's Row | Pentonville. | 15 March | Wednesday

1. John Barnett (1802-90), English composer. He had begun his musical career as a boy singer, and made his first stage appearance under Samuel James Arnold at the Lyceum Theatre in 1813. His earliest compositions dated from before 1818. These were in a variety of genres, but from 1826 and 1833 he was mainly involved in composing for the theatre. In 1834 he wrote The Mountain Sylph, 'one of the first through-composed English operas since Arne's Artaxerxes' and a landmark in the history of English opera, for the re-opened English Opera House at the Lyceum Theatre. Following quarrels with Arnold and other theatrical managers he abandoned the London stage in 1840 and in 1841 moved to Cheltenham, where he became a highly successful teacher of singing and wrote two books on the subject (Grove⁴).
2. The year is given by 15 Mar. falling on a Wednesday and SW's request for a contribution to Eliza's album.
3. Barnett's contribution, an extract from an Andante for string quartet, is at f. 20.

To [Thomas Jackson]

King's Row, 17 March [1837]

ANS, 1 p. (Bristol)

My dear Sir

Can you oblige me To Day with a Sovereign instead of half, and I will not trouble you next Week.

Yours gratefully

S Wesley

17 March Friday

To Thomas Jackson

24 April [1837]¹

ANS, 1 p. (Bristol)

Addressed: Rev^d T. Jackson

Dear Sir

Excuse my sending again on this Subject, but I think the Address had better be to XYZ at M^r Dean's Music Library 148 New Bond Street.²

Yours gratefully

S Wesley

Monday 24 April

- 1. The year is given by 24 Apr. falling on a Monday and the reference to Dean.**
- 2. John Dean, music and musical instrument seller, printer and publisher, at this address c.1831-7. The context of SW's request is not known.**

To Frederic Davison

King's Row, 24 May 1837

ANS, 1 p. (BL, Add. MS 35013, f. 105)

Addressed: Fred^k Davison Esq^{re}

Dear Sir

Be so obliging as to send my Violin Pieces, as I have an Opportunity to dispose of them.

M^r Ole Bull¹ is coming in a Day or two to try some of them over.

Yours truly

S Wesley

24 May 1837

1. Ole Bull (1810-80), Norwegian violinist, the foremost virtuoso of his generation. He arrived in London at the end of Apr. 1836 and gave four concerts at the King's Theatre in May and June (Grove⁶; Einar Haugen and Camilla Cai, Ole Bull: Norway's Romantic Musician and Cosmopolitan Patriot (Madison, Wisconsin, 1993), 41-7). Two letters from Bull to SW are contained in Eliza's scrapbook (BL, Add. MS 35027, f. 83). One of them, dated 5 May 1837, evidently accompanied his contribution for Eliza's album (BL, Add. MS 35026, f. 22), which bears the same date. In the same letter Bull also enclosed two tickets for SW and Eliza for his farewell concert at the King's Theatre on 19 May.

To Thomas Jackson

?27 June [1837]¹

ANS, 1 p. (Bristol)

Addressed: Rev^d T. Jackson

My dear Sir

I hope you will forgive my applying to you this Day, but a pressing occasion has rendered it unavoidable.

Yours gratefully

S Wesley

Tuesday June 26

1. This letter appears from its request for money to have been written after the death of SW's brother Charles in May 1834 (see SW to Jackson, 3 Jan. 1835, n. 1). SW's dating is faulty, however: 26 June did not fall on a Tuesday in any of the years between then and SW's own death in 1837. The proposed 1837 dating (when 26 June was a Monday) is on the grounds of the similarity of the content of this letter to others to Jackson from this time, and assumes that SW made a mistake in dating.

APPENDIX:

UNDATABLE LETTERS

To Mr Freebairn¹

[Camden Town, c. 1805-1808]

ALS, 1p (NYPL (Music))

Addressed: -- Freebairn Esq^{re}

Wmk 1806

Sir

I take the Liberty of informing you that M^r Stokes has been prevailed upon by my very earnest Request to dine with me to-Day, which I had great Difficulty in effecting, by Reason of his expecting a Visit from You in the Evening: but I endeavoured to remove his Scruples by desiring You to do me the Favour of coming to my House, at N. 9 Arlington Street, Camden Town, near the Southampton Arms, & as I understand that you are partial to Musick, we may perhaps be able to afford you some little Amusement.

I must beg your Excuse for so abrupt an Invitation from an entire Stranger, & remain with Respect

Sir

Yours very obediently

S. Wesley

Sunday 5 o'Clock.

1. Not certainly identified: possibly the engraver Robert Freebairn (1765-1808) (DNB).
2. The watermark and SW's Camden Town address in the text of the letter gives a dating range of between c. 1805 and June 1808, when SW moved from 9 to 27

Arlington Street. If the addressee is indeed Robert Freebairn, the dating range is further narrowed, as he died on 23 January 1808.

To Robert Birchall

Camden Town [c. 1805-1810]

ANS, 1p (BL, Add. MS 34007, f. 45)

Addressed: M^r Birchall

Sir

If convenient to you to settle for the Copy-right of the Polish Air by the Bearer (my Son) I shall be obliged to you, and the Balance due to you, shall be adjusted in the Course of the midsummer Holidays.

I am

Sir

Your's very truly

S. Wesley

Camden Town | Monday Morn

1. SW's Camden Town address establishes a date between c. 1805 and early 1810 for this letter. It helps to establish a date of composition and initial publication for SW's Variations on a Polish Air, for which no autograph or manuscript sources are known.

To [Benjamin Jacob]¹

[Camden Town, c. 1808-1809]

ALS fragment (Edinburgh)

< ... > a Word to any of my Friends.-- I however promise you that in the Course of a very few Days you shall have "a full, true, & particular Account" of all the musical Hurly-Burly that is going on here from Morning till Night, & from Night till Morning.-- With kindest Regards to M^r Jacobs & all my your Friends, believe me as ever

My dear Sir

Your most cordially

S Wesley

- 1. Jacob is identified as the addressee of this letter by the reference to 'Mrs Jacobs' in the text.**
- 2. The content of the letter suggests that it was written during the period Aug. 1808 - Dec. 1809, when SW was in frequent contact with Jacob.**

To [George Cooper]¹

23 March [1810, 1821, or 1827]²

AN, 1p (Edinburgh)

Friday 23^d of March

Dear Sir

No Friend of mine to me shall be a Stooper;

Therefore my Bellows-Blower shall not be

COOPER

S Wesley

1. Probably George Cooper (c.1783-1843), or his son, also George (see SW to Novello, 25 Sept [1824]).
2. 23 March fell on a Friday in 1810, 1821, and 1827.

To Vincent Novello

Duke Street, [1810-1825]¹

AN, 1p (BL, Add. MS 11729, f. 108)

Addressed: To | M^r Novello.

Sunday 24th

Duke Street

Grosvenor Square

N. 27

Dear N.

Mr Ball lives at the above directed Place, & SW will remain here till 9 o'Clock, with three Mottets of Sebastian, & two Piano Fortes in Tune together.

Sat Verbum sapienti

1. The dating range is the period of SW's correspondence with Novello. The reference to a play-through with Novello of Bach motets suggests 24 January 1813 and 24 Sept. 1815 as two possible dates.

To Vincent Novello

[1810-1825]¹

ALS, 1p (BL, Add. MS 11729, f. 109)

Addressed: To | M^r Novello.

Friday

Morning

Doctor

Pon Honour you are a funny Man.-- I was detained at Paddington one Hour extra, therefore could not return Home at the Time I had intended.-- Ball will tell you that I was in Duke Street before 8, with two prime Books full of Tunes under my Oxter (vide the Caledonian Vocabulary)-- but you had taken your A--e in your Hand & were off.-- S^t Paul² saith "In Patientiâ vestrâ possidebitis Animas vestras." "In your Patience ye shall possess your Souls" is the Greek of it I believe.-- Now where is your Patience, & where is your Soul, according to the Apostle's Doctrine?-- O fie, fie! naughty Boy.

Did I ever make you a Promise & did ever "the Expectation cry out upon the Non-Performance?"-- (NB Billy the Beau).-- Stokes might have come, even if he did shit his Breeches which is a problematical Affair, referable to the Chancellor of the Exchequer or the Pope, I forget whether.

Sam Webbe w^d not give me up so, like your Honour & Glory.

SW

1. The dating range is the period of SW's correspondence with Novello. This letter

appears to refer to the engagement discussed in the previous letter and to date from the following Friday .

2. In fact, Jesus: see Luke 21: 19.

To Sir George Smart

[post 1 January 1811]¹

AN, third person, 1p (Pierpont Morgan Library, New York)

S Wesley was at Sir G. Smart's Door exactly at 20 Minutes before 9 this Morning, & was informed that he had left Home about 10 Minutes before (consequently at 1/2 past 8). -- & also that there was no Probability of meeting with Sr G. before Sunday next.

11. Monday Morning.

1. This letter must date from after 1 January 1811, when Smart was knighted.

To Robert Glenn

[April-May 1813?]¹

ALS, 1p (BL, Add. MS 35013, f.50)

Addressed: M^r Glenn.

Wmk: 1802

Saturday

My dear Sir

I never was laid under Contribution to any of the stringed Instrument Gentry before, but a principal 2^d Violin must be had, & if it cannot be had for Love, then for money; therefore rather than be without this aid, we must have M^r Betts:² however my great Difficulty regards the Wind Instruments, & Violoncellos, which unless I can immediately procure, the Concert must of Necessity be postponed, to my great additional Expence, Disadvantage, & future Risk, as also to the Disappointment of the Public in general, & my Friends in Particular.--

Yours in much Discomfort

Very truly

S Wesley

Saturday Night.

1. This letter refers to the necessity of engaging the violinist Arthur Betts for one of SW's benefit concerts. SW's first extant dated letter to Robert Glenn is dated 24 July 1812, and it seems unlikely that this letter was written earlier than this. It may relate to SW's concert on 4 May 1813, when SW experienced difficulties in engaging

players (see SW to Novello, 30 April [1813] and [1 May 1813]). It may, however, relate to any other of SW's benefit concerts.

2. The violinist and teacher Arthur Betts (Doane; Sainsbury). From the list of his appointments given in Doane, it appears that he was probably an undistinguished player.

To [Robert Glenn?]¹

Gower Place, [1813-c. 1816]²

ALS, 1p (Rylands, DDWF 15/24B)

Dear Sir

Pray come & breakfast with me on Sunday Morning next, exactly at 9 o'Clock; I have undertaken Novello's whole Duty for the Day at the popish Mass-House, & as the Morning Service is all in Score for the Organ, there is no getting on well without some skilful Man to turn the Leaves:-- You know how good the Music is; indeed it is just as good as the Religion is bad, which is paying it the greatest of all possible Compliments.

Do not fail me, & believe me as always

Yours most sincerely

S Wesley

Gower Place.

1. The tone and content of this letter suggest Robert Glenn as a possible addressee.
2. SW's Gower Place address establishes a dating range between 1813 and c. 1816 for this letter and its cheerful tone suggests that it is unlikely to have been written after early August 1816. A possible date is early August 1815, following SW's return from his visit to Norwich and Great Yarmouth, when he was asked by Novello to deputize for him on two Sundays (see SW to Pettet, 31 July 1815).

To Robert Glenn

Euston Street, [c. 1818-1830]¹

ANS, 1p (BL, Add. MS 35013, f. 76)

Addressed: To | Robert Glenn Esq^{re}.

Euston S^t

Sat^y Morn^g

My good Friend,

If you can help me forth with the Accommodation of one small Portrait of our invalid Monarch, Pexy² will honestly refund the like to you on Tuesday next if you do me the Favour to look in.

Yours truly

(all in a Bustle)

S Wesley

1. SW's Euston Street address establishes a dating range of c. 1818-1830 for this letter.
2. SW's pet name for Sarah Suter.

To Mr Dunn¹

[Drury Lane Theatre?, c. 1818-30]²

AN, 1p (NYPL (Music))

Addressed: To -- Dunn Esq^{re}

D. L. T.

2 o'Clock

Tuesday

M^r S. Wesley begs leave to acquaint M^r Dunn, that he remained here for several Hours Yesterday & this Day in hope of meeting him, in vain.-- He will therefore request a Line addressed to him, Euston St Euston Sq^{re}.

- 1. Unidentified: presumably someone connected with Drury Lane Theatre.**
- 2. SW's Euston Street address establishes a dating range of c. 1818-1830 for this letter.**

To John George Emmet

[c. 1826-1828]¹

ANS, 1p (BL, Add. MS 35013, f. 94)

Addressed: To | M^r Emmet | 25 | Ebury Terrace | Pimlico

D^r Sir

I was obliged to send a Porter with this which I could not get at till
late last Night

Y^{rs} truly

in Haste

S Wesley

Thursday Morning

1. SW's first extant dated letter to Emmet is dated 23 Nov. 1826, and is addressed to Ebury Terrace. By 23 Apr. 1828, when he was a candidate for the organist's position at St Vedast, Foster Lane, he had moved to 2 Elizabeth Street, Pimlico.

To an unidentified recipient¹

Euston Street, 13 March [1828?]²

ALS, 1p (Rylands, DDWF 15/38)

Addressed: <...> Esqre | <...> Street | <....> side

Editor's note: the left-hand side of the address panel is missing.

Euston Street

March 13th

Sir

That imperious Tyrant called Necessity, is the sole Cause of your not hitherto receiving the Balance of the Bill, which shall be handed over to you, within about a Week hence.--

I cannot at this Moment solve your Question upon my great Grandmother's Maiden Name:³ I expect to dine with my Brother & Sister Tomorrow, when I will make Enquiry, & report to you the Result:
remaining,

Sir,

obed^{ly} Yours

S Wesley

1. The identity of the addressee has not been established; it may be the person who put a similar enquiry to SW in 1829 (see SW to unidentified recipient, 23 May [1829]).
2. SW's Euston Street address and the reference to his sister Sarah, who died in September 1828, establish a dating range of c. 1818-1828 for this letter.

3. The enquiry probably related to the *mother of SW's paternal grandmother*, Susanna Wesley, née Annesley, concerning whose family there was a good deal of interest. Her maiden name was White: she was the daughter of John White (1590-1645) (DNB, under 'Wesley, Samuel (1662-1735)'; Charles Evans, 'The Ancestry of the Wesleys', Notes and Queries, 193 (1948), 255-9).

To Robert Glenn

Euston Street, [c. 1818-1830]

ALS, 1p (BL, Add. 35038, f. 1)

**Addressed: To | Rob' Glenn Esqu^r | 6 Kirby Street | Hatton Garden | Friday
Afternoon**

Euston Street

Friday Afternoon

My dear Sir

**Do pray contrive to call in here in the Course of the Evening: if the
Business were not urgent, I would not be this importunate.-- You will soon
acknowledge that I do not ask Counsel without a Necessity of it.**

Yours in Haste

very truly

S Wesley

- 1. SW's Euston Street address gives a dating range of c. 1818-1830 for this letter. It
may conceivably concern problems with SW's sister Sarah's will; if so, it can be
dated to late 1828 (see SW to Glenn, 30 October 1828).**

To [John Capel]¹

Pentonville, 27 April [1833-1837]²

ANS, 1p (Rylands DDWF 15/46)

8 King's Row. Pentonville

27 April

Dear Sir

I have but this Moment received the enclosed, altho' my Address was left at the Tavern³ before the Season commenced. Why the Letters were not sent to me rather than to M^r Cooper I cannot tell. It is plain that there was not Neglect on the Part of

Dear Sir

Your greatly obliged

& obedient Servant

S Wesley

1. John Capel (c. 1767-1846), MP for Queenborough 1826-32, Governor (1818) and Vice-President (1832-7) of the Foundling Hospital. He was a subscriber to SW's Service and one of the signatories to a circular soliciting financial aid for SW following his breakdown in 1830.
2. As SW moved to Pentonville in the late summer or early autumn of 1832, the dating range for this letter is 1833-7.
3. Possibly the Crown and Anchor Tavern, where the Glee Club and the Classical Harmonists met.

To [Christopher] Lonsdale¹

Pentonville, [1836?]²

AN (BL, Add. MS 34007, f. 44)

Addressed: To | M' Lonsdale

Mr Wesley's Comp^u to M' Lonsdale & begs to return his best Thanks for the Fugues.³-- He has the Organ Duet,⁴ but the additional Fugues he has not seen therefore when M' L. has a Copy to spare he will avail himself of his very kind Offer, but should feel happy at any Time to make some little Recompense should M' L. ever require any Thing in his Line.

8 King's Row

Pentonville

1. Christopher Lonsdale (1795?-1877), music publisher, successor to Robert Birchall, who was in business at 26 Old Bond Street from 1834 and published a number of works by SW (Humphries and Smith).
2. SW's Pentonville address gives a dating range of 1832-37 for this letter. If the reference to the 'Organ Duet' is to SW's own composition (see n. 4), the letter dates from 1836.
3. Not identified.
4. Perhaps SW's organ duet of 1812, published by Lonsdale in 1836.

