A history of the Birmingham General Hospital and the musical festivals / prepared for the Festival Committee by John Thackray Bunce.

A HISTORY

OF

THE BIRMINGHAM GENERAL HOSPITAL

AND

THE MUSICAL FESTIVALS.

1768—1873.

PREPARED FOR THE FESTIVAL COMMITTEE BY

JOHN THACKRAY BUNCE, F.S.S.,

AND SOLD FOR THE BENEFIT OF THE HOSPITAL.

PUBLISHED FOR THE COMMITTEE, BY

MESSRS. CORNISH BROTHERS, 37, NEW STREET, BIRMINGHAM;

AND ON SALE DURING THE FESTIVAL, AT

THE TICKET OFFICE AND THE TOWN HALL.

PRICE 2s. 6d.

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Glasgow ~ D. J. Stillie

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CONTENTS.

THE BIRMINGHAM GENERAL HOSPITAL.

SECTION I.

THE TRIENNIAL MUSICAL FESTIVALS.

SECTION II.

THE BIRMINGHAM GENERAL HOSPITAL

AND

THE TRIENNIAL MUSICAL FESTIVALS.

CHAPTER I.—EARLY HISTORY.

The General Hospital owes its foundation to Dr. John Ash, an eminent physician, who practised in Birmingham during a considerable portion of the last century, and of whom the Committee still carefully preserve in their board-room a portrait, painted by Sir Joshua Reynolds. This portrait is one of the finest, as it was also one of the latest, if not the latest, work of the distinguished Master, to whose credit it should be recorded that he painted it for a sum much smaller than he usually received, in consideration that the picture was intended to decorate the walls of a charitable institution, and to commemorate a public benefactor.

The first step taken by Dr. Ash towards establishing the Hospital, was the insertion of the following advertisement in *Aris's Birmingham Gazette* of November 4, 1765:

"A GENERAL HOSPITAL, for the Relief of the Sick and Lame, situated near the Town of Birmingham, is presumed would be greatly beneficial to the populous Country about it, as well as that place. A Meeting therefore of the Nobility and Gentry of the Neighbouring Country, and of the principal Inhabitants of this Town, is requested on Thursday the 21st Instant, at the

Swan Inn, at Eleven in the Forenoon, to consider of proper Steps to render effectual so useful an undertaking."

The impulse to this charitable movement had no doubt been received from the then recent foundation of a General Infirmary at Stafford; but it was necessary that Birmingham, which at that time contained a population of about 35,000, should provide for its poorer inhabitants the benefit of a charitable institution where they might obtain the relief which could otherwise only be afforded by the Infirmary at the Workhouse, which seems to have been quite inadequate to supply the wants of the town. For some years previously to 1765 the community of Birmingham had rapidly increased both in numbers and in opulence, and as the staple manufactures were extended, and fresh workmen attracted to the forges and mills, it resulted that a considerable class was called into existence too poor to pay for competent medical assistance, yet too valuable to allow of risk being incurred by neglect. Although, however, the necessity clearly existed for such an institution as a hospital, many persons doubted the propriety of the step taken by Dr. Ash, and in order to diminish their repugnance to the scheme the following announcement appeared in *Aris's Gazette*, November 18, 1765:

"It having been objected, to the Usefulness of the above-mentioned design, that the present Infirmary established at the Workhouse, will answer all the Purposes of it, it may be necessary here to observe that more than half the Manufacturers in the Town of Birmingham, are not Parishioners of it, and cannot be entitled to any Relief from the present Infirmary: Many of them are Foreigners, but the greatest Part belong to the Parishes of the neighbouring Country."

The meeting called by Dr. Ash was held at the Swan Inn on the 21st of November, 1765, and was attended by several of the neighbouring gentry, as well as by many inhabitants of the town. It was formally resolved that—

"A Building for the reception of proper objects, be erected within a measured mile of the Town of Birmingham, with all convenient speed, and

that the Society for the conduct and support of this Hospital be known and distinguished by the name of 'the Trustees of the General Hospital at Birmingham, in the County of Warwick, for the relief of the Sick and Lame.'"

The promoters had so far matured their plans that rules for the government of the Hospital were provisionally adopted at the meeting, and a subscription was commenced which, within three days, reached the sum of £1,000, in addition to annual contributions of between £200 and £300, promised at the same time. On this circumstance, the *Gazette*, then the only paper in the district, moralises as follows:

"The evident Utility of this Undertaking, in a Situation so well calculated for the Benefit of a populous Country, and the ready and Chearful Assistance given by all who wish well to Acts of Charity, have already had the most happy effects, and afford the most pleasing prospect of future success."

The lists of donors at and after the meeting are printed in successive numbers of the *Gazette*, under the head of "A List of Benefactors and Subscribers." Amongst the principal donors were the Earl of Aylesford, who gave £50; the Countess of Aylesford, £10. 10s.; the Earl and Countess of Dartmouth, £31. 10s. and £21 respectively; Lord Willoughby de Broke, £31. 10s.; Sir Lister Holte, Bart. (of Aston Hall), £21, and Lady Holte, £10. 10s.; Sir Charles Mordaunt, Bart., £31. 10s.; Sir Henry Bridgman, Bart. (the ancestor of the present Earl of Bradford), £21, and Lady Bridgman, £10. 10s.; Sir Roger Newdigate, Bart., £31. 10s.; Sir Henry Gough, Bart. (the ancestor of Lord Calthorpe on the maternal side), £21; Lady Gough, £10. 10s.; Charles Adderley, Esq., Hams, £52. 10s.; Charles Jennens, Esq., Gopsal, £50; William Dilke, Esq., Packwood, £15. 15s., and Mrs. Dilke, £5. 5s. A donation of £52. 10s. was contributed by Mr. John Kettle, and many residents in Birmingham also gave liberally. Amongst them were Dr. Ash, £21; Mr. Capper, £30, and Mrs. Capper, £20; Messrs. Boulton and Fothergill (of the afterwards celebrated Soho foundry), £52. 10s.; Mr. John Taylor, £21; Mr. John Taylor, jun., £10. 10s.;

Mr. Sampson Lloyd, £15. 15s., and Mr. Sampson Lloyd, jun., £7. 7s. It is pleasant to observe that the members of the banking firm of Taylor and Lloyd (who were the first Treasurers to the Hospital) still continue in later generations their intimate connection with the Institution they assisted in founding, Lloyds Banking Company (Limited) being still Treasurers to the Charity. John Baskerville, the celebrated printer, gave £10. 10s., and Mrs. Baskerville £5. 5s. In addition to the names above recorded, the lists contain those of families still honourably known in Birmingham and the district: such as Mynors, Barker, Inge, Spooner, Colmore, Mason, Whateley, Garbett, Freer, Holden, Guest, Richards, Piddock, Meredith, Brueton, Bedford, Dolphin, Ryland, Sparrow, Peake, Walford, Dallaway, Galton, Pixell, Cope, Vyse, Aston, Salt, Gibbons, Kempson, Harrold, Heeley, Pemberton, Riland, Male, Startin, Horton, Addyes, Russell, Thomason, Anderton, Simcox, Westley, Botteley, Gimblett, Hornblower, Gill, Digby, and others. Not the least remarkable donation is one of £10. 10s. given by "the Musical Society at Sambrooke's, in Bull Street," who likewise entered as annual subscribers of £2. 2s. This circumstance is interesting, as proving that from the outset of this undertaking Music has, in Birmingham, been closely allied with the cause of Charity. Indeed, from the humble Association above named we may possibly trace the germ of those great Festivals from which the Hospital has derived such essential assistance. Within a fortnight after the holding of the first meeting the donations amounted to £2,200, and the annual subscriptions to more than £600; and the promoters of the Charity felt themselves justified in commencing active operations for carrying their object into effect. Accordingly, a meeting was held on the 24th December, 1765, when the rules previously adopted were confirmed, and a Committee was appointed. Believing that the names of the founders of a noble Charity

are matters of historical interest, at least in Birmingham, we print the list of the first Committee entire :—

THE EARL OF DARTMOUTH
THE EARL OF AYLESFORD
SIR CHARLES MORDAUNT, Bart.
SIR LISTER HOLTE, Bart.
SIR ROGER NEWDIGATE, Bart.
SIR HENRY BRIDGMAN, Bart.
SIR HENRY GOUGH, Bart.
WILLIAM BROMLEY, Esq.
SIMON LUTTRELL, Esq.
CHARLES COLMORE, Esq.
JERVOISE CLARKE, Esq.
BENJAMIN PALMER, Esq.
RICHARD GEAST, Esq.
WILLIAM DILKE, Esq.
DAVID LEWIS, Esq.
ABRAHAM SPOONER, Esq.
JOHN TAYLOR, Esq.
HENRY CARVER, Esq.
SAMUEL GARBETT, Esq.
DR. JOHN ASH
DR. WILLIAM SMALL
MR. JOHN KETTLE
MR. MATTHEW BOULTON
MR. SAMPSON LLOYD
MR. JOSEPH SMITH
MR. SAMUEL GALTON
MR. JOHN TURNER
MR. THOMAS ABNEY
MR. JOSEPH CARLES, Attorney
MR. FRANCIS PARROTT, Surgeon
MR. WILLIAM JOHN BANNER.

The Committee were directed by resolutions to meet at the Swan Inn on the 9th of January, 1766, and to continue their meetings at the same place every succeeding Thursday; and Messrs. Taylor, Lloyd, and Co. were appointed Treasurers, or, as the advertisement more formally puts it, "Receivers of Contributions," an office the duties of which they took the earliest opportunity of performing, by "receiving" in that very week a donation of thirty guineas from the Countess of Cardigan. The first business of the Committee was to determine on the site of the Hospital, and, after numerous enquiries, Dr. Ash (to whom the task appears to have been entrusted) selected the land on which the Hospital now stands, and which then belonged to Mrs. Dolphin, from whom the Committee agreed to purchase a little more than seven acres, at a cost of £120 per acre, or forty years' purchase. In the articles of agreement with Mrs. Dolphin the land is described as follows:

"All those four closes, pieces, or parcels of Land, Meadow, or Pasture Ground, situate, lying, and being together near a place called the Salutation, in Birmingham aforesaid, containing, by estimation, eight Acres or thereabouts, be the same more or less, adjoining at the upper end or part thereof unto a Lane there called Summer Lane, and at the lower end or part thereof unto a Lane called Walmore Lane, with the Barn and other Buildings standing

upon the uppermost of the said Closes towards the said Lane called Summer Lane, with all Ways, Liberties, Privileges, Hereditaments, and Appurtenances to the same belonging or therewith used and Enjoyed."

A plan for the building having been obtained from a Mr. Vyse, the Committee resolved on conducting the work themselves, and engaged Messrs. B. and W. Wyatt to act as superintendents, or clerks of the works, at a remuneration of £150. The Hospital was designed for one hundred patients, and was estimated to cost about £3,000. The works appear to have proceeded satisfactorily until November in the same year, when the funds were nearly exhausted, and it was judged expedient to suspend operations for the winter. It is curious to trace in the Committee minute books the mere details which formed the subject of discussion—matters that would now be left in the hands of a builder's foreman. Thus, at the end of 1766, we find the Quarterly Board directing, that although the general body of the workmen should be discharged, joiners should be retained "to make door cases and window frames;" that a few masons and other labourers should be kept employed; that the building should be "fenced with boards;" and that a barn upon the land should "be converted into a tenement for some person to live in, to protect the buildings, and that he constantly reside in the same." A resolution of the Board also desired the whole Committee "to make interest for new benefactions." So matters remained until May, 1767, when it was resolved to borrow £1,000 on mortgage, to complete the building; and an earnest appeal was issued for fresh subscriptions, but without much effect. This reluctance to subscribe is in singular contrast to the eagerness the wealthier residents displayed, at about the same date, to enter into a speculation which promised to yield a good profit. A subscription was opened to make a canal through the coal districts to join the Worcestershire and Staffordshire canals, and it was found

necessary to limit to £1,000 the shares a single person was permitted to take. Thus, whilst the Hospital begged for a few pieces of gold, and begged in vain, because it had no material advantage to return, the hope of gain was strong enough to obtain, at the demand of Commerce, the contributions which were refused when asked for in the name of the sacred interests of Charity. After May, 1767, no meetings of the Board are recorded until February 2, 1768, when there was still great complaint of the depressed condition of the funds; they were, indeed, so low that the Secretary's salary, which was only £10 a year, had not been paid. In April, 1768, another appeal for help was made, and it was announced that the building was covered in, and that the rooms for patients were being fitted up. An attempt was also made to obtain funds by appointing a Committee to conduct a Musical Entertainment, the result of which will be noticed in the history of the Festivals. Notwithstanding that a considerable sum of money was realised by this performance, the affairs of the Hospital seem to have advanced but very slowly, and so much had the interest in its progress diminished, that on a meeting being called for the 2nd of May, 1769, it was necessary, in order to ensure a sufficient attendance, to intimate that dinner would be provided. The business of the meeting was, indeed, of a nature sufficiently unpleasant to justify the offer of this inducement. The funds had fallen to such an extent that the building could not be completed, all the available means at the Committee's disposal having been absorbed by expenses beyond the estimated cost. It was consequently resolved to sell the remaining building materials, to insure the unfinished edifice, and to defer further efforts until better days. In the meantime, the Secretary was directed to write to Mr. Wyatt, the superintendent of the works, calling upon him to deliver some accounts, and to meet the Committee and explain the reason

why the actual cost had so greatly exceeded the estimate, "at which," the resolution naïvely proceeds, "the Committee are much surprised." When it is remembered that they insisted on being their own builders, it is doubtful whether any other persons were "much surprised." It does not appear, however, that Mr. Wyatt met the Committee, or offered any explanations. The last circumstance we meet with in reference to this portion of the history of the Charity, is a notice in *Aris's Gazette* of May 8, 1769, threatening to punish the "disorderly persons" who have "done considerable damage" to the Hospital, by "frequenting there to play at ball, &c." From this period until about 1776 the Institution was entirely in abeyance. Not by an advertisement in the newspaper, nor an entry in the minute books, is a single ray of light thrown upon this long and dreary waste of years, during which Birmingham, as a community, realised the bitterness of the reproach denounced in the parable, against the man who, having begun to build, was not able to finish.

The interval between the abandonment and the resumption of the works at the Hospital was not allowed to pass without some effort to arouse public attention to the neglected state of the Charity. In 1774 it was proposed to erect another theatre in the room of one which had been burnt down, and it could not fail to have been felt as a reflection on the humanity of the inhabitants that this proposal was eagerly embraced, whilst no effort was made to resuscitate the Hospital. Such, at least, appears to have been the impression made upon one person, who took active measures to do away with the reproach which hung over the town. This was a Mr. Mark Wilks, then a clerk in a mercantile house in Birmingham, and a member of the Baptist Congregation in Cannon Street, but afterwards a famous minister of Lady Huntingdon's Chapel at Norwich. From a curious and very

interesting memoir of Mr. Wilks, written by his daughter, we extract the following statement, which graphically describes the mode taken by him to revive the public interest in the cause of charity:

"An hospital had been partly erected in Birmingham, but for want of subscriptions it had remained in an unfinished condition for several years. The erection of another building of a different description, a theatre, was commenced, the expense of which was alike to be defrayed by public subscription. Whether, on a sudden, the inhabitants of Birmingham had become more wealthy, or whether their generosity expanded at the prospect of self-gratification, whilst it shrunk like the sensitive leaf when touched by the subject of charity, it is certain that the theatre was impeded by no pecuniary obstructions, but was rapidly erected and completed, whilst the hospital stood a miserable object of ruin and dilapidation. This circumstance did not escape the observation of my father, who, with his natural promptitude, determined by some means to obviate the disgraceful effects of such a dereliction of public benevolence. What those means were to be did not at first suggest itself to his mind, nor was it very easy for a young and obscure individual to accomplish an object for which, commonly, the influence of wealth and character would have been necessary. He soon, however, devised a plan through which he might venture on public notice for the completion of his purpose. It was to rouse the curiosity and attention of the public through the medium of his poetical talents, and by satire to convey to the inhabitants a picture of their disgraceful negligence as well as a mode of restitution. He wrote a piece entitled 'The Poetical Dream; or, a Dialogue between the Hospital and Playhouse;' and after selling an immense number of copies, he found that it had so effectually answered his intention of awakening the attention of the public to its object, that he immediately set on foot a subscription. His exertions were successful, and in a very short time the hospital was *finished* and *inhabited*. Perhaps it will be thought that, as a performance, the 'Poetical Dream' has little title to merit; but should censure be passed upon it, it must not only be mitigated by the recollection of the circumstances and disadvantages of the writer, but by the knowledge that the object of its composition was not poetic celebrity, but the relief of anguish and the comfort of forlorn and abject misery. The following is a copy of that production:

"POETICAL DREAM,

Being a Dialogue between the Hospital and New Playhouse, at Birmingham.

At close of day, within a rural bower,
I sat me down, to muse away an hour;
But nightly silence, so profoundly deep,
Soon lull'd me into calm and quiet sleep;
And as I slept, I thought I heard a noise,
Then look'd around, and to my great surprise,
I saw the Hospital and Playhouse near,
Both in profound discourse, which you shall hear

HOSPITAL. Hail, Playhouse, hail ! thee I congratulate,
Whilst I bemoan mine own bewildered state;
Near seven years were my foundations laid,
Ere thine were dug, or ought about thee said,
Yet I 've been long abandon'd human thought,
Whilst thou, in haste, are to perfection brought.

PLAYHOUSE. Cease, Hospital, why should'st thou thus repine?
Though thou art neglected, 't is no fault of mine ;
Thy use is hospitality, I know,
Or thou 'dst been finished many years ago :
My use thou know'st is different from thine :
In me the rich and opulent shall shine ;
But halt, and lame, and blind must be thy guest,
And such as are by sickness sore oppress'd.

HOSPITAL. 'T is true, mine is an hospitable door,
And should stand open to receive the poor :
The rich from me can no advantage gain,
Which causes me in sackcloth to remain.

PLAYHOUSE. Well, stop awhile, I'll now demand of thee,
Show me the man who e'er got ought by me ;
No good or profit can in me be found,
My entertainments with expense abound.

HOSPITAL. Oh, epicureans value not expense,
When buying trifles to amuse their sense ;
But though I loudly their assistance crave,
Yet I, alas ! can no assistance have.

PLAYHOUSE. It must be wrong, I do in conscience own,
That such unkindness should to thee be shown,
That thou by Christians thus should slighted be,
Whilst I'm caressed, and crown'd with dignity.

HOSPITAL. Oh, Theatre, it is indeed a shame,
That they should e'er be honour'd with the name ;
Could Christians in a Playhouse take such pride,
Whilst I in dormancy so long abide ?

PLAYHOUSE. Yes, Christians can ; pray do not go so far ;
I hope you do not think they heathen are.

HOSPITAL. Indeed, they are no better in my view,
Or else they never could delight in you.

PLAYHOUSE. Ah, that is certainly a grand mistake ;
The best of Christians should their pleasure take.

HOSPITAL. And so they do, but thou hast none to give ;
Their pleasure is the needy to relieve.

PLAYHOUSE. If that the case, then Christians are but few.

HOSPITAL. Indeed, Theatre, that I think is true,
Sure I this gloomy aspect should not wear,
If all were Christians who the name now bear.

PLAYHOUSE. Well, be it so ; I will no more pretend
To take their part—let this contention end ;
Each pious mind our gentry justly blame.

So I awoke, and lo, it was a dream."

The remark of the biographer that the Hospital was "very soon finished and inhabited" is scarcely borne out by the facts, for it was not until the close of 1776 that any steps seem to have been publicly taken in reference to an increase of funds.

On the 16th of August in that year, a meeting was held of those members of the Committee who could be got together, and a report upon the condition of the building and the funds for its completion was laid before them. To the list of the Committee were added the names of the Earl of Hertford, then Lord Lieutenant of the County; Sir Charles Holte, Bart., M.P., and Sir Thomas Skipwith, Bart., M.P.; Lords Plymouth, Dudley, Archer, and Craven; Sir Henry Gough, and other gentlemen; and at a subsequent meeting it was resolved to convene a public assembly. Accordingly, notice was given in the following terms:

"Many Gentlemen of this Town and Neighbourhood, having taken into Consideration the improper State in which the Building of the General Hospital at present stands, and being very desirous to see it answer the laudable Intention for which it was begun, do hereby Request a General Meeting of the Nobility and Gentry, as well as of the Inhabitants of the Town, at the Hotel, in Birmingham, on Friday the 20th of this instant, at Ten o'Clock in the Forenoon, to concert the most effectual Measures to prosecute the Undertaking, and speedily to render this charitable Design useful to the Public."

The public meeting thus convened was held at "the Birmingham Hotel," on the 20th of September, 1776, and from an advertisement published in the next week we learn:

"That the Money expended on the Building, contingent Expences, &c., (including the Purchase of Land £942, and Interest paid thereon to Christmas last, £359. 3s. 8d.), amounted to	£6853	13	1
"That the Money already received for Benefactions, Subscriptions, &c., amounted to	3970	10	4
So that a Debt has been incurred of	2883	2	9

"This does not include any Charge for Interest, except that for the Land

as above, and one Year's Interest on £200. Messrs. Taylor, Lloyd, and Co., who are principal Creditors, will be content with 3 per Cent. per Ann. for what they paid in advance.

"The Building is well executed on a large extensive Plan, and capable of receiving upwards of 100 Patients in the most commodious Manner.—The Estimates of three different Builders were laid before the Meeting, by which it appeared that it would cost between £1000 and £1100 to compleat the Building, exclusive of the Furniture."

It was reported that £1,000 would be required to complete the building, exclusive of furnishing the various rooms, and a canvass of the nobility and gentry residing in the neighbourhood, and of the residents in the town, was resolved upon. The sum of £740 was subscribed at the meeting, and once more the tide of prosperity began to turn in favour of the Hospital. Still, the movement was comparatively slow, and it was not until February, 1777, that appeals were sent out in conformity with the resolution adopted on the 21st of September. The result of these applications was that some of of the gentry increased their subscriptions. Until the beginning of 1778 there is very little material for the history of the Institution; but it is evident that the Committee were greatly embarrassed by the pressure of debt, as well as by the difficulty of raising funds to complete the edifice. In the month of April, 1778, it appears to have become necessary to adopt some measures to pacify the creditors, and it was then agreed that a deed should be executed between the trustees and the creditors, to secure the claims of the latter, to whom interest was to be allowed until their demands could be satisfied. Suspicion seems to have been cast upon the motives of the founders of the Hospital, and on their mode of dealing with the money then in hand, and it was resolved, "under the advice of eminent counsel," that the deed above referred to should be at once drawn up, "in order to defeat the aspersions, and to remove the jealousies, of some individuals." Accordingly Dr. Ash, on the one hand, and the creditors on

the other, signed a document agreeing that the subscriptions then due should be collected, that part of the money should be paid to Mrs. Dolphin, in payment for the land, and that the rest of the fund, not required to finish the building, should be paid to the other creditors, who were to receive interest at the rate of four per cent. until the whole of the debts were discharged. The erection of the building was now vigorously proceeded with, but the Committee, notwithstanding previous unfortunate experience, insisted on acting as their own superintendents of the works, and consequently we find in the minute books curious entries referring to the difficulties into which they fell. One Peter Winstanley, for example, undertook to build the wall, but delayed it because he wished to use one kind of stone for the coping, whilst the Committee desired him to provide another kind. At last the Committee were obliged to give way, but they revenged themselves by gravely entering a minute that:

"The Committee insist on the work being commenced immediately, and that unless he makes a beginning before next Committee-day, they will then cancel the agreement, and '*set*' the '*jobb*' to another workman."

The recalcitrant Peter appears to have been frightened by this intimation into going on quietly with his work, for there is no further entry referring to his disobedience. In June, 1778, a Musical Performance was resolved upon, jointly on behalf of the Hospital and of the fund for erecting St. Paul's Chapel, and was fixed to take place in the September following. The produce of the entertainment amounted to £800, of which half became the share of the Hospital. The Committee, in prosecuting their work, sought information from other establishments of a charitable nature, and we find records of their having examined the arrangements of the Hospitals or Infirmaries at Stafford, Worcester, Norwich, and Gloucester. It is curious and satisfactory to remark that Birmingham,

which eighty years ago was compelled to go to smaller provincial towns for models for its Hospital, now possesses in that Institution a charity which is itself accepted as a model, and which stands unsurpassed, and probably unrivalled, amongst medical charities in the provinces. In the earlier months of 1799 the internal part of the Hospital was completed, and the machinery necessary for carrying on its operations was arranged. On the 4th of August, 1799, a meeting was held, at which Lord Craven, the Earl of Dartmouth, and other noblemen and gentlemen, were present, and Lord Craven was appointed president, and Sir Charles Holte, Bart., and Sir T. G. Skipwith, Bart., the Members for the County, vice-presidents. It was reported that the physicians of the town had offered their services as medical officers gratuitously, and surgeons who desired to connect themselves with the charity were desired to send in applications. In connection with these appointments, the Committee passed the following judicious resolution:

"That as many and great inconveniences frequently arise in consequence of hasty promises to personal applications from the candidates for public offices, it is earnestly desired that the Governors of this Charity will be careful not to engage their votes previous to the day of election, when all the candidates that offer will be made known, and it is hoped that the choice will fall upon the most deserving."

On the 13th of September, Dr. Ash, Dr. Smith, Dr. Withering, and Dr. Edward Johnstone, were elected as the first physicians, and Mr. Robert Ward, Mr. George Kennedy, Mr. John Freer, jun., and Mr Jeremiah Vaux, as the first surgeons of the Institution. On the 20th of September the Hospital was formally opened—fourteen years having thus elapsed since the first meeting was held on its behalf. How well the design of the founder had endured the test of experience may be inferred from the circumstance that the rules drawn up by Dr. Ash, and laid before the meeting in 1765,

were in substance the same as those finally adopted in 1779. The opening of the Hospital is not distinguished by any formal record in the books of the Institution; but it appears that it contained at that period only forty beds, instead of the larger number of one hundred, originally intended, and that during the first week ten in-patients were admitted, provision being, however, made for a larger number by the appointment of four nurses, at four guineas each per annum, with a promise of one guinea additional, "if they behave well." With commendable attention to the comforts of the inmates, a barber was also appointed to shave the patients twice a week, at a salary of 10s. 6d. per quarter.

CHAPTER II.—MEDICAL HISTORY.

Another portion of our History now begins—that which refers more directly to the Hospital as a Medical Charity. Moneys may be obtained, buildings erected, wards furnished, subscriptions promised, committees formed, and patients may seek admission, but the Institution is incomplete and virtually useless until a special staff be engaged to take charge of it. The Governors were peculiarly fortunate in their first appointments, and gave happy augury of the care with which, in future times, these important posts were to be filled. The following is a list of the Physicians and Surgeons to the Hospital from its opening to the present time. The visitor will find their names duly inscribed on tablets

in the hall—a fitting recognition of the past, and an example to the future:

PHYSICIANS.	ELECTED.	RESIGNED OR DIED.
JOHN ASH, M.D.	SEPTEMBER, 1779	DECEMBER, 1787.
THOMAS SMITH, M.D.	DITTO	MARCH, 1801.
WILLIAM WITHERING, M.D.	DITTO	JUNE, 1792.
EDWARD JOHNSTONE, M.D.	DITTO	MARCH, 1801.
WILLIAM GILBY, M.D.	DECEMBER, 1787	JUNE, 1810.
RICHARD PEARSON, M.D.	SEPTEMBER, 1792	DECEMBER, 1801.
JOHN CARMICHAEL, M.D.	MARCH, 1796	JUNE, 1805.
ROBERT BREE, M.D.	MARCH, 1801	MARCH, 1806.
JOHN JOHNSTONE, M.D.	DITTO	MARCH, 1833.
G. E. MALE, M.D.	JUNE, 1805	SEPTEMBER, 1841.
J. P. SMITH, M.D.	MARCH, 1806	JUNE, 1815.
JOHN BRIGHT, M.D.	SEPTEMBER, 1810	MARCH, 1811.
GEORGE MILNE, M.D.	MARCH, 1811	DECEMBER, 1812.
JOHN K. BOOTH, M.D.	DECEMBER, 1812	SEPTEMBER, 1835.
G. DE LYS, M.D.	SEPTEMBER, 1815	DIED 1831.
JOHN DARWELL, M.D.	SEPTEMBER, 1831	DIED 1833.
JAMES JOHNSTONE, M.D.	JUNE, 1833	DECEMBER, 1864.
JOHN ECCLES, M.D.	SEPTEMBER, 1833	DECEMBER, 1858.
GEORGE F. EVANS, M.D.	SEPTEMBER, 1835	OCTOBER, 1868.
PEYTON BLAKISTON, M.D.	DECEMBER, 1841	FEBRUARY, 1848.
BELL FLETCHER, M.D.	MARCH, 1848	NOW IN OFFICE.
JAMES RUSSELL, M.D.	JANUARY, 1859	NOW IN OFFICE.
WILLOUGHBY F. WADE, M.D.	JANUARY, 1865	NOW IN OFFICE.
BALTHAZAR W. FOSTER, M.D.	NOVEMBER, 1868	NOW IN OFFICE.

SURGEONS.	ELECTED.	RESIGNED OR DIED.
ROBERT WARD	SEPTEMBER, 1779	DECEMBER, 1779.
GEORGE KENNEDY	SEPTEMBER, 1779	JUNE, 1808.
JOHN FREER, Jun.	SEPTEMBER, 1779	DIED 1793.
JEREMIAH VAUX	SEPTEMBER, 1779	DECEMBER, 1807.
THOMAS TOMLINSON	DECEMBER, 1779	SEPTEMBER, 1783.
THOMAS TOMLINSON, Jun.	SEPTEMBER, 1783	DIED 1808.
GEORGE FREER	DECEMBER, 1793	DIED 1823.
SAMUEL DICKENSON	DECEMBER, 1807	DIED 1821.
RICHARD WOOD	JUNE, 1808	SEPTEMBER, 1852.
BOWYER VAUX	JUNE, 1808	JUNE, 1848.
JOSEPH HODGSON	DECEMBER, 1821	APRIL, 1848.
ALFRED JUKES	MARCH, 1823	MARCH, 1843.
DICKENSON W. CROMPTON	SEPTEMBER, 1843	OCTOBER, 1868.
S. HOLMDEN AMPHLETT	SEPTEMBER, 1843	DIED 1857.
ALFRED BAKER	JUNE, 1848	NOW IN OFFICE.
OLIVER PEMBERTON	OCTOBER, 1852	NOW IN OFFICE.
DAVID BOLTON	MARCH, 1857	MARCH, 1867.
THOMAS HIRON BARTLEET	APRIL, 1867	NOW IN OFFICE.
WILLIAM PRESTON GOODALL	NOVEMBER, 1868	NOW IN OFFICE.
ROBERT JOLLY	NOVEMBER, 1870	NOW IN OFFICE.

This goodly list comprises many men notable in their own time, and several who have left behind them durable records of their ability and excellence. Foremost in place stands the name of Ash, to whom this town owes a vast debt, the

greatness of which becomes the more apparent on reflecting upon the difficulties which surrounded the foundation of the Hospital, and for so long a time prevented its being opened for the reception of patients.

Dr. Ash was born in Coventry, took his M.A. degree at the University of Oxford in 1746, and proceeded to the Doctorate in 1754. He had practised medicine with great success in this town several years before contemplating the foundation of the Hospital. His position as a practitioner, both in Birmingham and the counties adjoining, was commensurate with his eminent merits, and doubtless was attended with a considerable increase of fortune. He bought a large property and built a house where now stands "Ashted," the present church of St. James, Ashted—still popularly called Ashted Chapel—having been the doctor's private residence, from which purpose it was afterwards adapted to religious uses. The land speculation entered upon by Dr. Ash seems to have been unattended with the immediate results he anticipated, and the anxieties following thereupon are supposed to have led to a sad mental affliction, which caused his retirement from practice for a year. In the account of Dr. Ash's death, in the 68th volume of the *Gentleman's Magazine*, it is stated that "too close application to his profession having affected his intellects, he recovered them by intense application to mathematical studies!" However remarkable the treatment adopted by the doctor, there are not wanting similar illustrations of the beneficial effects of a change of study in these calamitous circumstances. Dr. Ash resigned his office at the Hospital in 1787, eight years after its opening, but nearly thirty after he had first projected it. He then commenced practice in the metropolis, having first passed the examinations of the College of Physicians, a necessary preliminary to his practising as a

physician in London. This, too, was a singular proof of his energy of character, for he was then past sixty years of age. The Governors of the Institution with which his good name must be imperishably connected marked their sense of his merits by having his portrait placed in the committee-room, and showed their determination to honour their benefactor by causing it to be painted by the most famous artist in this country—Sir Joshua Reynolds. The portrait gives us an idea of great firmness, tempered by benevolence, and it is difficult to resist the belief that so capacious a forehead must have been the outward manifestation of high intellectual powers. It recalls the remark of Abernethy relative to the portrait of the illustrious Hunter, by the same painter—"When I look on that picture I feel as if I saw before me an old man, a shrewd man, ay, and a benevolent man too, in the act and attitude of habitual thought." Dr. Ash is delineated in his robes as a Doctor of Medicine of Oxford, and in the full wig of the time. He looks to perfection the "doctor" as tradition and literature have handed him down to us from the time when George the Third was king. As a work of art this picture deserves particular notice. It is minutely finished, and the colouring has not been so sadly marred by the effacing fingers of time as many other productions of the great artist. It was admirably engraved by Bartolozzi, and is mentioned in the very meritorious "Catalogue of Engraved Portraits" of the worthies of Warwickshire, published by Merridew, of Coventry. The following paragraph we extract from *Aris's Gazette,* June 21, 1798, as giving a faithful reflection of the esteem in which Dr. Ash was held by his contemporaries :—

"Died on Monday evening, far advanced in life, at Brompton, in Middlesex, John Ash, M.D., F.R.S., and Fellow of the Royal College of Physicians, London ; who, previous to his residence in the metropolis, was nearly forty years a physician of most extensive practice in this town and neighbourhood, and by whose exertions that excellent Charity, the General Hospital, near

this place, was instituted. The professional skill, sagacity, acuteness, general science, and various powers of mind which distinguished Dr. Ash have seldom been surpassed."

So far as we are aware, Dr. Ash published nothing during the active period of his practice in this town. He enjoyed, indeed, too much of the confidence of the public to permit of literary labour. To the same cause we owe the silence of many accomplished members of his profession, but, with more leisure, his innate tastes burst forth even in old age, and demonstrate the possession of singular acquirements. He had scarcely resigned the Hospital eighteen months, when he published a lengthened essay on the waters of Spa and Aix la Chapelle. He states in his preface that, in forming the design of visiting these places, "I proposed little more to myself than merely amusement, and to collect, if possible, some better information of the nature of these celebrated fountains, of which such different and imperfect accounts have been given to the public by a great variety of writers upon them;" and alludes further on to his having frequently advised the use of the waters to his patients, "having been engaged for near forty years in a very extensive range of medical practice, in a large and populous town, situated nearly in the central part of England." The consideration, however, of the failures of so many previous travellers in attempting to give more exact information upon the composition of the waters, "would have checked," he declares, "a less ardent zeal to be of use to my brethren in the profession, as well as to mankind in general:" surely a characteristic sentiment of the benevolent Founder of the General Hospital. The essay abounds in interesting matter, and displays an acquaintance with the chemical discoveries of Cavendish and Priestley, Bergman and Lavoisier, and with chemical science in general, which must have been confined to few practising physicians at that time. His philosophy was thoroughly

Baconian, and led him to scorn the theories of the schools at a time when experiment and observation were under the iron heel of "fanciful hypothesis." His concluding observations are excellent. The mysterious parts of medicine, (he says) when considered as a science, if there is any mystery in the art of healing (and the less there is the better) independent of real knowledge and science, aided and assisted by experience and a faithful and constant attention to the rise and progress of disease, have been so long involved, and through so many ages, in thick clouds and darkness, from a supposed variety in the different kinds of acrimony existing in the humours and fluids; and the art itself has been so long encumbered with a confused farrago of useless compositions called medicines, calculated, as is supposed, to correct such imaginary sharpnesses in the blood and humours, that a true physician will think it his duty attentively to consider what are *the real powers of nature* in the relief of the melancholy list of diseases to which the human frame is either liable or exposed from intemperance and impropriety of conduct." This, too, in July, 1778!

In December, 1790, Dr. Ash was selected to give the Harveian Oration at the College of Physicians, an annual commemoration of the illustrious discoverer of the circulation of the blood, and other benefactors of the college. He commences by the expression of a hope that he will perform his duty worthily, though nearly a septuagenarian, and takes occasion to remind his audience that it is the feast-day of St. Luke the Evangelist, himself a physician, *insigni ingenio*, and who applied to his Divine Master, the phrase "Chief Physician." A noble enthusiasm pervades the oration, which even the trammels of the Latin language and the weight of many years cannot repress. He apostrophises the name of Harvey thus—"Et te, divine senex, te, vir beatissime, summâ admiratione adveneror." And again, in a latter part of the

oration, the eloquent old man asks, "Who would not wish to adorn his temples with the laurel of Apollo, to celebrate the triumphs of this illustrious man? Who would not exultingly scatter flowers over his memory—and who would not endeavour to raise his voice in the great chorus of those singing his praise?" The whole oration is a good example of the productions which yearly gather a large number of eminent men in every walk of life in the halls of the College. It is tinctured, like most of them, from circumstances sufficiently obvious, with a strong conservative spirit; he protests "nolumus nostræ reipublicæ leges mutare."

We have delayed long upon this admirable public benefactor, but it is right that this generation should know more —for to know is to honour—of one who founded an institution which has bestowed countless benefits upon the county in which he was born and passed his busy life, and not a few or inconsiderable upon humanity in general.

Some notices of the other earlier physicians and surgeons should also be given. We owe to Dr. WITHERING, the introduction into practice of Digitalis, or "The Foxglove." He was one of the most eminent English botanists of his time, and wrote a large work, in two volumes, on "The Vegetables which Grow in England," containing a full account of the botanical characters, the medical properties, and economic uses of our indigenous plants. It is dated 1776, three years only before his election to the Hospital. He was connected with the Hospital thirteen years, and must have greatly contributed to its early reputation. There is a very good monument, with a bust of him, in the old Church at Edgbaston.

The youngest of the four physicians, Dr. EDWARD JOHNSTONE, was destined to outlive, by more than a generation,

all his first colleagues and a large majority of his successors, and at one bound brings the first tottering steps of the Institution side by side with its confirmed vigour. This excellent physician and worthy man had but recently arrived in Birmingham when he obtained his appointment, and in fact had scarcely taken his degree three months when that event happened, the date of his inaugural thesis being June, 1779. Not merely in point of time does the name of Johnstone challenge nearly our first notice after the founder, for the fortunes of the Hospital from its first hour to the present time have been identified with that name. Dr. Edward Johnstone was succeeded by his learned brother, Dr. John Johnstone, and this latter by Dr. James Johnstone, senior physician, son of the former. For considerably more than a century this family has given physicians to Worcestershire and Warwickshire. The father of Edward Johnstone practised for some time in Kidderminster, and subsequently removed to Worcester. He enjoyed a high reputation in the whole district, and contributed numerous papers of the highest interest to medical science. He is the physician alluded to in Johnson's "Lives of the Poets" as having written "a very affecting and instructive account" of the last illness of George Lord Lyttelton, the friend of Pope and Thomson. The publication of this "account," contained in a private letter to a distinguished lady, seems to have been unpleasing to the Doctor, although it is equally creditable to him and to the "great and good" nobleman whose friendship he had the honour to enjoy. The description of the case of Lord Lyttelton published by Dr. Johnstone is historically interesting. He states in his report, "At my desire Dr. Ash was called to my assistance;" and it is satisfactory to be informed by him that "the Dr. and I agreed in the indications." But by far the most valuable of Dr. Johnstone's contributions was his famous essay on the "Ganglions of the Nerves," in which views

were first laid down of their importance and physiological significance, which subsequent researches have confirmed. He also discovered the value of muriatic acid fumes in arresting the progress of contagion. The course of events has not confirmed the high anticipations then entertained of their powers; but the use of mineral acid gases for this purpose was thought at the time so valuable, that Dr. Carmichael Smyth obtained several thousand pounds from the House of Commons for suggesting the employment of nitric acid. The priority of the claims of Dr. Johnstone, of Worcester, was not to be denied; and when those of Dr. Smyth were mooted, John Johnstone rushed into the field with a mass of facts and a whirlwind of eloquent sarcasm on behalf of his father's fame which overbore all literary opposition; but the money was paid.

The eldest son of this physician was named after his father, and became physician to the Worcester Infirmary. He was a man of great promise, as evinced by several essays, both learned and ingenious; but he was cut off at the early age of twenty-nine, by the gaol fever, in spite of all the mineral acid fumes. He wrote an essay upon "Malignant Sore Throat," then epidemic, having interesting relations to the fatal diphtheria now and lately prevalent in this country.

The second son was EDWARD, the subject of this brief notice. He graduated as a doctor in the University of Edinburgh, and, as we have stated, settled immediately afterwards in this town, where, for a long time, he was beyond comparison the first physician of the midland district. He was so many years younger than his colleagues, Ash and Withering, that he naturally succeeded to their position when comparatively a young man. He served the Hospital for twenty-two years, and for long afterwards maintained the very highest social and professional status. There are persons yet

living who have the liveliest remembrance of his careful attention to his duties, his never-failing courtesy, his thorough command of the resources of his art. Long before his death he had retired from practice, and enjoyed the sweets of retirement and the solace of an affectionate family in the pleasant old Hall at Edgbaston; but he ever took the utmost interest in the welfare of the institutions of the town, and especially in the then struggling cause of medical education. There is a characteristic portrait of him in the dining-hall of Queen's College. He died at the advanced age of ninety-four, in 1851, and was followed to his grave, in the ivy-covered church near which he had so long lived, by a large assemblage of his brethren and the officers of the Hospital he had himself served in more than seventy years before. When the writer of this notice entered the venerable porch, and enquired of some of the "elder brethren" the early history of the Patriarch of Medicine in this town, a strange awe pervaded the mind on being informed that they were about to consign to the dust the remains of one who had witnessed the second decade of the reign of George the Third, and had admitted the first patient into the wards of the General Hospital.

Dr. Richard Pearson was elected in 1792, in succession to Withering, and it is remarkable that the bent of his studies was identical with that of his predecessor. He early paid great attention to the subject of drugs, and contributed in 1808 a very learned and acute work upon the whole subject. It is noteworthy as having been the first attempt after that of his great master, Dr. Cullen, to classify medicinal substances according to the similarity of their effects, and more especially "according to the general quality of their effects." The publication of this treatise at once constituted its author one of the highest authorities on the subject. He gave the first course of lectures in this town upon the matters he had

so deeply studied. The doctor indulged a migratory taste, and, after a connection of nine years with the Hospital, moved to London, afterwards to Sutton, and finally to Birmingham again, where he died. He was an excellent scholar, very fond of social intercourse with congenial minds, and decidedly eccentric. It is told by one of his learned successors, a great friend of Pearson's, that he was one night called out of bed to visit him without delay, as he had been suddenly taken ill. The visitor was surprised, having parted with him but a few hours before in excellent health. On arriving in the bed-chamber, the sick man instantly jumped out of bed, and recited with wild delight a passage of Thucydides in proof of a statement he had made in the evening, and which had been the subject of a warm controversy between the friends. The Greek historian was but a poor substitute for the pleasures of a warm bed, but there was no help for it but to listen and get home as soon as possible.

In March, 1801, Dr. Bree and Dr. John Johnstone were appointed in succession to Thomas Smith and Edward Johnstone.

Dr. Bree appears to have previously practised in Leicester, having prosecuted his medical studies in Edinburgh, under the renowned Gregory. He was the author of an admirable work on "Asthma," still without a rival in our language. It rapidly passed through three editions, and on the title page of the third, dated 1803, he is styled, "Physician to the General Hospital and Dispensary at Birmingham." We probably owe this interesting book to the circumstance that Dr. Bree was for a long time a martyr to the disorder. He describes his own case under the initials R. B., and it contains a very good autobiography of the author. He had suffered for four years from asthma, when its attacks were remarkably excited by the following cause (we quote his words): "In

the vicinity of Birmingham is the highest land of the kingdom, from which rivulets descend to the eastern and western oceans. The soil is gravelly, but always moist with springs; the air is light, and continual evaporations make it cold. He was frequently called to this neighbourhood by the ties of family, or motives of business, from a residence forty miles distant, and two hundred feet nearer to the level of the sea. In his first visit, after he had suffered from the asthma, he was seized with a very severe paroxysm on the evening of his arrival. He was laid up during his stay, and the symptoms had not subsided when he pursued his road back. As he descended from the high country, the difficulties of breathing gradually went off. In the course of the four following years he repeated this journey, in warm and cold weather, and under various circumstances, seven times, but with the same result in every attempt." On getting home he appears to have worked his drugs most efficiently, with varying success, but found great benefit from a journey to Bath, because, as he innocently says, he "drank the water." Once he was the victim of "hair powder," which he protests precipitated an attack—a circumstance asthmatics will not forget when powdered footmen in full plush approach too closely. For a year or two he was rather better, but he had resolved to abandon his professional business rather than his hopes of a perfect cure, when the unhappy doctor was again "prompted to see the event of a journey into Warwickshire; but here the paroxysm came on as usual on the evening of his arrival, when his mind was occupied in reflecting on the distress which he had before experienced in the same place" —a sort of reflection, under the circumstances, which might constitute what Seneca calls a "meditation on death." At this moment the worthy man bethought him of an aphorism of Hippocrates relative to the influence of custom on convulsive diseases, and he resolved to change his habits and

conquer his disease. "The military business appeared to be most opposite to his former pursuits," though some later wags have thought differently, so he became a captain of militia, and took his family to the east of England, where, in spite of errors of diet, which he rather dryly declares to be "frequently met with at military tables," and his regiment having been quartered in Cambridgeshire and Huntingdon (places which theory would not have suggested for an invalid in the spring and autumn of 1794 and 1795), he had "uninterrupted health," and felt as he gaily imforms us, "the vigorous spring of youth." He became quite well, and resumed his former pursuits, even in his old enemy—Birmingham. He obtained a high repute as a curer of asthma, was commissioned to relieve the late Duke of Sussex, and went to London on the strength of it, so that the General Hospital lost a good officer and enlightened physician in 1806, only five years after his appointment.

Dr. John Johnstone, F.R.S., was the sixth son of James Johnstone, the celebrated Worcester physician. He was educated at Merton College, Oxford, where he graduated M.A. 1792, and M.D. 1800. He died at Monument House, December 28, 1836, aged 68, having served the Hospital thirty-two years. He left two daughters—one married to Dr. Hook, the well-known Vicar of Leeds, and present Dean of Chichester. This remarkable man was a master in his profession and a celebrity in letters. It would be almost sufficient for his fame to enumerate his friendships, for they comprise the distinguished names of Dr. Parr, Bishop Butler, the late venerable President of Magdalen College, Dr. Routh, the Bishop of Durham, and the accomplished Sir Henry Halford. The learned Butler, in the interesting memoir of his friend printed for private circulation the year after his death,

declares that "he was not like some persons of quick intellect, esteemed clever in general society, but could maintain his place as a scholar amongst scholars, a case not so frequent as some may imagine;" and the same authority informs us—as many living persons, professional and otherwise, can testify—"That for upwards of forty years he held a distinguished station among the most eminent of his professional brethren, not only in the town and neighbourhood of Birmingham, but to a much greater distance then provincial celebrity usually extends. Possessing great natural acuteness of mind, he was quick in detecting the nature of disease, and in deciding on the mode of treatment, which was always simple." It would be presumptuous to add evidence of the scholarship of John Johnstone, after such testimony; but the learned have an easy access to the proofs in his remarkable life of Dr. Parr, which is declared by Bishop Butler to be a "fearless, manly, and noble specimen of biography."

His first considerable production was an "Essay on Mineral Poisons," published in 1795, while Physician to the Worcester Infirmary. Judged by the knowledge of the time, it is an excellent essay, abounding in minute research, and clearly evidencing an accurate and wide acquaintance with the more formidable implements of the poisoner. Some good hints are contained in it relative to the pernicious effects of the gilder's operations, which he appears to have owed chiefly to his brother Edward, whose opportunities of observing them in this town have been far surpassed by their successors. Some observations occur on the doings of the famous Marchioness of Brinvilliers and the infamous St. Croix, and he alludes to their poison as being called "Pulvis Successionis"—a grave irony upon the motives actuating ambitious wives and impatient heirs in such matters which deserves to be preserved, side by side with the "quieteners" of more recent times in our own country. In 1805 he pub-

lished a tractate upon the "Medical Jurisprudence of Insanity," historically interesting as having strongly advocated a system of kindness and partial non-restraint, before even the first of the French authors had published similar views. It was immediately evoked by the trial of Hadfield for the attempt on the life of the King. His last considerable effort was the "Harveian Oration" before the College of Physicians, which he was called upon to give in 1819. It is a scholarly recital of the deeds of the former Conscript Fathers of Physic; like, but better than most of these productions.

His medical brethren showered honours and confidence upon Dr. Johnstone. He was elected President of the Provincial Association of Physicians and Surgeons in its second year—an honour which his elder brother had previously held. Then in its infancy, it is now the most powerful associated body of medical men in this country. He was also selected to give an inaugural address at the opening of the School of Medicine in 1834, to which he was a munificent friend. Looking at the peculiar merits of this physician, his singular acquirements in literature, it is to be regretted that the great share he enjoyed of the esteem of the public in this district stood in the way of more extended contributions to his art. But enough is left to show that he was an admirable physician, and "a scholar among scholars;" while many living persons bear witness that he was also a gentleman among gentlemen.

Dr. MALE served the Hospital for thirty-six years. He was elected soon after taking his degree in Edinburgh, his inaugural treatise bearing date 1802. His family had long been known and respected in this town. His thesis "On Jaundice" is dedicated to his father, James Male, Esq., and to his uncle, the late Rev. John Dudley, of Himley. This

honourable physician held a very high place in the confidence of the public, and possessed a high repute in medical literature. He has been styled "the Father of Medical Jurisprudence in this country," having written the first complete English treatise upon that now extensive science. The first edition is dated 1816, the second in 1818. It is impossible to over-estimate the importance of this work at the period of its production. Medical men were in a state of gross ignorance upon the first rudiments of a science which must be co-extensive with civilisation, and their performances in the witness-box were a disgrace to the age. It is obvious, from Dr. Male's own statements, that he was mainly urged to write upon the subject for the purpose of remedying this state of things, and especially by the revelations during the trial of Captain Donellan, for the murder, by poison, of Sir Theodosius Boughton; a trial, in this country, which is not surpassed in interest by any in the annals of medical jurisprudence. The doctor writes, with shame, that a medical man first declared the symptoms of the deceased to have been produced by arsenic, and afterwards by laurel water! The *indictment* was made out that death was caused by arsenic, but during the trial a conviction was sought and obtained on the hypothesis that it had been caused by that water. No poison was found. No absolute proof was adduced that any had been administered. The brain was not examined, though the question of apoplexy or epilepsy of course arose during cross-examination! It is possible that what is termed, by persons little squeamish about evidence, "substantial justice" was done, but a conviction could not be obtained, and would be scarcely sought, upon such terms in these times. The whole treatise is filled with exact information and evidences of sound judgment, and is tinctured with a benevolence and regard for truth worthy of admiration. The materials at his hand were, if not scanty, widely scattered, and required both learning

and discrimination to render them useful to the English practitioner in the performance of the duties of a witness. His warnings to his brethren were couched in the spirit of scientific caution and due regard to the interests of the accused. He quotes with approbation a dictum, still too much forgotten by them: "Medici non sunt propriè testes, *sed est magis Judicium quam testimonium.*" Upon many subjects he was far before his time, like his colleague, John Johnstone, as is specially observable in the chapter on Insanity. In one word, the book is in all points worthy of himself and of the renowned legist to whom it is dedicated—Sir Samuel Romilly.

Unhappily, while his work is a contribution to medico-legal science, his own fate, too, is a mournful precedent in its annals, where his name figures in the sad record of "cases." In the summer of 1845 he incautiously took for four successive days an over-dose of Monkshood, to relieve the sufferings of rheumatic neuralgia. Notwithstanding the assiduous attention of his medical friends and an attached family, he sank exhausted from its effects, to the great grief of his fellow-citizens.

Dr. BOOTH was another of the physicians who served the Hospital for a lengthened period, from 1812 to 1835. He was highly esteemed in this town as a most learned man and accomplished physician. He was a graduate of the University of Edinburgh, and wrote a short brochure on Hydrophobia. He was not merely skilled in ancient literature, but had a more than ordinary acquaintance with the best modern writers, both British and Continental. Dr. Booth strongly advocated the claims of medical education in the provinces, and gave the first course of lectures in this town upon the practice of physic.

Dr. G. De Lys was elected, in succession to Dr. J. Pearson Smith, in 1815. He was of French extraction, but chiefly educated in the University of Glasgow. Dr. De Lys was the representative of the noble family of that name in Brittany. He left France, when young, with his father, during the early troubles of the Revolution, and from that period resided altogether in this country. He was educated for the profession of arms, at the school established at Penn, in Buckinghamshire, by the British Government, at the instance of Burke, for the sons of the emigrant nobility. This pursuit he afterwards relinquished and embraced that of medicine, and having passed with distinction through the regular courses of study in the University of Glasgow, and graduated as M.D. in 1808, he settled in this town in the following year. "Here (as a contemporary writes of him) his scientific acquirements, practical skill, indefatigable, faithful, and tender discharge of the duties of his profession, his punctilious attention to the claims of its older, and his active zeal for the advancement of its younger members, raised him to the highest eminence in the esteem of his medical brethren and of the public at large."

Dr. De Lys was a firm supporter of the Institutions of the town, and gave a course of very able lectures at the Philosophical Institution, which attracted much attention. We believe that the interest arising out of them was the chief cause of the establishment of the well-known Charity for the Instruction of Deaf and Dumb Children, at Edgbaston, which remains a "monument of the success with which he could apply his acute and vigorous understanding to a subject not falling within the scope of professional attention." He was successively elected Physician to the Dispensary, General Hospital, and Eye Infirmary, in this town, and was rapidly obtaining the first position in the confidence of the public when he was cut off, August 24, 1831, in the 48th year of his

age, by consumption, after a lingering illness. So early as 1809 Dr. De Lys obtained the Jacksonian Prize of the College of Surgeons for an essay on "Fractures," an honour which has been termed the "blue ribbon of surgery."

Dr. De Lys was succeeded by Dr. DARWALL. This physician was the eldest son of the late Rev. John Darwall, M.A., Minister of Deritend and Bordesley, and was a house-pupil of George Freer, the great surgeon of the Hospital. He afterwards proceeded to Edinburgh, where he took his degree of M.D. He first became Physician to the Dispensary, and obtained his appointment to the Hospital in 1831, upon the death of his friend, Dr. De Lys. In less than two years afterwards, on the 10th of August, in 1833, he was cut off, in the 38th year of his age, by a malignant febrile attack dependent upon a dissection wound received while performing his duty at the Hospital. This melancholy event justly caused a general regret, and great sympathy for his bereaved wife and family, which his fellow-citizens evinced by the immense attendance at his funeral, and by a most liberal subscription on behalf of the latter. This was the more called for, as Dr. Darwall had scarcely arrived at that period of life when physicians begin to realise the results of an expensive education and lengthened study.

Dr. Darwall was an industrious contributor to the numbers of the *Midland Medical Reporter*, long since defunct, and gave the first course of public lectures on Botany in the School of Medicine; his introductory lecture having been published in the second volume of that periodical. His observations on the "Medical Topography of Birmingham," in its second volume, dated 1830, is an invaluable contribution to an important subject. In it our readers can find good reasons for the general preference, among prudent housewives, for "Digbeth Water," which, as analysed by an esteemed

chemist, Mr. Southall, shewed fourteen grains of solid matter in a gallon, while Carr's Lane pump-water contained one hundred and fourteen grains in the same quantity! His remarks on the peculiar disorders of the artisans and poor Irish in the town are thoroughly truthful. He adduces striking evidence of the longevity of the inhabitants in 1822, as seen in a list published by the Overseers of the Poor. The whole number was about 2,700, and of these five hundred and three were between 70 and 80 years of age; one hundred and eleven, 80 and 90; ten, 90 and 100; and two above 100 years of age. But Dr. Darwall's most valuable essays are contained in the "Cyclopœdia of Practical Medicine," to which he contributed seven excellent articles. This work is the most authoritative in the language, and was ushered into the world under the auspices of Sir John Forbes, Drs. Conolly and Tweedie, friends of Darwall, and who state in the preface that he was selected to write the particular essays assigned to him from his knowledge of the recent advances in the subjects of which they treat. The paper on "Diseases of Artisans" is a rich mine of interesting matter, and constitutes an enquiry to which he appears to have given much attention under very favourable circumstances for observation. One paragraph strikes the reader with a strange awe, published in a collected form, the very year of his death, under the circumstances we have named. He says that the disorders of anatomists are in few instances "accurately traced to their employment," and he declares "their diseases are chiefly the result of accident."

On the retirement of Dr. Male, Dr. Peyton Blakiston, son of Sir Matthew Blakiston, Bart., and formerly fellow of Emanuel College, Cambridge, was elected to the vacant office. He first took Holy Orders, but a disorder of the lungs compelled him to relinquish the Church, and he then entered the

profession of physic. He had previously been several years Physician to the General Dispensary, and wrote an instructive essay upon cases of Influenza which presented themselves to him during the famous epidemic of 1837. But his most extended work is an octavo volume in 1848, upon "Diseases of the Lungs and Heart." There are many chapters in this book of remarkable merit, and it therefore attracted, at the time of its publication, a deserved attention. Many of the cases occurred in the practice of the writer while at the General Hospital. Upon leaving Birmingham, Dr. Blakiston sought a climate more congenial to his constitution, and removed to St. Leonard's-on-Sea, where he died after several years of successful practice.

Not less important officers of the Hospital than those who have hitherto occupied attention still remain to be enumerated. There can be no doubt that the necessity for good surgical aid in the numerous accidents to which a large manufacturing town necessarily exposes its artisans was a prime cause for its first projection, and its utility in this point of view must have specially commended it to many benevolent persons who otherwise would have been indifferent to its formation. In fact, in a strictly surgical aspect, the General Hospital, Birmingham, represents so strongly the actual necessities of such a locality, that its wards present at all times an amount of "surgery," as it is professionally termed, which places it far above most of the metropolitan institutions; and, we imagine, above almost all in the provinces, with the exception of those of Manchester and Liverpool, where nearly similar conditions hold good. Here, too, the retrospect of our own Charity deserves consideration; for, fortunate as the Governors have been in the selection of physicians, they have been equally well served by the distinguished and

honourable men who have upheld its surgical repute since 1779.

The names of three out of the first four surgeons are well known to Birmingham. Excellent men as they were who held them in that day, they also represent families still respected in our time. Mr. KENNEDY remained surgeon for twenty-nine years, and was in partnership with Mr. Wood. He was the uncle of the Rev. Rann Kennedy, of the Grammar School and St. Paul's Church, whose father also was a surgeon —Mr. Benjamin Kennedy, and whose son was Head Master of Shrewsbury School. It is evident that Mr. Kennedy was a very successful surgeon, and enjoyed the esteem, so dear to professional men, of his own brethren. His name deserves to be remembered in connection with a remarkable improvement in the appliances of his vocation. He is declared to have "first introduced the many-tailed bandage," and he assuredly, thereby, placed his profession under a lasting obligation. Like all other good things, this appears to be so very simple a contrivance that we might think anyone competent to invent it. But though from the time when Podalirius and Machaon practised on the wounded Greeks by the banks of Scamander, surgery has been much esteemed by civilised nations, and rudely practised among barbarous tribes, no instructed genius, no old woman even, appears to have had the wit to invent this admirable contrivance for the comfort of the hurt, and the skilful dressing of injured parts. Every surgeon's dresser will echo the sentiment—honour to the man who invented the bandage of many tails!—as honourable among its brother bandages as a many-tailed pasha among his inferior colleagues.

Mr. JOHN FREER, another of the first four surgeons, is a venerated name in the surgical history of this district. His father, John Freer, practised the same calling in Dale End for

many years; hence the Hospital surgeon is always termed by contemporaries Mr. Freer, jun. Another brother of this latter, Mr. W. Freer, became a surgeon at Stourbridge, and founded a whole family of surgeons. Two of his grandsons are now eminent practitioners in that town. Two sons of W. Freer entered the army and distinguished themselves. One, Dr. John Freer, of Exeter, married Miss Whitmore, of Apley, entered the 4th Dragoon Guards as a surgeon, and saw much service in the Peninsula. The other, George Freer, entered the 38th Regiment, then chiefly composed of persons from this neighbourhood, and obtained a company. He was in many great engagements, and was among the first to mount the breach in the terrible siege of San Sebastian. At the conclusion of the war he became a clergyman, and finally joined the religious body whose doctrines assimilate to those taught by Mr. Irving. He attained the distinction in that sect which his high character and abilities justified, and was its chief minister here, and afterwards in Wolverhampton. Mr. John Freer died at a very early period of his career, and was profoundly lamented by his family and the general public. The majority of living persons have become habituated to the belief that his younger brother, George, who succeeded him at the Hospital, is the "distinguished Freer," but we have the best authority for the statement that, in his own family and among their contemporaries, this was by no means the case. The fact is, John wrote nothing, and George consigned to a thin quarto volume some observations which surgery will preserve. The early age at which the former obtained the appointment —that of twenty-seven—is a proof of marked ability, when it is remembered that these offices were at the beginning, as now, the subject of severe contest. On the south side of the chancel in Handsworth Church, commonly termed the Rector's Chancel, there is a monumental slab in memory of this surgeon, near where his body was interred. This monu-

ment was erected by his son, the Rev. Thomas Lane Freer, who became rector of the parish in 1803. The inscription runs thus—"An eminent surgeon of Birmingham, beloved for his virtues, and distinguished for his medical talents. He was beginning to reap the highest honours and emoluments of his profession, but his exertions in the duties of his calling had been too great for the original weakness of his frame; and at the early age of forty-one he was suddenly removed to a better inheritance in another world. He was born 12 February, 1752, and died 17 October, 1793."

Mr. VAUX presents another name identified with the Hospital during sixty-four years, for soon after his resignation, Mr. Bowyer Vaux, his son, obtained the same honour which his father had enjoyed, to the great benefit of the Institution, for twenty-eight years.

Mr. THOMAS TOMLINSON was appointed four months after the opening of the Hospital, upon the resignation of Mr. Ward. He may, therefore, be fairly ranked among the first-appointed surgeons. It is a well-recognised tradition, in professional circles in Birmingham, that Mr. Tomlinson was one of the most expert operators of his time. It is not without interest to mention the names of those who first brought efficient surgical aid to the sufferers from accident or disease in the provinces. The truth is, operative skill was at a discount almost everywhere, excepting in the metropolis, in 1780 and 1790. There were good operators in Norwich, and one at least in Leeds, Manchester, and Liverpool; but there were wide districts in England where no competent person could be found to undertake the necessary measures for relieving the commonest disorders. The gentleman is still alive who performed the first operation in this town for a disorder admitting of perfect relief by the hands of the

surgeon, and leading to an almost sure death if left to what is called "nature." Mr. Tomlinson held office only four years, and was succeeded by Mr. T. Tomlinson, jun., who also became one of the most successful and widely-celebrated operators of that period. He died in 1808, after serving for twenty-five years.

On the premature death of Mr. John Freer, in 1793, his younger brother, GEORGE, was elected to fill his place. He was for thirty years in the most extensive practice here, both as a surgeon and a family attendant. He was in London attending lectures when he was summoned to Birmingham, and appointed to the Hospital. As he, like his brother, was cut off at an early age, having been only fifty-two, this eminent man must have been elected when twenty-two years old, the youngest of all the surgeons. At the time of his election he had not passed the College of Surgeons, and did not, in fact, obtain his diploma until some time afterwards. This remarkable proceeding is indicative of one of two things: either that the Governors were so conscious of the severe loss sustained by the sudden death of his elder brother, and so grateful for the services he had rendered, that they wished to do honour to the Freer family by the appointment even of a very young cadet of that name, or else the new surgeon, without a surgeon's license, had already shown more than common powers. We incline to the former opinion. Mr. George Freer's education, unlike that of his elder brother, had been something worse than neglected. He appears to have been chiefly occupied in the duties of "the surgery" of his father and elder brother, at that fearful period of the art when black draughts were as "plentiful as blackberries," and pills as necessary as daily bread to the "dura ilia messorum" of our progenitors, and his stay in London had been too short to enable him to make up much leeway. However that may

be, it was not long before he showed very clearly that he had become possessed of a license from nature to practise the healing art, such as seals and parchments can only, at the best, but very imperfectly bestow. He soon obtained an important position in family practice, and added to his income at a rapid pace; but his great title to renown was an operation performed October 4, 1806, upon a Scotch smith. That day is a "white day" in the history of the Hospital. The poor man was evidently about to die from a vast tumour of the femoral artery. Consultations had been held. The other surgeons were averse to the operation. Some arrangements had been made to send him to Abernethy, who had once, and for the first time, tied the large vessel immediately above a similar tumour, but without success. It had been done a second time in London, again without success, for the limb mortified. The poor smith lay exhausted with pain and watching; his tumour increased in a few days to an enormous size; it beat like his own sledge-hammer, "raising the bed-clothes with its frequent and strong pulsation." There he lay, wistfully looking at the baffled surgeons, "imploring an alteration in his present condition." The operation certainly seemed, as Freer phrases it, "almost a hopeless experiment; yet, sanctioned by the deplorable condition of the patient, and by the well-meant attempts of Mr. Abernethy," at last it was undertaken, in the presence of all the surgeons and many others, and was attended with perfect success. At the end of a few weeks the patient walked two or three miles in the town. The rarity of this case induced the Governors to allow the man to stay in the Hospital, where he was employed as a messenger for some time after his cure. After alluding to previous unsuccessful attempts, honest George Freer says, "I am truly thankful that the case I have now to relate terminated more fortunately, not merely because it gratified my own personal feelings, though I must confess that the suc-

cessful termination of it was indeed grateful to my soul, but as a proof that chirurgical art does not stand still, and that some diseases formerly esteemed hopeless are now submitted to our control." The illustrations for his book upon the subject of Aneurism, dated 1807, were drawn by Mr. Joseph Hodgson, "my diligent and intelligent pupil," and who was also destined to obtain a world-wide renown in connection with the same and similar diseases. They are of matchless excellence. Freer's book possesses remarkable merits upon other points, and was greatly in advance of the doctrines and practice of the time. It is interesting, too, to note that this bold operator appreciated and practised, thirty-five years before it obtained general recognition, the value of "compression" in the cure of these once fatal maladies—one of the merits of which procedure is, that the knife is rendered unnecessary. The details of his operation were conveyed to London, and attracted universal attention to the Hospital where it had been performed. We have been informed by Mr. Thomas Freer, a grand-nephew of John Freer, sen., that on his going to enter under Abernethy, at Bartholomew's, he was bluntly informed that he had no room for him; but on enquiring his name, and then asking if he was related to the great George, and being answered in the affirmative, he at once asked him to dinner, and found room for the pupil in his classes. But our worthy surgeon had refused to give his cousin a letter of introduction to the Surgical King of Bartholomew's, as it could do him no good! On the strength of the same relationship Sir Astley Cooper presented Mr. Freer with the right to attend his classes, though the Borough Hospitals did not at the time look pleasantly on old Bartholomew's. But the shadow of "my cousin" was useful even within the grim portals of the College of Surgeons, for in consequence of his having to "go up" before the lectures were quite completed, Mr. Abernethy wrote upon his schedule

that there still wanted a fortnight of the full time, but as Mr. T. Freer had been a pupil for some years at the Birmingham Hospital, under George Freer, he thought that it would amply compensate for the missing fortnight. The Examiners endorsed the opinion.

George Freer was beloved by every one, and enjoyed the friendship and honour of the best men in his own profession. When he died, after a long illness, in January, 1823, from paralysis connected with disease of the arteries, and especially of that artery the tying of which had given him so much fame, he was lamented as a surgical luminary and as an honourable man. He was buried in Lord Dartmouth's Chancel in Handsworth Church, directly opposite the place of interment of his elder brother. Dr. John Johnstone contributed a Latin epitaph in memory of his friend and colleague, which is inscribed on the north wall. He is termed a "just and honourable man, who deserved well of his friends and kinsmen, and practised the surgical art fortunately and skilfully in the town in which he was born, for thirty years."

Another Medical Institution in the town owes a great debt to Mr. Freer. He founded the Orthopædic Charity, having been led to observe the sad want of proper appliances and surgical aid for the unfortunate sufferers from bodily deformities. The Committee of the Hospital placed a portrait of him in their board-room, which was executed, after death, by Phillips. It is said to be a good likeness; but the face, like most similar portraits, is wanting in animation, and the colouring has become sadly impaired.

Richard Wood and Bowyer Vaux were elected on the same day, June, 1808, in succession to Mr. Tomlinson, jun., and Mr. Kennedy. There had been a tremendous contest for the appointment, on the resignation of Mr. J. Vaux,

only six months previously, between his son Bowyer and Mr. Dickenson; and the election, which terminated in favour of the latter, is of interest in the annals of the Hospital. It appears that the Vaux party enjoyed the powerful support of the Galton family and the Society of Friends in general, and all means were taken to ensure the election of Vaux the younger. Among these was the quiet "making of Governors" by subscribing in the name of as many "safe men" as were deemed requisite. On this occasion some persons named Brickwell, of London, as we are informed, enjoyed the distinction of finding themselves enrolled Governors of the General Hospital, to the great advantage of its funds. But Mr. Dickenson's friends had been equally quiet and more lavish than their opponents, who, it is clear, had a decided majority of the Governors without introducing "new materials" into the election. The day of election came, and a series of Brown, Jones, and Robinsons, from neighbouring smithies, ready-made Governors, turned the election in favour of Mr. Dickenson. Great was the annoyance experienced —great the disgust of the defeated; but the little Brickwell episode appears to have been a stumbling-block to any effective retort. All that could be done was done; a law was passed enacting that no Governor should have the privilege of a vote at elections unless he had subscribed for twelve months.

On the death of Mr. Tomlinson, Mr. Wood and Mr. Vaux entered the field, and a most severe contest ensued. Each had excellent claims and powerful support, the Galtons and Lloyds adhering to their previous candidate—the Spooner family strongly advocating Mr. Wood. In those days postage was a serious matter, and posting a still graver affair. It must have been a valuable qualification in those times to be able to ride one hundred miles a day across the country, and keep it up for a week. Here Mr. Wood showed a stout

resolve, and we are confident that those who remember him will easily believe that he saw the milestones vanish one after another, ever pushing on, with a good intent to be first in at the death. During the canvassing Mr. Kennedy resigned, and as he was Mr. Wood's partner, we need not observe how much his chance improved of becoming a Hospital surgeon, though a formidable candidate entered the arena in the person of Mr. Lardner. He was, however, soon distanced, and, finally, Messrs. Wood and Vaux were elected, the former at the head of the poll by more than ninety votes.

Mr. Wood was the second son of John Wood, Esq., of the county of Salop. He began his professional career at Shiffnal, as a pupil of Mr. Bayley, who had been one of the first House Surgeons of the General Hospital, and subsequently completed his studies at the Borough Hospitals, under Mr. Chandler and Mr. Cline, and obtained the friendly notice of the late Sir Astley Cooper. He passed the College of Surgeons in 1802, and a few months afterwards settled in Birmingham. Many of Mr. Wood's relations had been distinguished members of the medical profession. There is a notice of one of them in the curious autobiography of his first eleven years, by Samuel Johnson, who says: "Sept. 7, old style, 1709, I was born at Lichfield. My mother had a very difficult and dangerous labour, and was assisted by George Hector, a man-midwife of great reputation. I was born almost dead, and could not cry for some time. When he had me in his arms he said, 'Here is a brave boy.'" This Mr. Hector, who had the honour to "assist" in the introduction of the lexicographer into the world, was Mr. Wood's great-grandfather, and his son, Dr. G. Hector, practised here and at Atherstone. This latter went to school with Johnson, who was scandalised, like a good old Church-and-King man as he was, that "G. Hector never had been taught his catechism." Through the Hector family, Mr. Wood

is second cousin to Dr. W. Withering, and through another channel, that of the late Mr. Pearson, a well-known Indian Judge, he was related to Drs. Edward and John Johnstone.

For a lengthened period Mr. Wood enjoyed a most important place as a surgeon in this district, and had the full confidence of his patients, many of whom were members of the local aristocracy. His social position, indeed, equalled his professional status, for Mr. Wood was as much a true gentleman as an able surgeon. His operative capabilities were of the highest order, and gave a great prestige to the surgical portion of the Hospital. Calm self-possession, a determination to do his best for the good of the patient, a thorough regard for the feelings of his patient, and above all a steady hand and a clear eye, combined to make him the glory of the operating theatre, and a great benefactor to the Hospital. In later days the value of his vast experience was often seen in the wise counsels which ever leaned to a just recognition of the powers of nature. A truly honest old surgeon was our worthy fellow-citizen, and thoroughly merited, on resigning his office after forty-four years' duty, a portrait in the institution he had so faithfully served. He, in fact, deserved a much better one than is now to be seen in the committee-room. A large sum was paid by the friends of Mr. Wood to Mr. Grant for this picture, which is unworthy of the artist and of the surgeon. Its only merit consists in its being a tolerably faithful likeness.

Mr. Joseph Hodgson, F.R.S., succeeded Mr. Dickenson in 1821, and remained surgeon to the Hospital for twenty-seven years. This distinguished surgeon, was the son of a Birmingham merchant, and early directed his attention to the study of surgery by becoming a house pupil of Mr. George Freer. Many of his fellow-students have attained to local eminence

in various parts of England, but he was himself destined to become a celebrity wherever surgical science extends. In London he pursued his studies at St. Bartholomew's Hospital, and there laid the foundation of friendships with some of the most illustrious men in the profession, destined to endure for life, and which plainly indicated the general appreciation of his powers and character, even at that early period, on the part of persons whose good opinion was itself a reputation. He remained for a few years in London, with the intention, apparently, of practising in the metropolis, but was subsequently induced to come down to Birmingham, by the calls partly of friendship and old associations, partly, as is generally understood, in obedience to feelings of a still more tender and equally honourable character. Birmingham has good reason to rejoice in this determination.

While in London Mr. Hodgson was not idle. It was here that he wrote, in 1811, an Essay on the Diseases of Arteries and Veins, in competition for the Jacksonian Prize of the College of Surgeons. It was successful, and is still the best Jacksonian Prize ever written, though among the successful writers for it are to be found the names of some of the greatest surgeons in the past half-century. The essay was not published until 1815, when it had become expanded into a great "Treatise." It was accompanied by a quarto volume of illustrative engravings, after drawings by the author, of truly extraordinary merit. We rarely see the accomplishments of a surgeon combined with those of an artist, but in Mr. Hodgson's case great excellence was the result of this combination, and he appears to have fostered the art of the draughtsman among his numerous pupils. The publication of this treatise at once gave Mr. Hodgson a prodigious reputation both in this country and on the Continent, where it was honoured by a translation into French, by M. Breschet, one of the most illustrious members of the School of Paris.

On giving up London for a provincial practice, Mr. Hodgson brought with him, or rather had been preceded by, the highest surgical reputation. He at once obtained a success which has never been even approached by any surgeon in this district. The esteem of his brethren and the favour of the public were given without hesitation. Among his patients were the late Sir R. Peel, and many members of his family. He enjoyed the unbounded confidence of that eminent statesman, who cherished a warm attachment for his surgeon. He had the melancholy duty of attending Sir Robert long afterwards, at Whitehall, in conjunction with Sir B. Brodie, when accident deprived this country and mankind of his patriotism and genius. When, after a few years, Mr. Hodgson was elected surgeon to the Hospital of which he had been so meritorious a student, his claims to the honour were all but universally admitted. He carried to the performance of his duties an exact acquaintance with the whole range of surgery, a sound administrative judgment, a genuine enthusiasm for the repute of his *alma mater*, and a devoted zeal for the interests of the poor. That he was a valuable officer need hardly be averred; and on leaving the institution in 1848 the Governors testified their sense of his remarkable services by having a portrait of him, painted by Mr. Partridge, placed in the committee-room. It is a good likeness, carefully finished, and in every way creditable to the artist. Mr. Hodgson's numerous admirers were gratified at being able to procure an engraving, consummately executed by Cousins. The meeting at which the subscription list was commenced was unusually large, and presided over by the late Right Hon. Sir R. Peel. Early in 1849 Mr. Hodgson took up his residence in the metropolis, renewing his acquaintance with many of the distinguished friends of his youth, and taking part in the management of its scientific institutions. He was elected Examiner in Surgery at the University of London, President

of the Medico-Chirurgical Society (the St. Stephen's of medicine), and a member of the Council and Board of Examiners of the Royal College of Surgeons. Such honours no provincial surgeon ever before received, but Mr. Hodgson was provincial by accident. He was in reality one of those gifted men who belong to all mankind.

Although the chief interest of Mr. Hodgson's career in Birmingham is centred in the General Hospital, yet this town is also indebted to him in a peculiar manner for the establishment of the Eye Infirmary, which was opened for the reception of patients April 13, 1824, and was first projected by him in the autumn of 1823. In its first year the want was so fully experienced that no less than 1,733 patients availed themselves of its benefits, but it is now vastly developed, and unquestionably as valuable as any Charity in the borough. The whole surgical labours of the infant institution were supported by Mr. Hodgson until May, 1828, when he announced to the Committee that his numerous avocations compelled him to request assistance. His first colleague was the present eminent consulting surgeon, who, like his senior, obtained also the Jacksonian Prize, upon the subject, too, which he has spent his life so beneficially in studying and practising. Mr. Hodgson did not merely found the Eye Infirmary; he was the first surgeon here who undertook the treatment of the more severe disorders of that organ, and greatly raised thereby the renown of provincial surgery.

The vacancies created by the resignation of Messrs. Vaux and Jukes were filled up on the same day. Both of these worthy surgeons had given long and valuable services to the Hospital, and were held in great esteem by the public. A pupil of the latter obtained one of the vacant posts—Mr. S. H. Amphlett. He was second son of the late Rev. Mr.

Amphlett, of Hadzor, afterwards of Wychbold Hall, representing one of the oldest families in Worcestershire. He held the office until his lamented death, in January, 1857, and enjoyed a large share of practice in the town and neighbourhood. Few persons numbered so extended a circle of friends as this surgeon. His early death caused a wide-spread regret.

CHAPTER III.—LATER HISTORY.

The medical history of the Hospital having been narrated, little now remains to be recorded. Although persons engaged in conducting hospitals and similar institutions are naturally interested in the points of detail arising in the course of daily experience, matters of this nature have no attraction for the public, and, therefore, only a few of the more prominent incidents by which the steady and prosperous course of the Charity has been marked need be mentioned. The necessity for the foundation of the Hospital was strongly manifested in the very first year of its existence. Between the day of opening and the close of the year 1780, there had passed under the care of the medical and surgical officers not fewer than 225 in-patients and 304 out-patients. In 1782 the in-patients were 332 and the out-patients 383. From the opening to the year 1799 inclusive, a period of twenty years, there had been received and treated as many as 11,944 in-patients and 9,483 out-patients. At the close of 1830 the number of in-patients who had passed through the Hospital had risen to 47,020 and the out-patients to 70,127. Down to and inclusive of 1857, a period of only seventy-six years, the Hospital had afforded relief to the enormous number of 96,442 in-patients and 328,163 out-patients. The number of

patients admitted during 1857 alone was 19,045, of whom 2,525 were in-patients. Five years later, in 1862, the in-patients were 2,612 and the out-patients 25,902. In 1864, the highest total in the history of the Hospital was reached, the in-patients being 2,883 and the out-patients 29,011—a total of 31,894. In the year ending June 30, 1872, the total number of patients was 27,551—classified as follows: In-patients: By ticket, 1,149; accidents and urgent cases (free), 1,506; total in-patients 2,655. Out-patients: By ticket, 10,442; accidents and urgent cases (free), 9,820; total out-patients 20,262. The total of in and out patients for the year was 22,917; and in addition 4,634 teeth cases were attended to. Since the opening of the Hospital, in 1779, to 1872—a period of nearly a century—nearly 140,000 in-patients, and about 600,000 out-patients have been treated by means of the Charity. The present staff of the Hospital consists of a consulting physician, Dr. Evans; a consulting surgeon, Mr. Crompton; four honorary physicians, Dr. Fletcher, Dr. Russell, Dr. Wade, and Dr. Foster; five honorary surgeons, Mr. Alfred Baker, Mr. Oliver Pemberton, Mr. T. H. Bartleet, Mr. W. P. Goodall, and Mr. R. Jolly; resident medical and surgical officers; a resident registrar and pathologist; a dispenser and assistant dispenser, and a chaplain; and the house administration is directed by a resident house governor and secretary, Mr. W. T. Grant; a matron, steward, and clerk. The Charity is managed by a Committee, appointed annually by the subscribers of £2. 2s. a year and upwards.

During the seventy-six years which have elapsed since the foundation of the Hospital, the building has several times been enlarged, and additional land has been purchased. So far as can be ascertained, the number of beds in 1779 was one hundred; in 1792, by the munificence of Mr. Samuel Galton, thirty more were added; in the year 1830 twenty-eight additional beds were placed in new wards allotted to fever

patients; and a further extension in 1842 raised the number of beds to 222. In 1857, a new wing—containing a lodge, a dispensary, physicians' and surgeons' rooms, and other offices on the ground floor—was erected by the help of the funds derived from a fête in the grounds of Aston Hall. The upper portion of this wing supplies room for twenty more beds, raising the total number to about 240. These twenty beds and the furniture of the ward were provided by Mr. J. C. Cohen, at his own cost. Besides the various enlargements we have mentioned, considerable sums have from time to time been expended in adding to the offices required for the several departments of Hospital practice, and in establishing a complete system of warming and ventilation. The approaches to the Hospital have also been improved, the grounds laid out, and the edifice kept in a state of perfect repair.

The latest and most important extension of the Hospital was begun in 1865, and was completed in the course of two or three years. The increasing demands upon the Charity showed the necessity of extension, and it was also found advisable to rearrange the building to a considerable extent, so as to provide in a more satisfactory manner for the health of the patients and the convenience of the resident staff. The work was entrusted to Messrs. Martin and Chamberlain, architects, Birmingham; and the plans were finally adopted, after a careful examination of some of the leading Continental and British Hospitals. The result was that large alterations were made in the main building, and two new wings were added, the whole being arranged in accordance with the most approved principles of hospital administration, as established by the progress of medical science. When the alterations were completed, the Hospital contained 235 beds for in-patients, with an average cubic space of 1,500 feet for each bed (as compared with 900 feet, the former average), and in addition convenient rooms were provided for

out-patients, a separate building for fever cases, extensive kitchens and domestic offices, and healthy sleeping rooms for the resident staff and the nurses. The total cost of these new buildings and improvements was £22,000. One more addition was made in 1870, and it is worthy of particular mention, because the occasion which gave rise to it exhibits in a striking light the value of the Charity in case of great emergencies. In November, 1870, an explosion occurred at the ammunition works of Messrs. Kynoch, at Witton, by which twenty-seven patients—all seriously burned and otherwise injured—were brought to the Hospital in one day. On the 9th of December, 1870, a similar explosion took place at the ammunition works of Messrs. Ludlow, the consequence being that fifty-one in-patients and two out-patients were brought to the Hospital. Though this last accident occurred at a time of year in which the wards are fully occupied, and the staff burdened with work, such were the resources of the Charity, and the energy of the officers, that the whole of these 53 patients were attended to within an hour and ten minutes after the admission of the first case. The Weekly Board, however, felt that considerable risk was incurred by receiving so many additional patients, and retaining such a large number of offensive cases in the general wards, and therefore, to prevent these wards from becoming unhealthy, a temporary building was erected, to contain sixteen beds, and the addition was so quickly completed, that the patients were placed in the ward on the eighth day from its commencement. The cost of the erection (£681) was subscribed in a few days for the special purpose. This building proved so valuable that the Weekly Board decided upon retaining it as an accessory ward; so that the general wards may be closed and cleaned in turn, the number of beds being made up by using the supplementary building. In reference to the explosions above mentioned, it should be recorded that to meet the

cost incurred by the Charity, Messrs. Kynoch gave a donation of £200 to the funds, and Messrs. Ludlow a donation of £550.

Besides the ordinary subscription lists, and the proceeds of the Festivals, the Hospital has on many occasions derived much benefit from theatrical performances given on its behalf. The most prominent amongst the benefactors of the Charity in this manner was Mr. Macready (the father of the great tragedian), who for many years was lessee of the Birmingham Theatre, and who every year gave a performance for the benefit of the Hospital. The proceeds of these entertainments were rarely less than £100, and often exceeded that sum, rising on one occasion to more than £200. So uniformly and generously had Mr. Macready supported the Charity, that in 1807 it was resolved by the Quarterly Board that a silver cup of the value of thirty guineas should be given to him, "as a token of gratitude for his constant and generous attention to the interests of the Charity." Mr. Macready's successors in the management of the theatre—amongst whom may be mentioned Messrs. Elliston, Bunn, and Simpson—have emulated his example, though in a lesser degree; and at various other places of entertainment in the town similar appeals have from time to time been made on behalf of the Charity.

The income of the Hospital is derived from various sources—interest on endowments, annual subscriptions, the Musical Festivals, and the annual Congregational Collections for Medical Charities (the proceeds of which, every third year, are given to the Hospital). The income from endowments, &c., which began in 1791 with a total of £16, amounted in 1872 to £2,419. The annual subscriptions, which began in 1772 with £1,041, reached in 1872 a total of £5,435. The Musical Festivals (the detailed produce of which is given elsewhere) have yielded, from their institution in 1768, to the last Festival, in 1870, a total of £96,204, giving, for the thirty-one

Festivals held, an average of rather more than £3,000. The Congregational Collections were instituted in 1859, and have yielded the following amounts to the General Hospital:—

	£.	s.	d.
1859	5,200	8	10
1862	3,340	4	7
1865	4,256	11	11
1868	4,253	9	11
1871	4,886	9	2
Total ...	£21,937	4	5

In the present year, 1873, another source of income has been provided for the General Hospital, in common with the other Medical Charities of Birmingham, by the institution of an Artisans' Saturday Hospital Collection (proposed and carried out by Mr. Sampson Gamgee, one of the honorary surgeons to the Queen's Hospital). The total produce of the first of these collections, which took place on March 15, 1873, was £4,800. 0s. 0d., of which £1,811. 7s. 7d. fell to the share of the General Hospital. Besides these permanent sources of income, the Hospital has had the advantage of occasional assistance from Workmen's Fêtes and Collections, and of special subscriptions for building funds. The last of these latter contributions was raised in the present year, when the Weekly Board, by the private exertions of its members, succeeded in raising £4,354. 8s. 0d., to clear off the debt on the new wing. The success of this effort was commemorated by a public dinner at the Great Western Hotel, under the presidency of the Marquis of Hertford, K.G., the President of the Hospital and the Musical Festival for the current year.

Details of the income, expenditure, and operations of the Charity are given in the Annual Reports to the Governors. It will be sufficient to state here that, for the year ending June 30, 1872, the ordinary income (from endowments, subscriptions,

donations, and legacies) was £12,259; and the ordinary expenditure upon the work of the Charity was £12,489.

The following table gives the number of in and out patients treated in the Hospital, and also the amount of annual subscriptions and income from endowments for each year since the opening of the Charity. For the sake of clearness, shillings and pence are omitted:—

Year.	In-Patients.	Out-Patients.	Annual Subscriptions.	From Endowments, &c.	Year.	In-Patients.	Out-Patients.	Annual Subscriptions.	From Endowments, &c.
1772 to 1780	225	304	£1,041	£7	1826	1,459	3,317	£1,677	£400
1781	332	383	954	....	1827	1,422	3,268	1,758	355
1782	406	356	973	....	1828	1,571	2,721	1,971	431
1783	373	411	941	....	1829	1,556	2,878	1,797	416
1784	458	378	966	....	1830	1,417	2,999	1,512	472
1785	463	402	1,104	....	1831	1,277	2,624	2,056	528
1786	601	472	1,260	....	1832	1,284	2,731	1,879	538
1787	663	544	1,169	....	1833	1,503	4,546	1,864	476
1788	687	573	1,120	....	1834	1,474	4,767	2,063	558
1789	667	613	1,510	....	1835	1,455	4,375	1,929	539
1790	704	670	1,531	....	1836	1,590	4,295	2,224	604
1791	750	611	1,402	....	1837	1,822	5,646	1,803	633
1792	764	640	1,312	8	1838	1,738	6,727	2,198	539
1793	766	644	1,293	4	1839	1,667	6,242	1,916	630
1794	805	636	1,409	14	1840	1,719	7,461	2,076	596
1795	789	542	1,303	13	1841	1,745	9,639	2,152	668
1796	809	547	1,363	14	1842	1,617	10,005	2,056	604
1797	848	417	1,246	51	1843	1,616	10,548	2,381	574
1798	834	340	1,056	64	1844	1,434	9,052	2,161	537
1799	634	312	1,211	45	1845	1,645	9,874	2,255	539
1800	725	405	1,360	99	1846	1,692	10,275	2,369	532
1801	882	695	1,165	103	1847	1,954	11,080	2,247	1,220
1802	803	655	1,216	91	1848	2,073	14,467	2,187	1,050
1803	832	725	1,225	204	1849	2,435	16,085	2,408	998
1804	766	734	1,220	205	1850	2,460	21,120	2,297	795
1805	786	928	1,163	222	1851	2,273	11,417	2,232	463
1806	928	1,007	1,266	260	1852	1,820	12,885	2,464	917
1807	907	1,313	1,276	280	1853	2,086	11,896	2,537	1,028
1808	911	1,509	1,780	239	1854	2,158	10,760	2,489	1,159
1809	934	1,218	1,257	324	1855	2,134	12,897	2,654	1,195
1810	920	1,514	1,374	346	1856	2,226	13,192	2,801	1,252
1811	997	1,188	1,533	298	1857	2,525	13,520	3,013	1,325
1812	912	1,262	1,474	349	1858	2,555	15,811	3,139	1,339
1813	1,012	1,513	1,523	477	1859	2,690	16,314	3,590	1,372
1814	1,100	1,627	1,645	498	1860	2,850	20,584	4,109	1,455
1815	1,082	1,955	1,544	477	1861	2,767	20,670	4,529	1,408
1816	1,115	1,278	1,415	459	1862	2,612	25,902	4,607	1,621
1817	1,197	2,479	1,450	481	1863	2,664	29,820	4,743	1,606
1818	1,167	2,541	1,507	482	1864	2,883	29,011	4,643	1,642
1819	1,252	2,620	1,712	527	1865	2,692	22,541	5,109	2,070
1820	1,155	2,882	1,451	417	1866	2,600	19,830	4,871	2,253
1821	1,279	3,217	1,480	471	1867	2,910	18,908	4,905	2,239
1822	1,286	3,022	1,616	488	1868	2,686	19,937	4,564	2,308
1823	1,303	3,411	1,599	381	1869	2,593	20,003	5,031	2,309
1824	1,356	2,745	1,837	406	1870	2,797	23,327	4,770	2,369
1825	1,410	2,706	1,639	443	1871	2,918	24,379	5,105	2,417
					1872	2,655	24,896	5,435	2,419

Further, the success of the General Hospital has stimulated benevolent persons to promote the establishment of numerous other charitable institutions for the treatment of general or special forms of disease. Amongst these are the Queen's Hospital, the Dispensary, the Eye Infirmary, the Institution for the Deaf and Dumb, the Blind Institution, the Orthopædic Charity, and numerous other agencies for ameliorating the sufferings and ministering to the wants of the poor.

THE TRIENNIAL MUSICAL FESTIVALS.

BIRMINGHAM MUSICAL FESTIVAL, 1873.

ORCHESTRAL COMMITTEE.

MR. WILLIAM JOHN BEALE,
Chairman of the Festival Committee.

MR. RICHARD PEYTON,
Chairman of the Orchestral Committee and Orchestral Steward.

MR. C. R. COPE.

MR. CHARLES HARDING.

MR. TIMOTHY KENRICK.

MR. GEORGE S. MATHEWS.

MR. R. HARDING MILWARD.

MR. HENRY RICHARDS.

MR. GEORGE WHATELEY.

MR. WILLIAM SHARP.

MR. HOWARD S. SMITH,
Secretary.

THE TRIENNIAL MUSICAL FESTIVALS.

CHAPTER I.—FESTIVALS IN THE LAST CENTURY.

Having concluded the history of the Hospital, we pass to a sketch of those great Musical Celebrations which have from the earliest period been intimately associated with the Charity, and have done so much to make the name of Birmingham famous throughout Europe, as the cultivator and promoter of the musical art in its highest developments. When we peruse the records of the Birmingham Festivals, we seem to be reading the history of music for three quarters of a century. The noblest works in every branch of the art have been produced at the Festivals as soon as they were known, and sometimes even before they became known, in the metropolis itself; and the Festival records are enriched by the name of every great artist, vocal or instrumental, who has appeared in England during the lengthened period of their duration.

The history of these celebrations divides itself into three periods—the performances given during the last century; those which took place in the period between the commencement of the present century and the opening of the Town Hall in 1834; and those which have been given since that event.

It has been supposed that the first musical performance in aid of the General Hospital took place in 1778; but in

reality, what was actually the first Festival was held exactly ten years earlier than that date—namely, in September, 1768. The Hospital minute-book for that year records that at a Board meeting held on the 3rd of May it was resolved that "a Musical Entertainment should be established;" and a committee was then appointed to conduct the undertaking. The committee were Mr. John Taylor, Mr. Isaac Spooner, Mr. John Taylor, jun., Dr. Ash, Dr. Small, Mr. Henry Carver, jun., Mr. Brooke Smith.

So far as is known, every document connected with this Festival is lost, nor do the Hospital minute-books throw any light upon it; but the files of *Aris's Gazette* for the year 1768 supply a copy of the programme, as follows:

"On Wednesday, Thursday, and Friday, the 7th, 8th, and 9th of September, the Oratorios of L'ALLEGRO, &c., ALEXANDER's FEAST, and the MESSIAH will be performed here.

"L'ALLEGRO, ED IL PENSEROSO,

"Will be at the Theatre in King-Street, on Wednesday Evening, the 7th Inst.

"And ALEXANDER'S FEAST,

"On Thursday Evening the 8th.

"Between the several Parts of which Mr. PINTO will play a Solo; and Concertos will be introduced by the other Performers, on their several Instruments.

"On Thursday Morning will be performed in St. Philip's Church, at Ten o'Clock, Mr. Handel's Grand TE DEUM and JUBILATE, with an Anthem of Dr. Boyce's, suitable to the Occasion, and Mr. Handel's celebrated CORONATION ANTHEM;

"And the MESSIAH, or SACRED ORATORIO,

"At the same Place, on Friday Morning the 9th.

"On the Wednesday and Thursday Evenings, after the Oratorios, will be a Ball, at Mrs. Sawyer's in the Square.

"The principal Vocal Parts will be performed by Mrs. PINTO, Mr. NORRIS, Mr. MATTHEWS, Mr. PRICE, &c. Instrumental by Messrs, PINTO, MILLAR, ADCOCK, JENKINS, PARKE, LATES, HOBBS, CLARK, CHEW, &c. &c.

"The Oratorios will be conducted by Mr. CAPEL BOND of Coventry.

"The Music at the Church on Thursday Morning is to be opened with a TRUMPET CONCERTO by Mr. BOND.

It is further announced that "the streets will be lighted from the Play-house to the Ball Room." These performances,

it appears from an account in the same journal, were attended by "brilliant and crowded audiences," and on Thursday the Countesses of Dartmouth and Aylesford "very obligingly stood to receive at the Church door" contributions for the benefit of the Charity. The produce of the entertainments amounted to £800, of which the committee were enabled to pay over £299. 7s. 4d. to the Hospital funds—a very humble beginning when compared with the magnificent returns of later Festivals.

From another point the comparison is more favourable—as regards the quality of the music. It is gratifying to observe that from the first the Festivals have been marked by the selection of music of the highest class. Notwithstanding that even at the remote period of which we are writing Birmingham was decidedly a musical town, it still must have been a bold experiment to have offered to the public a series of performances including the "Messiah" and other works then scarcely appreciated even by persons of cultivated taste, and certainly distasteful to many, if not to most, of the amateurs who had acquired a relish for inferior and frivolous music, against the popularity of which Handel found it so difficult to contend. The names of the performers above mentioned are now nearly, if not quite forgotten, and it may therefore be interesting to remark that at least some of them were artists of note in their day. For example, the principal instrumentalist, Mr. Pinto, was a famous violinist, and was for several years leader of the band at Drury Lane Theatre. The principal vocalist—Mrs. Pinto, his wife—under her maiden name (Brent) was a celebrated singer, and a favourite pupil of Dr. Arne, who wrote expressly for her the part of *Mandane*, in "Artaxerxes." Mr. Norris, the chief male vocalist, was a Bachelor of Music, settled at Oxford, and well known both there and in the metropolis. According to a biographical notice, he was "honoured with the particular

approbation" both of George the Third and Queen Charlotte. Norris's name is also connected with the Birmingham Festival by the melancholy circumstances of his death. Although in a feeble state of health, he insisted on fulfilling an engagement to appear at the Festival of 1790, but in his exhausted condition the effort proved too severe, and ten days after the Festival he died at Lord Dudley's seat at Himley, whither he had been taken in the hope that change of air might lead to the restoration of his health.

The next Festival took place in 1778, the year before the Hospital was opened, and when it stood greatly in need of an addition to its funds. At the same period the building of St. Paul's Chapel was about to be commenced, and the Committee of the Chapel requested the Hospital Board to unite with them in "giving an Oratorio" for the joint benefit of the Chapel and the Hospital. The proposal was agreed to by the Board, and the performance fixed for the 2nd, 3rd, and 4th of September in the same year. Musical entertainments seem always to have been very popular in Birmingham and its neighbourhood. As far back as 1741 concerts were occasionally given in the town, and at the date of which we are now writing they were established amongst the regular amusements. Side by side with the advertisements of the Festival we find announcements of similar entertainments, amongst which may be mentioned "a Concert of vocal and instrumental Music, the vocal parts by Mrs. Smith, Mrs. Carleton, J. Taylor, and others. The Instrumental by a select Band. First Violin, Mr. Alcock." This concert was given for the benefit of the waiters at Vauxhall Gardens, and the tickets were sold at the very moderate price of one shilling. At Ashby-de-la-Zouch, in the same week, there was a "music meeting," at which the "Messiah" and the masque of "Acis and Galatea" were performed, the oratorio tickets being 3s. 6d. each, and those for the concert and ball, 2s. 6d.

Another concert, at which the "Messiah" was given, had recently taken place at Dudley. At that time Birmingham actually possessed what we may venture to call an opera house, besides two theatres—one in King Street, and the other in New Street. The operatic performances were given in a wooden playhouse erected on the Moseley Road, and, in the homely language of our ancestors, called "a Concert Booth." Some malicious person set the booth on fire, and it was burnt down, its destruction involving also that of all the scenery, together with most part of the company's dresses and other decorations. A writer who signs himself, "No Player," addressing "the Printers of the *Birmingham Gazette*," pathetically describes the straits to which the unfortunate vocalists were reduced:

"The Situation of the Actors was indeed deplorable; after having taken infinite Pains during the three last months,—after having done all in THEIR Power to alleviate the Distresses of some Individuals of this Town, by giving them Benefits, while the miserable Pittance allowed to THEMSELVES afforded them only a bare Subsistence;—just as they were in expectation of the Approach of their own Benefits, when they might have shared a few Guineas, to discharge their unavoidable Debts;—at such a critical Juncture, to have their fond Hopes blasted at once, by a calamity as shocking as the Authors of it were wicked, must deeply affect every Mind not totally lost to every humane Feeling."

The poor singers thus burnt out appealed to the generosity of their histrionic brethren, and the proprietors of the New Street Theatre gave them the use of that building, where on the 19th of August, 1778, they performed Sheridan's opera of "The Duenna," which had been played five times previously at the concert booth. The entertainment (which also included the farce of "All the World's a Stage") appears to have been highly successful, the writer above quoted remarking that—

"The two plays were represented with uncommon applause, but whether the violent Claps which shook the House proceeded from a Sense of the Performers' merit, or Compassion for their Distress, it is difficult to determine; but probably each of the Motives had its Share in producing the Effect."

The proprietors of the King Street theatre, not to be behindhand with those of the New Street house, gave a benefit in the following week, on behalf of Mr. Godso, "the builder and sole proprietor of the Moseley Theatre," of whom it is said in the advertisement that his loss "is to him immense, and unless he is honoured with the kind countenance of his friends, will be irreparable."

This digression from our main subject, if it serve no other purpose, will at least show that Birmingham was so well supplied with musical amusements as to require that the conductors of the Festival should of necessity take a high tone in selecting the compositions for their meeting, and that to render the performances attractive they should engage the best available vocalists and instrumentalists. Accordingly we find that the following creditable programme was drawn up:

"On WEDNESDAY Morning next, the 2d of September, at St. PHILIP'S CHURCH, will be performed, in the Course of the Service (which will begin at Half-past Ten precisely) The Overture of ESTHER; HANDEL's Grand DETTINGEN TE DEUM and JUBILATE; an ORGAN CONCERTO by Mr. HARRIS; Dr. BOYCE's ANTHEM; the Old HUNDRETH PSALM accompanied; and, after a SERMON to be preached by the Rev. Mr. YOUNG, HANDEL's Grand CORONATION ANTHEM. In the Evening, at the THEATRE, in New-street, a GRAND MISCELLANEOUS CONCERT consisting of select Vocal and Instrumental Pieces, by the principal Performers.

"On THURSDAY Morning the 3rd, at St. PHILIP's, the ORATORIO of JUDAS MACCABÆUS, and between the Acts an ORGAN CONCERTO by Mr. CLARK. In the Evening at the THEATRE, the Serenata of ACIS and GALATEA; between the Parts of which will be introduced some favourite Pieces, and an ODE to MAY composed by Mr. HARRIS.

"On FRIDAY Morning the 4th, at St. PHILIP'S, the sacred ORATORIO of MESSIAH. In the Evening at the THEATRE, a GRAND MISCELLANEOUS CONCERT, consisting of several capital Pieces, by the principal Performers.

"Principal Vocal Performers, Miss MAHON, Miss SALMON, Messrs. NORRIS, MATTHEWS, PRICE, SALMON, &c. &c.

"Principal Instrumental Performers, Mr. CRAMMER (First Violin at the Opera House, LONDON), Messrs. CARVETTO, PARK, ASHLEY,

STORACCI, JENKINS, MAHON, &c. &c. The other Parts of the Band, which will be very full, by the most approved Performers, and the celebrated WOMEN CHORUS SINGERS from Lancashire.

"N.B.—There will be a BALL each Evening at the HOTEL."

This Festival produced nearly £800, of which £170 fell to the share of the Hospital. In March, 1784, at a meeting of the Hospital Board, it was resolved "That some Musical Performances be thought of, for the benefit of the Charity, to take place after the meeting of the Three Choirs in the Autumn." In accordance with this resolution, the Musical Committee, reinforced by new members, once more entered on their labours, and were fortunate enough to enlist the co-operation of Viscount Dudley and Ward, who consented to act as Steward, an office which seems to have then involved the selection of the music, the engagement of the principal vocalists, and, in fact, the general direction of the Festival. In consequence of music meetings at Gloucester, Salisbury, and Liverpool, much difficulty was experienced in choosing a proper time for the Birmingham meeting, but ultimately the 22nd, 23rd, and 24th of September were fixed upon, and preparations for ensuring its success were commenced. From the minute-book of the Festival Committee we learn that Lord Dudley offered to place at the committee's disposal, for performance at the meeting, a new oratorio entitled "Goliah," composed by Mr. Atterbury, a well-known writer of part songs. On the recommendation of so influential a patron the oratorio was accepted; and Mr. Atterbury, in addition, handsomely devoted to the Hospital the profits arising from the sale of the work.

The programme was more varied than usual, and the Festival derived additional interest from being made a Commemoration of Handel. The first day's performance, at St. Philip's Church, comprised the Occasional Overture, Purcell's Te Deum and Jubilate, Handel's Anthem, "O come let us

sing," and Handel's Coronation Anthem. On Wednesday evening, at the New Street Theatre, the miscellaneous concert included "the favourite pieces performed at the Pantheon, by command of his Majesty, in commemoration of Mr. Handel." On Thursday morning, at the church, the service consisted entirely of Handel's works, the selection being the same as that "commanded by his Majesty, in Westminster Abbey, on Thursday the 3rd of June, in commemoration of Mr. Handel." Amongst the pieces were the Dettingen "Te Deum," the Overtures to "Esther" and "Tamerlane," the Dead March in "Saul," several anthems, and the Double Chorus from "Israel in Egypt"—"The Lord shall reign." On Thursday evening, at the theatre, the usual concert was made to give place to Mr. Atterbury's oratorio of "Goliah"; and on Friday St. Philip's again resounded to the sublime strains of the ever-glorious "Messiah." The Festival concluded with a miscellaneous concert at the theatre, "consisting of select pieces by the most capital performers." The principal vocalists were the Misses Abrams and Master Bartleman; and the chief instrumentalists were Messrs. Wilson, Ashley, Gariboldi, and Clarke. The chorus and band are described as being very full and complete, and the latter was supported by the large double drums which were used in Westminster Abbey. The attendance at this Festival was more numerous than on any former occasion, and the newspaper of the day records the gratifying circumstance that the local nobility and gentry began to take increased interest in the celebrations. Amongst the persons specially mentioned as present, and to whom the Charity was "greatly indebted," were Lord and Lady Plymouth, Lord and Lady Ferrers, Lady Windsor, Sir Robert and Lady Lawley, Sir Edward Littleton, and others. The gross produce of the Festival was £1,325, and the profits £703.

The successful issue of preceding Festivals, and the growing importance of these meetings, encouraged the Committee to greater efforts in 1787, the date of the next celebration. At this period, also, the local clergy began to take an active share in the Festivals, the Rev. Charles Curtis, rector of St. Martin's, the Rev. T. Young, of St. Paul's, and the Rev. J. Darwall, of St. John's, Deritend, having been added to the committee, every meeting of which they attended; Mr. Curtis generally occupying the chair. The Rev. Spencer Madan, of St Philip's, although not placed upon the committee, rendered the Festival essential help, by making the necessary arrangements for the musical performances in his church, and by preaching the usual sermon on the opening day. The connection of the Festival with the nobility and gentry of the district was also strengthened by the election of the Earl of Aylesford as President, and the Earl of Plymouth, Viscount Dudley and Ward, and Sir George Shuckburgh, Bart., as Stewards. The Festival commenced on Wednesday, August 22, in St. Philip's Church, with a Morning Service, in the course of which was performed a selection from the works of Handel, Purcell, and Boyce. On Thursday morning, for the first time in Birmingham, the oratorio of "Israel in Egypt" was performed, and on Friday the "Messiah." Each evening there was a concert at the Theatre, the programme containing selections from the works of Handel, Wilbye, Purcell, Corelli, and Glück; sacred and profane music being very oddly mingled together. The celebrated Mrs. Billington, then at the commencement of her brilliant career, made her first appearance at this Festival, and enchanted all hearers by her extraordinary ability and the singular gracefulness of her style. To borrow the words of a contemporary record, she sang "with the most powerful sensibility, and failed not to excite usual admiration." So great, indeed, was the impression she created by her singing in the "Messiah," that the public

demanded a second performance of that oratorio, which was repeated on the Saturday, to an overflowing audience. The gross receipts of the Festival amounted to very nearly £2,000, and yielded to the Hospital a profit of £964.

An amusing quarrel at this time occurred between the committee and Mr. Yates, the manager of the theatre. The dispute is gravely recorded at full length in the Festival minute-book, from which the following narrative is gathered. Mr. Yates, who considered that sufficient remuneration was not offered to him for the use of the theatre, announced a performance for the Tuesday evening, although the theatre was indispensably required on that evening for a rehearsal. Notwithstanding remonstrance, Mr. Yates persisted, on which the committee commenced active measures, and threatened to take legal proceedings to close the theatre for the remainder of the season. This seems to have brought the manager to his senses, and he agreed to forego the Tuesday's performance; but some fresh cause of offence having arisen, he again announced his intention to play on Tuesday. A committee meeting was held on the 16th of August, only a week before the Festival, and a deputation of five persons was sent to Mr. Yates to persuade him "to give up the idea of playing." After the lapse of some time the deputation returned, and reported that the committee's terms were agreed to. All now seemed plain sailing; but unhappily Mr. Yates once more changed his mind, and before the committee broke up a messenger from him brought a demand for compensation, coupled with a threat that if not liberally dealt with he would play after all, not only on the Tuesday, but on the Friday also. The matter was regarded as too important to be decided at that sitting, and another meeting was convened for the following morning, when a letter was sent to Mr. Yates demanding a final answer. The reply was what the minutes call "a verbal *messuage*," importing that Mr. Yates "would do as he pleased;"

whereupon the committee, now fairly enraged, sent word back that they should have no occasion for his theatre at all, and that it was their determination to prevent his theatrical performances immediately. Accordingly Mr. Swann's amphitheatre, in Livery Street (afterwards a dissenting chapel, but now removed), was engaged for the evening concerts; notice was given to Mr. Yates's actors that they would be prosecuted if they "should attempt to speak on the stage hereafter under Mr. Yates's management," and persons were hired to attend at the theatre in order to have proofs against those of the performers who should venture on playing. In these steps Mr. Yates foresaw his ruin, and prudently digesting the affronts under which he smarted, he sent a humble apology, and offered the use of his theatre for the whole week. This act of submission took place on *Sunday*, the 19th, but it was considered important enough to justify the summoning of a meeting on that day, when (the whole of the clerical members being present!) it was resolved to accept Mr. Yates's offer, but as a punishment for his obstinacy it was also determined that not one farthing should be paid to him for the use of either the theatre or orchestra. Thus ended a dispute that at one period threatened seriously to interfere with the success of the Festival of 1787.

The next Festival, which took place on the 25th, 26th, and 27th of August, 1790, was signalised by the appearance of Madame Mara, the famous rival of Mrs. Billington, and one of the most remarkable amongst the many eminent vocalists whose names adorn the annals of Art in this country. This lady, who died so lately as 1833, acquired her great reputation in Germany and France, and afterwards in Italy. She came to England in 1784, with her husband, a violin-player of some note, and acquired the patronage of Lord Dudley, by whom she was much esteemed, and whose house at Himley she was visiting prior to her engagement at the Birmingham

Festival. Her appearance here seems, indeed, to have been owing to Lord Dudley, who probably paid the expense of her engagement, as the committee return his lordship a special vote of thanks "for his generous offer of the services of Madame Mara and her husband." The other lady vocalists were Miss Mahon and the Misses Abrams. No oratorio besides the "Messiah," was performed at this meeting, the remainder of the music, both at the church and at the evening concerts in the theatre, being a selection from the works of English and Italian composers, but chiefly from Handel, whose masterpieces from the commencement steadily retained their hold on the public mind. Amongst the instrumental performers was Mr. Charles Knyvett, the brother of the better-known William Knyvett, who afterwards became the Conductor of the Festivals.

The year 1793, when another Festival should have been held, commenced ominously for the success of musical performances. Trade was bad, the nation was suffering heavily under the pressure of taxation, and the public mind was directed rather towards the stern alarms of war than attuned to the cultivation of the harmonic art. In addition to these national difficulties, a local misfortune—the destruction of the theatre by fire—had deprived the committee of any suitable place for the evening concerts. Under these circumstances it was resolved that the Festival should be delayed for one year, but the postponement actually extended to three years, and it was not until the end of August, 1796, that the Committee were able to hold another Festival. Madame Mara was again the principal vocalist, supported by Mrs. Second, the Misses Fletcher, and Messrs. Nield, Kelly, and Bartleman, the last of whom was then just entering on his eminent professional course. Amongst the instrumentalists were the three famous Lindleys—Robert, John, and Charles—and the equally celebrated F. Cramer. The selection of music was

not marked by any special feature. The "Messiah" was again the sole oratorio, and the evening concerts are described as being composed of "the most favourite airs, duets, trios, catches, glees, and choruses; together with solos, quartettos, overtures, and concertos, by the first masters." The Steward for the meeting (or the Director, as he was then called) was the Earl of Aylesford. The Festival produced £2,043. 18s., the profit on which amounted to £897. We are sorry to record the circumstance that the town was infested with numerous pickpockets, who came down specially for the Music Meetings, and of whose depredations the newspapers of the day made serious complaints. To effect their fraudulent designs the thieves made use of an ingenious device. Shoe-buckles were then going out of use amongst fashionable people, in favour of shoe-strings, and Birmingham being the great manufactory of buckles, the wearers of strings were decidedly unpopular. Taking advantage of the local feeling, the thieves hustled the wearers of shoe-strings, denounced them as unpatriotic despisers of fine old English customs, and in the tumult which ensued contrived to reap a good harvest.

It may be worth while to note the prices of admission to the performances at this Festival. The highest at the church was half-a-guinea, and the lowest half-a-crown. At the evening concerts the prices ranged from three to six shillings; and the ball tickets—three balls were given—were charged five and sixpence.

In anticipation of the next Festival, held in 1799 (September 18), great efforts were made to enlist the support of the principal residents in the county as well as those in the town. The Earl of Warwick undertook the post of Director, and the list of patrons was enlarged by the addition of the names of Lords Hertford, Dartmouth, Aylesford, Dudley, Willoughby de Broke, Craven, Middleton, Brooke, and

others. The result was that the attendance of country gentlemen was materially increased. By strengthening the band and chorus, as well as by engaging a large number of principal performers, the Committee laid the foundation of the eminence the Festivals have since attained, and thus paved the way for that new and greater epoch which commenced with the advent of the present century. As regards the music, the "Messiah" was still the chief attraction, the rest of the programme consisting of selections from Handel, Corelli, Geminiani, and other composers. For a third time Madame Mara occupied the position of principal vocalist, her chief assistants being Miss Poole, Messrs. Harrison, William Knyvett, and Bartleman. Amongst the instrumentalists were the Lindleys, Holmes, Cantelo, Erskine, the Leanders, and others, with Cramer as leader of the band, and Harris as the organist. The exertions of the Committee resulted in a considerable increase of the returns as compared with those of the preceding Festival, the gross sum now realised being £2,550, yielding a profit of £1,470. It is recorded that, for the special benefit of the light-fingered gentry, who were so troublesome in 1796, the task of preserving order was entrusted to the "Loyal Birmingham Association of Infantry," who, notwithstanding very bad weather, manfully remained at their posts from morning until after midnight, effectually "preserved order," and protected the pockets of those of his Majesty's subjects who came to attend the Festival.

CHAPTER II.—FESTIVALS FROM 1802 TO 1829.

The Festival of 1802 commenced a new epoch in the history of these celebrations. Before that time the operations of the Committee, though energetic and in the main well-directed, had not possessed the completeness, nor been attended by the success, which can only be secured by the labours of one qualified person, bent on realising in the performance of a great task the ambition of his life. That person was found in our lamented townsman, Mr. Joseph Moore. This gentleman had rendered much assistance in planning and conducting the Festival of 1799, but it was not until 1802 that he was placed virtually at the head of the Committee as their counsellor and director. From this time until the period of his death he devoted himself to the Birmingham Musical Festivals, and from the moment he undertook their control these meetings grew steadily in importance, both as regards their influence upon the development of musical art, and the assistance they afforded to the funds of the Hospital. The President for 1802 was the Earl of Dartmouth. At this meeting, which commenced on the 2nd of September, the custom of devoting two mornings to miscellaneous concerts of sacred music was disused, and while as usual the "Messiah" was retained as the chief source of attraction, Haydn's oratorio of the "Creation" was performed on the Thursday for the first time in Birmingham, and excited enthusiasm only second to that manifested for Handel's masterpiece. The remainder of the sacred music was selected exclusively from the works of Handel, and his compositions likewise furnished the chief portion of the evening concerts, at one of which was performed a selection from "Acis and Galatea." The principal singers were Madame Dussek, Miss Tennant, Miss Mountain; Messrs. Braham, Knyvett, Elliott, and Denman. Mr. F. Cramer was the leader of the band,

which was composed of the best trained performers in the kingdom, reinforced by "the gentlemen of the Birmingham Private Concerts." The chorus was enlarged, and was strengthened by selections from the metropolis, from the Lancashire Choral Societies, and from the Worcester and Lichfield Cathedral Choirs. The whole orchestra consisted of more than one hundred performers. The gross receipts amounted to £3,829, of which the Hospital received £2,380. This result shows the benefit derived from Mr. Moore's management, the sum received being more than £1,200 in excess of that taken on any previous occasion. One or two entries in the minutes for this year throw a curious light on the manners of our forefathers, in what was then a considerable town, for Birmingham had risen in 1802 to a population of 60,000. Much care was expended by the Committee in providing good eating and drinking for the persons attending the Festivals, but it was also an object to procure these necessary refreshments at a reasonable charge. Accordingly the Committee agreed that ordinaries should be prepared at the two principal taverns—the Stork and the Shakespeare—but that the charge should not exceed 5s. per head, "including malt liquor;" and it was further decided that not more than ninepence per head should be paid for tea at the ball. So determinedly were the Committee bent upon laying in a good stock of provender, that a month before the Festival they directed their secretary "to write to Lord Dudley's steward, to ask whether his Lordship means to send any venison against the Oratorios." It is to be hoped that the secretary framed his letter in terms a little more polished than those of the resolution. From the circumstance that a similar application was made at the next Festival we infer that this was actually the case, and that the venison was duly sent and eaten. At a future period, as the attendance at the Festivals became larger, the demands of the Committee were

extended, and the Earl of Aylesford and Mr. Heneage Legge (of Aston Hall) were laid under contribution for a supply of the "savoury meat."

Following out the plan adopted in 1802, the band and chorus were still further increased at the Festival of 1805, vocalists of greater renown were engaged, and the list of composers from whose works selections were made was extended, so as to include Mozart, as well as Handel and Haydn. No oratorio besides the "Messiah" was performed, the place of a second sacred drama being supplied by a selection from the "Creation," and the choicest *morceaux* of Handel's less known oratorios. Novelty was imparted to the performance of the "Messiah" by the introduction of Mozart's accompaniments. At this Festival (which began on the 2nd of October) the people of Birmingham had for the second time the gratification of hearing that great English singer, Mrs. Billington, who was the principal vocalist. She was supported by Miss Fanny Melville and Mrs. Vaughan (the Miss Tennant whose name has been mentioned in connection with preceding Festivals). The chief male singers were Messrs. Harrison, Vaughan, W. Knyvett, and Bartleman. Efforts had been made to engage Bartleman for the preceding Festival, but he had taken offence at some fancied insult on a former visit, and in reply to the Committee's application he complained that he had been "ill-used," and insinuated the propriety of an apology. The Committee answered by demanding first an explanation, and then an apology from the complainant himself, but Bartleman does not appear to have given either, and the negotiations for his services dropped through. He was, however, too eminent a vocalist, and too great a favourite in Birmingham, to allow of his being passed over a second time, and so the "apology"—offensive to both parties—was quietly dropped. In 1805, for the first time in the announcements of the Festivals, the name of the conductor was published—

the gentleman who held that responsible post being Mr. Greatorex. The Festival commenced on the 2nd of October, under the presidency, or stewardship, of the Earl of Aylesford, with the patronage of all the principal nobility and gentry of the district. The proceeds were unusually large, and fully justified the liberal spirit displayed by Mr. Moore—the gross proceeds being £4,222, and yielding to the Hospital a profit of £2,202. 17s. 11d. Of the gross sum not less than £1,056 was received at the performance of the "Messiah"—a circumstance which in itself sufficiently exemplifies the firm grasp that sublime work had taken on the affections of the public.

Gathering strength from the success of its predecessors, the Festival of 1808 excelled them all, both in its attractions and in its unprecedented pecuniary results. Like the meeting of 1805, it was not held until the beginning of October, instead of at the end of Augnst, when it took place under the presidency of Lord Guernsey, afterwards Earl of Aylesford. For a third time Mrs. Billington worthily headed the list of vocalists, her principal supporters being Messrs. Hawkins, Master Simeon Buggins (a local musical prodigy), Mrs. Vaughan, and Messrs. Braham, Vaughan, Goss, Elliott, and Signor Naldi. The conductorship was assigned to the celebrated Dr. Crotch, one of the most remarkable musicians of his age, of whose extraordinary ability a sufficient proof is afforded by his having, at the early age of twenty-one, taken the degree of Doctor of Music at the University of Oxford, an honour unprecedented for so young a man. The "Messiah" and the "Creation" were the oratorios performed; the latter being compressed into two parts, in order to allow of the performance of an organ concerto by Dr. Crotch, and a selection from "Jephthah," specially adapted to display the powers of Mrs. Billington and Mr. Braham. The band and chorus were increased to two hundred performers, the largest body ever previously assembled out of London. The Birmingham Oratorio

Choral Society, which had been organised that year by the exertions of Mr. Moore, added greatly to the strength and efficiency of the chorus. The total receipts of this Festival were £5,411, and the profits £3,257.

The Festival of 1811 commenced on the 2nd of October, and was presided over by the Earl of Bradford, who placed his services at the Committee's disposal in consequence of the Marquis of Hertford, the President of the Hospital, being unable to attend. Great difficulty was experienced in fixing a time for the meeting. The first week of October was selected, but Mr. Macready could not give up the theatre for that period, because it was the Fair week, and consequently the most profitable portion of his season. Mr. Macready was too good a friend for the Hospital to be treated as Mr. Yates had been on a former occasion, and the Festival days were changed to the last week in September. But then a new difficulty occurred. Lord Bradford could not come, because he had engaged to go to Oswestry races. The only course left was to get the time for holding the fair altered, and this having been done all parties were satisfied—Mr. Macready could play on the fair days, Lord Bradford could go to Oswestry, and the Festival could be held in October as originally arranged. Hitherto the Committee had been satisfied with getting a simple rector, or at most a dean, to preach the opening sermon; but they now aspired to a higher church dignitary, and were fortunate enough to obtain the services of the Bishop of Worcester. Still more fortunate, no doubt, they counted themselves in being able to engage Madame Catalani, who with Madame Bianchi, Miss Melville, and Miss Jane Fletcher, headed the female vocalists, whilst the male singers included the names of Braham, William Knyvett, Vaughan, Harris, Bellamy, and Signor Tramezziani. Amongst the instrumentalists, Cramer, Robert Lindley, Ashley, and Moralt held their accustomed places, while Dr. Crotch was

succeeded as organist and conductor by Mr. Wesley. The band and chorus numbered two hundred and five performers. The "Messiah" was given on the second morning, and realised upwards of £1,600. The music for the other morning performances was selected from the oratorios of the "Redemption," the "Creation," "Judas Maccabæus," and "Israel in Egypt." It is remarked as a feature of special interest that "Signor Tramezziani will sing the celebrated song that he sang at the Cathedral in Lisbon, before the Court, on the day of general thanksgiving for the expulsion of the French from Portugal." The Festival was again successful beyond all precedent, the gross proceeds being £6,680, and the profits £3,629. This was owing, perhaps, to the prices being raised—the reserved seats in the morning being fixed at 20s., and in the evening at 10s. 6d. There can be no doubt that in a great degree this success was owing to the engagement of Catalani, who was then in the full blaze of her triumphant career, and to hear whom the provincial amateurs displayed as much eagerness as had been manifested by their brethren in London.

It naturally resulted from Madame Catalani's former success that she was again engaged at the Festival of 1814, where Miss Stephens (afterwards the Countess of Essex) made her first appearance. The difficulties attending the engagement of this lady caused the Committee much anxiety, and it was not until the Marquis of Hertford exerted his personal influence, that Mr. Harris, the Covent Garden manager, consented to allow Miss Stephens to appear at Birmingham. Miss Smethurst, Miss Travis, Miss Stott, Mrs. Vaughan, and Miss Russell were the principal female singers. The male vocalists were Bartleman, Vaughan, Knyvett, Elliot, Denman, and S. Buggins, the conductor of the local Choral Society. The band (consisting of 84 performers) was fuller than on any former occasion, and the Festival (which began on the 5th of October) was again placed under the conductorship of

Mr. Greatorex. The Earl of Plymouth was the President, and it is observed by the journals of the day that "the attendance of the nobility was much greater than at any former Festival." The music performed was the "Messiah," part of the "Creation," and a selection from the works of Mozart, Beethoven, Pergolesi, and other composers. The proceeds amounted to £7,144, and the profits to £3,131.

In 1817 the Festival (commencing on the 1st of October) was deprived of Madame Catalani's services by her absence from England; but Miss Stephens was again engaged, and was assisted by Madame Camporese (who had acquired considerable reputation from her recent successful *debût* at the Opera House in the Haymarket), Mrs. Salmon, Miss Jane Fletcher, Mrs. Vaughan; and Messrs. Bartleman, Bellamy, Hobbs, W. Knyvett, Vaughan, and Braham. Mr. Greatorex again officiated as conductor and organist, and Mr. Weichsel succeeded Mr. Cramer as leader of the band. The duties of President were discharged by the Earl of Warwick. The performances included the "Messiah" (which produced nearly £2,000), part of Haydn's "Seasons," part of Mozart's "Requiem," and selections from Beethoven's "Mount of Olives," &c. At one of the evening concerts was performed a scene of Mozart's Opera of "Don Giovanni," and on the same evening "concertos" were played by Drouet on the flute, Weichsel on the violin, and Lindley on the violoncello. The receipts amounted to £8,746, of which the profits were £4,296. Such a result must have been specially gratifying to the Committee, inasmuch as the malicious act of a disappointed candidate for employment had nearly inflicted serious injury on the meeting. About the middle of September, when visitors were making their arrangements to come to Birmingham, a report appeared in the London papers that fever was making dreadful ravages in the town. The report exercised immediate influence on the public mind; but happily

the Committee were enabled to contradict it on high medical authority, and the ill effect was averted. It is worthy of note that in 1817 the patronage of the Royal Family was first extended to the Birmingham Music Meeting, the Duke of Sussex having allowed the Committee to use his name. His Royal Highness had, indeed, formed an intention to be present, but private circumstances hindered him from coming.

With the year 1820 the Festivals took a much higher position than they had previously attained. On the motion of Mr. Joseph Moore, it was resolved by the Committee, "That the next Music Meeting should be conducted on the grandest possible scale, in order to afford the highest musical treat which the present state of the Art in this kingdom will admit." In conformity with this resolution, Mr. Moore submitted a plan for extending the Festival from three days to four, and for holding one ball instead of three as usual. An essential portion of Mr. Moore's plan was also to engage the highest vocal and instrumental talent, equal to the performance of the masterpieces of the greatest composers. The scheme drawn up by Mr. Moore was adopted by the Committee, who proceeded to enlist, as far as was possible, the support of all the influential persons whose residence in the neighbourhood or whose interest in the musical art rendered them accessible. The Earl of Dartmouth consented to act as President, and the Bishop of Oxford to preach the sermon; but as the Festival was fixed for the 3rd of October and following days, neither the Earl nor the Bishop were able to be present, both of them being detained in attendance at the Trial of Queen Caroline, whose defence was opened by Mr. Brougham on the very day the Festival commenced. Nevertheless, the interests of the Charity did not suffer, the Earl of Dartmouth manifesting his interest in it by sending a liberal donation, and by obtaining permission for several members of the King's Private Band to be present as

performers. The Festival began with full Choral Service at St. Philip's, the whole choir of one hundred and thirty voices assisting in the service. On Wednesday morning part of Haydn's "Seasons" was performed, with words newly arranged by the Rev. Mr. Webb, a clergyman formerly resident in Birmingham. On Thursday the time-honoured "Messiah" was given, and on Friday a selection of sacred music, including the "Requiem" of Mozart, which, it was stated in the announcement, "has never yet been perfectly executed in this country, owing to the want of some wind instruments, of which, by the gracious permission of His Majesty, the Managers have been allowed to avail themselves from the Royal Household Band." On Tuesday, Wednesday, and Friday evenings there were miscellaneous concerts at the theatre, and on Thursday evening a dress ball took place in the same building, when nearly fifteen hundred persons were present. Not only was the scale of the Festival thus extended, but the performers engaged were more numerous than usual. Miss Stephens, Madame Vestris, Signora Corri, Mrs. Salmon, Miss D. Travis, Miss Fletcher; and Messrs. Vaughan, Knyvett, Bellamy, Beale, King, Evans, and Goulding, together with Signors Begrez and Ambrogetti, formed a phalanx of vocalists who could not then be excelled. Led by Cramer, Spagnoletti, and Mori, the instrumentalists formed an equally powerful body, including nearly every notable performer in the kingdom. The whole were placed under the conductorship of Mr. Greatorex, whose previous services appear to have secured to him the confidence of the Committee. The pecuniary result amply justified the adoption of Mr. Moore's bold and liberal policy. The total proceeds were £9,483, a higher sum by £1,000 than had been previously received, and the profits were £5,000, an amount which has been exceeded on five occasions only.

The successful experiment of 1820 emboldened the Com-

mittee to resolve that in 1823 they would "make the performances finer and more perfect than any that have taken place in the kingdom." With this view engagements were entered into with Madame Catalani, Miss Stephens, Mrs. Salmon, Miss Travis, and other less known lady vocalists; and with Messrs. Braham, Vaughan, Knyvett, Bellamy, Signor Placci, &c. The instrumentalists included every available musician of note—the band and chorus together numbering 231 performers. The performances consisted of full Choral Service on the 7th of October, in which all the principal singers took part; "a new Sacred Drama, entitled 'Gideon'" (selected from Winter's celebrated "Timoteo"), part of the "Seasons," part of Mozart's "Requiem," and selections from a Mass by Jomelli, and from the oratorios of "Judas" and "Israel in Egypt." The "Messiah" was of course performed as usual—indeed this oratorio has never been omitted at a Birmingham Festival. On the Tuesday, Wednesday, and Friday evenings miscellaneous concerts took place, Thursday being, as usual, reserved for a ball. The President for this year was Earl Talbot, but owing to an unhappy circumstance the Festival was deprived of the benefit of his presence, and many other persons of rank and influence were compelled to absent themselves. The event was the death of the Earl's daughter, the wife of the Earl of Dartmouth. This lady died at her father's seat at Ingestre, on the Saturday before the Festival. Notwithstanding this drawback, and the occurrence of unfavourable weather, the performances realised the unexampled amount of £11,115, and produced to the Hospital the sum of £5,806.

The Festival of 1826 commenced on the 3rd of October, and was the first occasion on which the meeting was honoured by being permitted to place at the head of the list of patrons the name of the reigning Sovereign, a distinction which has ever since been retained. The President for the year was

Earl Howe, and the preacher the Bishop of Lichfield and Coventry. The principal vocalists were Miss Stephens, Madame Caradori, Miss Paton, Miss Bacon, the Misses Travis, Messrs. Braham, Vaughan, Knyvett, Phillips, and Signors Curioni and De Begnis. The choral body was greatly strengthened, and was aided by the Birmingham Choral Society, who have, on all occasions since their establishment, rendered most valuable assistance to this department of the Triennial Meetings. Amongst the instrumentalists were J. B. Cramer, De Beriot, Kiesewetter, R. Lindley, Nicholson, Moralt, Ashley, Distin, Puzzi, Harper, and most of the other leading metropolitan performers. Mr. Greatorex was again the conductor, and was assisted by our late townsman, Mr. Munden. The musical selection comprised portions of Mehul's "Joseph," Graun's "Tod Jesu," the "Triumph of Gideon" (selected from Winter), part of Haydn's "Seasons," and of Handel's "Judas Maccabæus," and choice *morceaux* from works by Mozart, Beethoven, Marcello, Leo, Winter, and other composers. The receipts were £10,104, of which £4,592 was the Hospital profit.

No important novelties were produced at the Festival of 1829, which commenced on the 10th of October, under the presidency of the Earl of Bradford. Most of the works given at the morning performances were the same as those produced at the preceding meeting, with the exception of the introduction, on Friday morning, of a selection from the Service written by Cherubini for the Coronation of Charles the Tenth of France. The evening concerts, at the theatre, were diversified by a selection of operatic music, aided by the usual scenery and costumes, in which the famous Malibran acquitted herself to the astonishment and admiration of a Birmingham audience, who now witnessed her performance for the first time. She was supported by Miss Paton, Mrs. Knyvett, Miss Fanny Ayton, and Madlle. Blasis; while,

amongst the male vocalists, the credit of the Festival was sustained by Messrs. Braham, Knyvett, Vaughan, Phillips, Bellamy, Signors Giubilei and De Begnis, and Signor Costa, who is better known by his English name of *Mr.* Costa, and who now holds the highest place in this country, and probably in the world, as a conductor. Those who have witnessed and applauded his triumphs as the general of the instrumental and choral hosts have cause to rejoice that we secured an incalculable gain in Costa the conductor, even though we may have lost something in not retaining Costa the vocalist. This was the last occasion on which St. Philip's Church was used for the morning performances. Before the next Meeting was held, the indomitable energy of Mr. Moore had secured the erection of the Town Hall, in which all the succeeding Festivals have been held.

CHAPTER III.—FESTIVALS IN THE TOWN HALL.

The third period of the history of the Musical Festivals commences with the celebration which took place in 1834. The Festival of that year was for many reasons more than usually interesting. The performances of sacred music were no longer given in St. Philip's Church, but in the Town Hall, an edifice which excited general admiration as the finest concert room in the world. The organ, superior in capacity and richer in tone than any instrument then existing, was used for the first time. Further, a new oratorio, written for the Festival by a composer of whom great expectations were formed, was produced as a fitting complement to the noble organ and the magnificent hall. The

Festival began on the 7th of October, under the presidency of the Earl of Aylesford. The vocalists were Madame Caradori, Madame Stockhausen, Mrs. Knyvett, and Miss Clara Novello; Signor Curioni, Messrs. Braham, Vaughan, Horncastle, Hawkins, Terrail, Phillips, Machin, Bellamy, and Taylor. The morning performances were led by Mr. Cramer, the evening by Messrs. Weichsel, Mori, and Loder; the solo performers were Mr. Moscheles, on the pianoforte; Mr. Mori, on the violin; Mr. Lindley, on the violoncello; the Chevalier Neukomm, on the organ; and Mr. Stockhausen, on the harp. Mr. Kynvett acted as conductor, assisted by Mr. Munden, who had performed the duties of chorus-master. On the first morning the performance consisted of a miscellaneous selection, chiefly from Handel, Haydn, and Cimarosa; a portion of Neukomm's oratorio of "Mount Sinai," and the closing part of Spohr's "Last Judgment." On the second morning the hall was filled with an overflowing audience eager to hear Neukomm's new oratorio "David," in respect of which public curiosity was powerfully excited. We are not here called upon to criticise the work; but we should manifest undue forbearance if we did not say that the "David" fell short of the anticipation. So far as we know, it has not been repeated. The critics of the day, however, praised the oratorio with as little judgment as real kindness —for the composer, though a sound musician and a good organist, obviously had not the gift of inspiration requisite to the production of an enduring work, much less a work of genius. Mendelssohn, who had an affectionate regard for Neukomm, and speaks most warmly of him in more than one of his letters, describes in a sentence the essential weakness of "David": "Effect was chiefly studied: the huge organ, the choruses, the solo instruments, were all introduced to please the audience; and people soon find out this, and it never answers." On the third morning a larger audience than had

ever been present at a musical performance in Birmingham cowded the Hall to hear the "Messiah." Every foot of space had its occupant; even standing room could not be found for the enormous number of applicants for admission, and hundreds retired unsuccessful and disappointed. The power of the organ and the capabilities of the hall as a music-room were severely tested; but the test was admirably borne, and the high qualities of both the instrument and the edifice were demonstrated beyond the possibility of cavil. The oratorio was superbly performed: great as its effect always is, on this occasion it excited the audience to enthusiasm painful in its intensity. A writer who was present describes the effect of the Hallelujah Chorus:—

"The audience rose as one mass, silent, breathless, and expectant, awaiting the first grand burst of this imperishable monument of greatness. All that knowledge, power, and precision could do was done—the shout of hundreds, the blast of trumpets, the deep-toned diapason of the organ, the thunder of the drums, conspired to fill the mind with such overwhelming and indescribable sensations, that most trembled, while many wept as children, so uncontrollable were their feelings. During the performance of the concluding choruses—'Worthy is the Lamb,' 'Blessing and honour,' and the 'Amen'—so totally absorbed and lost was the understanding in the awful majesty of the music, and so deep, so universal was the feeling, that when the band had ceased, a death-like silence prevailed, and it was not until after some minutes had elapsed that a foot was moved—a word was spoken."

Of the evening concerts two were given in the Hall, and one—at which scenes from "Otello" and "Anna Bolena" were performed—at the theatre. The closing ball took place in the Town Hall, and was attended by more than 1,700 persons. The prices of admission at this Festival were raised to the standard which now exists. The receipts were £13,527, and the profits £5,489, out of which had to be paid £1,200 for lengthening the Town Hall, to form an organ recess, and £254 towards expenses connected with the organ, which had been erected mainly by public subscription. The sum actually paid to the Treasurers of the Hospital was £4,035.

The success of this Festival leads us to place on record a brief notice of the man to whose exertions this great result was mainly due. This was Mr. JOSEPH MOORE, to whose services passing allusion has already been made. From his thirtieth until his eighty-fifth year—when he died—Mr. Moore was identified with the Festivals, and from the very first he took the leading part in their management. He was born at Shelsley, a pretty village in Worcestershire, in 1766, and at an early age was sent to Birmingham to learn die-sinking, then the most profitable trade in the town. He afterwards entered into a partnership in the button trade, and from the moment that he had thus acquired independent standing, his charitable labours commenced. In conjunction with other persons he founded a dispensary, and the energy he then manifested led to his acquaintance being sought by Matthew Boulton, of the Soho, who introduced him to the celebrated James Watt. Mr. Moore's intellectual qualities and his high character are strongly attested by the circumstance that he retained until their death the friendship of both these eminent men. At the instigation of Mr. Boulton, Mr. Moore formed a society for the performance of private concerts, the first of which took place in 1799, at Dee's Hotel, under the stewardship of Mr. Boulton and himself. This society existed for several years, and rendered much service in the development of a taste for high-class music. The Festival Committee now sought his aid, which was most cheerfully given, and in the same year, 1799, Mr. Moore actively participated in their labours. From 1802 he virtually took the chief direction of the Festivals. He engaged the performers, selected the music, formed the band and chorus, fostered talent wherever he saw evidence of its existence, and, in fact, laid the foundation of the wide celebrity the Festivals now enjoy. So highly were his services appreciated, that a large number of the committee

and subscribers of the Hospital presented him, in 1812, with a handsome service of plate; and his portrait, painted by Wyatt, was also purchased by subscription, and presented to the Hospital, in the board-room of which institution it still occupies a conspicuous place. The grand event of Mr. Moore's life undoubtedly was the impulse he gave to the Festivals by obtaining the erection of the Town Hall. Music meetings on a large scale had become common, and Mr. Moore felt that Birmingham, to maintain its reputation, must take a great stride, and once more place itself far in advance of any other community. To effect this purpose larger space was required than could be furnished by St. Philip's Church. At that time St. Peter's Church was in course of erection, by the help of a Parliamentary grant, and Mr. Moore sought to induce the Church Commissioners to make the edifice large enough for the Festival performances. Failing in this object, he determined on attempting to procure the erection of a Town Hall. Having, at great personal trouble and expense, obtained information relating to the largest concert rooms in Europe, he laid the result of his enquiries before the Hospital Committee and the Town Commissioners; a memorial, signed by 1,100 of the principal inhabitants, was presented to the latter body; a meeting of the ratepayers was called; and the erection of the present magnificent Hall was resolved upon unanimously. Out of sixty designs sent in, that of Messrs. Hansom and Welch, which took for its basis the temple of Jupiter-Stator, at Rome, was selected. Some difficulty having arisen in reference to the size of the Hall, which the Commisioners declined to enlarge, Mr. Moore obtained the consent of the Hospital Committee to a grant of £1,000 out of the proceeds of the next Festival towards lengthening the building, so as to fit it for the reception of a colossal organ, larger than any then existing, and still holding an important rank in point of size, while, as regards quality

of tone, it is yet unsurpassed. A public subscription was raised to pay for the organ, and this was again aided by the Festival funds. The commission for the instrument was given to Mr. Hill, of London, who executed the work in the most satisfactory manner. The organ cost £3,000, but additions and improvements since made have raised its value to more than £5,000. At the Festival of 1834, when both the Hall and the organ were used for the first time, the usefulness of Mr. Moore's labours was made apparent by the success of the meeting, and the prestige it conferred upon Birmingham. Mr. Moore was not a man to stand still. He foresaw that the material advantages thus gained by the Festival were, alone, insufficient to enable it to keep its high place, and he therefore began the wise policy which has since been steadily pursued by the Committee—that of producing new works by great composers; to which has been added the equally wise measure of eliciting native talent, by the production of important compositions by men who have displayed signs of ability, and who only require a public hearing to stimulate them to renewed effort. With this view he went to Berlin, and arranged with Mendelssohn, then comparatively unknown, for the production of the "St. Paul," which was given at the Festival of 1837, and afterwards for the composition of his greatest work, "Elijah," performed in 1846. The success of these works in rivetting the attention of the musical world upon the Birmingham Festivals justified the sagacity which led Mr. Moore to venture on such an experiment. The Festival of 1849 witnessed the close of Mr. Moore's public life—but with him work and life were synonymous, and in a few months afterwards, on the 19th of April, 1851, he died at his house in the Crescent, in his 85th year. He was buried in the Church of England Cemetery; his funeral was attended by all the principal inhabitants of the town; and a stone placed over his grave records, in

forcible but unexaggerated terms, the virtues which adorned his private character, and the services for which his memory deserves to be cherished by Birmingham.

The Festival of 1837, which began on the 19th of September, under the presidency of Lord Willoughby de Broke, was rendered memorable by the first visit of Mendelssohn, and the performance of his oratorio "St. Paul." The other principal works were the "Messiah;" a short new oratorio, the "Ascension," by the Chevalier Neukomm (conducted by the Chevalier himself); the opera of "Semiramide," given at the Theatre on the Wednesday evening, with Madame Grisi in the leading character; and a new oratorio, the "Triumph of Faith," by Hæser, capellmeister to the Grand Duke of Weimar. This last-named composition seems to have been a somewhat grotesque production. It was founded on the story of Peter the Hermit. A critic in the *Birmingham Journal* says:—

"The unholy triumph of this mischievous madman and his deluded followers forms the subject of Hæser's piece, and is celebrated by songs of praise and thanksgiving to the Almighty! Its treatment as well as its subject is theatrical. It contains a love story: a pair of lovers are introduced, each of whom endeavours to save the other by self-accusation of an offence about to be punished with instant death—a white lie, which might be very pretty in a play, but is somewhat out of place in an oratorio. The music has many prettinesses, all of the theatrical cast, but labours under a sad lack of originality. The choruses, in particular, are a bundle of thefts, which it would not be very difficult to restore to their right owners."

This Festival was not less remarkable for the vocalists engaged than for the works performed. The orchestra (principal performers, band, and chorus) numbered 413 persons. Amongst the principals were Madame Grisi, Madame Albertazzi, Mrs. Alfred Shaw, and Signor Tamburini, none of whom had appeared in Birmingham; Mrs. Kynvett, Miss Clara Novello, Signors Curioni and Giubilei, Messrs. Bennett, Henry Phillips, Machin, Hawkins, Hobbs, Vaughan, and J. A. Novello. The

instrumentalists did not vary much from those who had appeared at recent Festivals, with the exception that Mr. Turle, and our lamented townsman, Mr. George Hollins, were the organists. Mr. Knyvett was again the conductor—excepting for the "Ascension" and the "St. Paul," which were conducted by their respective composers. The produce of the Festival was £11,900, and the profit no more than £2,776, the numerous and costly engagements having much increased the expenses.

Mendelssohn's part in this Festival, the beginning of his memorable, but far too brief, connection with Birmingham, was an important one. His first appearance, when he was received with great applause, took place on the Tuesday evening, when he conducted the music of his "Midsummer Night's Dream." On the Wednesday "St. Paul" was given, Mendelssohn again conducting. On Thursday evening he performed a pianoforte concerto in D minor, written for the Festival; and on Friday, just before leaving the town, he played on the organ a prelude and fugue, in E flat, of Sebastian Bach. In one of his letters to his mother, dated Bingen, July 13, 1837, he makes particular mention of this composition, and of his design of playing it. "Ask Fanny, dear mother (he says), what she says to my intention of playing Bach's organ prelude in E flat major in Birmingham, and the fugue at the end of the same book? I suspect it will puzzle me, and yet I think I am right. I have an idea that this very prelude will be peculiarly acceptable to the English, and you can play both prelude and fugue *piano* and *piannissimo*, and also bring out the full power of the organ. Faith! I can tell you, it is no stupid composition." The success of the performance, as described in the *Birmingham Journal* of September 23, justified Mendelssohn's expectations. The writer says:—

"Mendelssohn's performance on the organ (on the Friday), which was to have been at the beginning of the second part, took place at the beginning of

the first, in order to allow him to take his departure by the forenoon London mail, it being necessary for him to be in Leipzig by the end of this month. He performed one of the finest of Sebastian Bach's organ fugues, with a power of execution and grandeur of effect of which probably not one of the audience could possibly have had the slightest previous idea. Perhaps he never before realised so completely the sublime conception of his favourite author; as, by his own admission, he never before played upon, or heard, so magnificent an instrument. While playing, he was surrounded by a group of organists, eager to gain instruction. When he had concluded, he took leave of the audience amid loud and repeated cheers. He has made himself a general favourite here, not only by his transcendant powers, but by his amiable disposition and agreeable manners; and we have reason to know that he left Birmingham gratified to the uttermost by the manner of his reception."

Of the performance of the "St. Paul," the same writer observes:—

"Wednesday was, in all respects, the great day of the feast. It is not saying too much of Mendelssohn that he occupies no mean or unmarked station in that temple where Handel is enshrined, and that if ever the palm of Handel fall to be divided with another, the author of 'St. Paul' may, in the estimate of the best judges, his own modest and simple judgment perhaps only excepted, aspire to the divided honour."

The "St. Paul" was produced first at Dusseldorf, on the 23rd May, 1836, and afterwards in Liverpool in the same year, and twice in London in 1837. The Birmingham performance was, therefore, the fifth in order of time, but was the first in quality. Of the original production at Dusseldorf, the composer writes as follows (July 5, 1836*) to his friend Herr Conrad Schleinitz:—

"You would assuredly have been delighted by the love and goodwill with which the whole affair was carried on, and the marvellous fire with which the chorus and orchestra burst forth, though there were individual passages, especially in the solos, which might have annoyed you. My feelings were singular: during the whole of the rehearsals and the performance I thought little about directing, but listened eagerly to the general effect, and whether it went right according to my idea, without thinking of anything else. When the people gave me a flourish of trumpets or applauded, it was very welcome for the moment; but then my father† came back to my mind, and I strove once more to recall my thoughts to my work. Thus, during the entire performance, I was almost in the position of a listener, and tried to

* Mendelssohn's Letters. Translated by Lady Wallace.

† His father died in the preceding December.

retain an impression of the whole. Many parts caused me much pleasure, others not so; but I learnt a lesson from it all, and hope to succeed better the next time I write an oratorio."

In the same month, in a letter from Frankfort, Mendelssohn refers to the improvements made in the oratorio after it was brought out at Dusseldorf :—

"The whole time that I have been here, I have worked at 'St. Paul,' because I wish to publish it in as complete a form as possible; and moreover, I am quite convinced that the beginning of the first, and the end of the second part, are now three times as good as they were, and such was my duty; for in many points, especially as to subordinate matters in so large a work, I only succeed by degrees in realising my thoughts and expressing them clearly. In the principal movements and melodies I can no longer indeed make any alteration, because they occur to my mind at once just as they are; but I am not sufficiently advanced to say this of every part. I have now, however, been working for rather more than two years at one oratorio; this is certainly a very long time, and I rejoice at the approach of the moment when I shall correct the proofs, and be done with it, and begin something else."

Madame Polko, in her "Reminiscences," gives a curious incident of this first performance of the "St. Paul"—

"It was directed by Mendelssohn himself, although at the time he belonged to Leipzig. His mother and his sisters and brother came from Berlin to attend it; and, probably, never has this work been given to the ear in such perfection as on that occasion, during the first impetus of fervent enthusiasm for the composer and his creation. 'St. Paul,' indeed, had attained its full growth under the eyes of those who now took part in it. Each performer thought that he had a certain share in this wonderful production. One trifling passage alone did not go steadily; one of the 'false witnesses' made a mistake. Fanny Hensel (Mendelssohn's sister) who was seated with the *contralti*, became as pale as death, bent forwards, and, holding up the sheet of music, sang the right notes so steadily and firm that the culprit soon got right again. At the close of the performance, in the midst of all the jubilation, Felix tenderly clasped the hand of his helper at need, saying, with his sunny smile, 'I am glad it was one of the *false* witnesses.'"

In a letter from Leipzig, dated October 4, 1837, after his return from England, Mendelssohn gives his mother an account of his visit to Birmingham :—

"I cannot at this time attempt to describe the Birmingham Musical Festival; it would require many sheets to do so, and whole evenings when we are once more together, even cursorily to mention all the remarkable things

crowded into those days. One thing, however, I must tell you, because I know it will give you pleasure, which is, that I never had such brilliant success, and can never have any more unequivocal, than at this Festival. The applause and shouts at the least glimpse of me were incessant, and sometimes really made me laugh ; for instance, they prevented my being able for long to sit down to the instrument to play a pianoforte concerto ; and what is better than all this applause, and a sure proof of my success, were the offers made to me on all sides, and of a very different tenor this time from what they ever were before. I may well say that I now see, beyond doubt, that all this is only bestowed on me, because, in the course of my work, I do not in the least concern myself as to what people wish, and praise, and pay for; but solely as to what I consider good. So I shall now, less than ever, allow myself to be turned aside from my own path. I therefore peculiarly rejoice in my success, and I feel more confident than ever that not the smallest effort shall be made by me to ensure success, nor indeed ever has been made. I had, besides, a very striking proof of the value of all such things, in the manner in which Neukomm was on this occasion received in Birmingham. You know how highly they honoured, and really over-valued him formerly, and how much all his works were prized and sought after here, so that the musicians used to call him 'The King of Brummagem ;' whereas, on this occasion, they neglected him shamefully, giving only one short composition of his the first morning [the worst of all], and the public receiving him without the slightest attention. This is really disgraceful in those men who, three years ago, knew nothing better or higher than Neukomm's music. The only thing he can be reproached with is, that three years ago he wrote an oratorio for the Musical Festival, where effect was chiefly studied. The huge organ, the choruses, the solo instruments, all were introduced on purpose to please the audience ; and people soon find this out, and it never answers. But that they should treat him with such ingratitude in return, is a fresh proof of how little their favour is to be relied on, and what the fruits of it are when sought after. I found him, as usual, most amiable, and as kind as ever, and may well take example from him in a hundred things. I never met with anyone who combined greater integrity with calmness and refinement ; he is, indeed, a steady, tried friend. I send you a complete programme of the Musical Festival. Imagine such a mass of music, and besides this prodigious pile, the various acquaintances who came flocking hither at that time. A man must be as cold-blooded as a fish to stand all this. Immediately after I had played the last chord on the splendid organ I hurried off to the Liverpool mail [on his way to Dover, *viâ* London], and travelled six days and five nights in succession, till I arrived in Frankfort to rejoin my family."

He seems to have been very glad to get back again, for in the same letter he adds—

"It is quite too lovely here, and every hour of my new domestic life is like a festival ; whereas in England, notwithstanding all its honours and pleasures, I had not one single moment of real heartfelt enjoyment, but now every day brings only a succession of joy and happiness, and I once more know what it is to prize life."

In a letter to his brother Paul, written on the 25th October, he again touches the chord struck in the preceding sentence. Paul had complained that his "quiet, settled, and untroubled position" made him uneasy. In reply, Felix writes:—

"In my position I might complain of the very reverse of what troubles you; the more I find what are termed encouragement and recognition in my vocation, the more restless and unsettled does it become in my hands, and I cannot deny that I often long for that rest of which you complain. So few traces remain of performances and musical festivals, and all that is personal; the people, indeed, shout and applaud, but that quickly passes away, without leaving a vestige behind, and yet it absorbs as much of one's life and strength as better things, or perhaps even more; and the evil of this is, that it is impracticable to come half out when you are once in—you must either go on the whole way, or not at all."

In a letter on the 10th of December, to Herr Ferdinand Hiller, he reverts to the subject, with special reference to Birmingham:—

"I feel as if I should like to retire altogether, and not conduct any longer, but only write. I felt just the same in Birmingham. I never made such a decided effect with my music as there, and never saw the public so much, or so exclusively, occupied with myself individually, and yet there is, even in this, something—what shall I call it?—fleeting and evanescent, which I find irksome and depressing, rather than cheering. Would that there had not been an instance of the exact reverse of all these enthusiastic praises, with regard to Neukomm, whom they on this occasion criticised so disdainfully and received with as much coldness and neglect—in fact, set aside as completely, as three years ago they extolled him to the skies, when they placed him above all other composers, and applauded him at every step. Of what value, then, is their favour? You will, no doubt, say that Neukomm's music is not worth much—there we quite agree—but those who were formerly enchanted with it, and now give themselves such airs, don't know this. The whole thing made me feel most indignant."

The sympathy thus expressed is amiable, no doubt, but scarcely just to the Birmingham people. They applauded Neukomm, it is true, and then neglected him; but only because Mendelssohn taught them that he was no longer worthy of a foremost place. When a great master appears, lesser men must needs pass into obscurity. To Mendelssohn himself Birmingham has always been constant—manifesting, indeed, a growing love and enthusiasm for his works. Next

to Handel, they have from the outset—with the single exception of the Festival of 1843—held a chief position at the Festivals ; and there is probably no town in the kingdom, or perhaps in Europe, where Mendelssohn is better known and appreciated than in Birmingham.

The interest excited in 1837 by the visit of Mendelssohn was amply maintained at the Festival of 1840 (September 22), when his noble "Lobgesang," a Hymn of Praise, was produced. It was first performed on the 25th June, of the same year, at Leipzig, at a festival given to celebrate the fourth centenary of the art of printing. This admirable work was conducted by its composer, who also took a considerable part in the other performances at the Festival, including the execution on the organ of a composition by Sebastian Bach. The main portion of the programme was composed of the works of Handel, including the complete oratorios of "Israel in Egypt" and the "Messiah," together with selections from "Joshua" and "Jephthah." The evening concerts were varied by the performance, at the theatre, of Rossini's "La Gazza Ladra" and Gnecco's "La Prova," each of these works being compressed into one act to bring them within the limits of a single evening. Another concert was enriched by the performance of Mendelssohn's overture to the "Midsummer Night's Dream," and between the two parts Mendelssohn performed a grand pianoforte concerto. The warmth with which the composer was received on his appearance at the Town Hall was very remarkable, and the keen appreciation of his works then manifested may not unjustly be considered to have done something towards procuring for Birmingham the high distinction of having been the place where his immortal work, the "Elijah," was first given to the world. The list of engagements in 1840 afforded strong evidence, had such been needed, that the Committee were animated by a determination not to suffer the least abatement of the reputation the

Festival had acquired. Amongst the names of vocalists who had not previously appeared in Birmingham we find those of Madame Dorus Gras, Madame Caradori-Allan, Miss Birch, Miss Maria Hawes, and Lablache. The engagements also included Mrs. Knyvett, Braham, Phillips, Vaughan, F. Lablache, Young, Machin, Pearsall, and Signor Musatti. The instrumentalists were much the same as at the previous Festival. The Festival commenced on September 22, under the presidency of Lord Leigh, the father of the present Lord Lieutenant of the county. The total receipts were £11,613, and the profits £4,503.

In reference to this Festival, Mendelssohn writes from Leipzig, October 24, 1840, to his sister, Fanny Hensel :—

"I was eight days in London, and the same in Birmingham, and to me the period passed like a troubled dream ; but nothing could be more gratifying than meeting with so many friends unchanged. Although I could only see them for so short a time, yet the glimpse into so friendly an existence, of which we hear nothing for years, but which remains still linked with our own, and will ever continue to be so, causes most pleasurable sensations."

The following letter, addressed to Mr. Moore, in reference to the performance of the "Lobgesang," is given in an appendix to Madame Elise Polko's "Reminiscences of Mendelssohn." It was written in English :—

"Leipzig, July 21, 1840.

"My dear sir,—I delayed the answer to your letters so long because my health, as well as that of my wife, was not in a very good state, which made me feel uncertain whether I could stand the fatigues of such a great Festival as yours, and such a hasty journey home as I had three years ago (for again I must be in Leipzig at the beginning of October, when our concert season opens). My physician would not even allow me to go some weeks ago, and wanted to send me to some of our baths, but now I am so much improved that he has changed his mind, and given his sanction to my journey, and I shall therefore come and have the pleasure of assisting at your Festival. The period of my arrival I cannot yet fix upon ; it depends on my wife's health, which is not yet quite settled. If she can go with me, I shall come to England in the middle of next month. If I must go alone, I shall leave Leipzig not before September, and spend only a week before the Festival in

London. I am afraid the last will be the case, although I should lose the greatest part of the pleasure I anticipated if I must come alone. Pray, my dear sir, accept our best thanks for your kind and hospitable offers. I wish and hope still we might be able to accept them, but if not, you know our thanks and gratitude are the same, as your kindness is the same.

"The composition which we perform here at the Festival, and which you want to have for the second day, is not, as you call it, a little oratorio; its plan being not dramatic, but merely lyrical. It is called in German 'The Song of Praise,' and consists of an instrumental symphony of three movements, which leads to a great chorus, to which twelve other vocal pieces, solos and choruses, succeed. Its time of duration is an hour and a quarter. I hope it will do for the second morning, but it must not begin the concert. I beg you will let it either conclude the first part, or [and this I would prefer by far] make it alone the last part of the performance. I do not know whether the 'Song of Praise' is good English and a good title, and whether a better translation of our 'Lobgesang' might not be found; but of this I will soon write you more. I have found here an Englishman who translates the words for me; I prefer this, because I can always tell which parts I am able to alter and which not, and if the task is done I shall send it to my friends in England, to look over and alter it as they like. I write to-day to Novello, who can have the parts as soon as I get his answer; at all events I have plenty of parts, which I can bring with me, our Leipzig orchestra having been a very great one. So much for the second morning. On the fourth, you mention another piece of mine. I should like it to be either the 42nd Psalm, which is published in England; or the 114th Psalm, which is still MS., for a double chorus. The last is very short, only fifteen minutes' duration; the former the double of it—choose which you like best. On the first morning I will perform something of Sebastian Bach's on the organ; on the fourth, something of my composition. I am not sure that I shall complete my Concerto in time for your Festival; I hope so, but if not, I will perform something else on the pianoforte. If you wish it, I will also bring over my new Overture, with all the parts. If I make a stay in London before your Festival, I have an idea of giving a concert for the benefit of some charity there. I hope the Committee will not oppose such an undertaking, on the ground of my first appearance being looked for at the Birmingham Festival. Should such a feeling exist, I beg you will let me know it immediately. Pray do not forget to answer this point. Tell me, also, who your principal singers and performers are, and who conducts the Festival—which soprano is to sing the solo part in my 'Lobgesang,' the second morning. I must have a very good one, if possible; and pray keep to the idea of having a rehearsal of it in London before the general rehearsal in Birmingham, else it would be impossible for the best band and chorus to do it with spirit and energy. Once more, my own and my wife's best thanks for all your kindness, and believe me to remain, very truly yours,

"FELIX MENDELSSOHN BARTHOLDY."

The performance of the "Lobgesang" at Birmingham, it seems, did not please Mendelssohn, for on the 18th of

November he writes from Leipzig to his friend Herr Carl Klingemann, in London:—

"My 'Hymn of Praise' is to be performed at the end of this month, for the benefit of old invalided musicians. I am determined, however, that it shall not be produced in the imperfect form in which, owing to my illness, it was given in Birmingham."

The next triennial meeting, which commenced on the 19th of September, 1843, was not marked by the production of any important novelty. The "Messiah" was the only oratorio given in its entirety; but the programme included a selection from Handel's "Deborah," part of Crotch's "Palestine," and Rossini's "Stabat Mater"—the production of the last named exciting much dislike amongst the local clergy, one of whom, Mr. Moseley, rector of St. Martin's, publicly denounced it as an "idolatrous and anti-Christian composition." Two of the evenings were devoted to the performance of operas at the theatre; the third evening was allotted to a miscellaneous concert at the Town Hall. The Festival closed, as usual, with a ball. The principal singers were Miss Clara Novello, Miss Rainforth, Mrs. Knyvett, Mrs. Alfred Shaw, Miss Hawes, Signor Mario, and Signor Fornasari. Mr. F. Cramer led the morning, and Mr. Loder the evening concerts; Dr. Wesley presided at the organ, assisted by Mr. Stimpson; Mr. J. H. Tully directed the operatic performances; and Mr. Knyvett, for the last time, filled the post of conductor. The receipts of this Festival were lower than they had been for many years, the total amount being only £8,822, of which, however, the Hospital received £2,916. The President of the Festival was the Earl of Craven.

The Festival of 1846, which began on the 25th of August (Lord Wrottesley president), must always be regarded as the great event in the history of these music meetings—for it was

at this Festival that Mendelssohn's masterpiece, the "Elijah," was first given to the world. Expectation had long been excited by the promise of the work, and no efforts were spared by the Festival Committee to secure the efficient representation of a composition which was to establish the fame of the artist in the front rank of the highest class of musicians, and at the same time to confer imperishable honour upon Birmingham as the place of its first production. The executive means were strengthened to the utmost, and were selected with especial care. The band, derived partly from local sources, but mostly from London, numbered 125; and the chorus, each member of which had been carefully tested, the whole being trained with zealous interest by Mr. Stimpson (the organist of the Town Hall), numbered 283. The band was led by Mr. Cooke and Mr. Willey; the organists were Dr. Gauntlett and Mr. Stimpson; the conductors were Mr. Moscheles and Mendelssohn himself, with Mr. Munden as assistant. The principal vocalists were worthy leaders of such a host—Madame Grisi, Madame Caradori-Allan, Miss Bassano, the Misses A. and M. Williams, Miss M. B. Hawes; Herr Staudigl (the first and greatest representative of *Elijah*), Signors Mario and F. Lablache, Messrs. Braham, Lockey, Phillips, Hobbs, and Machin. So careful were the Committee to produce the "Elijah" with completeness, that the usual Tuesday evening concert was given up, in order that an extra rehearsal of the oratorio might be had.

The Festival opened on Tuesday morning with Haydn's "Creation," conducted by Moscheles, who had been so ill that Mendelssohn had to take the rehearsals, but who recovered in time to open the Festival. On Wednesday morning the "Elijah" was given; on Thursday the "Messiah;" and on Friday morning a miscellaneous concert, including Moscheles' "Ninety-third Psalm;" Sphor's Hymn, "God, Thou art great;" part of Beethoven's Mass in D; the Benediction from

Cherubini's Mass in F; and selections from Beethoven, Handel, and others. On Wednesday evening, Moscheles performed a pianoforte solo, "Recollections of Ireland;" on Thursday evening, Mendelssohn's music to "Midsummer Night's Dream" was given; and Mendelssohn and Moscheles excited great enthusiasm by their performance, on two pianofortes, of a grand duet, entitled "Homage to Handel." The receipts were £11,638, and the profits £5,508.

The great event of the Festival, the production of "Elijah," took place on Wednesday morning, accompanied with manifestations of enthusiasm unparalleled in musical history. It is needless to describe a work so intimately known as the "Elijah," but, for the sake of a just and striking contemporary criticism, we may quote the following passage from Madame Polko's "Reminiscences:"—"The text book of this grand work is compiled from the First Book of Kings. It first brings forward Elijah's prophecy of famine, and the lamentation of the sufferers; then the journey of the Prophet; the splendid scene between him and the widow, which ends with the revival of the child; the destruction of the priests of Baal; the prayer for rain, a passage of marvellous effect; 'Behold, there ariseth a little cloud out of the sea,' sung by a tender boyish voice; the opening of the heavens, and the bursting forth of the waters. The second part consists of the persecution and flight of Elijah into the wilderness, his ascension to heaven, and his prediction of the Messiah. Independent of the effect produced by the noble choruses, the female vocal trio, without accompaniment, 'Lift thine eyes,' has a truly magic charm. Gumprecht beautifully says of this last grand creation of Mendelssohn's—'St. Paul was the work of a youth of five and twenty; whereas, in the Elijah, separated by a space of ten years from the former, the complete man stands before us, of fully matured intellect, whose sole object now is, by his artistic productions, to repay

to the world, and to life, what they formerly bestowed on him in inner and outer impressions and experience. The voice of the Prophet is indeed a hammer that cleaves rocks asunder. Handel's triumphal and powerful style finds here a mighty echo; and not less does the spirit of that ancient master sweep past us in the proud eagle flight of the choruses."'

The quality of the performance, and the depth of the impression produced, may be gathered from the following notice in the *Birmingham Journal* of August 29:—

"Wednesday morning arrived, when the fate of a new composition, heralded with unwonted pomp, and of which the greatest expectations were formed, was to be decided. The Hall was full. From an early hour, crowds of eager expectants marshalled themselves as near the building as the police arrangements would permit, and as soon as the doors were opened every unreserved seat was filled, and even the far-off corners of the floor, wherever there was standing room, were packed. The galleries were again radiant with beauty; and when the composer mounted to the rostrum, and was greeted with a buzz of subdued applause, the scene was exceedingly animated. Every breath was now hushed—the birth of a new work of genius—the advent of another idea—the addition of a fresh pleasure to the circumscribed amount of human happiness, was at hand; and never was there a more eager auditory, nor one more fitting. A gentle wave of the *bâton*, but no flood of harmony followed; another—and the stupendous voice of Staudigl, as *Elijah*, was heard prophesying of woes to come. . .

"At the close of the performance, the long-pent-up excitement, which had been gathering strength with every new feature in the oratorio, burst forth in a torrent of applause, renewed again and again. Conventional rules were forgotten; the frigidity of etiquette is a feeble barrier to the expression of feeling, intense and long suppressed. Hearts that had not melted, save by the heavenly potency of 'the Messiah,' acknowledged a kindred power in this new development of the resources of art. Fair hands and earnest voices paid homage to the genius of the age. By the universal fiat of the vast assembly the composition was placed high on the roll of Fame, with the hallowed glories of Handel, of Beethoven, and of Haydn. The illustrious composer bowed his acknowledgments, and his agitation was visible. He descended and tried to escape from the torrent of approbation; but another roar, in which audience and orchestra joined, called him again before them, and with a modest air he responded to the greeting of the assembly."

The *Times*' critic thus closed his notice:—

"Never was there a more complete triumph; never a more thorough and speedy recognition of a great work of art. 'Elijah' is not only the *chef d'œuvre*

of Mendelssohn, but altogether one of the most extraordinary achievements of human intelligence. The greatest credit is due to the band and chorus. Unapproachable as is Mendelssohn as a conductor, unrivalled as is his experience of the orchestra and its resources, his work could never have won such instantaneous appreciation but for the zealous and artist-like unanimity of his forces. Mendelssohn, after thanking them, expressed his particular obligation to Mr. Stimpson, the Birmingham professor, who had for two months previously so well and effectively trained the local choir."

Mendelssohn's own account of the Festival is of peculiar interest, both from its fulness and frankness, and his fresh and natural manner of narration. It is contained in two letters, one to his brother Paul, and the other to a lady, the wife of his friend, Dr. Frege, of Leipzig. These we quote, unabridged, from the collection of "Mendelssohn's Letters from 1833 to 1847," translated by Lady Wallace :—

"To Paul Mendelssohn Bartholdy.

"Birmingham, August 26th, 1846.

"My dear Brother,—

"From the very first you took so kind an interest in my 'Elijah,' and thus inspired me with so much energy and courage for its completion, that I must write to tell you of its first performance yesterday. No work of mine ever went so admirably the first time of execution, or was received with such enthusiasm, by both the musicians and the audience, as this oratorio. It was quite evident at the first rehearsal in London, that they liked it, and liked to sing and to play it ; but I own I was far from anticipating that it would acquire such fresh vigour and impetus at the performance. Had you only been there! During the whole two hours and a half that it lasted, the large hall, with its two thousand people, and the large orchestra, were so fully intent on the one object in question, that not the slightest sound was to be heard among the whole audience, so that I could sway at pleasure the enormous orchestra and choir, and also the organ accompaniments. How often I thought of you during the time ! more especially, however, when the 'sound of abundance of rain' came, and when they sang and played the final chorus with *furore*, and when after the close of the first part we were obliged to repeat the whole movement. Not less than four choruses and four airs were encored, and not one single mistake occurred in the whole of the first part ; there were some afterwards in the second part, but these were but trifling. A young English tenor sang the last air with such wonderful sweetness, that I was obliged to collect all my energies not to be affected, and to continue beating time steadily. As I said before, had you only been there! But to-morrow I set off on my journey home. We can no longer say, as Goëthe did, that the horses' heads are turned homewards, but I always have the same feeling on the first day of my journey home. I hope to see you in Berlin, in

October, when I shall bring my score with me, either to have it performed, or at all events to play it over to you, and Fanny, and Rebecca, but I think probably the former (or rather both). Farewell, my dear brother. If this letter be dull, pray forgive it. I have been repeatedly interrupted, and in fact it should only contain that I thank you for having taken such part in my 'Elijah,' and having assisted me with it.—Your "FELIX."

"To Frau Doctorin Frege, Leipzig.

"London, August 31st, 1846.

"Dear Lady,—

"You have always shown such kind sympathy in my 'Elijah,' that I may well consider it incumbent on me to write to you after its performance, and to give you a report on the subject. If this should weary you, you have only yourself to blame; for why did you allow me to come to you with the score under my arm, and play to you those parts that were half completed, and why did you sing so much of it for me at sight? Indeed, on this account you should have considered it incumbent on you to go with me to Birmingham; for it is not fair to make people's mouths water, and then to disgust them with their condition, when you cannot remedy it for them; and really the state in which I found the soprano solo parts here was most truly miserable and forlorn. There was, however, so much that was good to make up for this, that I shall bring back with me a very delightful impression of the whole; and I often thought what pleasure it would have caused you.

The rich, full sounds of the orchestra and the huge organ, combined with the powerful choruses who sang with honest enthusiasm, the wonderful resonance in the grand giant hall; an admirable English tenor singer; Staudigl, too, who took all possible pains, and whose talents and powers you already well know, and in addition a couple of excellent second soprano and contralto solo singers; all executing the music with peculiar spirit, and the utmost fire and sympathy, doing justice not only to the loudest passages, but also to the softest *pianos*, in a manner which I never before heard from such masses; and in addition, an impressionable, kindly, hushed, and enthusiastic audience—all this is, indeed, sufficient good fortune for a first performance. In fact, I never in my life heard a better, or I may say so good a one, and I almost doubt whether I shall ever again hear one equal to it, because there were so many favourable combinations on this occasion. Along, however, with so much light, as I before said, there were also shadows, and the worst was the soprano part. It was all so neat, so pretty, so elegant, so slovenly, so devoid both of soul and head, that the music acquired a kind of amiable expression, which even now almost drives me mad when I think of it. The voice of the contralto, too, was not powerful enough to fill the hall, or to make itself heard beside such masses, and such solo singers; but she sang exceedingly well and musically, and in that case the want of voice can be tolerated. At least to *me*, *nothing* is so repugnant in music as a certain cold, soulless coquetry, which is in itself so unmusical, and yet so often adopted as the basis of singing, and playing, and music of all kinds. It is singular that I find this to be the case much less even with Italians than with us Germans.

It seems to me that our countrymen must either love music in all sincerity, or they display an odious, stupid, and affected coldness, while an Italian throat sings just as it comes, in a straightforward way, though perhaps for the sake of money—but still not for the sake of money, *and* æsthetics, *and* criticism, *and* self-esteem, *and* the right school, and twenty-seven thousand other reasons, none of which really harmonise with their real nature. This struck me very forcibly at the Musical Festival. Moscheles was ill on the Monday, so I conducted the rehearsals for him. Towards ten o'clock, when I was tired enough, the Italians lounged quietly in, with their usual cool *nonchalance*. But, from the very first moment that Grisi, Mario, and Lablache, began to sing, I inwardly thanked God. They themselves know exactly what they intend, sing with purity and in tune, and there is no mistaking where the first crotchet should come in. That I feel so little sympathy for their music is no fault of theirs. But this digression is out of place here. I wished to tell you about Birmingham Musical Festival, and the Town Hall, and here I am abusing the musical execution of our countrymen. You will say, I have often enough, and too often, been obliged to listen to you on that subject already. So I prefer reserving all further description of the Festival till I can relate it to you in your own room.

"May I soon meet you in health and happiness, and find you unchanged in kindly feelings towards myself.—Your devoted

"FELIX MENDELSSOHN BARTHOLDY."

The "young English tenor," mentioned so charmingly in the letter to Paul Mendelssohn, was Mr. Lockey.

A remarkable incident which occurred at the Festival, in connection with Mendelssohn, is worthy of record, as exhibiting his marvellous faculty of memory. Madame Polko tells the story, in the "Reminiscences," as follows:—

"At this same music meeting Mendelssohn gave another of the numerous proofs of his musical readiness. On one of the days of the Festival an anthem of Handel's was to be performed. The concert had already fairly begun, when it was discovered that the recitative which preceded the Coronation Anthem was missing, but was properly marked in the text-books. One whispered the fact to another; the musicians were in a state of alarm—the directors of the Festival in despair. They hurried off to Mendelssohn, who was in an ante-room, endeavouring to recover from the burden and heat of the day, and lamented to him the sudden and unforeseen difficulty. He tranquillised these excited individuals in his usual amiable manner, desiring that writing materials and music paper should be brought to him at once, and in the course of half an hour he wrote out the recitative and the orchestral parts. He found plenty of hands to transcribe what he had written; the parts, still wet, were distributed, and—the *prima vista* performance was faultless."

The same writer, in an earlier part of her volume, mentions another example of the composer's wonderful memory :—

"At Dusseldorf the 'Pastoral Symphony' was to be performed. Mendelssohn had come straight from England (it was in 1837) to direct the rehearsal. When the orchestra were assembled, and Mendelssohn proceeded to his desk, by some inconceivable negligence the score of the Symphony was not forthcoming, nor was there one to be found at the moment in Dusseldorf. 'Let us begin, gentlemen,' said Mendelssohn, in a peremptory tone; 'I think I shall be able to direct the first part from memory.' So, raising his magic *bâton*, the orchestra began. It seemed then as if that wonderful work had actully been the creation of his own spirit—the child of his own soul. Every tone was in his heart and in his ears, every separate part in his memory. Amid all the crashing and sounding of instruments, not a single hesitation or unsteady note, nor, in fact, the most trifling defect, escaped his notice. He darted about between his desk and the various instruments, and his ardour was so kindled that he directed the whole Symphony without a check from beginning to end, by heart. The orchestra were quite enraptured, and they gave him an enthusiastic flourish of trumpets, and from that moment there was no musician that did not swear by his name. His memory, according to the testimony of all his friends, was almost fabulous. What he once heard, he never forgot; and if years afterwards any piece of music was discussed that had ever met his ear, he knew it by heart."

In a note to this anecdote, Lady Wallace, the translator of the "Reminiscences," mentions a corroborative instance within her own knowledge :—

"At a small Court Concert in Dresden, in 1846, the King of Saxony requested her to name a theme on which Mendelssohn might extemporise. She named Glück's 'Iphigenie,' which had been given the previous evening at the Opera. The King mentioned to Mendelssohn the theme selected, on which he said, 'Your Majesty, till last night I have not heard that opera for seven years, but I comply with your Majesty's commands.' He extemporised in the most surprising manner, not omitting one of the most important airs in that grand opera—a wonderful *tour de force*."

A few days after the production of "Elijah" at Birmingham, the oratorio was repeated in London, in Exeter Hall, again under the personal direction of the composer. Prince Albert was present at the performance, and he afterwards wrote upon his copy of the book of the words, the following inscrip-

tion, which, as a spontaneous tribute of remembrance, he sent to Mendelssohn :—

"To the noble artist who, though encompassed by the Baal worship of false art, by his genius and study has succeeded, like another Elijah, in faithfully preserving the worship of true Art, once more habituating the ear, amid the giddy whirl of empty, frivolous sound, to the pure tones of sympathetic feeling and legitimate harmony ; to the great master who, by the tranquil current of his thoughts, reveals to us the gentle whisperings, as well as the mighty strife of the elements—to him is this written in grateful remembrance, by "ALBERT.

"Buckingham Palace."

The "Elijah," his loftiest triumph, was the last work of the great composer, and was intimately associated with the closing hours of his life. When in England, in 1846, he was far from robust in health, but rest and travel seemed to have restored him, when he was again lamentably depressed by the death of his favourite sister, Fanny Hensel. He then went with his family to Switzerland, and appeared to be recovering strength and spirits, so much so that he arranged to conduct the "Elijah" at Vienna, with Jenny Lind as the principal vocalist. On returning to Leipzig, however, at the beginning of October, he manifested signs of again failing health, and his grief at the loss of his sister keenly revived. "Hence it was (writes Madame Polko) that he so repeatedly declared 'The air of Leipzig stifles me; it is so oppressive everywhere.' He went to Berlin for a short time (she proceeds) and only returned to Leipzig to prepare for a journey to Vienna, whither he had promised to go to conduct his 'Elijah.' He resumed his labours with eager haste and burning zeal, in spite of constantly recurring pains in his head and attacks of faintness; and to Cécile's (his wife) tender entreaties to spare himself, he only replied 'Let me work on—for me, too, the hour of rest will come;' and to those friends who assailed him with similar remonstrances he replied in a determined manner, 'Let me work while it is yet day. Who can tell

how soon the bell may toll?'" The end was now coming, very fast. Again we quote Madame Polko's narrative—"On the 7th of October, 1847, Mendelssohn composed the sweet, profoundly melancholy 'Spring Song,' the last verse of which runs thus:

'Idol of my inmost heart,
Life for me is endless sorrow,
Blackest night without a morrow,
For thou and I must part.'

He then pushed aside the still wet page, and starting up, said hastily, 'Enough; don't be uneasy, Cécile, any longer. I really mean to write no more, and to rest awhile.' Two days afterwards, Mendelssohn brought his newest book of songs to his musical friend, Frau Livia Frege, who was in the habit of seeing him so often come into her house with a score under his arm, and singing the half-finished piece to him at sight. On this occasion she was to sing for him, with her sweet voice, the 'Nachtlied.' They first tried over some portions of 'St. Paul,' and different songs. Mendelssohn's excessive nervous irritability had for some time past been very striking, whether in listening to music or in playing himself. His face changed, and he became very pale. Indeed, he avoided all large musical gatherings, and repeatedly declared that 'the highest delight and the highest of all enjoyments is in reality music among a few friends—at most a quartett of congenial spirits: at present I care for nothing beyond this.' On the day in question, Mendelssohn had played a great deal the same morning with Moscheles and David; and, to his anxious friend Madame L. Frege he appeared weary and exhausted. When, at last, she sang the following lines:

'Time marches on by night as well as day,
And many march by night who fain would stay,'

Mendelssohn said, with a shudder, 'Oh! that has a dreary sound; it is just what I feel.' He then suddenly rose, as

pale as death, and paced the room hurriedly, complaining that his hands were as cold as ice. To Frau Livia Frege's anxious and earnest entreaty to drive straight home and send for a doctor, he answered with a smile that a good, quick walk would be of greater service to him, and took leave of her. He, however, gave up his intention of taking a walk, and went straight home ; but in the evening he was similarly affected, and was obliged to remain in bed for some days. This attack of debility seemed to have passed away, and Mendelssohn again received visits from his intimate friends. Indeed, on October the 28th, he took a short walk with his wife, and was tolerably well and in good spirits at dinner. In the afternoon, to the consternation of his family, he was seized with a sudden deep swoon. The physician could not dissemble his alarm at this attack of illness ; his state was soon hopeless, for a paralytic stroke ensued. Mendelssohn lay for a long time insensible, and when he once more recovered consciousness, he continued in an apathetic state, only complaining at intervals of insupportable pains in his head. In this condition he continued for seven days, with little change for better or worse—days full of torment and mortal anguish to all who loved him. The intelligence of the danger that threatened this precious life, spread like wild-fire through the city. It was as if some beloved king had been in peril of his life. Crowds of anxious enquirers besieged the well-known house in the Königstrasse, anxiously hoping for a better report. On every side were seen sorrowing faces and sympathising enquirers, and within, in the darkened sick room, the mortal frame of one of the noblest of men was undergoing the last great struggle, surrounded by faithful friends, in the arms of inconsolable but self-sacrificing love, and at nine o'clock at night, on the 4th of November, 1847, the hand of the Angel of Death wrote underneath the book of life of him who had gone to his rest,

his hallowed *Finis!* The purest of artistic souls had returned to the source of light whence it emanated."

The Festival of 1849, which began on the 4th of September, was the first which was placed under the conductorship of Mr. (now Sir Michael) Costa. Various changes in the arrangement of the orchestra were made by the new conductor. The band had previously been "smothered" between the chorus and the organ; they were now brought down to the front of the gallery, immediately behind the principal vocalists. In order to secure higher general excellence in the band, Mr. Costa insisted upon engaging only those performers who were accustomed to play under his direction, or who had large experience in London. Very few local performers—only eight, we believe, out of a total of 130—were admitted into the band. The strength of band and chorus was also raised to the level which it has since retained—the instrumentalists numbering 130, and the chorus 317; together with 17 principal vocalists and the conductor, making a total of 465. The constitution of band and chorus was as follows: Band—violins, 48; violas, 16; violoncellos, 16; double-basses, 15; flutes, 4; oboes, 4; clarionets, 4; bassoons, 5; trumpets, 4; horns, 4; trombones, 3; ophicleide; serpent; harps, 3; double drums; side drum and triangle; bass drum. Chorus—sopranos, 80; altos, 59; tenors, 79; basses, 82. M. Sainton (who appeared for the first time) and Mr. H. G. Blagrove led the band; the organists were Dr. Wesley, Mr. Stimpson, Mr. Simms, and Mr. Chipp; and Herr Thalberg was the solo pianist. Several vocalists of high eminence appeared for the first time at the Festival. These were Madame Sontag (the Countess Rossi, then compelled by her husband's misfortunes to return to the stage), Madame Castellan, Madlle. Jetty de Treffz, Miss Catherine

Hayes, Madlle. Alboni, and Madlle. de Meric ; and Mr. Sims Reeves, Signor Calzolari, and Herr Pischek. The other principal vocalists were the Misses Williams, Miss Stevens, Signor Mario, Mr. Machin, and Signor Lablache. The Festival opened with the "Elijah" (Herr Pischek as the Prophet, and Mr. Sims Reeves taking part of the tenor music). On Wednesday there was a selection of sacred music, including Mendelssohn's music to Racine's "Athalie," Mr. Bartley reading Mr. Bartholomew's version of the words. Thursday, as usual, was allotted to the "Messiah ;" and on Friday morning "Israel in Egypt" was given, with part of Haydn's "Creation," and a selection from Mozart. A solo and chorus, "Date sonitum," by Mr. Costa, was included in this evening's performance, Signor Lablache singing the solo part. The principal works at the evening concerts were Mendelssohn's "Walpurgis Night," his MS. overture to "Ruy Blas," and his Symphony in A minor. Beethoven's Pastoral Symphony, and his Symphony in C minor was also played, together with other important selections from his compositions. The president of the meeting was Viscount Guernsey. The gross receipts were £10,334, and the profits £2,448. A special act of homage to the memory of Mendelssohn was rendered at this Festival. Soon after the composer's death a subscription was raised for a colossal memorial bust. The commission was entrusted to Mr. Peter Hollins, of Birmingham, who succeeded in producing a highly characteristic likeness. On the opening of the Festival, the bust was placed in front of the orchestra, and remained there until the close of the performances—after which it was placed on the landing of the principal staircase of the Town Hall. The bust is the property of the Festival Committee.

At the Festival of 1852, commencing September 7, under

the presidency of Lord Leigh, the principal vocalists were Madame Viardot-Garcia (the sister of Malibran), Madame Castellan, Miss Dolby (now Madame Sainton, her first appearance), Madame Anna Zerr, Madlle. Bertrandi, Miss M. Williams, Madame Clara Novello ; Signor Tamberlick, Messrs. Sims Reeves, Lockey, Weiss, T. Williams, and Signori Polonini and Belletti. The solo instrumentalists were violin—M. Sainton ; violoncello, Signor Piatti ; double-bass, Signor Bottesini ; pianoforte, Herr Kuhe ; organ, Mr. Stimpson. Mr. Costa was again the conductor. The venerable Robert Lindley disappeared from the list of instrumentalists, after fifty years of valuable service ; and another famous name—that of Dragonetti, the double-bass player, is also missing. They were replaced respectively by Mr. Lucas and Mr. Howell. The Festival opened with the "Elijah"—Mr. Weiss as the Prophet ; and Madame Viardot-Garcia as the Queen : a part in which by her magnificent declamation, she produced an effect never approached by any other vocalist in the same character. On Wednesday morning the performance consisted of Mendelssohn's fragment of an unfinished oratorio, the "Christus ;" and Haydn's "Creation." Thursday was allotted to the "Messiah ;" and on Friday "Samson" was given. The evening concerts included Mendelssohn's "Walpurgis Night," Mozart's "Jupiter Symphony," Beethoven's "Choral Symphony," and Mendelssohn's "Loreley," a fragment of an opera. Peculiar interest attaches to this work. Mendelssohn had always desired to compose for the stage, but after many efforts to find a suitable theme, he could never satisfy himself. At last the poet Geibel suggested the famous Rhine legend of Loreley, and this Mendelssohn accepted, and began in earnest to work upon it, but the composition remained unfinished at his death—an exquisitely beautiful fragment : nothing more. The following most interesting account of the conception of "Loreley"

is given by Madame Polko, in her "Reminiscences of Mendelssohn:"—

"Geibel, who was in Berlin one evening after the performance of the 'Midsummer Night's Dream,' asked Mendelssohn why he had never written any greater opera, and whether he intended to write one. Mendelssohn started up in excitement, and looking at his friend with flashing eyes, exclaimed, 'Give me a text that I can make use of, and I will get up at four o'clock to-morrow morning and begin the composition.'

"'Well, then, what are your requirements for such a text?'

"'Above all, it must have a definite purpose, and also be musical and thoroughly dramatic,' was the answer. 'In other respects I would not be too fastidious, and have no doubt I could adapt myself to any sphere. The "Vestalin," and "Jessonda," for instance, are good libretti. I should, indeed, infinitely prefer a popular German subject; of course, not purely idyllic, but enlivened by strong and passionate conflicts. Fairy legends, too, would be acceptable, under certain conditions. There is a peculiar charm when the personages in front of the stage act and sing, while in the background the elementary powers—woods, winds, and waters—have their say also.'

"These words of the musician fell like burning sparks on the poet's soul; and when Geibel quitted Berlin he had quite resolved to compose a libretto worthy of such a master. A summer, passed in magic St. Goar, on the Rhine, produced the 'Loreley;' but she did not appear, as in the legend, an anomalous being, between a demon and a fairy, but was a lovely, simple, mortal child, who, infatuated by love, sorrow, and revenge, falls a prey to the demoniac powers by her own act and deed, and is gradually transformed into the destructive enchantress of the legend. Thus a field for dramatic development was offered by this character. The design of the opera was now lightly and gracefully constructed by the fancy of the poet, and when Geibel again met Mendelssohn, in December 1846, he could already sketch for him outlines of what the work was to be as a whole. Mendelssohn accepted the subject with lively satisfaction, and the leading conception exceedingly delighted him, although in some particulars, partly from musical grounds, and also in the interest of the stage effect, he wished a great many alterations to be made. Regular meetings were arranged, and, eagerly exchanging ideas, they endeavoured mutually to construct a new book. Mendelssohn signified, in a general way, his wishes and requirements, while the poet's eye and the poet's brain strove to shape a concrete form in accordance with them. Unhappily, only a few weeks were granted them for this important work, and when the hour of parting came for the friends, not one half of their task had been accomplished, and the closest correspondence could but faintly supply personal intercourse. How slowly, in this way, were wound up those minute discussions on the development of individual dramatic threads—what an accumulation of scruples, suggestions, and counter suggestions. Not till the ensuing spring were they so far in accord about the inner structure of the piece that Geibel could commence its accomplishment in earnest. In order to be near the beloved master, and to work as much as possible in seclusion,

Geibel first went to Altenburg, and thence to Dresden. From here he brought to him, at Leipzig, each act as it was finished. With heartfelt delight, Mendelssohn saw the progress of the work, and always received the welcome poet with the utmost kindness. Their usual practice was to work together in the forenoon, to read and criticise what had been recently written, and then to stroll up and down the garden behind the house, dining in a happy family circle, and having music with their friends in the evening. David was sure to be there, enquiring playfully after 'Fraulein Loreley.' Gade likewise asked about the fair enchantress. Frau Livia Frege sang, Frau von der Pfordten played, Jenny Lind, too, sometimes made her appearance, and in that lively circle the parts of the coming opera were distributed. But, she too, the bewitching 'Loreley,' was not destined to emerge from the floods, wrapped in the silvery veil of Mendelssohn's music. The glorious work remained a fragment, and deep sorrow steals over our hearts when we read this wondrously fine poem, which seems to gaze at us with eyes of the most profound melancholy; softly wailing, Woe! woe!"

The receipts at the Festival of 1852 were £11,925; and the profits £4,704.

The Festival of 1855 began on the 28th of August: Lord Willoughby de Broke president. The chorus and band remained much the same as before in regard to numbers, but the former was strengthened by the admission of a few Birmingham amateurs, who afterwards formed the Amateur Harmonic Association. The leading vocalists were Mesdames Grisi, Rudersdorff, Castellan, and Viardot-Garcia, Miss Dolby, Messrs. Sims Reeves and Weiss, Signori Mario, Gardoni, and Lablache, and Herren Reichardt and Formes. Mr. Stimpson was the organist, and Mr. Costa the conductor. The Festival opened with the "Elijah;" on the Thursday, as usual, the "Messiah" was given; and on Friday Beethoven's "Mount of Olives," Mozart's "Requiem," and a selection from Handel's "Israel in Egypt." The novelty of the meeting was given on Wednesday morning—the new oratorio of "Eli," composed especially for Birmingham, by Mr. Costa. Great interest was excited by this event, and the Hall was crowded; an unusual number of musical critics and amateurs being amongst the audience. The

oratorio proved a great success, both musically and in the marked applause it elicited; the composer, at the close of the performance, being greeted with tumultuous applause, which was renewed when he appeared at the conductor's desk to begin the evening concert. The conduct of Mr. Costa in reference to this oratorio deserves particular notice: he refused to accept any remuneration for it, but desired that the sum intended to be paid him should be given in his name to the General Hospital. To mark their sense of his generosity, and of the successful production of "Eli," the members of the Committee subscribed for a silver group, commemorative of a scene from the oratorio, and this work of art (produced by Messrs. Elkington, Mason, and Co.) was presented to Mr. Costa in the course of the next year. It bears the following inscription—"To Michael Costa, in commemoration of the first performance, on the 29th of August, 1855, of 'Eli,' an oratorio, generously composed by him for the Birmingham Musical Festival, in aid of the funds of the General Hospital. As a tribute to his genius, and as a record of his disinterested liberality, this testimonial is presented by noblemen and gentlemen of the Committee of Management. 1856." At the evening concerts at this Festival, besides the usual selections, two new works by English composers were produced—Mr. Macfarren's descriptive cantata, "Leonora;" and Mr. Howard Glover's cantata, "Tam o' Shanter." The gross receipts at the Festival amounted to £12,745, and the profits to £4,090, out of which about £1,000 had to be paid towards decorating the Town Hall, and ornamenting and repairing the organ.

The Festival of 1858 commenced on the 31st of August, under the presidency of the Earl of Dartmouth. The meeting was arranged on a scale of unprecedented completeness, whether as regards the works selected for performance, or the

artists to whom their interpretation was entrusted. The Festival commenced with the "Elijah," and on the following day "Eli" (produced at the Festival of 1855) was repeated with undiminished success. The morning of Thursday was, as usual, allotted to the "Messiah," which attracted so large an audience that the committee were compelled to reserve the entire Hall; and even under this arrangement it was found extremely difficult to provide room for those who were eager to hear this great masterpiece of the sacred drama. On Friday morning the performance consisted of "Judith," a new oratorio, by an English composer, Mr. Henry Leslie. To this was added Mendelssohn's "Lauda Sion," and Beethoven's Grand Mass in C. The evening performances, in addition to the usual miscellaneous selections, included Handel's "Acis and Galatea," with additional accompaniments, written expressly for the Festival, by Costa; Mendelssohn's cantata, "To the Sons of Art;" and Costa's serenata, "The Dream," composed for the marriage of the Princess Royal, and performed on that occasion at Buckingham Palace; but which was first given to the public at the Birmingham Festival. The festivities of the week were, as usual, brought to a close by a ball in the Town Hall, which, on account of the steadily declining attendance, the committee afterwards resolved to dispense with. The principal vocalists engaged for this Festival were Madame Clara Novello (who then finally retired from professional life), Miss Victoire Balfe (her first appearance in Birmingham), Madame Castellan, Madame Alboni, Madame Viardot-Garcia, and Miss Dolby (now Madame Sainton-Dolby); Signori Tamberlick, Ronconi, and Belletti, and Messrs. Sims Reeves, Weiss, and Montem Smith. The band and orchestra numbered nearly five hundred performers, and the Festival was again placed under the direction of Mr. Costa. The gross receipts amounted to £11,141, and the profits to £2,731.

In 1861 the Festival was again a grand success, musically, though the heavy expenses reduced below the average the sum available for the Hospital. The meeting began on the 27th of August, the Earl of Shrewsbury and Talbot presiding. The first morning, Tuesday, was allotted to the "Elijah;" Wednesday, to Handel's "Samson;" Thursday, to the "Messiah;" and on Friday there were given Beethoven's Mass in D, Hummel's "Alma Virgo" (Madlle. Adelina Patti singing the solo part), and a portion of "Israel in Egypt." On Friday evening, instead of the ball, an evening performance was given, the work selected being Handel's "Judas Maccabæus." Another oratorio, Haydn's "Creation," was given on the Wednesday evening. The other evening concerts were chiefly remarkable for Madame Arabella Goddard's pianoforte performances—Mendelssohn's Concerto in G minor, and Beethoven's Concerto in E flat. The various performances elicited the warmest commendations from the critics, who seem to have regarded the Festival as one of the most perfect on record in a musical sense. The performance of Beethoven's Mass, in particular, was noted as a masterly solution of a hard problem. The work, it was said, had now for the first time been really heard in this country, and "the Birmingham singers (so wrote the *Times*), covered with new laurels, have now a perfect right to regard themselves—until worthier competitors are found—as the champion choristers of England," a well-earned reputation which, we venture to say, they intend to keep. The vocal principals at this Festival were—Mesdames Rudersdorff, Lemmens-Sherrington, and Sainton-Dolby, Madlle. Titiens, Madlle. Adelina Patti, Miss Palmer, Messrs. Sims Reeves, Montem Smith, and Santley, and Signori Giuglini and Belletti. Miss Arabella Goddard was the solo pianist; Messrs. Stockley and Sutton, chorus-masters; Mr. Stimpson, organist; and Mr. Costa, conductor. The proceeds were £11,453; and the profits £3,043.

"The Festival of 1864 (the Earl of Lichfield president) opened on the 6th of September, with Mendelssohn's oratorio the "St. Paul" (which on this occasion took the customary place of the "Elijah"). On Thursday morning the "Messiah" was given; on Friday Beethoven's "Mount of Olives," a performance which will never be forgotten by those who heard it (Madlle. Titiens, Mr. Sims Reeves, and Mr. Santley taking the solo parts); Mozart's Twelfth Mass; part of Handel's oratorio "Solomon"; and Guglielmi's "Offertorium," Madlle. Patti singing the *gratias agimus*. The "Elijah," removed from its place at the opening, was performed on Friday evening. There were several novelties at the Festival. On Wednesday morning a new oratorio, "Naaman," by Mr. Costa, was produced with much success, the approval of the audience being strongly manifested, and the President commanding not fewer than thirteen repetitions of striking parts of the composition. On Tuesday evening, Mr. H. Smart's dramatic cantata, "The Bride of Dunkerron," was produced; and on Thursday evening Mr. Sullivan's cantata, "Kenilworth." Both works proved very successful, and have since become established favourites. On Wednesday evening Mendelssohn's "Lobgesang" was performed; and at each of the evening concerts Madame Arabella Goddard gave pianoforte selections—one of these was a duet with M. Sainton, Beethoven's Sonata in G, for pianoforte and violin. The leading vocalists engaged were Mesdames Rudersdorff, Lemmens-Sherrington, and Sainton-Dolby, Madlle. Titiens, Madlle. Adelina Patti, Miss Palmer, Messrs. Sims Reeves, Cummings, Santley, and Weiss, and Signor Mario (who, however, was absent through illness). The receipts of the Festival amounted to £13,777; and the profits to £5,256.

The next Festival, 1867, which began on the 27th of August (Earl Beauchamp, president), was again marked by

important novelties. The meeting opened with the "Elijah," and on Wednesday there was given, for the first time of performance, a sacred cantata, "The Woman of Samaria," by Dr. Sterndale Bennett, the composer himself conducting it. At the close of the performance Dr. Bennett received prolonged applause from the audience, in which the performers themselves heartily joined. The rest of the Wednesday morning was occupied by Handel's "Judas Maccabæus." On Thursday, in accordance with time-honoured custom, the "Messiah" was performed; and on Friday, for the first time in Birmingham, M. Gounod's "Mass in G" was given (Madlle. Nilsson, Mr. Cummings, and Mr. Santley taking the solo parts); and this was followed by Handel's "Israel in Egypt." The evening concerts were distinguished—on Tuesday, by the production of Handel's ode, "Alexander's Feast;" on Wednesday, by the production of M. Benedict's cantata, "The Legend of St. Cecilia;" and on Thursday, by the first performance of Mr. J. F. Barnett's now popular cantata, "The Ancient Mariner." The rest of the evenings were filled up with miscellaneous selections; and on Friday evening the Festival closed nobly with Mendelssohn's "St. Paul." The principal vocalists were Mesdames Lemmens-Sherrington, Sainton-Dolby, and Patey-Whytock, Madlle. Titiens, Madlle. Christine Nilsson; Messrs. Sims Reeves, Cummings, Santley, and Weiss. The receipts were £14,397, and the profits £5,541.

The thirtieth Festival, that of 1870 (the Earl of Bradford president), began on the 30th of August. The principal vocalists were Mesdames Lemmens-Sherrington and Patey-Whytock; Madlle. Titiens, Madlle. Ilma di Murska, Madlle. Drasdil, Miss Edith Wynne; Messrs. Sims Reeves, Vernon Rigby (his first appearance at the Festivals), Cummings, and Santley, and Signor Foli. The "Elijah" opened the meeting,

on the Tuesday; on Wednesday, Mr. Costa's "Naaman" was repeated; on Thursday, the "Messiah;" and on Friday, a new oratorio, "St. Peter," by Mr. Benedict (the composer conducting it), followed by Mozart's "Requiem." On Tuesday evening, a new cantata, "Paradise and the Peri," by Mr. J. F. Barnett, was given; on Wednesday, another new work, Dr. Stewart's "Ode to Shakspeare;" and on Thursday, a third new production, a cantata, "Nala and Damayanti," by Herr Ferdinand Hiller, the friend of Mendelssohn. Friday evening was allotted to Handel's "Samson." The new works were conducted by their composers, each of whom was very warmly greeted; and on Friday evening, at the close of the performance, there was a special "call" for Herr Hiller, Mr. Benedict, Mr. Barnett, and Dr. Stewart, who, together with Mr. Costa, were received with deafening applause. The receipts were equally satisfactory with the performances; the gross produce being £14,635, and the profits (the highest yet realised) £6,195.

In closing this record of the Festivals it is proper to add a note upon their management. They are conducted by two Committees—a small Orchestral Committee, appointed by the Governors of the General Hospital; and a much larger General Committee, consisting of gentlemen of position and influence in the town. This last named Committee is presided over by a Chairman, who is always a member of the Orchestral Committee, and who is the chief officer of the Festival. Various sub-committees are appointed for special work, such as printing and advertising, the provision and sale of books, arrangements in the Town Hall at the period of the Festival, and the direction of outside barriers and street traffic during the performances. The whole of the musical arrangements, selection of performances, and engagements of artists, are entrusted to the Orchestral Committee,

and fall mainly upon the gentleman who discharges the duties of Orchestral Steward, and who acts, usually, as Chairman of the Orchestral Committee. The difficult and delicate nature of this part of the work will be readily understood, when the scale of the Festival is considered; but its extent, and the sacrifices of time and energy it imposes can be appreciated only by those who are intimately acquainted with the inner life of these great meetings. Birmingham has been very fortunate in the selection of the chief officers above referred to. Since the reorganisation of the Festivals in 1834, the Chairmen have been Mr. George Barker, Mr. J. F. Ledsam, Mr. J. O. Mason, and Mr. William John Beale, the present holder of that office. During the same period only three gentlemen have filled the important post of Orchestral Steward and practical musical director—namely, Mr. Joseph Moore, Mr. J. O. Mason, and the present Steward, Mr. Richard Peyton, jun., who is also Chairman of the Orchestral Committee. To this enumeration of those who have been so peculiarly responsible for the direction of the Festivals, must be added the name of Sir Michael Costa, the conductor, to whom the Committee have now, for so long a series of meetings, been so deeply indebted.

The Festival Committee has accumulated a most extensive and valuable musical library, which is kept in the Committee Room of the Town Hall, and includes the scores and vocal parts (together with some of the instrumental parts) of the chief works which have been produced since the institution of the Festivals. The extent of this collection may be inferred from the circumstance that the chorus now consists of 90 voices in each division—sopranos, altos, tenors, and basses—and that of each oratorio, or other choral work, there is a complete provision of parts for the vocalists.

Of the influence of the Festivals upon Art, this is not the place to speak, for this work does not pretend to enter upon

criticism, but merely to place in the hands of its readers a brief and plain history of the Festivals as musical celebrations. It is, however, permissible to say that by the energy of its Committees, the vastness of its scale, the completeness of its executive arrangements, and by making the production of new and original works a leading feature of its policy, the management of the Birmingham Festivals has established the reputation of the town, has encouraged and quickened the development of Art, and has greatly stimulated, by its example, the imitation of other large towns in this country, whose periodical music meetings now enter into friendly rivalry with the Birmingham Festivals, though still leaving to these the pre-eminent rank they have enjoyed for nearly a century, and will, it is hoped, continue to hold in the future.

BIOGRAPHICAL NOTICES OF PERFORMERS.

ALBERTAZZI, Madame, the wife of an Italian advocate, was born in London, in 1814. Under her maiden name of Howson, she excited much attention as a kind of youthful musical prodigy. She then went for suitable training to Italy, and appeared there in 1832. Thence she went as prima donna to Madrid; thence, in 1835, to Paris; and finally, in 1837, to London, where (and generally in England) she became extremely popular as an operatic and concert singer. She died in 1847.

BALFE, VICTOIRE, soprano, daughter of Mr. Balfe, the composer, first appeared in London in 1857; married in 1863 Sir John Crampton, British Minister at Madrid; was divorced, and married a second time the Duke de Frias, a Spanish grandee. Died in 1871.

BARTLEMAN, JAMES, bass singer, was born in Westminster, in September, 1769. He entered public life at a very early age, as a vocalist, and speedily attained a good position which he finally improved into that of the first bass of his day. He was remarkable not only for his powerful voice, but also for his highly-cultivated taste, and for the admirable expression which he threw into the music allotted to him. The last years of Bartleman's life were spent under the presure of acute suffering from illness. Frequently, whilst he was delighting brilliant audiences by his performances, his brow was covered with the sweat of bodily agony; and at last his disease so greatly increased that he

was prevented from fulfilling his engagements. He died in April, 1822.

BELLAMY, THOMAS LUDFORD, the contemporary of Bartleman, to whom only he was inferior, occupied for many years an eminent position as a bass singer. He was born in London in 1770, and in 1791 was a principal singer at the oratorios at Drury Lane Theatre. Afterwards he became agent for the estates of an Irish nobleman, but quitting this employment he went on the stage, and took the management of theatres at several places, both in Ireland and England. These speculations proving unfortunate, he accepted engagements at Covent Garden and Drury Lane Theatres successively, and finally obtained the appointment of choirmaster at the chapel of the Spanish Embassy, with which he combined a school of music.

BILLINGTON, Mrs.—the daughter of Herr Weichsel, a German musician of some note—was born, is 1770 in England, whither her father had removed. Both she and her brother, Carl Weichsel, the violinist, were from infancy the subjects of careful musical instruction, first by their father, and afterwards by Schroeter, an excellent teacher of the pianoforte. When about five years old they appeared at the Haymarket Theatre, and played respectively on the pianoforte and the violin; but, happily, unlike most "infant prodigies," were not injured by this unwise display of precocious talent. At fourteen Miss Weichsel first sang in public; her *debût* taking place at Oxford. At sixteen she married Mr. Billington, a performer on the double-bass, and the writer of several pleasing compositions. With him she went to Dublin and entered on a theatrical career, but annoyed at the greater success of Miss Wheeler, a singer then engaged in the Irish capital, she was with difficulty

persuaded not to quit the stage. Miss Wheeler went to London, where Mrs. Billington followed her, and both ladies were engaged at Covent Garden Theatre. Again an unfortunate comparison with her rival sadly disgusted Mrs. Billington, who desired to withdraw from her engagement; but at last she consented to appear for twelve nights. The first part chosen for her was *Rosetta*, in "Love in a Village." Her triumph was complete; Miss Wheeler was effectually displaced, and Mrs. Billington firmly established in public favour. She was engaged at £1,000 for the season, with a benefit, to which the managers liberally added another night, in consideration of the profit they derived from the exercise of her abilities. In 1785 she appeared at the Ancient Concerts, and divided the applause of the town with the famous Madame Mara. In 1787 she sang for the first time at the Birmingham Festival. During this whole period Mrs. Billington studied her art with incessant ardour, and in the interval between the theatrical seasons she actually visited Paris to receive instruction from the celebrated Sacchini. In 1793 this admirable actress retired —as she thought permanently—from public life, and set out with her husband on a continental tour, travelling under an assumed name, which they preserved until persuaded by Sir William Hamilton, the English ambassador at Naples, to sing in private before the King, at his country residence at Caserto. At the King's request Mrs. Billington appeared at the theatre of San Carlo, in the opera of "Inez de Castro," written for her by the composer Bianchi. Operas were afterwards written for her by Paesiello, Paër, and Himmel. The performances at Naples were brought abruptly to a close by the sudden death of Mr. Billington, and they were further interrupted by an eruption of Vesuvius, an occurrence which, with profound sagacity, the Neapolitans attributed to the circumstance of a heretic having been engaged to sing at

San Carlo. The year 1796 found her at Venice. After her first performance she fell ill, and was unable to sing during the whole season. Notwithstanding this, the manager generously paid her the whole of her salary, and she, not to be outdone, performed during the next season without recompense. After singing at Rome, Milan, and other cities, she returned to England, in 1801, still retaining the name of Billington, although she had, when in Italy, married M. Felissent, a Frenchman. Her return to England was hailed as an event of the first musical importance. For eight years she held the highest place in public regard, and admirably supported her position, although opposed by rivals so powerful as Mara and Grassini. In 1809, to the deep regret of the musical world, Mrs. Billington finally retired from public life, and never broke her resolution but on one occasion, when she sang before the Prince Regent, at Whitehall, for the benefit of a charity. In 1817 she finally left England, and retired to an estate belonging to her, near Venice, where she died. The following notice of Mrs. Billington is extracted from Mr. Hogarth's "Memoirs of the Opera":—

"Her features were beautiful; but her countenance, though full of good humour, was incapable of varied expression, and she had no talents whatever as an actress, the effect she produced on the stage being attributable entirely to her vocal powers. Her voice was a pure soprano, not remarkable for volume, but very sweet and flexible, and of extraordinary compass in its upper extremity. Her rapidity was amazing, and nothing could exceed the finish and delicacy of her execution. She was, too, a thorough musician, having been in her youth a great performer on the pianoforte; and her knowledge of the art furnished her with an inexhaustible variety of beautiful embellishments. So much were the public struck by the novelty and singular beauty of her vocal graces and ornaments, that her favourite songs were published as nearly as possible in the way she sang them, her *fiorituri* being taken down as she gave them, by the most experienced musical professors."*

Sometimes the embellishments of her songs were turned against herself. Thus, while singing at La Scala, at Milan, with Braham, in 1799, a quarrel occurred between the two

* "Memoirs of the Opera," by George Hogarth, vol. ii, page 278.

vocalists, and Braham determined on a novel and humorous revenge. They appeared together in an opera by Nasolini. Braham's grand *aria* came first, and knowing that Billington's embellishments were carefully studied, and not likely to be changed, he listened to them at rehearsal, mastered them, and, to her dismay, at night introduced them all into his own air. Billington, when her turn came—forced to discard her own ornaments—sang so meagrely that the audience were fairly astonished. To the credit of both sides, the quarrel was afterwards made up.

Bochsa, Robert, harpist, born in France, 1789, died in Australia, 1856. Was harpist to Napoleon I ; in 1817 settled in England, became director of the oratorios at Covent Garden Theatre, and a director of the Royal Academy of Music.

Blagrove, Henry, violinist, born at Nottingham, 1811 ; died in 1872. He was trained by Spagnoletti, and later by Spohr. For many years he was, with M. Sainton, joint leader of the band at the Festivals.

Braham, John, or Abraham, as he was originally named, was the son of a German Jew, and was born in London in 1774. Early left an orphan, he sank into deep poverty, and was at one time reduced to the situation of a street hawker. His voice attracted the notice of Leoni, a well-known Italian singer, who gave the boy lessons, and brought him on the stage at Covent Garden on his benefit night, April 31, 1787. The journals of the day recognised the talent of the boy ; but Braham, for a time losing his voice, disappeared from public sight. Regaining his powers of song, he appeared at Bath in 1794, and was afterwards engaged at both the opera houses. From thence he went to Italy, where he sang with Mrs. Billington, and obtained an immense reputation. Returning

to England in 1801, he appeared at Covent Garden, and from that moment his career was an uninterrupted success. He sang at all the great music meetings, at all the London concerts, and at most theatres throughout the kingdom. Undoubtedly the greatest English tenor, people believed his voice to be indestructible, and long after it had become enfeebled they persisted in still recognising its original excellence. It thus happened that Braham remained much longer before the public than for his own fame he should have done. He died on February the 18th, 1856. In private life Braham secured general respect. He married, in 1816, Miss Bolton, of Ardwick, near Manchester, and had by her several children. Three of his sons have adopted their father's profession, and one of his daughters married first the Earl of Waldegrave, next Mr. G. Granville Vernon Harcourt, eldest son of the late Archbishop of York; and later, Mr. Chichester Fortescue, M.P., now (1873) President of the Board of Trade, and a member of the Cabinet. With this daughter Braham passed the latter years of his life, unfortunate speculations having dissipated the large fortune he had acquired by the exercise of his vocal powers.

CAMPORESE, Madame, formerly a concert singer attached to the Court of Napoleon I., made her appearance in England in 1817, and, with the exception of a short absence on the Continent, remained here until 1823, when she retired from the stage. The purity and force of her style as a vocalist, the sweetness of her voice, and the tenderness, power, and delicacy of her expressive manner as an actress, are still recollected and admired by a few of the older playgoers who still linger amongst us.

CARADORI, Madame, soprano, born at Milan, 1800, daughter of Baron de Munck, a French officer; died in 1865. She

was married to an Englishman, Mr. Allan, but sang first under her mother's name of Caradori, afterwards as Madame Caradori-Allan.

CATALANI, ANGELICA, who was first engaged at the Festival of 1811, was an Italian, the daughter of a merchant at Sinigaglia. She was born in 1782, and though she early received such musical training as provincial masters could afford, she was not intended to appear on the stage, to which she was finally driven by her father's losses during the French invasion. When fifteen years old she made her *debût* at Venice, and afterwards sang at nearly all the principal Italian theatres. On leaving Italy she visited Lisbon, remained there three years, and married M. Valabreque, an officer in the 8th regiment of French Hussars, which formed part of Junot's army. From Lisbon to Madrid was Catalani's next journey, the enthusiasm she excited increasing at every place she visited. At Madrid a *junta* of grandees condescended to fix the prices of admission to her concerts. In Paris, whither she next went, Catalani was equally the rage. She gave four concerts in that city, and is believed to have realised nearly one thousand pounds by each of them. Advised to visit England, she was advised also to engage for only one season—she was told that in the next season she could command her own terms. This information suited M. Valabreque, who seems to have been intensely anxious to convert his wife's talents into gold; and accordingly Madame Catalani appeared at the King's Theatre in December, 1806, in Portogallo's now forgotten opera, "Semiramide." For the first season she asked two thousand guineas; for the next five thousand, with two benefits, which produced one thousand each; and she received upwards of three thousand more for singing at concerts. Thus in six months her gains amounted to more than ten thousand

guineas. The demand for the second season was disputed, as so exorbitant that if it were paid no other singer of talent could be engaged. But M. Valabreque had his answer ready—"Talent," he exclaimed, "have you not Madame Catalani? What would you have? If you want an opera company, my wife, with four or five puppets, is quite sufficient."

For a time this system perfectly answered the expectations of the shrewd Frenchman. The public wanted to see and hear Catalani alone. She was surpassingly beautiful: "More lovely than Miss O'Neill," said one critic; "More grandly dignified than Mrs. Siddons," said another. "Her energy and the quickness and variety of expression were very wonderful," wrote an enthusiastic eulogist, in 1821. "Hers is the noblest order of forms, and every vein and every fibre seems instinct with feeling the moment she begins to sing. Never do we recollect to have observed such powerful, such instantaneous illuminations of her figure and her features as Catalani displays." Her personal qualities were not less estimable than those which distinguished her professional course. Simplicity and purity of conduct, great sensibility, sweetness of temper, and warm affections, rendered her a model wife and mother; while an honest frankness and vivacity of manner endued her with irresistible powers of attraction. Gossiping Michael Kelly says of her—"No woman was ever more charitable or kind-hearted, and as for the qualities of her mind, I never knew a more perfect child of nature." From all these graces of mind and person her profound ignorance was a sad drawback. Her want of acquaintance with literature was amusingly illustrated at a Court dinner party at Weimar. Catalani, as a particular mark of respect, was placed next to Goëthe. She did not know him, but observing him to be the object of marked attention she enquired his name. "The celebrated Goëthe,"

was the reply of the person she addressed. "Ah! on what instrument does he play?" asked Catalani. "He is no performer, Madame; he is the renowned author of 'Werter.'" "Oh! yes, yes, I remember," exclaimed Catalani, delighted, and then turning to Goëthe she said, "Ah! sir, what an admirer I am of 'Werter!'" A low bow was the gratified poet's acknowledgment of the flattering compliment. "I never," continued the lively lady, "I never read anything half so laughable in all my life. What a capital farce it is." "Madame," cried Goëthe, looking aghast—"'the Sorrows of Werter' a farce!" "Oh, yes," rejoined Catalani, laughing heartily at the recollection; "never was anything so exquisitely ridiculous." She had never heard of the *real* "Werter," but had been talking of a stupid travestie of the book, brought out as a farce at one of the minor Paris theatres!

Her musical education was wretchedly defective; she was a singer, but not a musician. An acute critic remarks—"As she advanced in her career she deviated farther and farther from the right road, till at length her whole ambition lay in surprising the world by displays of vocal power." For a time the musical wonder enchanted the London public, and Catalani was transformed into an idol. But the votaries of the goddess expected a continuance of her miracles. One evening, in 1813, she failed to appear; the audience were irritated, but submitted to the privation. The next night she was still absent, and a violent uproar ensued—chandeliers were broken, musical instruments destroyed, and so much damage done that the theatre had to be closed for a week. At the end of the season Catalani left England for the Continent. Her journey was not unlike a royal progress. She carried letters of introduction from one Sovereign to another—from Paris to Berlin, from Stuttgardt to Vienna, from Vienna to St. Petersburg. She was *fêted* and caressed

everywhere; empresses embraced her, emperors and kings kissed her hands, and showered upon her the most costly gifts. After an absence of ten years she returned to England, laden with wealth, and again appeared on the stage of the Opera. But prosperity had made her indolent; she took no pains to interest the public, nor made an effort to raise herself to the higher musical taste then gradually developing itself. The system of "my wife and four or five puppets" would no longer be tolerated, and in some disgust at singing to fast-diminishing audiences, Madame Catalani finally retired from the stage in 1824. The latter years of her life were spent in Italy; but the closing scene took place in Paris. She visited that city in the summer of 1850, was seized with cholera, and expired after a few hours' illness.

Cramer, William, violinist, born at Mannheim, 1743; settled in England in 1770; was one of the chamber band of George the Third, and leader at the Opera. He died in 1800.

De Beriot, Charles Auguste, violinist, born at Louvain, 1802; died at Brussels, 1870. Married in 1836 to Madame Malibran-Garcia.

Dragonetti, Dominico, double-bass, born at Venice, 1770; died in London, 1846. He came to England in 1795, and for fifty years was the principal double-bass at the Birmingham Festivals, the opera, and all great music meetings.

Dussek, Madame, whose name will be found among the vocalists at the Festival of 1802, was the daughter of Dominico Corri, an Italian composer settled in England. She was born in 1775, appeared at Edinburgh as a pianoforte player, at four years of age, and at fourteen sang at the principal

London concerts. In 1792 she married J. L. Dussek, the composer, and after his death, in 1800, married for her second husband, Mr. J. A. Moralt, an instrumental performer, who was frequently engaged at the Festivals. Before this time, however, Madame Dussek had ceased publicly to exercise her profession, the remainder of her life being spent in London, as a successful teacher of music.

FISCHER, JOHN CHRISTIAN, oboe player, born in Saxony; died in London, in 1804, suddenly, while performing at Buckingham Palace. He married the daughter of Gainsborough, the painter.

GREATOREX, THOMAS, undertook the conductorship of the Festival, and for many years held that post, for which he was admirably qualified by his lengthened experience as Conductor of the Ancient Concerts. He was born at North Wingfield, Derbyshire, in 1758, and received his musical education in London, from Dr. Cooke, organist of Westminster Abbey. After holding appointments in London and at Carlisle (where he enjoyed the friendship of Paley, and of Bishop Percy, then Dean of Carlisle), he visited Italy, and spent a considerable time in perfecting his musical knowledge. Returning to England in 1788, he quickly acquired profitable employment as a teacher of music. In 1793 he was appointed conductor of the Ancient Concerts, and in the same year entered on his connection with the Birmingham Festival. He was also a composer, but his works are now scarcely remembered. Patronised in a marked degree by George the Third, and still more by the Prince Regent, in whose dinner parties he occasionally joined, Greatorex associated with men of the highest class both in fashionable and intellectual circles. He was a sound mathematician, an ardent botanist, and an astronomer of no mean acquirements. In addition to all this he

was renowned for his skill in archery, and had sufficient military zeal to become a Captain of Volunteers.

GRISI, GIULIA. The career of this Queen of Song is too fresh in memory to require lengthened notice. She was born at Milan, in 1808; married twice, early in life to M. Melcy, and later to Signor Mario; and died in Italy, in 1869—having some time previously retired from the stage. Her first appearances as a singer and actress were in Italy—at Bologna and Milan. For a short period, she was attached to the Paris Opera; and in 1834 she appeared in London, to which (with occasional French performances) she remained constant until her retirement.

HARRISON, SAMUEL, a bass singer of high reputation, was born at Belper, in 1760, and at the age of sixteen sang as a soloist at the Ancient Concerts, from which he did not retire until 1802. He was, in conjunction with Knyvett and Bartleman, one of the founders of the celebrated Vocal Concerts, which were commenced in 1791, and continued for some years. Harrison married Miss Cantelo, a vocalist of no mean reputation, whose brother was for a long period one of the instrumental performers at the Birmingham Festivals.

KELLY, MICHAEL, was the son of a Dublin wine merchant, and after having made some reputation as singer and composer, he himself set up in the wine trade, on which Sheridan proposed that he should inscribe over his door "Michael Kelly, composer of wine and importer of music." Kelly was decidedly a man of enterprise. In youth he raised by an engagement in Dublin money enough to visit Italy. On his way there the vessel was captured by an American privateer, but Kelly discovered that the chief mate of the American ship had been his father's gardener, and by this man's good offices

he escaped. In Italy he studied under good masters; and afterwards went to Vienna, where he became a favourite with the eccentric Joseph the Second, in whose service he remained four years. Going, on leave of absence, to London, he found profit and pleasure combined to be an attraction too great to allow him to return to Vienna; he consequently remained in England, and became a favourite singer. For thirty years he was the stage manager of the King's Theatre, in the Haymarket, and in his "Reminiscences" he gives an amusing account of his experience in that post. Kelly died at Ramsgate, in 1826.

KNYVETT, WILLIAM, who appeared for the first time at the Festival of 1799, was born in London, about the year 1780. His *debût* as a singer was made in 1795, at the Ancient Concerts, and from that time he took a high place at all the great London and provincial meetings. As a counter-tenor singer he was generally admired, both for the sweetness of his voice and the high finish and delicacy of his style in part-singing. These qualifications, coupled with his profound acquaintance with the science of music, caused him to be appointed the successor of Greatorex as conductor of the Ancient Concerts. On the death of Mr. Greatorex he also succeeded to the conductorship of the Birmingham Festivals, and held that important office from 1834 until 1843, with great credit to himself and satisfaction to the Festival Committee. Mr. Knyvett married Miss TRAVIS, a lady who frequently sang at the Festivals. She was a pupil of Mr. Greatorex, and was afterwards engaged, under his directorship, at the Ancient Concerts. An enthusiastic biographer describes her as being, "in point of style, amongst the female, what Mr. Vaughan is amongst the men singers of the day: simple in her manner, pure in her tone, accurate in her intonation, chaste in her declamation, and with so much of conscience

that her auditor is never distressed by any apprehension of her failure or extravagance."

LABLACHE, LOUIS, the eminent lyric comedian, was the son of a French refugee, and was born at Naples, in December, 1794. After singing for some years in Italy with great success, he came to England in 1830, and on his first appearance established himself as beyond question the principal comedian on the opera stage. His career is too recent to require lengthened notice at our hands. We need only add, that having been ill for some time, he retired for a season of repose to Naples, his native place, and died there, on the 23rd of January, 1858. He will not easily be replaced upon the stage, and for many a year the musical public will painfully miss his grand figure and superb voice. The *Athenæum* well described him in a sentence: "The mould in which nature had cast Lablache was colossal: his head was the head of Jupiter, his figure the figure of Milo, his voice that of Boanerges."

MALIBRAN, Madame, was born in Paris, in 1808; and was carefully trained by her father, Garcia, the tenor singer, by whom she was harshly and tyrannically treated; but to whom nevertheless, she was indebted for a thorough musical education. Early in life she spent several years in England, and thus acquired a complete mastery of the language. In 1825 she was engaged at the Opera House, and then at York Festival, after which she went to New York, with her father and a company he had formed, in which Garcia and his gifted daughter were the only good vocalists. The inefficiency of the performers soon disgusted the Americans; Garcia fell into difficulties, and his daughter, to relieve him, was induced to marry M. Malibran, a merchant, double her age, but reputed to be wealthy. From this union she reaped nothing but

misery. Her husband either had deceived her as to his wealth, or his circumstances speedily changed, for he became bankrupt, and was arrested. Madame Malibran generously relinquished to her husband's creditors the settlement he had made upon her, and once more took to the stage as a means of earning a livelihood. Separating from her husband, she returned to Europe, and appeared at Paris in 1828, in her nineteenth year. In the following year she came to England, where she remained until 1832, and then went to Italy. At first she was coldly received in that country, but her magnificent voice and the grandeur of her dramatic powers broke down every barrier, and she speedily excited a *furore* which has never been exceeded in the case of any vocalist, even of Italian birth. Persecuted by her worthless husband, she was at last driven to obtain a divorce from him, and soon after this event, which took place in 1836, she married M. de Beriot, the celebrated violinist. In the same year she returned to England, which she was fated never to leave. Always active in her habits, she exerted herself too greatly by singing constantly (often gratuitously, for the benefit of poor musicians), and this severe labour exhausted her strength so greatly that when, in September, 1836, she went to the Manchester Festival, it was only by a superhuman effort that she was able to appear in the concert room. She persisted, however, in keeping faith with the public, and accordingly fulfilled her engagement. On the 14th of September she sang for the last time, in the duet with Madame Caradori-Allan, "Vanne se alberghi in petto," from Mercadante's "Andronico." From a contemporary writer we learn that "her exertions in the encore of this duet were tremendous, and the fearful shake at the top of the voice will never be forgotten by those who heard it. It was a desperate struggle against sinking nature; it was the last vivid glare of the expiring lamp—she never sang afterwards. The house

rang with animated cheering; hats and handkerchiefs were waving over the heads of the assembly; but the victim of excitement, while the echoes were still in her ears, sank exhausted after leaving the stage, and her vocal career was ended. She was bled and removed home; and her agonising cries that night will not be erased from the memory of the writer of this article, who was within a short distance of the room in which she expired." Great as a vocalist, Malibran was still greater as a woman. Highly accomplished in languages, she was also an artist of singular powers. Although much of her life was passed in circumstances which would have driven many women so sorely tempted, into dissipation and ruin, to her might have been applied the words that have rendered immortal the memory of Bayard—she was *sans peur, sans reproche!* Of her goodness of heart and generosity of hand many affecting circumstances are recorded. Her ear was never deaf to a tale of distress, her purse was always open to the deserving poor, and many times, by the gratuitous exercise of her talents, she preserved from ruin less fortunate members of her own profession. To use the words of Mr. Hogarth, in his "Memoirs of the Opera," to which we are indebted for the materials of this sketch of Malibran's life—"Living among the sons and daughters of pleasure, her only luxury was the luxury of doing good; and, in the midst of wealth, her only profusion consisted in beneficence. The regret felt by the world for the loss of an admired and cherished artist was unquestionably feeble compared with the grief with which many a humble family lamented the untimely death of their benefactress."

LINDLEY, ROBERT, violoncello player, born at Rotherham, 1777; died in London 1855. He was for many years the principal violoncellist at our Festivals, and by his contemporaries was alleged to be the best in Europe.

LUCAS, CHARLES, violoncello player, born 1808, died 1869. Was for several years Principal of the Royal Academy of Music, and was chief violoncellist at the leading London and provincial concerts.

MACHIN, WILLIAM, bass, born in Birmingham, 1798, died at Handsworth, 1870. Was first in the choir of Lichfield Cathedral, then at the Chapel Royal, at the Temple Church, and, finally, a vicar choral of St. Paul's Cathedral.

MARA, Madame, one of the greatest singers whose name is connected with our Festivals, appeared in Birmingham for the first time in 1796. Gertrude Elizabeth Mara, the only child of Johann Schmähling, a poor violinist, was born at Cassel early in 1749. Poverty drove her father to the trade of mending violins instead of playing on them; musical instinct led his child to finger the instruments during his absence, and contrary to his orders. By too violent a movement she broke one of the strings. Her father, returning, held up the violin before her. "You have broken this," he said; "as a punishment you shall learn to play on it." The child ran eagerly to the instrument, caressed it, and quickly showed that the fancied punishment would become her greatest joy. The musical faculty thus accidentally developed, was assiduously cultivated by poor Johann Schmähling. Rumours of the child's extraordinary powers soon spread through the town, and her father used to carry her, violin in hand, to the houses of the higher-class residents. Numerous presents soon improved the position of both father and daughter; the little Elizabeth became more widely known, and her father was induced to take her to Frankfort, then to Holland, and finally to England. In 1749, in her tenth year, Madlle. Schmähling performed in London, on the violin, but acting on friendly advice, she laid aside that instrument, and,

under the instruction of Paradisi, an Italian singer, cultivated her vocal powers. Returning to Cassell, Schmähling tried to obtain admission for himself and his daughter to the Landgrave's choir, but failed, and they went on to Leipzig, and thence to Dresden, where she was patronised and petted by the Dowager Grand Duchess of Saxony, and other great personages. At this time the operatic company formed by Frederick the Second of Prussia, for his private theatre, was at the height of its fame, and in 1771 Schmähling and his daughter went to Berlin. The king, who hated all but Italian music, for some time paid no attention to the announcement of their arrival, but at last he invited Madlle. Schmähling to Potsdam. The interview was characteristic. Frederick had been told that she "sang like a German." He courteously replied that "he should as soon expect to derive pleasure from the neighing of his horse!" When the lady entered the room, he stared at her for a moment, and then rudely exclaimed, "So you are going to sing me something." "As your Majesty pleases," was the laconic answer, and nerved by the brusqueness of the royal manner, she quietly took her seat at the piano. She sang; the king listening evidently with satisfaction. When she had finished he pushed towards her a difficult bravura air, and asked, "Can you sing at sight?" Her reply was the faultless execution of the air. Frederick was enchanted: he loaded her with compliments, gave her a pension, and invited her constantly to the palace. In 1773 she married M. Mara, a clever violoncello player, but a dissipated man, against whom she was strongly warned. Proverbially, however, love is blind: she became his wife, and this union proved the source of great misery in after years. Madame Mara now wished to visit Italy, but Frederick, who governed soldiers, philosophers, and singers with the same despotic rule, forbade her journey. "She had," he said, "nothing more to learn." To Cassel, however,

he permitted her to go. Here she sang so grandly that she was invited into the ducal box, and the Grand Duke publicly kissed her forehead, and overwhelmed her with praise. On other and stronger minds she exercised even a greater influence. On his death-bed the preacher Pfister earnestly exclaimed, "I should die more at ease, could I but once again hear Elizabeth Mara, in the temple of the Lord my God!" An invitation to visit London now reached the great *cantatrice*, and with customary English liberality enormous terms were offered her. She sought permission from her patron, King Frederick. "Madame Mara may go," he said, "but M. Mara must stay where he is." The astute Sovereign thought Mara's love for her husband would keep her in Berlin. But the husband, though loving his wife much, loved English guineas more, and arranged that she should go over to London, in company with a relation. Frederick, however, again interposed, and prohibited her from going. This refusal brought on a dangerous fever, and when Madame Mara became convalescent she was advised to go to the baths at Toeplitz. Again the King interposed his veto, asserting that "Freyenwalde would do quite as well." This thraldom had now become intolerable; Mara and his wife made their escape from Prussia, and, though hunted by Frederick's agents, they reached Vienna in safety, 1780. Here they remained for two years, and on leaving Austria, the Empress Maria Theresa gave Madame Mara a letter to her daughter, the unfortunate Marie Antoinette. In France Mara found herself for the time eclipsed by a dangerous rival, the famous Todi, but overcoming this obstacle she rose into the highest favour, and acquired the much coveted title of *Premiere Chanteuse de la Reine*. In 1784 she again expressed a wish to visit Italy, but, dissuaded from doing so by the Queen herself, she went instead to London. There she was received with unbounded applause, and reaped to the full that golden harvest for which her

husband so ardently longed. Mara herself was not so mercenary. George the Third commanded a Handel Festival in Westminster Abbey, and Mara, anxious to do honour to her countryman, sang gratuitously. Dr. Burney, who had known and appreciated her in Berlin, was present, and in language too enthusiastic for quotation, he describes the unexampled impression she produced upon the audience. After four years of unbounded triumph in England, Madame Mara carried into effect her long-cherished desire to visit Italy. She appeared first at Turin, at the Carnival of 1788. In that city it was the custom to open every season with a new principal singer—the old one retiring. Mara thus displaced an angry tenor, whose wrath knew no bounds when he found that his successor was to be a German. His cabals having caused her some annoyance, she determined to punish him. He had said she was ugly, and this afforded her a hint for a skilful plot. At rehearsal she came upon the stage wearing an old-fashioned gown, she gave herself awkward gestures and sang wretchedly out of tune. The Italian, elated beyond measure, counted on an easy triumph, and went about, saying to his friends, "See, did I not say so? She is as ugly as sin; and her voice—ah! never was heard so vile a jargon!" In the evening, the poor man, eager to witness the new singer's failure, was early at the theatre; but his hopes were rudely destroyed. Mara appeared handsomely, though modestly attired, and electrified her hearers by the splendour of her song. The Italian tenor disappeared: the German songstress was crowned upon the stage. From Turin she went to Venice, and thence to Rome and Naples—her path one prolonged ovation. In 1790 she returned to London, but her husband, who had remained in England, had so offended the public by his excesses that she only stayed in London for a short time, and then went to Paris, on her way home to Germany.

Passing through the French capital she observed an unusual crowd: she enquired the cause, and to her horror learned that her old patroness Marie Antoinette was being conducted to the Temple. The singer watched the terrible procession—she saw the Queen's pale sad face, she shuddered at the ferocious *sans-culottes* who formed the guards of the Majesty of France, and feeling that the blood-stained city was no fit temple of Art, she hastened back to England. Her first act was to separate from her husband, to whom she assigned an ample maintenance. The wretched man took the money, spent it, went to Holland, and there, as a fiddler in the lowest pot-houses, he ended, 1808, at Schiedam, a misspent life. Madame Mara remained in England for ten years, enjoying, to the last, a large amount of public favour, as may be inferred from the circumstance that her benefit concert, in 1802, in which she was aided by Mrs. Billington, produced a profit of seven hundred pounds. After a tour through Germany, she visited Russia in 1804, and was warmly received both at St. Petersburg and Moscow. Near the latter city she purchased an estate, wishing to live there on her retirement from her profession, which then took place. The French invasion, however, in the general destruction of Moscow, also ruined Mara, and she returned to Revel, living there on the means afforded by her friends. A visit paid to London in 1820 would, it was hoped, have recruited her finances; but her voice was gone, and the attempt to sing proved an utter failure. She returned to Revel, where she died in 1833, at the advanced age of eighty-four.

Mellon, Alfred, violinist, conductor, and composer, was born in London, in 1820, although his family (of French extraction) were settled in Birmingham. He received his musical education in Birmingham, and when quite a youth, was enrolled in the band of the Theatre Royal. At twenty-

four he went to London, and was engaged at the Adelphi and the Haymarket Theatres. Afterwards he was at Covent Garden, as leader of the ballet music. His subsequent connection is well known with the Pyne and Harrison opera company, with the Covent Garden promenade concerts, and with various attempts to establish English operas. He wrote an operetta, "Victorine," and numerous other works. Mr. Mellon married the distinguished actress, Miss Woolgar. He died suddenly in London, March 27, 1867.

NALDI, SEBASTIAN, an Italian buffo singer of great reputation in his day, for several seasons formed a member of the company at the King's Theatre, where he was engaged at the same time as Catalani, and was regarded as the best buffo who had then appeared in London. He sang at the Festival of 1808. In 1819 he went to Paris, and was killed there by the accidental bursting of a steam cooking apparatus

NOVELLO, CLARA, is a member of a family which has rendered important services to that branch of art which she contributed so greatly to adorn. She was born in London, on the 10th of June, 1818, and was the fourth daughter of Mr. Vincent Novello, an eminent organist, who is also well known by his arrangement of Mozart's Masses, and by other works. Giving early indications of a faculty for music, Clara, at nine years old, commenced her training under Mr. John Robinson, of York, but she was soon afterwards removed, and entered as a candidate for admission to the Conservatoire de Musique Sacré, at Paris, where she was subjected to a competitive trial with nineteen other candidates, and was pronounced far superior to all of them. During her stay in Paris, Miss Novello studied with unremitting ardour the works of the best composers of sacred music, and thus developed her peculiar skill in the rendering

of those great compositions in which her highest triumphs have been achieved. Quitting the Academy in 1830, when it was broken up at the Revolution, Miss Novello returned to England. Her first appearance in public was, we believe, at Windsor, in 1833; and she appeared in the next season at the Philharmonic Concerts, being then only fourteen years old, and the youngest vocalist who had ever attained such a marked distinction. In 1834 she took part in the Festival of the Three Choirs at Worcester, and sang for the first time at the Birmingham Festival at the opening of the Town Hall. In the same year Miss Novello went to Germany, and by her performances at Leipzig earned the warmest commendation from Mendelssohn. The great composer's verdict was endorsed by the Prussian people, and also by the King, who manifested a strong interest in the young English vocalist, and presented her with introductions to the Austrian court, and also to his Majesty's sister, the Empress of Russia. The spring of 1838 was spent at Vienna, and our fair countrywoman then visited Italy, with the intention of following advice previously given to her by Malibran and Rubini—to qualify herself, by a period of study, for operatic performances. After some delay, during which she paid a visit to St. Petersburg, and made another tour in Germany, this plan was carried into effect, Miss Novello's determination being strengthened by the counsel of Rossini, whom she visited at Bologna. Her first appearance as an operatic artiste took place at Padua, and other engagements followed in rapid succession. One of these gave rise to a little difficulty. Through an error on the part of an agent, Miss Novello was expected at the same time at Rome and in Genoa. The season being that of the Carnival, neither city would surrender its claim; but the Papal authorities managed to secure the prize by stopping the lady's passport, and so detaining her in Rome. Here, in 1842, she became engaged

to Count Gigliucci, but the marriage was deferred until 1848, by which time Miss Novello had completed her engagements both on the Continent and in England. She then retired from both the stage and the concert room, with the intention of fixing her residence permanently in Italy. Circumstances, however, rendered it necessary that she should resume her professional career, and in 1850 the familiar name of Novello again appeared in the annals of English art. From that period, Madame Clara Novello held the very foremost rank amongst living vocalists, and more especially in the sacred drama—a branch of her professional career in which she stood unrivalled. Her career was one unbroken series of musical triumphs, and when she finally retired she had become so firmly rooted in the esteem of the public, that professional and amateur musicians alike united in the confession that she had occupied a place to which no other songstress could lay claim. Madame Novello's farewell concert in London was given on the 21st of November, 1860, and after a short tour in the provinces, during which she twice visited Birmingham, the "Queen of Sacred Song," to use the appropriate words of the *Athenæum*, "disappeared into competence of fortune and a happy domestic life."

Salmon, Mrs. (originally Miss Munday), on whom the title of "the Queen of English Song" was conferred by her enthusiastic admirers, was born in 1784. She was a member of the family of Mahon, of Oxford, all of whom were renowned for musical ability. She appeared for the first time as a singer at the Covent Garden Oratorios, in 1803, but after a few seasons she retired, and did not reappear until 1814, when she established herself in the front rank of her profession. Mrs. Salmon's popularity continued undiminished until 1824, in which year her voice suddenly failed, whilst

singing one evening at the Ancient Concerts. This event led to her final retirement.

SECOND, Mrs., one of the vocalists engaged at the Festival of 1793, was reputed to have been only inferior to Mrs. Billington. She was related to the family of the Mahons of Oxford, and was aunt to the celebrated Mrs. Salmon. After her marriage, which took place in 1800, she retired from public life.

PATON, Miss (better known of late years as Mrs. Wood), soprano, born in Edinburgh in 1802; first appeared on the stage at the Haymarket, in 1822 (*Susanne*, in the "Figaro"); afterwards at Covent Garden. In 1843, after many notorious quarrels with her husband, she retired into a convent, but leaving it, spent her last years as a teacher of singing. She died in 1864.

PINTO, Mrs., was born in London in 1715, studied under Dr. Arne, and, as Miss Brent, made a great reputation as a soprano, which she retained until a late period of her life. She married Thomas Pinto, a violinist, who died about 1770.

PISCHEK, Herr, baritone, born 1814, in Bohemia; retired from professional life in 1863; died 1873.

REGONDI, GIULIO, concertina player, born at Geneva, 1822; died in London in 1872.

SONTAG, HENRIETTA (the Countess Rossi), was born at Coblentz in 1809. She made her *debût* at Berlin, where she soon acquired a high reputation. She then went to Paris, and thence came to England, appearing at the King's Theatre in 1828. At the close of a successful season she left England for the Continent, and, after singing with great credit in most of the principal cities, became the wife of Count Rossi, a

nobleman in the Sardinian diplomatic service. On her marriage she retired from the stage, but in 1848 political events resulted in family misfortunes which compelled her to resume her former profession, and in 1849 she reappeared at her Majesty's Theatre, and sang at the Birmingham Festival. The lapse of time had impaired neither her voice nor her personal charms, and her return to the stage was consequently welcomed with such enthusiasm by the musical public that she formed engagements of several years' duration; but unhappily, whilst on a professional tour in Mexico, she died, in June, 1854, in the prime of life and the fulness of her powers.

STAUDIGL, JOSEPH, bass singer, born at Wollersdorff, Austria, 1807; studied at Vienna, entered the Order of St. Benedict, but retired from it early in life and devoted himself to music, making his first appearance at the Vienna Opera. In 1834 he came to England, and remained here for several years, until the failure of his health and mind. He sang at the Festival of 1846, in "Elijah," much to Mendelssohn's satisfaction. Staudigl was insane for some years before his death, which took place in 1861.

STEPHENS, Miss, who appeared for the first time at the Festival of 1814, was the daughter of a respectable London tradesman. She was born in September, 1794. After a severe course of musical training she sang for some time in the provinces, and then, in September, 1813, appeared at Covent Garden as *Mandane,* in Arne's opera of "Artaxerxes." She was at once established as a public favourite, and continued to perform at one or other of the opera houses until she retired from the stage, on her marriage with the Earl of Essex.

THALBERG, SIGISMUND, pianist, born at Geneva, 1812. He was a pupil (amongst other teachers) of Hummel, and first

appeared at Vienna, where he remained until 1837, when he came to London. In 1849 he went to America, not returning to this country until 1867. He died 1871, at Naples.

TRAMEZZIANI, Signor, who appeared about the same time, was engaged with Naldi and Catalani at the King's Theatre, as a tenor singer of serious music. When the "Marriage of Figaro" was brought out at that opera house in 1812, Tramezziani refused to sustain the part of *Count Almaviva*, on the ground that it was "beneath his dignity to appear in a comic opera!"

VAUGHAN, JOHN, for many years the principal English tenor singer at important concerts, was born at Norwich in 1775, and was trained in the Cathedral choir under Dr. Beckwith. He was early appointed a member of the choir of the Chapel Royal, and remained in that position for many years. Vaughan first sang at the Birmingham Festival in 1805; his wife, under her maiden name of Tennant, sang at the Meeting in 1802.

VESTRIS, Madame, was the grand-daughter of the famous engraver, Bartolozzi. Possessing a sweet voice and a singularly beautiful form, endued with those bewitching graces of manner which render women of her stamp irresistible, she was for many years the idol of the public she had created for herself. There is no need here to do more than allude to her unhappy marriage with Armand Vestris, the dancer, their miserable life, the dissipations in which both indulged, her second marriage with Mr. Charles Matthews, her long management of the Lyceum Theatre, her vocal triumphs, or the excesses which marked her career. She was born in London, in 1797, and died in 1856.

SYNOPSIS OF FESTIVALS.

1768. September 7, 8, 9.

PRINCIPAL WORKS.—Handel's L'Allegro, Alexander's Feast, and Messiah.
VOCALISTS.—Mrs. Pinto, Mr. Norris, Mr. Matthews, Mr. Price.
INSTRUMENTALISTS.—Messrs. Pinto, Bond (trumpet), Millar, Adcock.
CONDUCTOR.—Mr. Capel Bond, Coventry.
GROSS PRODUCE, £800 ; net £299.

1778. September 2, 3, 4.

PRINCIPAL WORKS.—Handel's Esther, Dettingen Te Deum, Coronation Anthem, Judas Maccabæus, Messiah, Acis and Galatea.

VOCALISTS.—Miss Mahon, Miss Salmon ; Messrs. Norris, Price, Matthews, Salmon.

INSTRUMENTALISTS.—Mr. Cramer (violin), Carvetto, Park, Ashley, Storacci, Mahon.

GROSS PRODUCE, about £800 ; net £170.

1784. September 22, 23, 24.

PRINCIPAL WORKS.—Handel's Occasional Overture ; Coronation Anthem ; Dettingen Te Deum ; Chorus from Israel in Egypt ; Messiah ; and a miscellaneous selection. Purcell's Te Deum and Julilate ; new oratorio, Goliah, by Atterbury.

VOCALISTS.—The Misses Abrams ; Master Bartleman, Messrs. Norris, Price, Walton, and Matthews.

INSTRUMENTALISTS.—Messrs. Wilson, Ashley, Gariboldi, Clarke, Sargent, Crosdil.

GROSS PRODUCE, £1,325 ; net, £703.

1787. August 22, 23, 24.

PRINCIPAL WORKS.—Handel's Israel in Egypt, and Messiah (which was repeated on the Saturday). Selections from Handel, Glück (overture to Iphigenia), and Haydn.

VOCALISTS.—Mrs. Billington, Miss Harwood ; Messrs. Harrison, Saville, Matthews, Sale.

INSTRUMENTALISTS.—Messrs. Cramer, Crosdil, Clark, Cantelo, Billington, Sharp.

GROSS PRODUCE, about £2,000 ; net, £964.

1790. August 25, 26, 27.

PRINCIPAL WORKS.—Messiah ; selections from Judas Maccabæus, Israel in Egypt, Joshua, Jephthah, Solomon, Deborah, Athaliah, and miscellaneous

selections from Handel's works; selections from Arne, Stevens, Piccini, Boyce, Arnold, and Webbe.

VOCALISTS.—Madame Mara, Miss Mahon, the Misses Abrams; Messrs. Reinhold and Champness.

INSTRUMENTALISTS.—Messrs. Mara, Charles Knyvett, William Knyvett, Fischer, Harris.

GROSS PRODUCE, £1,965; net, £958.

1796. August 31, September 1, 2.

PRINCIPAL WORKS.—Messiah; miscellaneous selections from Handel, Geminiani, &c.

VOCALISTS.—Madame Mara, Mrs. Second (née Miss Mahon), the Misses Fletcher; Messrs. Michael Kelly, Field, Bartleman.

INSTRUMENTALISTS.—Messrs. W. Cramer, the Lindleys, Sargent, Cantelo, Clark.

GROSS PRODUCE, £2,043; net, £897.

1799. September 18, 19, 20.

PRINCIPAL WORKS.—The Messiah; L'Allegro and Il Penseroso; selections from Handel, Corelli, Geminiani.

VOCALISTS.—Madame Mara, Miss Poole; Messrs. Harrison, Bartleman, W. Knyvett.

INSTRUMENTALISTS.—Messrs. Lindley, Holmes, Cantelo, Craven, Erskine, Leander, Harris.

GROSS PRODUCE, £2,550; net, £1,470.

1802. September 2, 3, 4.

PRINCIPAL WORKS.—Messiah; Haydn's Creation; selection from Handel's Acis and Galatea; miscellaneous selection from Handel's works.

VOCALISTS.—Madame Dussek, Miss Tennant, Miss Mountain; Messrs. Braham, Knyvett, Elliott, and Denman.

INSTRUMENTALISTS.—Messrs. F. Cramer, Clark, Lindleys, Cantelo, Boyce, Ashe, Mahon, &c.

GROSS PRODUCE, £3,829; net, £2,380.

1805. October 2, 3, 4.

PRINCIPAL WORKS.—Messiah, with Mozart's accompaniments; part of Haydn's Creation; selections from Handel, Mozart, and Haydn.

VOCALISTS.—Mrs. Billington, Mrs. Vaughan (née Tennant), Miss Fanny Melville; Messrs. Harrison, Vaughan, W. Knyvett, Bartleman.

INSTRUMENTALISTS.—Messrs. F. Cramer, Dragonetti, the Lindleys (J. and R.), Cantelo, Mahon, &c.

CONDUCTOR (first named at this Festival), Mr. Greatorex.

GROSS PRODUCE, £4,222; net, £2,202.

1808. October 5, 6, 7.

PRINCIPAL WORKS.—Messiah ; Creation ; selection from Jephthah ; selections from Handel, Bach, Portogallo, &c.

VOCALISTS.—Mrs. Billington, Mrs. Vaughan, Miss Hawkins ; Messrs. Braham, Vaughan, Goss, Elliott, and Signor Naldi.

INSTRUMENTALISTS.—Messrs. F. Cramer, Moralt, Holmes, R. Lindley, Anfossi, Ashe, Mahon, Hyde, Flack, &c.

CONDUCTOR, Dr. Crotch.

GROSS PRODUCE, £5,411 ; net, £3,257.

1811. October 2, 3, 4.

PRINCIPAL WORKS.—Messiah ; selections from Judas Maccabæus, Israel in Egypt, and the Creation ; miscellaneous selections from Handel, Beethoven (a symphony), Mozart, Haydn, Pucitta, &c.

VOCALISTS.—Madame Catalani, Madame Bianchi, Miss Melville, Miss Jane Fletcher ; Messrs. Braham, W. Knyvett, Vaughan, Harris, Bellamy, and Signor Tramezziani.

INSTRUMENTALISTS.—Messrs. Cramer, R. Lindley, Ashley, Moralt, Anfossi, Ashe, &c.

CONDUCTOR, Mr. S. Wesley.

GROSS PRODUCE, £6,680 ; net, £3,629.

1814. October 5, 6, 7.

PRINCIPAL WORKS.—Messiah ; part of the Creation ; selections from Handel's oratorios, and from Mozart, Beethoven, and Pergolesi.

VOCALISTS.—Miss Stephens (Countess of Essex), Madame Catalani, Miss Smethurst, Miss Travis, Miss Stott, Mrs. Vaughan, Miss Russell ; Messrs. Bartleman, Vaughan, Knyvett, Elliott, Denman, and Buggins.

INSTRUMENTALISTS.—Messrs. F. Cramer, Reeve, Ashley, R. Lindley, Dragonetti, Ashe, Mahon, Vincent Novello.

CONDUCTOR, Mr. Greatorex.

GROSS PRODUCE, £7,144 ; net, £3,131.

1817. October 1, 2, 3.

PRINCIPAL WORKS.—Messiah ; part of Haydn's Seasons ; part of Mozart's Requiem ; selections from Beethoven's Mount of Olives ; selections from Handel's oratorios ; a scene from Mozart's Don Giovanni.

VOCALISTS.—Miss Stephens, Madame Camporese, Mrs. Salmon, Mrs. Vaughan, Miss Jane Fletcher ; Messrs. Bartleman, Braham, Bellamy, Hobbs, W. Knyvett, and Vaughan.

INSTRUMENTALISTS.—Messrs. Drouet, Weichsel, R. Lindley, T. Harper (trumpet), Willman, &c.

CONDUCTOR, Mr. Greatorex.

GROSS PRODUCE, £8,746 ; net, £4,296.

1820. October 3, 4, 5, 6.

PRINCIPAL WORKS.—Messiah; Mozart's Requiem; part of Haydn's Seasons; selections from Handel, Pergolesi, Haydn, Mozart, Rossini, Beethoven (symphony in D), Cimarosa, &c.

VOCALISTS.—Miss Stephens, Madame Vestris, Signora Corri, Mrs. Salmon, Miss Symonds, Miss Travis, Miss Fletcher; Messrs. Vaughan, Knyvett, Bellamy, Beale, King, Evans, and Goulding, and Signori Begrez and Ambrogetti.

INSTRUMENTALISTS.—Messrs. Cramer, Mori, Bochsa, and Signor Spagnoletti, with almost all the leading performers in the country.

CONDUCTOR.—Mr. Greatorex.

GROSS PRODUCE, £9,483; net, £5,000.

1823. October 7, 8, 9, 10.

PRINCIPAL WORKS.—Messiah; Winter's oratorio, The Triumph of Gideon; part of Haydn's Seasons; part of Mozart's Requiem; selections from Jomelli's Mass; selections from Handel, Mozart, Rossini, Beethoven, Romberg, Bishop, Arne, Cherubini, Pergolesi, Crotch, &e.

VOCALISTS.—Madame Catalani, Miss Stephens, Mrs. Salmon, Miss Travis, Miss Symonds, Miss Fletcher, Miss Heaton; Messrs. Braham, Vaughan, Knyvett, Bellamy, Signor Placci, &c.

INSTRUMENTALISTS.—Messrs. Cramer, Mori, Nicholson, Mackintosh, and Signor Puzzi, &c.

CONDUCTOR.—Mr. Greatorex.

GROSS PRODUCE, £11,115; net, £5,806.

1826. October 3, 4, 5, 6.

PRINCIPAL WORKS.—Messiah; part of Mehul's oratorio, Joseph; Graun's Tod Jesu; Winter's Triumph of Gideon; part of Haydn's Seasons; part of Handel's Judas Maccabæus; selections from Mozart, Beethoven, Marcello, Meyerbeer, Rossini, Bishop, &c.

VOCALISTS.—Miss Stephens, Madame Caradori, Miss Paton, Miss Bacon, the Misses Travis; Messrs. Braham, Vaughan, Knyvett, Phillips, Signori Curioni and De Begnis.

INSTRUMENTALISTS.—Messrs. J. B. Cramer, De Beriot, Kiesewetter, R. Lindley, Nicholson, Moralt, Ashley, Distin, Puzzi, Harper, &c.

CONDUCTORS.—Mr. Greatorex and Mr. Munden.

GROSS PRODUCE, £10,104; net, £4,592.

1829. October 6, 7, 8, 9.

PRINCIPAL WORKS.—Messiah; Jubilee Anthem, adapted from Cherubini (to celebrate the 50th year of the establishment of the Hospital); Mehul's Joseph; the Triumph of Gideon; Zingarelli's Cantata Sacra; various selections.

VOCALISTS.—Miss Paton, Madame Malibran-Garcia, Mrs. W. Knyvett, Miss Ayton, Madlle. Blasis; Messrs. Braham, Vaughan, Knyvett, Bellamy, Phillips; Signori De Begnis, Giubilei, and Costa (now Sir Michael Costa).

INSTRUMENTALISTS.—Cramer, Weichsel, Moralt, Ashley, the Lindleys, Dragonetti, Harper, &c.

CONDUCTORS.—Mr. Greatorex and Mr. Munden.

GROSS PRODUCE, £9,771 ; net, £5,964.

1834. October 7, 8, 9, 10; first Festival in the Town Hall.

PRINCIPAL WORKS.—Messiah ; Neukomm's oratorio, David ; part of Neukomm's Mount Sinai ; part of Spohr's Last Judgment ; selections from Handel, Haydn, Cimarosa, Hummel, Beethoven, &c.

VOCALISTS.—Madame Caradori, Madame Stockhausen, Mrs. Knyvett, Miss Clara Novello ; Messrs. Braham, Vaughan, Horncastle, Hawkins, Terrail, Phillips, Machin, Bellamy, and Taylor, and Signor Curioni.

INSTRUMENTALISTS.—Messrs. Cramer, Weichsel, Mori, Loder, Moscheles, Lindley, Stockhausen, and Chevalier Neukomm (organ).

CONDUCTORS.—Mr. Knyvett, Mr. Munden, and Chevalier Neukomm.

GROSS PRODUCE, £13,527 ; net, £5,489 (out of which £1,200 was paid towards lengthening the Town Hall, and £254 for expenses connected with the organ).

1837. September 19, 20, 21, 22.

PRINCIPAL WORKS.—Messiah ; Mendelssohn's St. Paul (conducted by the composer) ; Neukomm's oratorio, the Ascension (conducted by the composer) ; Haeser's oratorio, the Triumph of Faith ; a pianoforte concerto (written for the Festival) by Mendelssohn ; the opera of Semiramide (performed at the Theatre Royal) ; and various selections.

VOCALISTS.—Madame Grisi, Madame Albertazzi, Mrs. Alfred Shaw, Mrs. Knyvett, Miss Clara Novello ; Messrs. Bennett, Phillips, Machin, Hawkins, Hobbs, Vaughan, and J. A. Novello ; and Signori Tamburini, Curioni, aud Giubilei.

INSTRUMENTALISTS.—Messrs. Cramer, Mori, Loder, R. Lindley, George Hollins, and James Turle (organist), Mendelssohn (organ and piano), Signor Regondi (concertina).

CONDUCTORS.—Mr. Knyvett and Mr. Munden.

GROSS PRODUCE, £11,900 ; net, £2,776.

1840. September 22, 23, 24, 25.

PRINCIPAL WORKS.—Messiah ; Mendelssohn's Lobgesang (conducted by the composer) ; Handel's Israel in Egypt, and selections from Joshua and Jephthah ; Rossini's La Gazza Ladra ; and Gnecco's La Prova (each compressed, and performed at the Theatre Royal); Mendelssohn's overture to the Midsummer Night's Dream ; selections.

VOCALISTS.—Madame Dorus-Gras, Madame Caradori-Allan, Mrs. Knyvett, Miss Birch, Miss M. Hawes ; Messrs. Braham, Phillips, Vaughan, Young, Machin, Pearsall ; and Signori Lablache, Musatti, and F. Lablache.

INSTRUMENTALISTS.—Signor Emiliani, Mr. R. Lindley, Dr. Felix Mendelssohn, Mr. Cramer, Mr. Turle, and Mr. George Hollins.

CONDUCTORS.—Mr. Knyvett and Mr. Munden.

GROSS PRODUCE.—£11,613 ; net, £4,503.

1843. September 19, 20, 21, 22.

PRINCIPAL WORKS.—Messiah ; Rossini's Stabat Mater ; part of Handel's Deborah ; Crotch's oratorio, Palestine ; selections from Handel, Beethoven, Mozart, Weber, Mendelssohn, &c. ; and, at the Theatre, an English version of Rossini's Lady of the Lake, and a selection from Norma.

VOCALISTS.—Miss Clara Novello, Miss Rainforth, Miss M. Hawes, Mrs. Knyvett, Mrs. Alfred Shaw ; Messrs. Machin, Phillips, Bennett, and Manvers ; and Signori Mario, Fornassari, and Giubilei.

INSTRUMENTALISTS.—Messrs. F. Cramer, Loder, and Blagrove ; Dr. Wesley and Mr. Stimpson (organists).

CONDUCTORS.—Mr. Knyvett and Mr. Munden.

GROSS PRODUCE.—£8,822 ; net, £2,916.

1846. August 25, 26, 27, 28.

PRINCIPAL WORKS.—Messiah ; Mendelssohn's Elijah (first production, conducted by the composer) ; Haydn's Creation ; part of Rossini's Stabat Mater ; Mendelssohn's Midsummer Night's Dream ; pianoforte duet, by Mendelssohn and Moscheles ; selections from Beethoven's Mass in D.

VOCALISTS.—Madame Grisi, Madame Caradori-Allan, Miss Bassano, Miss A. Williams, Miss M. Hawes, Miss M. Williams ; Messrs. Braham, Hobbs, Lockey, Phillips, Machin ; Herr Staudigl ; Signori Mario and F. Lablache.

INSTRUMENTALISTS.—Messrs. Cooke and Willey ; Dr. Gauntlett and Mr. Stimpson (organists).

CONDUCTORS.—Dr. Mendelssohn, Herr Moscheles, and Mr. Munden.

GROSS PRODUCE.—£11,638 ; net, £5,508.

1849. September 4, 5, 6, 7.

PRINCIPAL WORKS.—Messiah ; Elijah ; Israel in Egypt ; Mendelssohn's Walpurgis Night, his MS. overture to Ruy Blas, and his Symphony in A Minor ; Beethoven's Pastoral Symphony.

VOCALISTS.—Madame Sontag, Madame Castellan, Madlle. Jetty de Treffz, Madlle. Alboni, Madlle. De Meric, Miss Catherine Hayes, Miss A. Williams, and Miss Stevens ; Messrs. Sims Reeves (his first appearance), T. Williams, and Machin ; Herr Pischek, Signori Mario, Calzolari, Lablache, and F. Lablache.

INSTRUMENTALISTS.—Herr Thalberg, M. Sainton, Mr. H. Blagrove, R. Lindley, Howell, &c. ; organists—Dr. Wesley, Mr. Stimpson, and Mr. Simms.

CONDUCTOR.—Mr. Costa.

GROSS PRODUCE, £10,334 ; net, £2,448.

1852. September 7, 8, 9, 10.

PRINCIPAL WORKS.—Messiah ; Elijah ; Haydn's Creation ; Mendelssohn's Christus ; Handel's Samson ; Mendelssohn's Loreley ; Beethoven's Choral Symphony ; Mozart's Jupiter Symphony.

VOCALISTS.—Madame Viardot-Garcia, Madame Castellan, Madame Anna Zerr, Madlle. Bertrandi, Madame Clara Novello, Miss Dolby, Miss M. Williams ; Messrs. Sims Reeves, Lockey, T. Williams, Weiss ; Signori Tamberlick, Polonini, and Belletti.

INSTRUMENTALISTS.—M. Sainton, M. Piatti, Signor Bottesini, Herr Kuhe, Mr. Lucas, Mr. Howell, Mr. Stimpson (organ).

CONDUCTOR.—Mr. Costa.

GROSS PRODUCE, £11,925 ; net, £4,704.

1855. August 28, 29, 30, 31.

PRINCIPAL WORKS.—Messiah ; Elijah ; Costa's Eli (written for the Festival) ; Beethoven's Mount of Olives ; Mozart's Requiem ; part of Handel's Israel in Egypt ; Macfarren's cantata, Leonora ; Glover's cantata, Tam o' Shanter (both written for the Festival).

VOCALISTS.—Madame Grisi, Madame Viardot-Garcia, Madame Castellan, Madame Rudersdorff, Miss Dolby ; Messrs. Sims Reeves and Weiss, Herren Formes and Reichardt, Signori Mario, Gardoni, and Lablache.

INSTRUMENTALISTS.—M. Sainton, Messrs. Blagrove, Lucas, Howell, and Stimpson (organ).

CONDUCTOR.—Mr. Costa.

GROSS PRODUCE, £12,745 ; net, £4,091 (out of which had to be paid about £1,000 for decorating the Town Hall and repairing the organ).

1858. August 31, September 1, 2, 3.

PRINCIPAL WORKS.—Messiah ; Elijah ; Eli ; Mr. Henry Leslie's oratorio, Judith (first production) ; Mendelssohn's Lauda Sion ; Beethoven's Mass in C ; Handel's Acis and Galatea ; Mendelssohn's cantata, The Sons of Art ; Costa's serenata, The Dream.

VOCALISTS.—Madame Clara Novello, Miss Victoire Balfe, Madame Castellan, Madame Alboni, Madame Viardot-Garcia, Miss Dolby ; Messrs. Sims Reeves, Weiss, and Montem Smith, Signori Tamberlick, Ronconi, and Belletti.

INSTRUMENTALISTS.—

CONDUCTOR, Mr. Costa.

GROSS PRODUCE, £11,141 ; net, £2,731.

1861. August 27, 28, 29, 30.

PRINCIPAL WORKS.—Messiah ; Elijah ; Samson ; Beethoven's Mass in D ; Hummel's motett, Alma Virgo ; part of Israel in Egypt ; Haydn's Creation (Wednesday evening) ; Handel's Judas Maccabæus (Friday evening).

VOCALISTS.—Madlle. Titiens, Madlle. Adelina Patti, Madame Lemmens-Sherrington, Madame Sainton-Dolby, Miss Palmer ; Messrs. Sims Reeves, Montem Smith, Mr. Santley, Signori Giuglini and Belletti.

INSTRUMENTALISTS.—Miss Arabella Goddard ; Mr. Stimpson (organist).

CHORUS-MASTERS, Mr. Stockley and Mr. Sutton.

CONDUCTOR, Mr. Costa.

GROSS PRODUCE, £11,453 ; net, £3,043.

1864. September 6, 7, 8, 9.

PRINCIPAL WORKS.—Messiah ; St. Paul ; Elijah ; Mount of Olives ; Naaman, Costa (first production) ; part of Solomon ; Mendelssohn's Lobgesang ; Smart's cantata, Bride of Dunkerron (first production) ; Sullivan's cantata, Kenilworth (first production).

VOCALISTS.—Madlle. Titiens, Madlle. Adelina Patti, Mesdames Rudersdorff, Lemmens-Sherrington, Sainton-Dolby, Miss Palmer; Messrs. Sims Reeves, Santley, Cummings, and Weiss.

INSTRUMENTALISTS.—Madame Arabella Goddard, M. Sainton, and Mr. Stimpson (organ).

CHORUS-MASTERS.—Mr. Stockley and Mr. Sutton.

CONDUCTOR.—Mr. Costa.

GROSS PRODUCE, £13,777; net, £5,256.

1867. August 27, 28, 29, 30.

PRINCIPAL WORKS.—Messiah; Elijah: St. Paul; Judas Maccabæus; Gounod's Mass in G; Israel in Egypt; Handel's Alexander's Feast; Dr. Sterndale Bennett's cantata The Woman of Samaria (first production); Barnett's Ancient Mariner (first production); Benedict's Pianoforte Concerto in E flat.

VOCALISTS.—Madlle. Titiens, Madlle. Nilsson, Mesdames Lemmens-Sherrington, Sainton-Dolby, and Patey-Whytock; Messrs. Sims Reeves, Cummings, Santley, and Weiss.

INSTRUMENTALISTS.—Madame Arabella Goddard, M. Sainton, Mr. Stimpson.

CHORUS-MASTERS.—Mr. Stockley and Mr. Sutton.

CONDUCTOR.—Mr. Costa.

GROSS PRODUCE, £14,397; net, £5,541.

1870. August 30 and 31, September 1 and 2.

PRINCIPAL WORKS.—Messiah; Elijah; Samson; Naaman; Benedict's oratorio, St. Peter (first production); Mozart's Requiem; Barnett's cantata, Paradise and the Peri (first production); Dr. Stewart's Ode to Shakspeare (first production); Herr Ferdinand Hiller's cantata, Nala and Damayanti (first production).

VOCALISTS.—Madlle. Titiens, Madlle. Ilma di Murska, Miss Edith Wynne, Mesdames Lemmens-Sherrington and Patey-Whytock, Madlle. Drasdil Signor Foli, Messrs. Sims Reeves, Vernon Rigby, Cummings, and Santley.

INSTRUMENTALISTS.—Madame Arabella Goddard, M. Sainton, Mr. Stimpson.

CHORUS-MASTERS.—Mr. Stockley and Mr. Sutton.

CONDUCTOR.—Sir M. Costa.

GROSS PRODUCE, £14,635; net, £6,195.

THE ORGAN AT THE TOWN HALL.

The splendid Organ in the Town Hall, which is the property of the General Hospital, was built by Mr. William Hill, of London, in 1834, and cost about £3,000. In 1842, at the suggestion of Mendelssohn and other eminent organists, a considerable additional sum was expended by the Trustees in various improvements, and in 1849 the long action was removed, and a pneumatic apparatus added to the Great Organ. The height of the case is forty-five feet; it is forty feet wide, and seventeen feet deep. The largest metal pipe, standing in front of the case, is thirty-five feet three inches long, and five feet eight inches in circumference. The largest wood pipe is twelve feet in circumference, and its interior measurement is 224 cubic feet. Originally the Great and Choir Organs were of sixteen-feet compass, but on the occasion of the instrument being remodelled, in 1842, they were altered to the CC, or eight-feet range, the Great Organ being at the same time converted into a sixteen-feet "Manual," in the German acceptation of the term. The Pedal Board was enlarged from two octaves, with only three stops, to a distinct separate Organ, extending two octaves and a half, with fifteen stops, three of which are thirty-two feet long.

There are four Manuals, or sets of keys, upon the fourth of which, by an ingenious contrivance, can be played any stop or stops in the Choir or Choir Organs, without interfering with their previous arrangement or their separate Manuals. The timber alone used in this instrument weighs between twenty and thirty tons; and the metal and other materials employed in its formation raise it to a total weight of at least forty tons. The following is a list of the stops :—

GREAT ORGAN.

1.	Double open diapason	16 feet.	12.	Sesquialtera ...	5 ranks
2.	Open diapason	8 "	13.	Mixture.....	5 "
3.	Open diapason	8 "	14.	Fourniture.....	5 "
4.	Open diapason	8 "	15.	Double Trumpet	16 feet.
5.	Stopped diapason	8 feet tone.	16.	Posaune.....	8 "
6.	Quint.....	$5\frac{1}{3}$ feet.	17.	Clarion	4 "
7.	Principal	4 "	18.	Octave clarion.	2 "
8.	Principal	4 "	19.	Great ophicleide on a heavy pressure of back wind)	8 "
9.	Twelfth	$2\frac{2}{3}$ "			
10.	Fifteenth	2 "			
11.	Doublette, 2 ranks	2 "			

SWELL ORGAN.

1.	Double diapason	16 feet tone.	6.	Sesquialtera ...	5 ranks.
2.	Open diapason..	8 feet.	7.	Horn	8 feet.
3.	Stopped diapason	8 feet tone.	8.	Trumpet	8 "
4.	Principal	4 feet.	9.	Hautboy	8 "
5.	Fifteenth	2 "	10.	Clarion	4 "

CHOIR ORGAN.

1.	Open diapason.	8 feet.	6.	Fifteenth	2 feet.
2.	Stopped diapason	8 feet tone.	7.	Cornopean.....	8 "
3.	Kohl Flute ...	8 feet.	8.	Wald Flute ...	4 "
4.	Principal	4 "	9.	Oboe Flute ...	4 "
5.	Flute	4 "			

PEDAL ORGAN.

1.	Contra open diapason (metal)	32 feet.	7.	Principal	8 feet.
2.	Contra open diapason (wood)	32 "	8.	Twelfth	6 "
3.	Open diapason (metal)	16 "	9.	Fifteenth	4 "
4.	Open diapason (metal)	16 "	10.	Sesquialtera ...	5 ranks.
5.	Open diapason (wood).....	16 "	11.	Mixture.....	5 "
6.	Bourdon	16 "	12.	Contra Posaune (reed stop) ...	32 feet.
			13.	Posaune.....	16 "
			14.	Trumpet	8 "
			15.	Clarion	4 "

SOLO ORGAN.

(CHOIR.)

1.	Open diapason.	5.	Harmonica.
2.	Cornopean.	6.	Flute.
3.	Kohl Flute.	7.	Cremona.
4.	Stopped Diapason.	8.	Bells.

(SWELL.)

9.	Hautboy.	14.	Claribello.
10.	Clarion.	15.	Principal.
11.	Trumpet.	16.	Stopped diapason.
12.	Horn.	17.	Open diapason.
13.	Fifteenth.		

Besides the stops enumerated, there are seven copulas, serving to connect either one row of keys with another, or the pedals to the keys.

There are therefore 77 draw stops, and the number of pipes in this gigantic instrument is about 4,000.

AUGUST, 1873.

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