AN ACCOUNT
OF THE
REMARKABLE MUSICAL TALENTS
OF SEVERAL MEMBERS OF
THE WESLEY FAMILY,
COLLECTED FROM
ORIGINAL MANUSCRIPTS, &c. ;
WITH
MEMORIAL INTRODUCTION AND NOTES,
BY
W. WINTERS.
"Music was a passion in the Wesley Family."

PRICE ONE SHILLING.

LONDON:
Published by F. Davis (late J. Paul), 1, Chapter House Court, Paternoster Row; also to be had of the Author, Church Yard, Waltham Abbey.

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THE smallest fragment of documentary evidence bearing upon the marvellous musical talents of some of the members of the most notable family of Wesleys, will, it is presumed, be favourably regarded by many of the stanch admirers of the two great co-religionists of the past century, namely, John and Charles Wesley. It is not, however, my intention to discuss in the following pages the religious differences rampant among the varied sections of that society of which the renowned John Wesley was the founder; but simply to adhere closely to the leading characteristics of the original MSS. which constitute the embodiment of this book, and which, after the Memorial Introduction, will be found interspersed with corresponding notes.

It may be necessary for me to say a word or two about the original documents. As soon as I saw them "I found"—to use the words of Dryden—"something that was more pleasing in them than in my ordinary productions;"
therefore, at the instigation of several friends, felt induced
to publish those portions entire which applied directly to
the Wesley family, especially so as no book wholly devoted
to the subject in connection with the family appears ever
to have been presented to the reading world in a com-
combined form before.

These MSS. were written by the celebrated musical com-
poser and organist, Samuel Wesley, son of the Rev. Charles
Wesley, not long previous to his death. They were pur-
chased by the trustees of the British Museum at Messrs.
Puttick's sale in March, 1867 (Lot 933), and carefully
arranged in one volume of 178 folios. About 30 folios of
them do not, however, refer to the family in particular,
although written by the same masterly hand; but form a
separate work, consisting of a critical biography of most of
the leading musicians of the last century. These I have
not taken up, although equally interesting with the rest of
the papers, and which may have been printed. (?) The
volume is now preserved in the great National Repository
MSS.

Church Yard, Waltham Abbey,
January, 1874.

W. WINTERS.
MEMORIAL INTRODUCTION.

The earliest member of the Wesley family, who exhibited any special genius for sacred music, was the Rev. Samuel Wesley, son of John Wesley, vicar of Whitechurch, Winterbourne, co. Dorset, and grandson of Bartholomew, "the fanatical minister of Charmouth," a contemporary of the far-famed poet who said—

"The man that hath no music in himself,  
Nor is not moved with concord of sweet sounds,  
Is fit for treasons."

Bartholomew Wesley, it seems, did not distinguish himself at all in music, but appears to have made physic his study, as well as divinity; which practice was to an extent justifiable in those days, if old George Herbert's "Parson's Completeness" be correct, i.e. — "The country parson desires to be all to his parish, and not onely a pastour, but a lawyer also, and a physician." By the Act of Uniformity, Bartholomew was ejected from his living at Allington, and sought to maintain himself by the medical knowledge which he had previously acquired. His son, John Wesley (not the founder of the Methodists), was educated at New Inn Hall, Oxford. In the year 1658 he became vicar of Whitechurch, which living he held up to the time of his ejectment in 1662; although, a year prior to his
removal from Winterbourne, he appears to have suffered imprisonment, according to an order of the privy council, dated July 24, 1661, whereupon it was directed that he should be discharged from his then imprisonment, upon taking the oaths of supremacy and allegiance. He was then hailed before a magistrate, who was scrupulous enough to decline the administration of the oaths, but at the same time issued a warrant directing him to be taken before the judges of the assizes and general gaol delivery, to be holden at Dorchester the first of August following.* In the Public Record Office is preserved a document referring to this John Wesley, i.e., "Information against Jno. Wesley, vicar of Winterbourne, Whitechurch, co. Dorset, for diabolically railing in the pulpit against the late King and his posterity, and praising Cromwell; also, for false doctrines professing to speak with God, abuse of bishops, conduct as a soldier under Major Dewy, rejoicing at Sir George Booth's defeat, etc., with names of thirteen witnesses."†

A certain Thomas Wesley (or Westley)—no doubt of the same family—made application to the dean and chapter of Wells to choose him to a residentiary place, being a prebendary there—"Has been one of the almost-perishing clergy sixteen years, and as vicar of St. Cuthbert's, Wells, pays £34 yearly for maintenance of the Cathedral," etc. Date of letter. 1660.

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† Cal. State Papers, Domestic Ch. II., 1661, Vol. XXX., & Palmer's Non. Mem., Vol. II., P. 164.
A most curious and not altogether uninteresting pedigree, showing a few of the collateral branches of "Ye Westley Family," may be found inserted in the Notes and Queries for November, 1867—"The original of this, in Noble's own handwriting, is in my possession, and is curious. John Sleigh.

YE WESTLEY FAMILY:

Mr. Bartholomew Westley, at Charmouth, co. Dorset, who is supposed to have been successively a weaver, a soldier, a preacher, and a physician, wished to have seized Charles II. after Worcester battle, but his long prayers prevented.

The Rev. John Westley, ejected from Whitechurch, near Blandford, co. Dorset; a most spirited Nonconformist.

The Rev. Samuel Westley, rector of Epworth, co. Lincoln, the high-church zealot and Scriptural doggerel-rhymer.

The Rev. Samuel Westley, of Tiverton, a poetical Jacobite.

The Rev. Charles Westley, a Methodist preacher and writer.

Mr. Earle, a surgeon = Westley, only child.

at Barnstaple.

Mr. Mansel, of Dublin = Earle. Charles Westley, a fine musician.

Samuel Westley, a Roman Catholic, also a musician.

"This is a strange pedigree. Republicanism begets nonconformity, nonconformity begets conformity, conformity begets three brats, a Jacobite and two methodists; of the last methodist comes (a musician?) and a papist.* What a race!!! John attempted to defend his brother Samuel by representing him a Tory, not a Jacobite, but I think he reasons but weakly. Mark Noble."

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* The Rev. Mark Noble evidently allowed prejudice to overcome reason in stating that Samuel, the musician, was "a papist," which statement lacks authority. See subsequent page, of this work.
With all due deference to what Mr Noble has said, the rector of Epworth was a poet of no mean order, as a glance at his poetical Life of Christ will suffice to prove.

The rector had also a—

"Parish clerk, who called the Psalms so clear,"
and who was wont on one special occasion to imitate his master in the sublime character of a poet. The old clerk no doubt thought to himself thus—

"The muse shall sing, and what he sings shall last,"
For we have handed down to us a fair specimen of his native talent. The story connected with it is, that one Sunday, immediately after the sermon, the clerk said with an audible voice, "Let us sing to the praise and glory of God, a hymn of my own composing." It was short and sweet, and ran thus—

"King William is come home, come home,
King William home is come!
Therefore let us together sing
The tune that's called 'Te D'um.'"

The sentiment of this verse was most likely approved of in some measure by the rector, who was so loyal that he left his wife for one whole year, in consequence of her refusing to pray for King William.* John Wesley, son of Samuel, the rector, believed that for this unwise act of his father, Satan was sent to buffet him by the various unearthly sounds which were heard for a long time in every part of Epworth parsonage.

The elder John Wesley held the living of Stanway, co. Essex, prior to his being collated to the living of

* Methodist Mag., 1784., p. 606.
Whitechurch, Winterbourne, in 1658. About this time he married a niece of the famous historian, Dr. Thomas Fuller, by whom he had a numerous family. Timothy, the first child, was born April 17th, 1659; Elizabeth, January 29, 1660; and Samuel, the father of John and Charles, December 17, 1662. This Samuel, though born last and in troublesome times, is the first to be noticed as having displayed a love for sacred music. During the early part of his life several circumstances occurred in the country, which cannot be reflected on without regret. He was born into the world only four months after that dark St. Bartholomew day, when his father and his grandfather, and more than two thousand other godly men, were ejected from their churches and driven from their homes.

Samuel Wesley was educated at Dorchester, in a private dissenter's academy, which he soon left, and was admitted at Exeter College, Oxford, a servitor, at the age of eighteen. After some time he left Oxford and was promoted to the living of Epworth and Wroote, in the county of Lincoln. During his long stay here he strongly advocated the singing of psalms in private families, as will be seen in one or more of his articles preserved in the "Athenian Oracle,"*—i. e. "There are a sort of enthusiasts who neglect this Christian exercise out of a mistaken piece of conscience, thinking it forsooth a carnal way of worship, though therein they directly contradict the apostle's precept and our Saviour's

* Life and Times of Samuel Wesley (1866). By L. Tyreman, p. 311.
practice, and may as well object against using words, as
tunes, in devotion, one being invented as well as the
other; nay, perhaps a tune the more natural of the two:
but of these there are not many. A more general reason
for the neglect may be the general decay of piety every-
where too visible reigning, singing praises and psalms to
God being too spiritual an exercise for the most of men, as
too carnal for some few. I am unwilling, among other
reasons, to remember that I have seen those times when
't had been enough to have been called a phanatick to
have had any such thing in a family; but these things
are better forgotten. There's one reason more which I
am confident has extremely prejudiced the ingenious
part of the world against this most pleasant and holy
exercise, and that is the disadvantage of the Vulgar
Translation (not to add the ill choice of the tunes); but
this inconveniency is already partly remedied by the
incomparable versions of Mr. Patrick (as far as he has
gone), Mr. Tate, Dr. Brady, Mr. Ford, and some others.”
Mr. Wesley further states, in another article on the
subject, that “nothing but a stock is proof against the
charms of music, nay, even that will feel though it
can’t hear it. Now music being an intellectual as well
as a sensible pleasure (for it depends indeed chiefly
upon number and harmony, which nothing is a proper
judge of but what has reason), and of all music vocal
is the most moving, especially when good sense, good
poetry, good tunes, and a good voice meet together.”
The worthy rector breaks out in another article against
“Tom Sternhold’s” version of the Psalms, i.e. “As the
meanness and miserableness of the translation which our church has been too busy since the Reformation to think of altering, and yet there can be no canon for the use of Tom Sternhold; we see no reason, besides the tyranny of custom, why Mr. Patrick’s or any other good version should not without any more ado be made use of in all our churches, as they are already, sometimes, in one not of the least in the kingdom. But were the version better, the tunes which are now so well fitted to the poetry are most of ’em such vile ones, that Orpheus himself could never make music of ’em. This and the reading ’em at such a lame rate, tearing ’em limb from limb, and leaving sense, cadency, and all at the mercy of the clerk’s nose, which an old inveterate custom has rooted among us, first being, its probable, introduced by a sort of necessity, because few could read, may be part of the reason of our neglect and defect in this exercise.”

* Here one is reminded of the satirical lines of Samuel Wesley, junior, written in opposition to Dr. Isaac Watts’ “Guide to prayer,” etc.—

Form stints the spirit, Watts has said,
And therefore it is wrong;
At best a crutch, the weak to aid,
A cumbrance to the strong.

Of human liturgies the load
Perfection scorns to bear;
Th’ Apostles were but weak when God
Prescribed His form of prayer.

Old David, both in prayer and praise,
A form for crutches brings;
But Watts has dignified his lays,
And furnished them with wings.

E'en Watts a form for prayer can choose,  
For prayer, who throws it by;  
Crutches to walk, he can refuse,  
But chooses them to fly.

In the year 1706 the worthy rector of Epworth wrote a letter of exhortation to his son Samuel respecting Cathedral service. This son Samuel became a man of considerable note as a poet—the friend of Atterbury and Pope—and was usher of Westminster School,

"Where little poets strive—
To set a distich upon six and five."

He was a man of wit and learning, as may be seen by his poems. To Samuel Wesley is Westminster mainly indebted for the first hospital established in England dependent upon voluntary subscriptions for its support. Samuel Wesley, junior, died in 1739, as is stated in a short biography of him which precedes his poems.* The substance of the letter which his father wrote to him runs thus:—"I hope you understand the Cathedral Service—I mean understand what they sing and say—which at first is difficult. Unless you understand what is said, you might as well pray in an unknown tongue. On the contrary, if we do understand the service and go along with it, we shall find church music a great help to our devotion, as it notably raises our affections towards heaven; which I believe has been the experience of all good men, unless they have been dunces or fanatics; nay, even the latter confess of the same of their own sorry Sternhold—psalms which are infinitely inferior to our cathedral music, as well as some thou-

* Notes and Queries, vol. 1869, p. 353.
sands of years of later date, not being of two hundred years standing. We are not to think God has framed man in vain an harmonious creature; and surely music cannot be better employed than in the service and praises of Him who made both the tongue and the ear.” Samuel was at this time a pupil in Westminster School, aged 16. He gradually rose in life, and was classed among the first characters in this country for rank and literary talent.

The elder Samuel contended that sacred music was one of the parts of learning which required to be well studied and used as an auxiliary to divinity. He appears not to have had a very musical congregation at Epworth, for he observes that as they cannot “reach anthems and cathedral music, they must be content with their present parochial way of singing.” He further adds, that the common people “have a strange genius at understanding nonsense,” because they could more readily comprehend Sternhold and Hopkins’ version of the Psalms than that of Tate and Brady. Hence the old rector concludes—“The people of Epworth did once sing well, and it cost a pretty deal to teach them.”

John Wesley, the celebrated founder of Methodism, son of the above Samuel Wesley, was born at Epworth in June, 1703. When about six years of age an event took place which almost proved fatal to him. The parsonage house at Epworth by some means caught fire and was totally destroyed. A very minute account of the sad affair is preserved in a letter from his mother to a clergyman in the neighbourhood—dated August 24,
1709—which is as follows:—“On Wednesday night, February 9th, between the hours of eleven and twelve, some sparks fell from the roof of our house upon one of the children’s feet;* she immediately ran to our chamber, and called us. Mr. Wesley, hearing a cry of fire in the street, started up (as I was very ill he lay in a separate room from me), and opening his door, found the fire was in his own house. He immediately came to my room, and bid me and my two eldest daughters rise quickly and shift for ourselves. Then he ran and burst open the nursery door, and called to the maid to bring out the children. The two little ones lay in the bed with her; the three others in another bed. She snatched up the youngest and bid the rest follow, which the three elder did. When we were got into the hall, and were surrounded with flames, Mr. Wesley found he had left the keys of the doors above stairs; he ran up and recovered them a minute before the staircase took fire. When we opened the street door the strong north-east wind drove the flames in with such violence that none could stand against them; but some of our children got through the windows, and the rest through a little door into the garden. I was not in a condition to climb up to the windows, neither could I get to the garden door. I endeavoured three times to force my passage through the street door, but was as often beat back by the fury of the flames. In this distress I besought our blessed Saviour for help, and then waded through the fire, naked as I was, which did me no far-

* “Hetty’s.”
ther harm than a little scorching my hands and face. When Mr. Wesley had seen the other children safe, he heard the child in the nursery cry. He attempted to go up the stairs, but they were all on fire, and would not bear his weight. Finding it impossible to give any help, he kneeled down in the hall and recommended the soul of the child to God.” This child was John Wesley, who has given us an account of his preservation in the following words:—“I believe it was just at that time I waked, for I did not cry as they imagined, unless it was afterwards. I remember all the circumstances as distinctly as though it were but yesterday. Seeing the room was very light I called to the maid to take me up; but none answering, I put my head out of the curtains and saw streaks of fire on the top of the room. I got up and ran to the door, but could get no farther, all the floor beyond it being in a blaze. I then climbed up on a chest which stood near the window; one in the yard saw me and proposed running to fetch a ladder; another answered, ‘there will be no time, but I have thought of another expedient. Here, I will fix myself against the wall; lift a light man and set him on my shoulders.’ He did so and took me out of the window; just then the whole roof fell in, but it fell inward, or we had all been crushed at once. When they brought me into the house where my father was, he cried out, ‘Come neighbours, let us kneel down, let us give thanks to God; he has given me all my eight children: let the house go, I am rich enough.’”

John Wesley was educated at the Charterhouse,
where he was admitted in 1714, and at Christ Church, Oxford, to which he was elected when in his seventeenth year. He was ordained deacon by Bishop Potter, September 19, 1725; elected Fellow of Lincoln College, March, 1726; and on the 7th of November in the same year appointed Greek Lecturer and Moderator of the classes; served in the office of curate to his father at Wroote, from 1727 to 1729; was ordained priest by the above-named Bishop, at Oxford, September 22, 1728. He returned in June, 1729, to Oxford, as Moderator, when he joined the Association, in conjunction with his brother Charles and about fourteen other students, from which meeting Methodism sprang. In 1735 he accompanied General Oglethorpe and Charles Wesley to Georgia, whence he returned early in 1738. While staying in Georgia he appears to have received some religious instructions from the Moravians, and after he returned to England he renewed his connection with them, and, according to his own account, he became converted at a religious meeting, in May, 1738. In the month of June, the same year, he visited Germany, and returned again about the middle of September following, when he commenced that course of ministerial labour which was only terminated by his death, 2nd of March, 1791, in his 88th year. During these fifty-three years it was computed that he travelled about 225,000 miles, and preached more than 40,500 sermons, not including addresses and other speeches. The best biographies of him are those written by Whitehead, Coke, More, Southey, and the Rev. Luke Tyerman.
The following musical works were published by John Wesley:

I. A collection of tunes set to music, as they are sung at the Foundry. 12mo., pp. 36. 1742.

II. The grounds of vocal music. 12mo., pp. 12.

III. Sacred Harmony; or a choice collection of Psalms and Hymns, set to music, in two and three parts, for the Voice, Harpsichord, and Organ. 12mo., pp. 354.

IV. Sacred Harmony; or a choice collection of Psalms and Hymn Tunes, in two and three parts, for the Harpsichord and Organ. 12mo., pp. 157.

V. Sacred Melody; or a choice collection of Psalm and Hymn Tunes; with a short Introduction. 12mo., pp. 118.

VI. Hymns with Tunes, designed chiefly for the use of the people called Methodists. 1761.

In order to show the reader how much Mr. Wesley admired good singing, we extract a portion from the preface of the last-mentioned book, *i.e.*, “I want the people called Methodists to sing *true* the tunes which are in common use among them. At the same time I want them to have in one volume the best hymns which we have printed; and that in a small and portable volume, and one of an easy price. I have been endeavouring for more than twenty years to procure such a book as this, but in vain. Masters of music were above following any direction but their own; and I was determined whoever compiled this should follow my direction, not mending our tunes, but setting them down neither better nor worse than they were. At length I have prevailed. The following collection contains all the tunes which are in common use among us.”

Mr. David Creamer, in his Methodist Hymnology,
published at New York in 1848, observes (p. 191.) that “the people called Methodists have not only always been a singing community, but have endeavoured to sing with the spirit and the understanding; and this their learned and pious founder was convinced could be done only by singing correctly.” Mr. Creamer tells us that the first work of the kind published by J. Wesley bore the following title and date:—“A Collection of Tunes, set to music as they are sung at the Foundry. 1752.” This date must be a mistake—which is, however, quite excusable, because of the extreme scarcity of some of the early editions of many of these hymns. The date of the first collection, bearing the same title as above, is mentioned in John Wesley’s Journal, as “1742.”

In 1765 John Wesley published a second edition (corrected and enlarged) of “Select Hymns; with Tunes annexed: designed chiefly for the use of the people called Methodists” (12mo. pp. 159.). In the preface he remarks that a Collection of Tunes were published some years ago under the title of “Harmonia Sacra.” He moreover says that he “believes all un-prejudiced persons, who understand music, allow that it exceeds, beyond all degrees of comparison, anything of the kind which has appeared in England before; the tunes being admirably well chosen, and accurately engraved, not only for the voice but likewise for the Organ or Harpsichord. . . . The following collection contains all the tunes which are in common use among us. They are pricked true, exactly as I desire
all our congregations may sing them.” John Wesley was a real lover of good music, both vocal and instrumental, in its proper place; yet he had a great aversion to musical instruments being used in places of sacred worship, as we are led to believe from the 5th verse of the 204th hymn of the present collection, and from the testimony of Dr. Adam Clark—

“Still let us on our guard be found,
And watch against the power of sound
With sacred jealousy;
Lest, haply, sense should damp our zeal,
And music’s charms bewitch and steal
Our hearts away from thee.”

Dr. Clark, in his comment on Amos vi., 5, respecting the science of music, says:—“Music I esteem and admire, but instruments of music in the house of God I abominate and abhor. This is the abuse of music; and I here register my protest against all such corruption in the worship of the Author of Christianity. The late venerable and most eminent divine, the Rev. John Wesley, who was a lover of music and an elegant poet, when asked his opinion of instruments of music being introduced into the chapels of the Methodists, said, in his terse and powerful manner, ‘I have no objection to instruments of music in chapel provided they are neither heard nor seen.’ I say the same, though I think the expense of purchase had better be spared.”

John Wesley went to a place called Neath, in August, 1768, when he says:—“I was a little surprised to hear I was to preach in the Church, of which the churchwardens had the disposal, the minister being just dead. I began reading prayers at six, but was greatly disgusted at
the manner of *singing*. I. Twelve or fourteen persons kept it to themselves, and quite shut out the congregation. II. These repeated the same words, contrary to all sense and reason, six or eight or ten times over. III. According to the shocking custom of modern music, different persons sung different words at one and the same moment; an intolerable insult on common sense, and utterly incompatible with any devotion.”

Martin Madan, an eminent preacher at the Lock Hospital, held an annual concert in his chapel, at which times certain popular oratorios were performed. John Wesley, being a friend of this gentleman, attended these performances on one or two occasions. The date of the first visit is February 29, 1764. Wesley writes: —“I heard *Judith*, an oratorio, performed at the Lock. Some parts of it were exceeding fine; but there are two things in all modern music which I never could reconcile to common sense; one is singing the same words ten times over; the other singing different words, by different persons, at one and the same time, and this in the most solemn addresses to God, whether by way of prayer or thanksgiving. This can never be defended by all the musicians in Europe, till reason is quite out of date.” The next year he again visited the Chapel, when *Ruth* was the oratorio performed; on this occasion he observed that “the sense was admirable throughout; and much of the poetry not contemptible. This, joined with exquisite music, might possibly make an impression even upon rich and honourable sinners.”

MEMORIAL INTRODUCTION.

The author of the "Life and Times of John Wesley" remarks, that some might wonder at Wesley's attending such performances, but the fault rested more properly with Mr. Madan for using a place of worship for such performances. Madan, however, simply followed the example of his superiors, who once a year gave up their Cathedral to the choir of Gloucester, Hereford, and Worcester, for similar musical entertainments. "Indeed," says the author just alluded to, "some of the early Methodists adopted the same doubtful usage. We have before us more than one of Handel's oratorios specially printed for performance in Oldham Street Chapel, Manchester, only two or three years after Wesley's death. All this was dubious, indeed we venture to call it desecration. A Christian sanctuary is a place far too sacred to be used as a place of intellectual entertainment, even though, as in the case of Martin Madan, the pleasure be of the most refined and exalted character; but, excepting the fact that a place of worship was turned into a concert hall, who can reasonably find fault with Wesley attending the performances of the oratorios in question? Music was a passion in the Wesley family."*

John Wesley on one occasion spent a few hours with the celebrated musician, Dr. Pepusch, who at the time attested the fact that the art of music was lost, that the ancients only understood music in its perfection, that it was revived a little in the reign of Henry VIII. by Tallys and his contemporaries, as also in the reign of

Elizabeth, who was a judge of music, and that after her reign it sunk for sixty or seventy years, till Purcell made some attempts to restore it; but that ever since, the true ancient art depending on nature and mathematical principles, had gained no ground; the present masters having no fixed principles at all.*

John Wesley expressed himself on another occasion as being much surprised, in reading an essay on music by a thorough master of the art, "to find that the music of the ancients was as simple as that of the Methodists; that their music wholly consisted of melody, on the arrangement of single notes; that what is now called harmony, singing in parts, the whole of the counterpoints and fugues is quite novel, being never known in the world till the Popedom of Leo X."

John Wesley wrote a treatise, in the following order, on

THE POWER OF MUSIC.

"I. By the power of music, I mean its power to affect the hearers; to raise various passions in the human mind. Of this we have very surprising accounts in ancient history. We are told the ancient Greek musicians in particular were able to excite whatever passions they pleased; to inspire love or hate, joy or sorrow, hope or fear, courage, fury, or despair; yet to raise these one after another, and to vary the passions just according to the variation of the music.

"II. But how is this to be accounted for? No such effects attend the modern music, although it is confessed, on all hands, that our instruments excel theirs, beyond all degrees of comparison. What was their lyre, their instruments of seven or ten strings, compared to our violin? What were any

* Wesley's Journal, June 13, 1748.
of their pipes to our hautboy or German flute? What all of them put together, all that were in use two or three thousand years ago, to our organ? How is it, then, that with this inconceivable advantage the modern music has less power than the ancient?

"III. Some have given a very short answer to this, cutting the knot which they could not untie. They have doubted, or affected to doubt, the fact; perhaps have even denied it. But no sensible man will do this, unless he be utterly blinded by prejudice; for it would be denying the faith of all history, seeing no fact is better authenticated. None is delivered down to us by more unquestionable testimony, such as fully satisfies in all other cases. We have, therefore, no more reason to doubt of the power of Timotheus' music than that of Alexander's arms; and we may deny his taking Persepolis, as well as his burning it through that sudden rage which was excited in him by that musician. And the various effects which were successively wrought in his mind (so beautifully described by Dryden, in his Ode on Cecilia's Day) are astonishing instances of the power of a single harp to transport, as it were, the mind out of itself.

"IV. Nay, we read of an instance, even in modern history, of the power of music, not inferior to this. A musician being brought to the King of Denmark and asked whether he could excite any passion, answered in the affirmative, and was commanded to make the trial upon the king himself. Presently the monarch was all in tears; and upon the musician's changing his mood, he was quickly roused into such fury, that snatching a sword from one of his assistants' hands (for they had purposely removed his own) he immediately killed him, and would have killed all in the room had he not been forcibly withheld.

"V. This alone removes all the incredibility of what is related concerning the ancient music. But why is it that modern music in general has no such effect on the hearers? The grand reason seems to be no other than this—the whole nature and design of music is altered. The ancient com-
posers studied melody alone, the due arrangement of single notes; and it was by melody alone that they wrought such wonderful effects; and as this music was directly calculated to move the passions, so they designed it for this very end. But the modern composers study harmony, which in the present sense of the word is quite another thing,—namely, a contrast of various notes, opposite to, and yet blended with each other, wherein they,

"Now high, now low, pursue the resonant fugue."

Dr. Gregory says, 'This harmony has been known in the world little more than two hundred years.' Be that as it may, ever since it was introduced—ever since counterpoint has been invented, as it has altered the grand design of music, so it has well nigh destroyed its effects.

"VI. Some indeed have imagined, and attempted to prove, that the ancients were acquainted with this. It seems there needs but one single argument to demonstrate the contrary. We have many capital pieces of ancient music that are now in the hands of the curious. Dr. Pepusch, who was well versed in the music of antiquity, (perhaps the best of any man in Europe,) showed me several large Greek folios, which contained many of their musical compositions. Now, is there, or is there not, any counterpoint in these? The learned know there is no such thing. There is not the least trace of it to be found: it is all melody, and no harmony.

"VII. And as the nature of music is thus changed, so is likewise the design of it. Our composers do not aim at moving the passions, but at quite another thing—at varying and contrasting the notes a thousand different ways. What has counterpoint to do with the passions? It is applied to a quite different faculty of the mind; not to our joy, or hope, or fear; but merely to the ear, to the imagination, or internal sense. And the pleasure it gives is not upon this principle—not by raising any passion whatever. It no more affects the passions than the judgment: both the one and the other lie quite out of its province.

"VIII. Need we any other, and can we have any stronger,
proof of this, than those modern overtures, voluntaries, or concertos, which consist altogether of artificial sounds without any words at all? What have any of the passions to do with these? What has judgment, reason, common sense? Just nothing at all. All these are utterly excluded by delicate, unmeaning sound!

"IX. In this respect the modern music has no connexion with common sense, any more than with the passions. In another, it is glaringly, undeniably, contrary to common sense; namely, in allowing, yea, appointing different words to be sung by different persons at the same time! What can be more shocking to a man of understanding than this? Pray which of those sentences am I to attend to? I can attend to only one sentence at once, and I hear three or four at one and the same instant! And, to complete the matter, this astonishing jargon has found a place even in the worship of God! It runs through (O pity! O shame!) the greatest part even of our Church music! It is found even in the finest of our anthems, and in the most solemn parts of our public worship! Let any impartial and unprejudiced person say whether there can be a more direct mockery of God.

"X. But to return: is it strange that modern music does not answer the end it is designed for, and which it is in no wise calculated for? It is not possible it should. Had Timotheus pursued 'the resonant fugue,' his music would have been quite harmless. It would have affected Alexander no more than Bucephalus; the finest city then in the world had not been destroyed; but

*Persepolis stares, Cyriqne arx alta manere.*

"XI. It is true the modern music has been sometimes observed to have as powerful an effect as the ancient, so that frequently single persons, and sometimes numerous assemblies, have been seen in a flood of tears? But when was this? Generally, if not always, when a fine solo was sung; when 'the sound has been an echo to the sense;' when the music has been extremely simple and inartificial, the composer having attended to melody, not harmony. Then, and then only,
the natural power of music to move the passion has appeared. This music was calculated for that end, and effectually answered it.

"XII. Upon this ground it is that so many persons are so much affected by Scotch or Irish airs. They are composed not according to art but nature; they are simple in the highest degree. There is no harmony, according to the present sense of the word, therein; but there is much melody. And this is not only heard, but felt, by all those who retain their native taste, whose taste is not biassed (I might say corrupted) by attending to counterpoint and complicated music. It is this in its counterpoint, it is harmony (so called) which destroys the power of music. And if ever this should be banished from our composition, if ever we should return to the simplicity and melody of the ancients, then the effects of our music will be as surprising as any that were wrought by theirs; yea, perhaps they will be as much greater as modern instruments are more excellent than those of the ancients.

"Inverness, June 9, 1779. "John Wesley."

"I was reflecting" says John Wesley "on an odd circumstance, which I cannot account for. I never relish a tune at first hearing, not till I have almost learned to sing it; and as I learn it more perfectly, I gradually lose my relish for it. I observe something similar in poetry; yea, in all the objects of imagination."†

John Wesley's Directions for Congregational Singing are worthy of notice. They are divided into five sections or parts, i.e.—I. Sing all; II. Sing lustily; III. Sing modestly; IV. Sing in time; V. Sing spiritually. The latter part appears the most difficult of all and the least practicable—that is, according to the directions therein given. Singing without the

inwrought power and moving impulse of the Spirit of God is but mere mechanical drudgery, and therefore cannot be acceptable to God. He will be worshipped “in spirit and in truth,” and this qualification is His own to impart. This fifth direction is as follows:—

“Above all sing spiritually. Have an eye to God in every word you sing. Aim at pleasing Him more than yourself, or any other creature. In order to this attend strictly to the sense of what you sing; and see that your heart is not carried away with the sound, but offered to God continually; so shall your singing be such as the Lord will approve of here, and reward when He cometh in the clouds of heaven.”

One more word, as nothing is said how this order of things is to be attained in the above “direction,” the supposition is that these necessary qualifications are resident in the breast and within the power of every singer; if so, then it is by the operation of the Holy Ghost, or it is “will worship” and not “spiritual.” The second is certainly worthy of example. “Sing lustily, and with a good courage. Beware of singing as if you were half dead, or half asleep; but lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sung the songs of Satan.”

John Wesley seems to have entertained greater liking for the simple harmony of sacred song among his own flock, than for fashionable music amidst the circles of the great. His Journal* records the following item:

* Vide vol. IV., p. 186.
"1781, Thur. 25.—I spent an agreeable hour at a concert of my nephew's. But I was a little out of my element among Lords and Ladies. I love plain music and plain company best."

Charles Wesley, brother and coadjutor of the preceding, was born December 18, 1708, at Epworth. His birth was premature; so that at first he appeared rather dead than alive. He neither cried, nor opened his eyes, and was kept wrapped up in soft wool until the time at which he should have been born, according to the course of nature, when he opened his eyes, "and caused his voice to be heard."* Having received the rudiments of his learning under his mother's tuition, he was sent in 1716 to Westminster School, whence, in 1726 he was elected to Christ Church, Oxford, at which time his brother John was fellow of Lincoln. In 1735 he was prevailed upon by his brother to accompany him to Georgia. Accordingly, after having taken orders, he engaged himself as a secretary to General Oglethorpe, in which character he left England. After preaching to

* T. Jackson's Life of C. Wesley, chap. I.
the 29th of the following month, when he died at the age of 79 years and three months.

Three of the hymns composed by this excellent poet and able divine were set to music by the celebrated George Friedrich Handel, a copy of which is now before me. The music (full sized) was published in 1826, by Samuel Wesley, son of the above, with the following title page:—“The Fitzwilliam Music, never published. THREE HYMNS, the words by the late Rev. Charles Wesley, A.M., of Christ Church College, Oxon; and set to Music by George Friederich Handel, faithfully transcribed from his Autography in the Library of the Fitzwilliam Museum, Cambridge, by Samuel Wesley and now very respectfully presented to the Wesleyan Society at large,” etc. The hymns are:—

I. “The Invitation:—
   Sinners obey the Gospel word—
   Haste to the supper of my Lord, etc.

II. “Desiring to Love:—
   O, Love divine, how sweet thou art—
   When shall I find my longing heart
   All taken up by thee?

III. “On the Resurrection:—
   Rejoice, the Lord is King,
   Your Lord and King adore,
   Mortals give thanks and sing
   And triumph evermore.”

The form of the music is that of an air with accompaniment for the Pianoforte or Organ. The first and third will be found in Mercer’s Hymn Book, arranged in short-score for four voices; the one being called “Cannons,” and the other “Handel’s” 148th. The harmonies of both, and the melody of the latter are
slightly altered. The compiler of Mercer's Hymns appears to have obtained them from Haeragal's Collection.

The best account of these original tunes of Handel's set to Wesley's hymns, is that given in the *Methodist Magazine*† by Samuel, the son of the Rev. Charles Wesley, which is as follows:—"I take the liberty of addressing you upon a subject which appears likely to prove both of interest and utility, especially to the Wesleyan Connection. Having been honoured by the University of Cambridge with a grace, authorising me to transcribe and publish any portions of the very valuable musical manuscripts in the Library of the Fitzwilliam Museum—of which privilege I have lately assiduously availed myself,—I was very agreeably surprised at meeting with the three hymn tunes (most noble melodies), composed by our great Handel (in his own hand-writing), and set to words of my good father—stanzas well known for many long years by the veteran members of the Society. You well know, Sir, that the order of verse in the first hymn is four lines of eight syllables in each strophe, that of the second hymn six lines in each strophe—four of eight syllables and the other two of six; and that of the third, six lines also in each strophe, the former consisting of six syllables, the two latter of eight. The said melodies therefore are correctly applicable to every hymn in any of these three metres; and consequently

* Notes and Queries. Nov. 13, 1858, p. 402.
† Vide Vol. XLIX., p. 817 (1826).
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; it were therefore a culpable neglect to withhold from publicity articles so appropriate to the purpose of choral congregational devotion.

"With a full persuasion of this, I have resolved to print forthwith these combined relics of a real poet and a great musician, hoping that what will probably appear to giddy thinkers, a mere fortuitous coincidence (but which I firmly believe to be the result of a much higher causality), will be ultimatively 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. I wish 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 coincidence; and I cannot anticipate a greater musical gratification (no, not even at the York or Birmingham Festivals!) than that of hearing chanted by a thousand voices, and in strains of Handel—'Rejoice! the Lord is King!'

"That the son of Charles, and the nephew of John Wesley, happened to be the first individual who discovered this manuscript after a lapse of seventy or eighty years, is certainly a circumstance of no common curiousity; and if the statement I have made be considered of sufficient consequence to engage your
attention to a publication—slight only in price—I cannot reasonably doubt that abundance of good, to the best of causes will accrue."

The circumstances which in all probability led Handel to set Mr. Wesley's hymns to music are thus stated by Miss Wesley:—"Mr. Rich was the proprietor of the Covent Garden Theatre, which he offered to Handel to perform his oratorios in, when he had incurred the displeasure of the opera party. Mrs. Rich was one of the first who attended the West Street Chapel, and was impressed with deep seriousness by the preaching of my dear father, who became her intimate friend; upon which she gave up the stage entirely, and suffered much reproach from her husband, who insisted on her appearing again upon it. She said if she did appear on the stage again it would be to bear her public testimony against it. Handel taught Mr. Rich's daughters; and it was thus that my father and mother used to hear his fine performances. By the intimacy of Mr. and Mrs. Rich with Handel, he was doubtless led to set to music these hymns of my father, which are now, with the tunes annexed to them, in the collection at Cambridge, whence Mr. Samuel Wesley has permission to copy and print them. My brother Charles was born a little before Handel's death."

The remarkable talents with which the Wesley family were endowed manifested themselves in the third generation as strikingly as the second. The two sons of Charles were among the most distinguished musicians of their age (See Southey's Life of Wesley). The
Rev. Charles Wesley left a large family, nearly all of whom were distinguished for their great mental acquirements. His son Charles, who became an eminent musician, like Crotch, Davy, and his own brother Samuel, displayed even in infancy an astonishing genius for music. He was born at Bristol, December 11th, 1757. Early in life he was brought under the notice, of King George III., who was much pleased with him and he had the honour of entertaining the King, in hours of royal leisure, by his performance of Handel’s music. He was also much patronised by the upper classes for his practical skill in music. After a considerable degree of excellence as a mere performer, he remained stationary; and as regards composition, left not, we believe, any proof that he had ever passed the boundaries of mediocrity. He was for many years organist of St. George’s Church, Hanover Square.

Samuel Wesley, brother of the above, and the third son of the Rev. Charles Wesley, was born in 1766, on the 24th Feb. (which was also the birthday of Handel). The best account of these two great masters of music is that given by their father to the Hon. Daines Barrington, and printed in the Philosophical Transactions of the year 1781. It may be necessary to state here that the reader will find several brief notices of a similar kind given in the original text, most of which is worthy of recapitulation.

The Rev. Charles Wesley says of his son Charles:—
“He was two years and three quarters old when I
observed his strong inclination to music.* He then surprised me by playing a tune on the harpsichord, readily, and in just time. Soon after he played several, whatever his mother sang, or whatever he heard in the street. From his birth she used to quiet and amuse him with the harpsichord; but he would not suffer her to play with one hand only, taking the other, and putting it on the keys, before he could speak. When he played himself, she used to tie him up by his back string to the chair, for fear of his falling. Whatever tune it was he always put a true bass to it. From the beginning he played without study or hesitation; and, as the masters told me, perfectly well. Mr. Broadrip† heard him in petticoats, and foretold he would one day make a great player.

"Whenever he was called to play to a stranger, he would ask, in a word of his own, ‘is he a musicker?’ and if answered ‘yes,’ he played with the greatest readiness. He always played con spirito. There was something in his manner above a child, which struck the hearers, learned or unlearned. At four years old I carried him with me to London. Mr. Beard‡ was the first that confirmed Mr. Broadrip’s judgment of him, and kindly

* In Dodsley’s Register for the year 1763, there is an account from Brookland, North America, of a boy who at the age of 22 months (not years) sang the treble to one of Dr. Watt’s hymns, whilst accompanied by a bass voice; and at the age of three and a half years this child would sing twenty different tunes, by rules commonly used for teaching. The child was the son of Thomas Bannister, of that place. See also the work supra, p. 320.

† Organist at Bristol.

‡ He was an English singer of great celebrity, having a rich tenor voice.
offered his interest with Dr. Boyce to get him admitted among the king's boys. But then I had no thoughts of bringing him up a musician. A gentleman carried him next to Mr. Stanley,* who expressed much pleasure and surprise at hearing him, and declared he had never met one of his age with so strong a propensity to music. The gentleman told us he never before believed what Handel used to tell him of himself, and his own love of music in his childhood. Mr. Madan presented my son to Mr. Worgan,† who was extremely kind, and, as I then thought, partial to him. He told us he would prove an eminent master if he was not taken off by other studies. Mr. Worgan frequently entertained him with the harpsichord. Charles was greatly taken with his bold full manner of playing, and seemed even then to catch a spark of his fire. At our return to Bristol we left him to ramble on till he was near six; then we gave him Mr. Rooke for a master, a man of no name, but very good-natured, who let him run on ad libitum, while he sat by, more to observe than to control him. Mr. Rogers, the oldest organist in Bristol, was one of his first friends. He often sat him on his knee and made him play to him, declaring he was more delighted

* John Stanley, a bachelor of music, who lost his eyesight when only two years of age, by falling on a marble hearth with a china basin in his hand.

† He was a doctor of music, and was greatly admired both as an organist and a composer. As his body was carried for interment into the Church of St. Mary Axe, London, Mr. Charles Wesley, one of his favourite pupils, played the "Dead March" in Saul on the organ; and the instrument which, in the doctor's time, had fascinated thousands, thundered forth a volley as its unconscious master descended into the grave.—Wesley's Journal, Vol. II., p. 140.
in hearing him than himself. What follows contains the strongest and fullest approbation of Mr. Charles Wesley’s manner of playing on the organ by the most eminent professors, to which commendation they who have the pleasure of hearing him at present, will give the most ample credit. I received (continued Daines Barrington) the following account of his son Samuel from the Rev. Charles Wesley:—Samuel was born on St. Matthias’s day, February 24th, 1766, the same day which gave birth to Handel 82 years before. The seeds of harmony did not spring up in him quite so early as in his brother, for he was three years old before he aimed at a tune. * His first were: ‘God save great George our King,’ Fischer’s minuet, and such like, mostly picked up from the street organs. He did not put a true base to them till he had learned his notes. While his brother was playing he used to stand by, with his childish fiddle, scraping and beating time. One observing him, asked me ‘And what shall this boy do?’ I answered, ‘Mend his brother’s pens.’ He did not resent the affront so deeply as Marcello; so it was not indignation which made him a musician. † Mr.

* His mother, Mrs. Wesley, however, has given me the following most convincing proof that he played a tune when he was but two years and eleven months old, by producing a quarter guinea, which was given to him by Mr Addy, for this extraordinary feat, wrapped in a piece of paper, containing the day and year of the gift, as well as the occasion of it. Mrs. Wesley had also an elder son, who died in his infancy, and who both sung a tune and beat time when he was but twelve months old.

† This alludes to a well-known story in the musical world. Marcello, the celebrated composer, had an elder brother who had greatly distinguished himself in this science; and being asked, What should
Arnold* was the first, who, hearing him at the harpsichord, said ‘I set down Sam for one of my family;’ but we did not much regard him, coming after Charles. The first thing which drew our attention was the great delight he took in hearing his brother play. Whenever Mr. Kelway came to teach him, Sam constantly attended and accompanied Charles on the chair. Undaunted by Mr. Kelway’s frown, he went on; and when he did not see the harpsichord he crossed his hands on the chair, as the other on the instrument, without ever missing a tune.† He was so excessively fond of Scarlatti, that if Charles ever began playing his lesson before Sam was called, he would cry and roar as if he had been beat. Mr. Madan, his godfather, finding him one day so belabouring the chair, told him ‘He should have a better instrument by and by.’ I have since recollected Mr. Kelway’s‡ words, ‘It is of the utmost importance

be done with little Marcello, he answered, Let him mend my pens; which piqued the boy so much that he determined to exceed his elder brother.

* Dr. Samuel Arnold is well known to have been one of the most eminent musical composers of his age. He is the author of four volumes of cathedral music, etc.

† Incredible as this may appear, it is attested by the whole family; and that he generally turned his back to his brother whilst he was playing. I think, however, that this extraordinary fact may be thus accounted for. There are some passages in Scarlatti’s Lessons which require the crossing of hands, or playing the treble with the left, and the base with the right; but as what calls for this musical fingering produces a very singular effect, the child must have felt that these parts of the composition could not be executed in any other way. It is possible indeed that he might have observed his brother crossing his hands at these passages, and imitated him by recollecting that they were thus fingered.

‡ Joseph Kelway was the organist of St. Martin’s-in-the-Fields. His playing was so excellent that Handel is said to have often gone to the church on purpose to hear him.
to a learner to hear the best music,' and, 'if any man would learn to play well, let him hear Charles.' Sam had this double advantage from his birth. As his brother employed the evenings in Handel's Oratorios, Sam was always at his elbow, listening and joining with his voice. Nay he would sometimes presume to find fault with his playing when we thought he could know nothing of the matter. He was between four and five years old when he got hold of the oratorio of Samson, and by that alone taught himself to read words soon after he taught himself to write. From this time he sprung up like a mushroom, and when turned of five could read perfectly well, and had all the airs, recitatives, and choruses of Samson and the Messiah: both words and notes by heart.

"Whenever he heard his brother begin to play, he would tell us whose music it was—whether Handel, Corelli, Scarlatti, or any other; and what part of what lesson, sonata, or overture. Before he could write he composed much music. His custom was to lay the words of an oratorio before him and sing them all over. Thus he set extempore for the most part Ruth, Gideon, Manasses, and the Death of Abel. We observed when he repeated the same words, it was always to the same tunes. The airs in Ruth in particular he made before he was six years old, laid them up in his memory till he was eight, and then wrote them down. I have seen him open his prayer-book and sing the Te Deum, or an anthem from some psalm, to his own music, accompanying it with the harpsichord. This he often did
after he learned to play by note, which Mr. Williams, a young organist of Bristol, taught him between six and seven. How and when he learned counterpoint I can hardly tell; but without being ever taught it he soon wrote in parts.

"He was full eight years old when Dr. Boyce came to see us; and accosted me with, 'Sir, I hear you have got an English Mozart in your house; young Linley tells me wonderful things of him.' I called Sam to answer for himself. He had by this time scrawled down his oratorio of *Ruth*. The doctor looked over it very carefully, and seemed highly pleased with the performance. Some of his words were, 'These airs are some of the prettiest I have seen; this boy writes by nature as true a base as I can by rule and study. There is no man in England has two such sons,' etc. He bade us let him run on *ad libitum*, without any check of rules or masters.

"After this, whenever the doctor visited us, Sam ran to him with his song, sonata, or anthem; and the doctor examined them with astonishing patience and delight. As soon as Sam had quite finished his oratorio he sent it as a present to the doctor, who immediately honoured him with the following note:—'To Mr. Samuel Wesley,—Dr. Boyce's compliments and thanks to his very ingenious brother composer, Mr. S. W.; and is very much pleased and obliged by the possession of the oratorio of *Ruth*, which he shall preserve, with the utmost care, as the most curious product of his musical library.'

"For the year that Sam continued under Mr. Williams,
it was hard to say which was the master and which was the scholar. Sam chose what music he would learn and often broke out into extempore playing, his master wisely letting him do as he pleased. During this time he taught himself the violin; a soldier assisted him about six weeks; and some time after Mr. Kinsbury gave him twenty lessons. His favourite instrument was the organ. He spent a month at Bath while we were in Wales; served the Abbey on Sundays, gave them several voluntaries, and played the first fiddle in many private concerts. He returned with us to London greatly improved in his playing. There I allowed him a month for learning all Handel’s overtures. He played them over to me in three days. Handel’s concertos he learned with equal ease; and some of his lessons, and Scarlatti’s. Like Charles, he mastered the hardest music without any pains or difficulty. He borrowed his *Ruth* to transcribe for Mr. Madan. Parts of it he played at Lord D.’s, who rewarded him with some of Handel’s oratorios. Mr. Madan now began carrying him about to his musical friends. He played several times at Mr. W.’s, to many of the nobility, and some eminent masters and judges of music. They gave him subjects and music which he had never seen, Mr. Burton, Mr. Bates, etc., expressed their approbation in the strongest terms. His extem- porary fugues, they said, were just and regular, but could not believe that he knew nothing of the rules of composition. Several companies he entertained for hours together with his own music. The learned were
quite astonished. Sir J. H. cried out, 'Inspiration! inspiration!' Dr. C. candidly acknowledged, 'He has got that for which we are searching after;' although at first, out of pure good nature, he refused to give him a subject. An old musical gentleman hearing him could not refrain from tears. Dr. B. was greatly pleased with his extemporary play, and his pursuing the subjects and fugues which he gave him; but insisted, like the rest, that he must have been taught the rules. Mr. S. and Mr. B. expressed the same surprise and satisfaction. An organist gave him a sonata he had just written, not easy, nor very legible. Sam played it with great readiness and propriety, and better—as the composer owned to Mr. Madan—than he could himself. Lord B., Lord A., Lord D., Sir W. W., and other lovers of Handel, were highly delighted with him, and encouraged him to hold fast his veneration for Handel and the old music. But old or new was all one to Sam, so it was but good. Whatever was presented he played at sight, and made variations on any tune; and as often as he played it again made new variations. He imitated every author's style, whether Bach, Handel, Schobert, or Scarlatti himself. One showed him Mozart's music, and asked him how he liked it. He played it over and said, 'It was very well for one of his years.' He played to Mr. Kelway, whom I afterwards asked what he thought of him. He would not allow him to be comparable to Charles; yet commended him greatly, and told his mother 'It was a gift from heaven to both her sons; and as for Sam, he never in his
life saw so free and degagé a gentleman.' Mr. Madan had often said the same, 'that Sam was everywhere as much admired for his behaviour as his play.' Between eight and nine he was brought through the small-pox by Mr. Br—'s assistance, whom he therefore promised to reward with his next oratorio. If he loved anything better than music, it was regularity. He took it to himself. Nothing could exceed his punctuality. No company, no persuasion could keep him beyond his time. He never could be prevailed on to hear any opera or concert by night. The moment the clock gave warning for eight, away ran Sam, in the midst of his most favourite music. Once in the play house he rose up after the first part of the Messiah, with 'Come, Mamma, let us go home, or I shan't be in bed by eight.' When some talked of carrying him to the Queen, and I asked if he was willing to go, 'Yes, with all my heart,' he answered, 'but I won't stay beyond eight.' The praises bestowed so lavishly upon him did not seem to affect him, much less to hurt him; and whenever he went into the company of his betters, he would much rather have stayed at home; yet when among them, he was free and easy; so that some remarked, 'he behaved as one bred up at court, yet without a courtier's servility.' On our coming to town this last time he sent Dr. Boyce the last anthem he had made. The doctor thought, from its correctness, that Charles must have helped him in it; but Charles assured him that he never assisted him, otherwise than by telling him, if he asked, whether such or such a
passage were good harmony; and the doctor was so scrupulous, that when Charles showed him an improper note he would not suffer it to be altered. Mr. Madan now carried him to more of the first masters. Mr. Abel wrote him a subject, and declared, 'Not three masters in town could have answered it so well.' Mr. Cramer took a great liking to him, offered to teach him the violin, and played some trios with Charles and him. He sent a man to take measure of him for a fiddle; and is confident a very few lessons would set him up for a violinist. Sam often played the second, and sometimes the first fiddle, with Mr. Treadway, who declared, 'Giardini himself could not play with greater exactness.' Mr. Madan brought Dr. N. to my house, who could not believe that a boy could write an oratorio, play at sight, and pursue any given subject. He brought two of the King's boys, who sang over several songs and choruses in *Ruth*. Then he produced two bars of a fugue. Sam worked his fugue very readily and well, adding a movement of his own; and then a voluntary on the organ, which quite removed the doctor's incredulity. At the rehearsal at St. Paul's, Dr. Boyce met his brother Sam; and showing him to Dr. H. told him, 'This boy will soon surpass you all.' Shortly after he came to see us, took up a jubilate which Sam had lately written, and commended it as one of Charles'. When we told him whose it was, he declared he could find no fault in it; adding, 'There was not another boy upon earth who could have composed this,' and concluding with, 'I never yet met with that person
who owes so much to nature as Sam. He is come among us, dropped down from heaven.'

Orc puer, puernque habitu, sed corde sagac,
      Equihie senium. Silius I talicu l. vili.

Translation

"In looks and garb a boy; in judgment, a sage
Beyond his years, and wise as hoary age."

"I first had an opportunity of being witness of Master Samuel Wesley's great musical talents at the latter end of 1775, when he was nearly ten years old. To speak of him first as a performer on the harpsichord, he was then able to execute the most difficult lessons for the instrument at sight, for his fingers never wanted the guidance of the eye in the most rapid and desultory passages. But he not only did ample justice to the composition in neatness and precision, but entered into its true taste, which may be easily believed by the numbers who have heard him play extemporary lessons in the style of most of the eminent masters. He not only executed crabbed compositions thus at sight, but was equally ready to transpose into any keys, even a fourth,* and if it was a sonata for two trebles and a bass, the part of the first treble being set before him, he would immediately add an extemporary bass and second treble to it.

"Having happened to mention this readiness in the

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* Most musicians, when they transpose, conceive the succession of notes to be written in a clef in which they have been used to practice, as the bass clef, tenor clef, etc., but the transposition of a fourth belongs to no clef, except that which the Italians term the Mezzo Soprano, or an intermediate clef, between the treble and the counter tenor, and which, not being ever marked in our compositions, cannot be fancied by an English performer when he is obliged to transpose a fourth.
boy to Bremner (the printer of music in the Strand), he told me that he had some lessons which were supposed to have been composed for Queen Elizabeth, but which none of the harpsichord masters could execute, and would consequently gravel the young performer. I however desired that he would let me carry one of these compositions to him by way of trial, which I accordingly did, when the boy immediately placed it upon his desk, and was sitting down to play it; but I stopped him by mentioning the difficulties he would soon encounter, and that, therefore, he must cast his eye over the music before he made the attempt. Having done this very rapidly—for he is a devourer of a score, and conceives at once the effect of the different parts—he said that Bremner was in the right, for that there were two or three passages which he could not play at sight, as they were so queer and awkward, but that he had no notion of not trying; and though he boggled at these parts of the lesson, he executed them cleanly at the second practice.* I asked him how he approved of the composition, to which he answered, ‘Not at all, though he might differ from a queen; and that attention had not been paid to some of the established rules.’ He then pointed out the particular passages to which he objected, and I stated them to Bremner, who allowed that the boy was right; but that some of the great composers had occasionally taken the

* Possibly, though he succeeded in this attempt, some of the other lessons might have been too difficult; but I had only this single one to lay before him.
same liberties. The next time I saw Master Wesley, I mentioned Bremner's defence to what he had blamed; on which he immediately answered, 'That when such excellent rules were broken, the composer should take care that these licenses produced a good effect; whereas these passages had a bad one.' I need not dwell on the great penetration, acuteness, and judgment of this answer. Lord Mornington, indeed—who hath so deep a knowledge of music—hath frequently told me that he always wished to consult Master Wesley upon any difficulty in composition, as he knew no one who gave so immediate and satisfactory information. Though he was always willing to play the compositions of others, yet for the most part he amused himself with extemporary effusions of his own most extraordinary musical inspiration, which unfortunately were totally forgotten in a few minutes, whereas his memory was most tenacious of what had been published by others. His invention in varying passages was inexhaustible, and I have myself heard him give more than fifty variations on a known pleasing melody, all of which were not only different from each other, but showed excellent taste and judgment. This infinite variety probably arose from his having played so much extem-pore, in which he gave full scope to every flight of his imagination, and produced passages which I never heard from any other performer on the harpsichord. The readiness of his fingering what was most difficult to be executed on the instrument, and in the only proper manner, was equal to his musical fancy; of
which I will mention the following proof:—Since the comic Italian operas have been performed in England, there is frequently a passage in the bass, which consists of a single note, to be perhaps repeated for two or three bars, at quick and equal intervals, and which cannot be effected on the harpsichord by one finger, as any common musician would attempt to do, but requires a change of two. I laid an opera song before Master Wesley with such a passage, and happening to be at the other end of the room when he came to this part of the composition, I knew from the execution that he must have made use of such a change of two fingers, the necessity of which that eminent professor of music, Dr. Burney, had shown me. On this I asked him from whom he had learnt this method of fingering; to which his answer was, ‘From no one; but it is impossible to play the passage with the proper effect in any other manner.’ In his extemporary compositions he frequently hazarded bold and uncommon modulations; so that I have seen that most excellent musician, Mr. Charles Wesley—his elder brother—tremble for him. Sam, however, always extricated himself from the difficulties in which he appeared to be involved in the most masterly manner, being always possessed of that serene confidence which a thorough knowledge inspires,

* Mr Charles Wesley hath composed some singular pieces for two organs, which would have great merit if performed by others, but have still more so when executed by the two brothers, as they are so well acquainted with each other’s manner of playing, and are so amazingly accurate in the precision of their time. Such as have heard the two *Plays* in duets for the hautboys may well conceive the effect of these compositions from the Wesleys.
though surrounded by musical professors, who could not
deem it arrogance. And here I will give a proof of the
goodness of his heart and delicacy of his feelings. I
had desired him to compose an easy melody in the
minor third, for an experiment on little Crotch, and
that he would go with me to hear what that very
extraordinary child was capable of. Crotch was not in
good humour, and Master Wesley submitted, among
other things, to play upon a cracked violin in order to
please him; the company, however, having found out
who he was, pressed him very much to play upon the
organ, which Sam constantly declined. As this was
contrary to his usual readiness in obliging any person
who had curiosity to hear him, I asked him afterwards
what might be the occasion of his refusal, when he told
me, that ‘he thought it would look like wishing to
shine at little Crotch’s expense.’

“Everyone knows that any material alteration in the
construction of an organ which varies the position of
certain notes must at first embarrass the player, though
a most expert one. I carried Sam, however, to the
Temple organ, which hath quarter notes, with the
management of which he was as ready as if he had
made use of such an instrument all his life. I need
scarcely say how much more difficult it must be to
play passages which must be executed not by the
fingers but the feet. Now the organ at the Savoy hath
a complete octave of pedals with half-notes, on which
part Sam appeared as little a novice as if he had been
accommoded to it for years. Nay, he made a very good
and regular shake on the pedals, by way of experiment, for he had too much taste and judgment to suppose that it would have a good effect. He was able to sing at sight—which commonly requires so much instruction with those even who are of a musical disposition—from the time of first knowing his notes. His voice was by no means strong, and it cannot yet be pronounced how it may turn out. His more favourite songs were those of Handel, composed for a bass voice, as ‘Honour and Arms.’* He hath lately practised much upon the violin on which he bids fair for being a most capital performer. Happening one day to find him thus employed, I asked him how long he had played that morning; his answer was, ‘Three or four hours, which Giardini had found necessary.’ The delicacy of his ear is likewise very remarkable, of which I shall give an instance or two. Having been at Bach’s concert, he was much satisfied, both with the compositions and performers; but said ‘the musical pieces were ill arranged,+ as four had been played successively which were all in the same key.’ He was desired to compose a march for one of the regiments of guards, which he did to the approbation of all who ever heard it; and a distinguished officer of the royal navy declared that it was a movement which would probably inspire steady

* Having heard him sing “Return, O God of Hosts!” and an Italian air since this sheet was in the press, I can now venture to pronounce that his voice is a pleasing counter-tenor, and that his manner is excellent. Without any practice also he hath acquired an even and brilliant shake.

† It is supposed that this was a mere accident in the person who made out the musical bill of fare.
and serene courage when the enemy was approaching. As I thought the boy would like to hear this march performed, I carried him to the parade at the proper time, when it had the honour of beginning the military concert. The piece being finished, I asked him whether it was executed to his satisfaction, to which he replied, 'By no means;' and I then immediately introduced him to the band—which consisted of very tall and stout musicians—that he might set them right. On this Sam immediately told them 'that they had not done justice to his composition.' To which they answered the urchin with both astonishment and contempt, by 'Your composition!' Sam, however, replied with great serenity, 'Yes; my composition!' which I confirmed. They then stared, and severally made their excuses, by protesting that they had copied accurately from the manuscript which had been put into their hands. This he most readily allowed to the hautboys and bassoons, but said it was the French horns that were in fault; who making the same defence, he insisted upon the original score being produced, and showing them their mistake ordered the march to be played again, which they submitted to with as much deference as they would have shown to Handel. This concert of wind instruments begins on the parade at about five minutes after nine and ends about five minutes after ten, when the guard proceeds to St. James's. I stayed with him till this time, and asked him what he thought of the concluding movement, which he said deserved commendation; but that it was very injudicious to make it
the finishing piece, because it must necessarily continue till the clock of the Horse Guards had struck ten. It should have been recollected that the tone of the clock did not correspond with the key note of the march. I shall now attempt to give some account of this most extraordinary boy considered as a composer, and first of his extemporary flights. If left to himself when he played on the organ, there were often traces of Handel's style than any other master, and if on the harpsichord, of Scarlatti; at other times, however, his voluntaries were original and singular. After he had seen or heard a few pieces* of any composer he was fully possessed of his peculiarities, which, if at all striking, he could instantly imitate at the word of command as well as the general flow and turn of the composition. Thus I have heard him frequently play extemporary lessons, which, without prejudice to their musical names, might have been supposed to have been those of Abel, Vento, Schobert, and Bach.† But he not only entered into the style of the harpsichord masters, but that of the solo players on the other instruments. I once happened to see some music wet upon his desk, which he told me was a solo for a trumpet. I then asked him if he had heard Fischer on the

* I asked him once to imitate Lord Kelly's style, which he declined, as he had never heard any composition of his lordship's, except the overture to The Maid of the Mill, which he highly approved of, however, for its brilliancy and boldness.

† He would as readily compose a song proper for the serious or comic opera the instant it was requested, particularly the airs of Handel for a bass voice.
hautboy, and would compose an extemporary solo, proper for him to execute. To this Sam readily assented, but found his legs too short for reaching the swell of the organ, without which the imitation could not have its effect. I then proposed to touch the swell myself, on his giving me the proper signals; but to this he answered ‘That I could neither do this so instantaneously as was requisite, nor should I give the greater or less force of the swell (if a note was dwelt upon) which would correspond with his feelings.’ Having started this difficulty, however, he soon suggested the remedy, which was the following. He stood upon the ground with his left foot, whilst his right rested upon the swell, and thus literally played an extemporary solo, ‘Stans pede in uno,’ the three movements of which must have lasted not less than ten minutes, and every one of which Fischer might have acknowledged as his own. Every one who hath heard that capital musician must have observed a great singularity in his cadences, in the imitation of which Sam succeeded as perfectly as in the other parts of the composition. After this I have been present when he hath executed thirty or forty different folios for the same instrument, totally almost varied the one from the other, to the astonishment of several audiences, and particularly so to that eminent performer on the hautboy, Mr. Simpson. Having found that the greater part of those who heard him would not believe but that his voluntaries had been practised before, I always endeavoured that some person present—and more particularly so if he was a professor—should give
him the subject upon which he was to work, which always afforded the convincing and irrefragable proof, as he then composed upon the ideas suggested by others, to which ordeal it is believed few musicians in Europe would submit. The more difficult the subject—as if it was two or three bars of the beginning of a fugue—the more cheerfully he undertook it, as he always knew he was equal to the attempt, be it never so arduous. I once carried the boy to that able composer, Mr. Christopher Smith, desiring that he would suggest the subject, which Sam not only pursued in a masterly manner, but fell into a movement of the minor third, which might be naturally introduced. When we left Mr. Wesley's house, Mr. Smith, after expressing his amazement, said that what he had just heard should be a caution to those who are apt to tax composers as plagiaries; for though he had wrote on the same subject, and the music had never been seen by any one, this wonderful boy had almost followed him note by note. Baumgarten found the same upon a like trial of what he had never communicated to anyone. I can refer only to one printed proof of his abilities as a composer, which is a set of eight lessons for the harpsichord, and which appeared in 1777, about the same time that he became so known to the musical world, that his portrait was engraved, which is a very strong resemblance. Some of these lessons have passages which are rather too difficult for common performers, and therefore they are not calculated for a general vogue. His father, the Rev. Mr. Wesley, will permit anyone to see the score of his
oratorio of *Ruth*, which he really composed at six years of age, but did not write till he was eight; his quickness in thus giving utterance to his musical ideas is amazingly great; and notwithstanding the rapidity he seldom makes a blot or a mistake. Numbers of his other compositions, and almost of all kinds, may be likewise examined; particularly an anthem to the following words, which I selected for him,* and which hath been performed at the Chapel Royal and St. Paul’s:—

I.—‘O Lord God of Hosts, how long wilt Thou be angry at the prayer of Thy people?’

II.—‘Turn Thee again, O Lord, and we shall be saved.’

III.—‘For Thou art a great God and a great King above all gods.’

“The first part of this anthem was composed for a single tenor, the second a duet for two boys, and the third a chorus. With regard to the merits, I shall refer to that most distinguished singer of cathedral music, the Rev. Mr. Mence, who hath frequently done it most ample justice.”

Here the Hon. Daines Barrington ends his interesting account of Samuel Wesley,* with the exception of a short explanation of a ballad written by Master Percy, and set to music by “little Wesley.” Samuel is

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* In pitching upon these words, I attended to a circumstance which perhaps deserves some consideration in compositions for the voice. The third person singular in the English verbs, as written when our translation of the Bible was made, ends with *th*, which cannot be pronounced by many foreigners, nor sounds well even in the mouth of an Englishman. Words with such a termination are not to be found in these passages, nor is it easy to select many such from our version of the Psalms.

* A complete list of Samuel Wesley’s published compositions will be found inserted in the Musical World, Vol. VII., p. 117.
mentioned frequently in this honourable gentleman’s account of little William Crotch, the eminent musician.

The Rev. Charles Wesley writes* of his son Charles, in addition to what has already been given:—“I always saw the importance (if he was to be a musician) of placing him under the best master that could be got, and also one who was an admirer of Handel, as my son preferred him to all the world. But I saw no likelihood of my being ever able to procure him the first masters, or of purchasing the most excellent music and other necessary means of acquiring so costly an art. I think it was at our next journey to London that Lady Gertrude Hotham heard him with much satisfaction, and made him a present of all her music. Mrs. Rich had before given him Handel’s songs, and Mr. Beard ‘Scarlatti’s Lessons,’ and ‘Purcell.’ Sir Charles Hotham was particularly fond of him; promised him an organ; and that he should never want any means or encouragement in the pursuit of his art. But he went abroad soon after, and was thence translated to the heavenly country.

“With him Charles lost all hope and prospect of a benefactor. Nevertheless he went on, with the assistance of nature and his two favourite authors, Handel and Corelli, till he was ten years old. Then Mr. Rogers told me it was high time to put him in trammels; and soon after, Mr. Granville, at Bath, an old friend of Handel’s, sent for him. After hearing him, he charged him to have nothing to do with any great master; ‘who

* Rev. Charles Wesley’s Journal, Vol. II., p. 140. (Jackson, 1849; 12mo.)
will utterly spoil you,' he added, 'and destroy anything that is original in you. Study Handel's lessons till perfect in them. The only man in London who can teach you them is Kelway; but he will not, neither for love nor money.' Soon after we went up to town. Charles, notwithstanding Mr. Granville's caution, had a strong curiosity to hear the principal masters there. I wanted their judgment and advice for him. Through Mr. Bloomfield's recommendation, he first heard Mr. Keeble (a great lover of Handel) and his favourite pupil, Mr. Burton. Then he played to them. Mr. Burton said 'he had a very brilliant finger.' Mr. Keeble, that 'he ought to be encouraged by all the lovers of music; yet he must not expect it, because he was not born in Italy.' He advised him to pursue his studies of Latin, etc., till he was fourteen, and then to apply himself in earnest to harmony. Mr. Arnold treated him with the utmost affection; said he would soon surpass the masters; and advised him not to confine himself to any one author, but study what was excellent in all. Dr. Arne's* counsel was like Mr. Keeble's, to stay till he was fourteen, and then deliver himself up to the strictest master that could be got. Vento confessed he wanted 'nothing but an Italian master.' Giardini, urged by Mr. Madan, at last owned 'the boy played well;' and was for sending him to Bologna, or Paris. They all agreed in this, that he was marked by nature

* A Memorial tablet is about to be placed in the house in King-street, Covent-garden, in which Dr. Arne, the composer of "Rule Britannia," was born.—Long Ago, Vol. I., p. 315.
for a musician, and ought to cultivate his talent. Yet still I mistrusted them, as well as myself, till Mr. Bloomfield carried us to Mr. Kelway. His judgment was decisive, and expressed in more than words; for he invited Charles to come to him whenever he was in London, and generously promised to give him all the assistance in his power.

"He began with teaching him Handel's lessons, then his own, and Scarlatti's, and Geminiani's. For near two years he instructed him gratis, and with such commendations as are not fit for me to repeat. Meantime Charles attended the oratorios and rehearsals, through the favour of Mr. Stanley, and invitation of Mr. Arnold. As soon as he was engaged with Mr. Kelway, his old friend, Mr. Worgan, kindly offered to take him without money, under his auspices (as he expressed himself), and to train him up in his art. Such a master for my son was the height of my ambition; but Mr. Kelway had been beforehand with him. Mr. Worgan continued his kindness. He often played and sung over to him whole oratorios. So did Mr. Batishill. Mr. Kelway at one time played over to him the Messiah, on purpose to teach him the time and manner of Handel. For three seasons Charles heard all the oratorios, comparing the performers with each other, and both with Mr. Worgan and Mr. Kelway. He received great encouragement with Mr. Savage. Mr. Arnold was another father to him. Mr. Worgan gave him many lessons in thorough-bass and composition. Mr. Smith's curiosity drew him to Mr. Kelway's, to hear his scholar, whom
he bade go on and prosper under the best of masters. Dr. Boyce came several times to my house to hear him; gave him some of his own music, and set some hymns for us; asked if the king had heard him; and expressed much surprise when we told him, No. His uncle enriched him with an inestimable present of Dr. Boyce’s cathedral music. It now evidently appeared that his particular bent was to church music. Other music he could take pleasure in (especially what was truly excellent in the Italian), and played it without any trouble; but his chief delight was the oratorios. These he played over and over from the score, till he had them by heart, as well as the rest of Handel’s music, and Corelli, and Scarlatti, and Geminiani. These two last years he has spent with his four classical authors, and in composition. Mr. Kelway has made him a player, that is certain; but he knows the difference betwixt that and a musician, and can never think himself the latter till he is quite master of thorough-bass. Several have offered to teach him. One eminent master (besides Mr. Worgan), equally skilled in Handel’s and in the Italian music, told me he would engage to make him perfect master of harmony in half a year. But as I waited, and deferred his instruction in the practical part till I could find the very best instructor for him, so I keep him back from the theory. The only man to teach him that and sacred music he believes to be Dr. Boyce.”

Charles Wesley, jun., continued to make rapid progress in the science of music, as is recorded in a journal relative to Mr. Kelway and Charles; which journal (on
this subject) commences Monday, August 14th, 1769, and terminates October 23rd, 1771. Lady Huntingdon was so well pleased with Charles that she kindly offered her interest with Dr. Boyce to get him admitted among the king’s boys. He was also introduced by her ladyship to several eminent musicians of that day. Charles Wesley published, some years after, a set of six hymntunes, one of which, adapted to the words “In Christ my treasure’s all contained,” was composed by the request of Lady Huntingdon. This little publication also included the well-known hymn by his father, on the death of Mr. Whitefield, set to music by Dr. Boyce.* An anthem by Charles (“My Soul hath patiently Tarried”) will be found in Page’s *Harmonia Sacra*. A curious anecdote, told by Charles Wesley, was published in the *Gentleman’s Magazine* for 1838, viz.:—June 28th, 1813—He dined with Dr. Hague and several other great men, when he (Wesley) stated that he “Remembered Dr. Johnson calling at his father’s—‘I understand, Sir, your boys are skilled in music: pray let me hear them.’ As soon as they began, the Doctor snatched up a book which lay on the window seat, and was soon absorbed in reading and rolling. As soon as the noise ceased, waking, as if from a trance—‘Young gentlemen, I am much obliged to you,’ and walked off. Wesley imitated Johnson’s manner and growl most happily. Carried to hear Horace’s *Carmen Seculare* performed to music: in the midst of one of the choruses, he said to a

gentleman who sat next to him—'And now, Sir, do you really and conscientiously affirm that you like this howling?' Burney, Wesley thought, possessed rather more taste than science—too much attached to the Italian school—the Germans far their superiors in harmony—Mozart uniting both excellencies.” "I forgot,” says the recorder of this circumstance, “to mention that Wesley said that at the time of Handel’s commemoration, he was seized, from particular circumstances, with a nervous horror against music; it was a torment and a pain to him.”

His brother, Samuel Wesley, was remarkable for great energy, firmness, and nobleness of mind. These characteristics, remarks a writer, were united with a credulity which exceeded, if possible, that which marked his uncle John Wesley. His conversation was generally rich, copious, and fascinating; no subject could be started which he could not adorn by shrewd remarks, or illustrate by some appropriate and original anecdote. For many years it had been his constant delight to study the Bible night and morning; and as no meal was taken before he offered up his orisons to heaven, so he never lay down without thanksgiving. He disclaimed ever having been a convert to the Roman Catholic Church, observing, “That although the Gregorian music had seduced him to their chapels, the tenets of the Romanists never obtained any influence over his mind.” He was regarded with peculiar solicitude by his uncle John, who, writing in reference to his supposed conversion to Popery, observed,—"He
may, indeed, roll a few years in purging fire, but he will surely go to heaven at last.” Samuel Wesley was accustomed to relate that his father (Rev. Charles Wesley), when dying, called him to his bedside, and addressed him in these words:—“Omnia vanitas et vexatio spiritus præter amare Deum et illi servire;” and, blessing him, he added, “Sam, we shall meet in heaven.” Samuel Wesley died October 11th, 1837. His remains were gathered to the tomb of his fathers on Tuesday, October 17th, amidst a large concourse of people. The family vault is in the small burial ground attached to the old church in High-street, Marylebone, and was constructed at the express desire of the Rev. Charles Wesley, who, in contradistinction to his brother, the Rev. John Wesley, entertained a strong feeling against interment in unconsecrated ground. (See Obituary of Mr. Samuel Wesley, in Gents. Mag., Nov. 1837, p. 544.) Mr. Wesley left a numerous family, nearly all of whom became distinguished for their talents and acquirements. One of his sons, John Wesley, was clerk and accountant at the Wesleyan Mission House; another, the Rev. Charles Wesley, became Dean of the Chapel Royal, St. James’s; and his daughter, Emma Wesley, married Frederick Newenham, the painter, whom she survived, and died at London, aged 59, in November, 1865. Dr. Samuel Sebastian Wesley, organist of Gloucester Cathedral, is still living. He has composed some very fine Cathedral music, and has written and published an arrangement of the “Psalter for Daily use,” Lond., 1843; “Psalter with Chants for Daily Service,” 1846;
“A few Words on Cathedral Music,” 1849; “Words of Anthems used in Cathedral and other Churches,” 1868; and “A Reply to the Inquiries of the Cathedral Commissioner, relative to Improvement in the Music of Divine Worship in Cathedrals,” &c.

Vincent Novello, Esq., in 1832, published a note appended to his “Select Organ Pieces” (No. 20.), highly commending Samuel Wesley for his “extraordinary musical talent,” which developed itself “at a very early age; but he” (S. W.), says Mr Novello, “affords an exception to the general truth of the remark, that a precocious genius is seldom followed in after-life by ability in proportion to the promise given by early acquirements. Mr. Samuel Wesley’s career has displayed the very highest order of genius both as a performer and a composer; and as an extemporaneous inventor of fugues, he is universally acknowledged to be one of the greatest organ players that ever lived. In addition to his own admirable productions, the musical world is indebted to Mr. S. Wesley for having first introduced to this country the incomparable fugues and other works of Sebastian Bach.”
A COPY OF THE ORIGINAL TEXT FROM THE ADDITIONAL MSS., 27, 593.—BRITISH MUSEUM.

My grandfather, Samuel Wesley, was born at Epworth, in Lincolnshire, and was educated as a clergyman. He married an Annesley, which was a very respectable Irish family, by whom he had nineteen children, and was for many years the clergyman of Epworth; a most able scholar, and author of a long and elaborate poem entitled The Life of Christ,* a fine ode on St. Cecilia’s Day, and divers others. Of the first work, he used to observe that “the verses were tolerable, and the cuts very good.” Facing the title is an engraved likeness of the author, sitting in the character and costume of Job among the pyramids; the countenance is striking, and uncommonly handsome, and the work itself was, we doubt not, a much esteemed and popular one in its

* This heroic poem excited the ridicule of the wits. His own account of it was, “The cuts are good; the notes pretty good; the verses so so.” Wesley’s Work’s, Vol. XIII., p. 385. The engravings were by J. Sturt, 180 in all. Lond., 1693, fol.
time. I myself have carefully perused it, and it abounds in a variety of excellencies, and is certainly a most valuable volume, the style and language being of a pure and exalted kind. It is now out of print, but if revived would prove a real acquisition to the classical world, and I am much surprised that the Methodist Society do not reprint it. Whether* my grandfather was musical or not I cannot with certainty say. My grandmother (wife of the above) was a person of great literary attainment, and herself educated her numerous family until they were grown up. She had the happy talent of imbuing their minds with every species of useful knowledge, and in a method which left all that was taught indelibly impressed on their memory. She had a room appropriated for this purpose, and accustomed each child to communicate to another whatever he or she had gained from its mother; and what was most remarkable, they never suffered punishment from the rod; for from their very infancy they had been taught to fear it, and cry softly, so that a finger held up was sufficient to restrain or correct whatever was deserving animadversion. The three sons, Samuel, John, and Charles, are no indifferent proofs of the great ability she possessed for cultivating the tender mind, for it

* Bishop Warburton in his Letters of a late eminent Prelate (Lett. xv.) observes, that it was Job’s “eternal fate to be persecuted by his friends. His three comforters passed sentence of condemnation upon him, and he has been executing in effigy ever since. He was first bound to the stake by a long catena of Greek Fathers; then tortured by Pineda; then strangled by Caryl, and afterwards cut up by Wesley, and anatomized by Garnet. Pray don’t reckon me amongst his hangmen!”
would be no easy matter to produce three individuals who, at so early an age, had acquired such proficiency in so many points of useful knowledge.

The eldest son, Samuel, lived to become a poet of a very high class, and to be the head usher at Westminster School in the time of Dr. Friend, and afterwards master of the Grammar School, at Tiverton, in Devonshire, and his collection of Miscellaneous Poems* has been always held in the greatest estimation among real scholars and candid critics. This volume contains "The Battle of the Sexes," one of the most masterly productions that ever adorned mortal pen, and the three tales, "The Cobbler," † "The Pig," and "The Mastiff," have

* Collected and published 1736, 4to., pp. 412. S. Wesley in the preface remarks that "there are a few verses in the collection which the author cannot lay claim to as his own; for the insertion of which, if the writer will pardon, he is persuaded the readers will have occasion to thank him." There are some splendid hymns and choice moral pieces in this collection. The first three hymns are grand in the extreme, and have not been surpassed by any author. Here is the first line of each hymn:—

"Hail, Father, whose creating call."
"Hail, God, the Son in glory crowned."
"Hail, Holy Ghost, Jehovah, Third!"

† The moral appended to "The Cobbler" is the most preferable part:—

"Moral (p. 213).
Taught by long miseries, we find
Repose is seated in the mind;
And most men soon or late have owned,
'Tis there or nowhere to be found.
This real wisdom timely knows,
Without experience of the woes;
Nor needs instructive smart to see,
That all on earth is vanity.
Loss, disappointment, passion, strife,
Whate'er torments, or troubles life,
Th' groundless, grievous in its stay,
'Twill shake our tenements of clay,
When past, as nothing we esteem;
And pain like pleasure is but dream."
long been celebrated for their superabundance of wit and humour. The subject of “The Cobbler” is that of a hypochondriacal man who fancied he had swallowed one. A shrewd medical professor humours the joke and administers strong emetics, in one of which he makes his patient believe that he has actually vomited him up, having previously managed to bring him slyly into the room. The tale ends with these lines:

“And thus with much of pains and cost,
Regained the health he never lost.”

The story of “The Pig” was founded on a wager laid that a wife should be produced who would boil a pig, but not a female could be brought to consent to it. That of “The Mastiff” is built on a jealous husband, who suspected his wife with a captain and sends to request her not to see him for a certain time: instead of which a sly servant makes the husband to request her “not to ride the mastiff till she sees him. Upon hearing this she immediately bestrides the dog, who gives her a severe fall and a broken head. I have heard my father say that my uncle Samuel would have preferred being head master of Westminster School to any other situation.

Whether my uncle Samuel was musically disposed or not I cannot say, but certainly he was not remarkable for any talent that way, or my father would have noticed it among us. I had not the honour of his acquaintance, as he was not living at the time of my birth, but he was universally valued, respected, and beloved by all who knew him, for the suavity of his manners and his integrity of principle.
My uncle John, next elder brother to Samuel, previous to his going to college, received his classical education at the Charter House, and thence entered at Lincoln College, Oxford, and afterwards accompanied General Oglethorpe, with my father, to Georgia. Thence he returned to England and commenced his preaching labours throughout the island. He married a Mrs. Vezelle, a widow, but the match was not a happy one, she being of a very irritable and jealous disposition. She prevailed on one of his preachers, Thomas Maxfield, who could imitate his handwriting, to forge a number of amatory letters to divers females, none of which letters or persons he had ever seen; this wicked transaction became detected and exposed. Preaching one day on the text, “Beware of evil speaking,” he said “Brethren, I speak evil of no man; not even of Thomas Maxfield.” He was one of the most punctual persons to be found and not to be intimidated by any opposition. He met a great deal on his first visit to Ireland, but by his kind manner and skilful address, he won over the hearts of his opponents, and they listened to him with the utmost attention, many of them afterwards becoming his disciples. He said that it is always best to look a mob in the face.

He was at Dr. Johnson’s one day, and in a learned conversation, when one of his preachers, suddenly pulling out his watch, said to him, “Sir, remember you have a funeral to attend,” on which he instantly rose up, abruptly leaving the doctor. He used to say to me, “Sammy, be punctual; whenever I am to go to a place
the first thing I do is to get ready: then whatever time remains is all my own.”

He was fond of music, but no performer on any instrument; he had attended our concerts at my father’s house, saying that he did this to show it was no sin! He had a knowledge of several professions, particularly the medical, upon which he wrote a work entitled, *Primitice Physic*. He also studied the law, as will be found by perusing his *Third Appeal to Men of Reason and Religion*, in which his opinion will be found expressed not in the most flattering terms, but nevertheless perfectly just. He was singularly loyal, and on the 5th of November always made a point of giving to the boys in their procession with Guy Fawkes, saying, “Here, my boys, is something for you, on condition you do not drink more than will do you good.” He was strictly temperate, and never known to exceed the rules of moderation, either in eating or drinking—indeed his was an irreproachable life, considered in every point of view.

When my uncle John was quite a child a fire happened in his father’s house, in which he must have been consumed, had it not been for the exertions of one of the servants, who extricated him from a garret window by means of a ladder, and brought him safely to the ground. Under a copperplate engraving of him in one of his works is a representation of the fire, and immediately under his portrait the following text—“Is not this a brand plucked out of the burning?”

It is somewhat extraordinary that he should have left the whole of his property to the Methodist Society,
and no part whatever to any of his relatives. At his
death he left but a few legacies, and the principal bulk
of his property to his Society. Since his decease their
numbers have wonderfully increased, especially in the
north of England and in America.

Martha Wesley was my aunt, and sister to my uncles
and father. Educated at home by my grandmother, she
married a clergyman of the name of Hall, by whom she
had one son, a most promising and intelligent youth, who
died about fourteen or fifteen years of age. The con-
duct of Mr. Hall was very base and unworthy, he being
very dissolute and unkind, of which he was sensible on
his death bed, being heard to exclaim—"Alas! I have
injured an angel."* She was a woman of extraordinary

Southey writes respecting this unhappy match thus:—"In spite,
however, of the ominous fanaticism or impudent hypocrisy which Mr.
Hall had manifested, neither Wesley nor his parents attempted to
oppose the match: it was an advantageous one, and the girl's affec-
tions were too deeply engaged. But to the utter astonishment of all
parties, in the course of a few days Mr. Hall changed his mind, and
pretending, with blaspemous effrontery, that the Almighty had
changed his, declared that a second revelation had countermanded
the first, and instructed him not to marry her [Kezia Wesley], but
her sister Martha." Charles Wesley was greatly offended on account
of Hall's transactions, which led him to address a poem to "Miss
Martha Wesley," which must have stung her like a scorpion when-
ever the recollection of its just severity recurred to her in after life.

"And, Oh! I see the fiery trial near,
I see the saint, in all his forms appear!
By nature, by religion taught to please,
With conquest flush'd, and obstinate to press,
He lists his virtues in the cause of hell;
Heaven, with celestial arms, presumes t' assail,
To veil with semblance fair the fiend within,
And make his God subservient to his sin!
Trembling, I hear his horrid vows renewed,
I see him come, by Delia's groans pursued.
Poor injured Delia, all her groans are vain,
Or he denies, or list'ning mocks her pain."
powers of mind and possessed a most retentive memory. The great Dr. Johnson was exceedingly partial to her, and she was his frequent visitor. All who knew her were warmly attached to her, for she had every good and virtuous quality which could adorn a female. She had no talent for music, but loved psalmody and sacred song; and belonged to my uncle’s society, being tenderly attached to all her brothers. She lived to above the age of eighty, my uncle John dying some years before. My sister was with her in her last moments, which were wholly comfortable and happy, as she expressed a full assurance of a removal to a bright existence in endless felicity.

My father was extremely fond of music, and in the early part of life, I believe, performed a little upon the flute. He was partial to the old masters: Purcell, Corelli, Geminiani, Handel; and among the English Church composers, Croft, Blow, Boyce, Greene, &c., were favourite authors with him. He had a most accurate ear for time, and in every piece which had repetitions, knew exactly which part was to be played or sung twice, which, when any one failed to do, he would immediately cry out, “You have cheated me of a repeat.” He had not a vocal talent, but could join in a hymn or simple melody tolerably well in a tune. I never heard that my grandfather had any particular partiality to music, nor the contrary. My mother had very considerable vocal talent, played prettily upon the harpsichord, and sang sweetly. In Handel’s oratorio songs she much excelled, being blest with a voice of delightful
quality, though not of very strong power or extensive compass. Always exactly in tune and in good taste, but free from the least affectation or pretension to luxuriant embellishments or rapid cadences, which are too often employed to the detriment and disfigurement of the melody, and are foreign to the nature and genius of the composition. My father used to say of my brother and me, “The boys have music by the mother’s side,” meaning that he had no claim to any of the talent which she certainly possessed.

My earliest impressions respecting music were from my brother’s performance, who excelled greatly long before I had any command of a keyed instrument. When I was about three years old, Mr. Ady gave me a quarter of a guinea gold coin for playing the tune of “God save the King” correctly with one hand. My only master on the harpsichord was a Mr. David Williams, organist in Bristol, who taught me with great attention, and for some years, I believe. Among other pieces I learned the eighth concerto of Corelli, and several of Handel’s organ concertos, which I acquired so as to execute them with justness and precision.

The Rev. Charles Wesley, my father, was a younger brother of John, and born with him at Epworth. He was sent to Westminster School, and studied under his eldest brother, Samuel, who was head usher there. He went thence to Oxford, where he was entered a graduate at Christ Church. When my uncle John went to Georgia with General Oglethorpe, my father accompanied him thither; and on his return to England he
went over to South Wales, where he espoused Miss Sarah Gwynne, of Garth, in Brecknockshire (afterwards my mother), daughter of Marmaduke Gwynne, Esq. This was one of the very first and most respectable families in the county. My father had eight children by this marriage, five of whom died very young, and the three who survived were my brother Charles, my sister Sarah, and myself. The two former are now dead, and I alone remain.

My father, although possessed of a sound and firm constitution, was yet not so robust and able to undergo fatigues as his brother John; so that he did not preach so often, nor in such a variety of places.

It is curious to observe, that the five children who died were all nursed out, and we three who were nursed at home by the mother all survived. This fact may serve as a caution to parents how they trust their offspring into the hands of strangers.

My father and mother lived together many years in the utmost harmony, and were the kindest of parents. My mother survived him many years, as he died in the year 1787.* The date of my dear mother’s death I do not distinctly remember, but it was at the least from ten to fifteen years after.† My brother Charles was born in the year 1757, Dec. 11th, at Bristol. At two years and three quarters his propensity to music was

* He died March 29th, 1788, aged 80.
† She was the third daughter of Marmaduke Gwynne, of Garth, in Wales, where she was born, October 12th, 1726. She is said to have remained a widow thirty-four years, and died in London, Dec. 28th, 1822, aged 96 years, and is buried with her husband.
observed, and at that time he surprised his father by playing a tune on the harpsichord, correctly and in just time; and afterwards he would play whatever his mother sung, or what he heard played about. He could always be made quiet by amusing him on the harpsichord; but would not let his mother play with one hand only, for he would take the other and apply it to the keys: and this before he was able to speak. She tied him to the chair by his backstring to hinder his falling. He always set a true bass to the tune he was playing; he played without hesitation or study: always well. Mr. Broderip, organist at Bristol, heard him when in petticoats, and predicted his becoming a great musician. When called to play to a stranger, he would ask, in a term of his own, “Is he a musicker?” and if the answer was “Yes,” he played most willingly, and always with great spirit. When four years of age, his father carried him to London. Mr. Beard, the celebrated singer, confirmed what Broaderip had said, and offered his interest with Dr. Boyce for his admission among the king’s boys; but my father then did not design him for a musician. He was taken to Mr. Stanley, the celebrated organist, who was delighted with him, declaring that he had never met any one like him at that age. The Rev. Mr. Madan took him to Dr. Worgan, who said he would be a great master if not interrupted by other studies. Worgan often indulged him by playing on the harpsichord, and the boy was greatly delighted by his full manner of playing. When returned to Bristol he was left to himself till six. He then had
Mr. Rooke for a master, who suffered him to expatiate ad libitum, and did not control him. Mr. Rogers, the oldest organist in Bristol, was his great friend, and said that he had rather hear him than himself. What follows in an account of my father of my brother Charles’s extraordinary genius and his masterly management of the organ, contains the testimony of the most eminent professors, in confirmation of whatever encomiums have been passed upon him by the musical world, and the most consummate judges of musical art.

There was no part of my brother’s high ability more remarkable or admirable than his manner of performing the very original and very difficult compositions of the celebrated Domenico Scarlatti, which he was wont to execute with such spirit, energy, taste and precision, as always to astonish as well as captivate his hearers. It may be truly affirmed that he has left no artist in any degree comparable to himself in the perfect command of that justly esteemed, elegant and elaborate composer. [To be continued. April 8, 1836.]

My sister Sarah was born at Bristol, in the year* and on the first of April. When young she went as a day scholar to a Miss Temples’ school, in the Barton so-called. She was naturally of a lively temper and was blest with an intelligent mind. At a time when my father instructed me in Latin, he suffered her to study with me, and she made considerable progress. She was not remarkable for musical talent, but had a

* April 2nd, 1759.
tolerably good voice, and she availed herself of the valuable vocal instructions of my brother Charles. She had a turn for versification, and wrote a number of short pieces and little poems demonstrative of no mean talent for poesy.*

I was born on St. Matthias’s day, February 24th, at Bristol, the same day with Handel 82 years before. I did not show a turn for music so early as my brother Charles, for it was three years before I could play a tune, which I then did—“God save the King,” for which a Mr. Ady gave me a quarter of a guinea. I could not play a good bass till I had learned my notes. When my brother played I used to stand by scraping a sixpenny fiddle and beating time. Mr. Arnold hearing me said, “I set down Sam for one of my family.” They noticed especially the pleasure I took in hearing my brother. When Mr. Kelway came to instruct him, I always attended and used to accompany Charles upon a chair. I was so fond of Scarlatti that if he began his lesson before I was called, I cried and bellowed as though I were beaten. My brother used to exercise himself of an evening in Handel’s oratorios. I was always at his elbow, listening and joining with my voice. I was a month at Bath while the family were

† Her father writes to her from “Marybone, October 11th, 1777. —I greatly miss you here, yet comfort myself with the thought that you are happy in your friends at Guildford. I think you may avail yourself of my small knowledge of books and poetry. I am not yet too old to assist you a little in your reading, and perhaps improve your taste in versifying. You need not dread my severity. I have a laudable partiality for my own children. Witness your brothers, whom I do not love a jot better than you; only be you as ready to show me your verses as they their music.” —Journal, Vol. II., p. 276.
in Wales. Tylee, the organist of the Abbey Church there, used to suffer me to do the afternoon duty frequently on Sundays. When I went back to London my dear father allowed me a month for learning all Handel’s overtures, and I managed to get through them in a few days. I also played through his concertos, some of his lessons, and those of Scarlatti. The Rev. Mr. Madan, who was my godfather, carried me about to his musical friends; and I played to several of the nobility and many masters and judges of music; among them Mr. Burton, Mr. Bates, etc., who would hardly believe that I had not studied the rules of composition. A Doctor C. said of me, “He has got that which we have been searching after.” Though at first he would not give me a subject, fearing to puzzle me, Dr. B. was pleased with my extempore playing, pursuing the subjects he gave me, but would not believe I had not been taught the rules.

My brother continued as private organist to King George III. until the time of his indisposition. He was selected organist to the chapel of the Lock Hospital in Grosvenor-place, whereat he remained for several years before the foundation of Marybone New Church, to which he was appointed, and which he held to the time of his death in the year 1834.

He used to be present at the grand performances in Westminster Abbey, and never failed to attend those of the Concert of Ancient Music, both when and after they were given in Tottenham-street. In the latter part of his life he and my sister made a visit to Bristol,
our native place, where he performed upon the several fine church organs there, to the great delight of numerous auditories.

When I published an edition of Sebastian Bach’s forty-eight preludes and fugues, I presented him with a copy. He was greatly charmed with them, studied and practised them assiduously, and performed many of them in the best style, and with the utmost exactness and accuracy. As he was never married, he abode with my father and mother until after the death of both; the former departed this life in the year 1787, the latter survived him many years, but I have not in my remembrance the date of her decease.

My brother continued in the same house with my sister Sarah as long as she lived. They both went down to Bristol, our native place, some years after my dear mother died, whereat my sister also terminated her mortal career, and was buried in St. James’s Church yard, in the tomb where five of our brothers and sisters had been deposited so many years before.* It is singular that

* The following is the inscription upon the tombstone which covers the family grave of Mr. Charles Wesley, in the burying-ground of St. James’s Church, Bristol:—“Sacred to the memory of John, Susannah, Mary, and John James, infant children of the late Rev. Charles Wesley, M.A., of Christ College, Oxford, and of Sarah his wife; and also of their daughter, Sarah Wesley, who departed this life on the 19th of September, 1828, aged sixty-eight years.

“Hosanna to Jesus on high,
Another has entered her rest;
Another is ‘scaped to the sky,
And lodged in Immanuel’s breast.
The soul of our sister is gone
To heighten the triumph above,
Exalted to Jesus’s throne,
And clasped in the arms of His love.”
she should always have had a desire to be buried at Bristol, and that her last journey thither should happen so short a time previous to her death.

My brother's performance was in high estimation with King George III., who frequently sent for him and listened for whole hours together to his executing the various compositions of Handel, and other authors to whom he was partial.

My brother Charles had two most able instructors in playing and composition. Mr. Joseph Kelway, who was harpsichord master to the late Queen Charlotte, consort of King George III., was his constant and attentive assistant, who entirely perfected him on the above instrument. He was an admirable player and organist of St. Martin's, and composed a charming set of lessons for the harpsichord. He was pupil to the famous Geminiani and wrote much in his style. My brother learned Scarlatti's music of him, of which he was very fond, and he was Kelway's favourite scholar. Kelway said, "It is of the utmost importance to a learner to hear the best music: if any one would learn to play well, let him hear Charles." And the late Dr. William Boyce, who was organist and composer to his Majesty, instructed him in composition for several years, by which he was rendered thoroughly proficient in the scientific branch of music, and became himself an excellent composer. I shall speak more largely of Dr. B. when I come to my own life. Charles wrote and published a set of elegant quartetts for two violins, tenor and violoncello, six (or eight) tasteful English
songs, and a set of six capital concertos for the organ. There was in the quartettos much variety of ingenious and masterly modulation; in the songs, very graceful melody and judicious accompaniment; and in the concertos a combination of all these brought out in the most masterly style for the noblest of all instruments. His manner of performing these was correct and masterly in the extreme, and he used to give them with beautiful effect at the concerts which my father permitted us to have in Chesterfield-street, Marybone. Upon the death of his reverend master, Dr. Boyce, my dear father composed a very fine elegiac ode, which my brother set to music in a delightful style: it contains several interesting airs, and three splendid and highly-wrought choruses. It is much to be regretted that it has remained unpublished, and I am sorry to add that I am unable to announce in whose hands the manuscript original is now to be found.*

I ventured sometimes to find fault when they thought I knew nothing of the matter. Between four and five years of age I met with the oratorio of Samson, and by that alone taught myself to read words. Not long afterwards I taught myself to write in a print hand. Soon after five I could read well, and had all the airs, recitatives, and choruses of Samson by heart. Whenever my brother played, I could tell whose music it was, and what part of the composition. I composed

* The pagination of the MSS. is here incorrect. This paragraph should follow fol. 44, instead of 49.
before I could write, and used to lay the words of an oratorio upon a table and then sing them. I rattled away on *Ruth*, *Gideon*, *Manasseh*, and the *Death of Abel*. I always gave the same music to the same words. I did the airs of *Ruth* before I was six years, and wrote them by the time I was eight. I sometimes opened the prayer book and sang the *Te Deum*, or an anthem in my own way to the harpsichord. I learned to play by notes of Mr. Williams, the organist of Bristol, when between six and seven. I wrote in parts without having been taught. Dr. Boyce came to my father’s house, and said to him,—“Sir; I hear you have got an English Mozart in your house; young Linley tells me wonderful things of him.” I had then scrawled down the oratorio of *Ruth*. The doctor looked over it and seemed highly pleased. He said,—“These airs are some of the prettiest I have seen; this boy writes by nature as good a bass as I can by skill and study. There is no man in England has two such sons.” He told my father to let me run on in my own way, without check of rules or masters. Whenever the Doctor came, I used to run to him with my song, sonata, or what not, and he examined them with great patience. I sent my oratorio of *Ruth* to him as a present, and he honoured me with the following note:—“Doctor Boyce’s compliments and thanks to his very ingenious brother composer, Mr. S. W., and is very much pleased and obliged by the possession of the oratorio of *Ruth*, which he shall preserve with the utmost care, as the most curious
product of his musical library.” Dr. Boyce* was among the best composers and learned musicians of his day. The odes which he annually produced for the new year and the King’s birthday are demonstrative evidences of this; and the single anthem which he composed for the Sons of the Clergy, and which is yearly performed at St. Paul’s Cathedral, had he written nothing else, would have immortalized him. His musical criticisms were always of the most acute, judicious, and valuable kind. When it was objected to Handel that he sometimes took the thoughts of others, the Doctor said, ‘What does he take? he takes pebbles and converts them to diamonds.’ The anthem above named abounds in the most beautiful variety of movements and modulation. To just enumerate the order of their march: the first is the chorus, ‘Lord, thou hast been our Refuge,” in which is a noble fugue, scientifically wrought, but withal as clear as crystal throughout.

The late Honble. Daines Barrington† paid me an

* Dr. Boyce was one of the few church composers who neither pillaged nor servilely imitated Handel. There is an original and sterling merit in his productions, founded as much on the study of our own old masters, as on the best models of other countries, that gives to all his works a peculiar stamp and character of his own, for strength, clearness, and facility, without any mixture of styles, or extraneous and heterogeneous ornaments. See Allibone’s Dict. and Burney’s Hist. of Music, Vol. III. Dr. Boyce published, with the assistance of Drs. Hayes and Howard, three volumes of Cathedral music.

† This gentleman was the fourth of five celebrated sons of an illustrious father, John Viscount Barrington. He studied at Oxford, which he quitted for the Temple, and was admitted to the bar. He retired from the bench (being a judge in Wales) in 1785, and devoted himself to the study of antiquity, natural history, etc. The fruits
unremitting attention for several years: he brought to my father's house numerous personages of nobility and gentry, besides divers excellent judges of music and musical professors, who were accustomed to give me various melodies, both as subjects for fugues and themes for variations. But what Mr. B. was most pleased with was my imitating the styles of different composers and performers, which I certainly had the knack of doing, and that successfully.

Many years after, when I was a candidate for the place of organist to the Foundling Chapel, William Seward, Esq.,* the biographer, and intimate friend of the great Dr. Johnson, interested himself very warmly in my favour, invited me to his apartments at Richmond, and there gave me the kindest reception possible. He also introduced me there to all his numerous and brilliant acquaintances, to the late Duke of Queensbury,† and a large circle of the most eminent and

of his researches were given to the public in 1766, in his learned Observations on the Statutes, 4to. In 1767 he published his Naturalists' Calendar; in 1773 appeared his edition of the Saxon translation of Orosius, ascribed to King Alfred. This was followed by his tracts on the Possibility of reaching the North Pole. His Miscellany were published in 1781, from which I have quoted freely ante. See Allibone's Dict., Chalmer's Biog. Dict. Mr. Barrington contributed several papers to the Archaeologia and to the Phil. Trans., etc.

* W. Seward, Esq., F.S.A., edited "Anecdotes of some distinguished Persons," etc., in four volumes 8vo., and other biographical works, well-known to a numerous and valuable acquaintance for his love of literature and the fine arts. Born in London 1747, the son of a wealthy brewer, partner in the house of Calvert and Seward. He was educated at the Charter House and at Oxford, and died April 24, 1799. See Boswell's Life of Dr. Johnson, p. 200, Croker's Ed., 1848.

† I presume this was the third Duke of Queensbury and second Duke of Dover, a friend and patron of the poets Gray and Thompson.
celebrated characters then in being. Between thirty and forty years ago I composed an ode on St. Cecilia's Day, an excellent poem of my grandfather, with which I took great pains, and it was performed at Covent Garden Theatre during the oratorio season with universal applause. My friend Seward stimulated me to exert myself on the occasion, and I played a concerto of Handel on the organ, introducing an extemporaneous fugue, which was received with enthusiastic marks of approbation. Next follows a well expressed recitative, and after that a most elegant duet on the words, "Shew us thy mercy, O Lord;" then a fine and solemn tenor solo, "Yea, like as a father pitieth his own children;" and next a most affecting chorus for the treble voices only—"Remember, O Lord, what is come upon us"—sung by the boys; the latter part of which, 'So shall we rejoice and be glad,' is expressed in the happiest manner possible. Then a recitative and fine solo for an alto voice, "The eyes of all," and "Thou openest thine hand;" next a short recitative, "O, let not the simple go astray," followed by the concluding chorus, "Blessed be the name of the Lord," in which the most august grandeur and majesty are preserved throughout. The whole anthem is a felicitous union of genius and erudition never equalled since the days of Handel. While I learned with Mr. Williams he allowed me to choose my own music. I partly taught myself the violin and was afterwards assisted by Mr. McBean, a musician in the army, and this only for about six weeks; then Mr. Kingsbury gave me about twenty lessons, and I
practised much of Corelli's music with him. My godfather Madan introduced me many years afterwards to Mr. Wm. Cramer, the great violinist, from whom I received about eight or ten lessons in his trios for two violins and a violoncello, but refused to continue his instructions as soon as he understood that I was to make music a profession.

Several years after, our kind father permitted my brother and me to have concerts at our house in Chesterfield-street, Marybone. I played well on the violin, and used to lead them. They were encouraged and frequented by many persons of distinction; among the rest the late Earl of Mornington,* father to the Duke of Wellington, who occasionally himself took a part on the tenor violin in pieces of his own composition. My brother was always at the organ, and performed his concertos for that instrument in a style which never failed to attract and delight every auditor.

Instruction in music was much better remunerated in those days than it is at present. At different periods I myself have received a guinea per lesson, and from some pupils as much as twenty-five shillings,† whereas now the prices are so dwindled down that three shillings and

* Garret Wellesley, Earl of Mornington, father of the late Duke of Wellington, born in the county of Meath. He was a great professor of music, and is said to be one of the most eminent composers of modern times. The choir books of St. Paul's Cathedral contain some of his church music. He died in 1781.

† He had six guineas per night regularly for a long time, when he conducted the oratorios at Covent Garden; and when he gave a concert at the same place he received as much as "ten guineas for every night."
half-a-crown per lesson are offered and accepted, through the influx of musical pretenders by whom England is now deluged.

Mr. Samuel Wesley possessed not only a vast knowledge of music, but he appears to have been a very close observer of the taste and distaste that the *literati* of the past had for music. He informs us in the same original document (fol. 60) that “The late learned Doctor Samuel Johnson had not a musical ear (which has been already hinted, *ante*) though a most delicate perception of every nicety of poetry.” He observed to Dr. Burney*—“Doctor, I much envy you your sixth sense, I mean your relish and enjoyment of music.”

It is said of Johnson that neither voice, nor instrument, nor the harmony of concordant sounds had power over his affections, or even to engage his attention. Of music in general he has been heard to say, “It excites in my mind no ideas, and hinders me from contemplating my own;” and of a fine singer or instrumental performer, that “he had the merit of a canary bird.”†

Amid the complication of bodily and mental distress which Johnson laboured under for some time before his death, he was still animated with the desire of

* An eminent acquaintance who was an intimate friend of Samuel Wesley. He was born at Shrewsbury in 1726, and became organist of St. Dionis, Backchurch. In 1769 he obtained the honorary degree of doctor of music at Oxford. In 1776 appeared the first volume of his “History of Music,” and the remaining four vols. came out at different intervals, the last being published in 1789. The doctor lived for some time in a house that had been occupied by Sir Isaac Newton, near Leicester-square, which he quitted for Chelsea, being appointed organist to that College. He died in May, 1814.

intellectual improvement. The doctor's total ignorance of even the first rudiments of music is faithfully recorded by Burney—"Not six months before his death he wished me to teach him the scale of music: 'Dr. Burney, teach me at least the alphabet of your language.'"

Mr. Wesley further observes (in the MS. before quoted) that "it is singular and true that our great poet, Alexander Pope, was similarly deficient in every portion of musical taste and perception of musical excellence." His ode on St. Cecilia's Day abounds in passages descriptive of music's various power, and we wonder at finding that the same author, in comparing the merits of Handel and Bononcini, should have written:

"Strange that such difference should be,  
'Twixt tweedle-dum and tweedle-dee."

Swift also was among the great geniuses for whom music had no charms, though he took special care that all the church music where he had authority should be conducted with the utmost exactness, attention, and solemnity. Milton was well-known to be musically disposed. The former performed upon the organ and both of them make mention of music in the most exalted terms.

That sublime ode of Dryden on the power of music, beginning:

"From harmony, from heavenly harmony,"

exceeds every other composition produced in English on the same subject; and the grand and beautiful music
which Handel has applied to it, stands among the most perfect and finished of his works. Every sentiment in the poem is ramified into the most elegant and appropriate expression imaginable, and in the climax of the concluding chorus, Handel seems to have, as it were, even excelled himself.

"The musician (says Wesley) who may be justly denominated the parent of the pianoforte style in England, is undoubtedly the late Muzio Clementi,* whose compositions for that instrument will never cease to be valuable as long as its use shall exist. I was intimately acquainted with him, and at different times inspected several organs, he accompanying me. I once composed a trio for three pianofortes, which he came to hear, and did me the honour highly to approve. On the first night that his symphony was performed, I expressed my high admiration of it, and he was pleased to say to me—'Your praise is a volume in folio.'

"At a concert which was given for my benefit many years ago I brought forward a pupil of mine, young Mr. Wilson, who performed on the pianoforte a concerto I had composed for him, which, when Clementi had heard, he said to me, 'Why, Wesley, you have brought us here a young man with two right hands.'

"Dr. Charles Burney, with whom I (Wesley) had the honour to be intimate, had but a slight knowledge of the inimitable merits of Sebastian Bach until I had the pleasure of making him become better acquainted with

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* An eminent Italian composer and performer, born at Rome, 1752; died at Evesham, 1832.
his music. He shewed me a very incorrect copy of the first twenty-four preludes and fugues, which he informed me were presented to him by his son Emanuel, and seemed quite surprised when I assured him that there was a second set of twenty-four more upon the same plan and of quite equal excellence. I brought to him my own copy of the forty-eight, and played over the greater number of them, with which he was inexpressibly delighted. He had formerly mentioned this great man, not in terms of that high praise which he afterwards did when he had heard me perform the pieces to which he had been a stranger, from a correct copy, and given with exactness and precision. He made ample amends for the defects in his former criticism. The doctor had a nephew of the same name (Charles Burney), who was a most admirable performer on the harpsichord, before the time that the pianoforte had become its fashionable substitute; and his execution upon the former instrument was nearly, if not quite, equal to that of Clementi.” He excelled especially in giving fine effect to the music of Schobert, Eichner, and Bocherini, composers whose works were at that period much in vogue, and of the highest reputation. Mr. Wesley seems not to have been actuated by any self-interested motive in alluding so much to his own musical ability, but on the reverse he rather regretted what Daines Barrington had written of him, as being in his view too highly coloured. For instance, he writes (folio 115):—“The late Hon. Daines Barrington, who wrote an account of myself and Crotch as musical early geniuses, makes an observation that
Crotch* in his childhood had but few advantages from the example of others; whereas, on the contrary, myself and brother were nursed and cherished in good music from our infancy. Therefore the rapidity of our progress was less extraordinary than his. There is an instance of silly obstinacy in my musical biography which I have cause to regret. I have before noticed that my brother had the advantage of studying the science of harmony under the late excellent Dr. Boyce, and I might have had all the same exercises to peruse and digest with my brother, which opportunity I neglected and even rejected. It is time for me to terminate what perhaps will be considered a tedious farrago of egotism, but I was required and pledged to write it, and therefore have been wholly unable to help myself. In conclusion, therefore, I beg leave to advise all who study music, either professionally or merely for amusement, to study and cultivate the best authors, both ancient and modern, and particularly the scores of the most classical composers, whether of early or modern date.

*Crotch was the son of Michael Crotch, of Norwich. In his childhood he was known by the title of the infant musician, of whom so many extraordinary stories are told. Dr. Burney made great inquiries respecting him at the request of Sir John Pringle, then president of the Royal Society, and which appeared in the Society's Transactions, 1779. It affords, perhaps, the most extraordinary instance on record of early proficiency. The doctor attests that of his own accord, and without any previous instruction, young Crotch, when only two years and three weeks old, played the tune of "God save the King" on an organ constructed by his father, and a voluntary about a month after. So promising a genius was of course duly instructed in music. In 1797 he was selected, on a vacancy, to be Professor of Music in the University of Oxford, which conferred on him the degree of doctor of music. In 1812 he published his "Elements of Musical Composition," 4to., edited with specimens of various styles of music; 3 Vols. fol.
"Among the transcendent geniuses and composers nearest our time, the names of Hayden and Mozart justly claim most indisputable superiority.

S. Wesley.

Mr. Samuel Wesley has left behind him a small but valuable collection of manuscript music sheets, in one vol. now preserved in the British Museum (Add. MSS. 17, 731.) It is in his own hand-writing and comprises "Mass. Pro Angelis, and Antiphon Exultate Deo." The musical world are indebted to Mr. Vincent Novello, the esteemed friend of Wesley, for his having so generously presented the British Museum Library with it; where, as he observes, it may be "carefully preserved for Sam Wesley's sake; after the MS. has been engraved and published to do honor to the memory of the composer." Mr. Novello seems to have set great value upon Wesley's music by the several notes he has appended to it. On the first folio is the following:—"Vincent Novello, Craven Hill Cottage, Bayswater.—Presented by him for preservation in the musical library of the British Museum, as a tribute of respect and a token of veneration for the memory of his beloved friend, Samuel Wesley, who, in the donor's estimation, was one of the greatest musical geniuses that England has ever produced.—May Morning, 1849.

"Both these autograph compositions, neither of which has yet been published (as they ought long since to have been, for the gratification of all those of his
brother musicians who are competent to judge of the superior skill displayed by the composer in their mode of construction), are masterpieces of counterpoint.” Mr. Novello further states (in fol. 2 of “Gloria in excelsis Deo.”) that “this manuscript contains the whole Gregorian Mass ‘Pro Angelis’ (except the ‘Kyrie,’ which is already published in Novello’s ‘Sacred Music,’ dedicated to the Rev. Wm. V. Fryer). It is arranged and harmonized by Samuel Wesley, and this copy is in his own handwriting. I prize this MS. the more highly, from its having been kindly presented to me by the widow of my beloved friend, Charles Stokes, after his death in 1839. Vincent Novello, 69, Dean Street, Soho Square.” The first piece of musical composition in the volume is dated December 21, 1812, and the last piece June 28, 1800. On folio 27—“Antiphona,” is the following, written in red pencil,—“Composed by my dear friend, Sam Wesley, 1800. It is a most masterly piece of vocal counterpoint, and this fine copy of it is the more valuable in my estimation from being in the composer’s own handwriting. Vincent Novello.” There are three autograph letters in this volume—two from Josiah French, Esq., and one from W. Kingston, Esq., to V. Novello, Esq. Also a very concise pedigree of the Wesley family, commencing with Samuel Wesley, the rector of Epworth, and ending with Charles Wesley, D.D., who married Eliza Skelton, Dec., 1824. The annexed catalogue, written by Vincent Novello, is at the end of the manuscript volume of music 17,731.

“The following collection of organ music, &c, by
Samuel Wesley, is contained in one volume now in the possession of Mr Thomas Hawkins, 18, Bedford Place, Islington, 1849:—


Twelve short pieces for the Organ, with full Voluntary added, inscribed to performers on the Seraphim and Organists in general. (Pub. by Green.)

Six Introductory Movements for the Organ, to which is added a loud Voluntary. (Pub. by Clementi.)

Voluntary for the Organ, inscribed to Thomas Attwood—(this is in B flat). (Pub. by Purday.)

Do., inscribed to William Linley. (Pub. by Monro and May.) (This is in G minor).

Do., inscribed to H. I. Gauntlet. Do. (in G).

"A short and familiar Voluntary for the Organ, in A. (Purday)."

A Voluntary for the Organ, in D; inscribed to Wm. Drummer. (Pub. by Willis.)

Chorus 'Glory be to the Father,' from the anthem 'I will take heed,' with a short biograpical notice of S. Wesley. See ante. (Pub. by Novello, Cathedral Voluntaries, No. 10.)

Verse and Chorus, 'We believe that Thou shalt come;' from the Service in F. (Do., No 26.)

Do., 'For the Lord is gracious;' (Do., No. 28.)

Parochial Psalm Tunes and Interludes. (Only Book 1, pub by Willis.)

Characteristic AIRS for the Seraphine, Nos. 4 5 6. (Pub. by Green.)

God Save the King; with verse by Charles Wesley, the brother of Samuel, (Birchall.)
The Sicilian Mansion Hymn, by Do. (Birchall.)
Sanctus in E flat, by Do. Do., Perhaps it is not Love; words by Shenstone, music by Charles Wesley.
O worship the Lord, by Do.
When Delia, by Do.
Glee, 3 v., ‘Now I know.’ Do.

“By Samuel Wesley, ‘Father of Light;’ words from Thomson’s ‘Seasons;’ for four voices. [This is one of dear Sam’s most charming compositions.] (Pub. by the Regents Harmonic Institution, Argyle Rooms.)

Three Hymns (from the Fitzwilliam Library, Cambridge), composed by Handel; arranged in score by S. Wesley. (Goulding and Co.)

National Song, ‘Looking O’er the Moonlight;’ adapted to a favourite air by S. W. (Purday.)

‘True Blue of Old England;” composed by S. Wesley. (Willis.)

The following is (in one volume, bound,) headed—

“List of Pianoforte Music by Samuel Wesley. The whole of this fine collection of compositions, which are as beautiful as they are (now unfortunately become) rare, are in the possession of my esteemed friend, Mr. Thomas Hawkins. 1849:

“Grand Duett in three movements, for the Pianoforte; inscribed to Fred. Marshall, of Leamington. (Longdale.)

NB.—This was composed expressly for Vincent Novello to perform with S. Wesley, at the Portyem Chapel in South Grosvenor Square, on which fine organ they have often played.

Du. March in D., No. 25. (Hodsoll.)
Pastorellis Polucca in G., Rondo. (A. Novello.)
Sonata, with Fugue on a subject by Saloman; inscribed to Mrs. Oom, in D minor. (Birchall.)
A Fugue for the Pianoforte; inscribed to Logier. (Willis.)
Introduction and Air in G; inscribed to Mrs Stirling. (Willis.)
Rondo for the Pianoforte, in G. (Mori and Lavenu.)
Introduction and Waltz in D. (Alex. Lee, Quadrant.)
Grand Coronation March in D. (Willis.)
Var. on the Italian Air in F; inscribed to Rev. Archdeacon Rases. (Mori.)
A Favourite Air in G, by Weber (Freyschutz); to Miss Burgh. (Birchall.)
Polish Air in D minor; to the Dutchess of Bedford. (Birchall.)
Du. in La Cora Rasu, in C. (Birchall.)
The Widow Waddle, in A; inscribed to Mr Grimaldi. (Button and Whittaker.)
Purcell's Air, 'I attempt from Love's Sickness,' in A; to Wm. Linley. (A. Novello.)
The Christmas Carol, in E minor. (Clementi.)
Old English Air, 'Kitty Alone,' in G minor; to Jos. Street. (Novello.)
'Scots wha ha' e,' in B flat. (Birchall.)
The Desereters Meditation to the Misses Harrison, in F. (Chappell.)
The Bay of Biscay, in C, to Clementi, in B flat. (Monro and May.)
Orphan Mary, in B flat. (Hodsoll.)
"The following are in manuscript in Mr. Hawkin's book:—
Horupipe and Vari., in D. [I remember hearing S. Wesley play this Hornpipe—which, like all his compositions, has
a remarkably fine bass to it—as a part of his admirable
Organ Concerto in D, which still remains unpublished.
I have presented the original score for preservation in
the musical library of the British Museum. V. Novello.]
Air in Tekeli, in G.
Divertiments, consisting of an Adagio, a March, and a
Waltz, in C.
Moll Patily, as a Rondo in F. See Addison’s Spectator,
No. 67.
Old Towler (air by Shield), in D.
Off she goes, in D.
Irish Melody—‘Fly not yet,’ in F.
Patty Kavannah (Irish Ballad), as Rondo, in A.
The Young May Moon (Irish Melody), in C.
‘Bellissima Signora,’ (Air by M. P. King), as a Rondo in
B flat.
Lady Mary Douglas, in D.
The Lass of Richmond Hill, in B flat.
Sweet Enslaver (Air by L. Atterbury), [as a 3 v. Rondo,]
as a Rondo in C.”
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