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### The Life of Handel

Victor Schoelcher (1804–93) was a French writer chiefly remembered for his part in the fight for the abolition of slavery. In America on business in 1829–30, he was so appalled by the conditions he found that he became an abolitionist campaigner, concentrating his writings on conditions in the French Caribbean islands. He became president of the French commission for abolition and achieved his goal when in 1848 the French government abolished slavery in all its colonies. Schoelcher went into political exile for nearly twenty years after the coup d'état of Louis Napoleon, and during this time he pursued his other great interest, music. His *Life of Handel*, translated into English by James Lowe, was published in 1857. It was regarded at the time as one of the finest biographies ever written, and it was ahead of its time in the extensive amount of research into primary sources which the author had undertaken.

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THE  
  
L I F E   O F   H A N D E L.

BY  
  
VICTOR SCHOLCHER.



LONDON:  
  
TRÜBNER AND CO., 57, PATERNOSTER ROW.

MDCCLVII.

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THE following Work, having been originally written by me in French, has received its English dress from Mr. JAMES LOWE. As this gentleman and I have been in constant communication during its preparation for the press, I can testify to the perfect exactness with which his language renders my intention.

VICTOR SCHÆLCHER.

*5th April, 1857.*

## ERRATA.

- Page 14, line 1 of note, *after* "remained at Hamburg," *add* "four or five years."  
 ,, 16, ,, 1, *for* "Gio grida," *read* "Già grida."  
 ,, 19, ,, 31, *for* "when even duets," *read* "when even scenic duets."  
 ,, 46, ,, 3 and 5, *for* "que se replica," *read* "quì si replica."  
 ,, 94, ,, 31, *for* "*Esther* offers," *read* "There are copies of *Esther* which offer."  
 ,, 96, ,, 8, *omit from* "one would certainly" *to* "somewhere else."  
 ,, 124, ,, 5, *for* "viola marina," *read* "violetta marina."  
 ,, 156, at the head of the chapter, *for* "1734," *read* "1733—1737."  
 ,, 172, line 23, *for* "he took Covent Garden Theatre," *read* "he gave his performances twice a week at Covent Garden Theatre."  
 ,, 197, line 1 of note, *for* "Roubilliac," *read* "Roubillac."  
 ,, 218, ,, 23, *for* "which includes the *Funeral Anthem* for the first part, has personages and arbitrary divisions into scenes, which give it the appearance of a dramatic piece," *read* "which includes the extracts from *Solomon* for the first part, has in this part the names of personages (High Priest, Joseph, Israelite woman, Israelite man), as if the composer wished to throw it into a dramatic form."  
 ,, 274, ,, 34, *for* "forty-three," *read* "forty-four."  
 ,, 281, ,, 14, *for* "If it be excusable in a lady to marry twice," *read* "If it be excusable to marry twice."  
 ,, 289, heading, *for* "MESSIAH," *read* "BELSHAZZAR."  
 ,, 319, last line of note, *for* "was introduced in the revival of *Hercules* in 1749," *read* "was introduced in some revival of *Hercules*." (It is added to Smith's copy of *Hercules* in the collection of the scores used by Handel.)  
 ,, 323, heading, *for* "Scene at the Foundling," *read* "Scene at a performance of *Samson*."  
 ,, 323, line 3, *for* "at the organ," *read* "near the organ."  
 ,, 383, ,, 32, *for* "Grand Concerto," *read* "Grand Concertante."

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## LIST OF WORKS CONSULTED BY THE AUTHOR.



COLLECTIONS of Handel's Original MSS. at Buckingham Palace, and at the Fitzwilliam Museum, Cambridge.

Collection of the Scores used by Handel when conducting, and now in the possession of the Author.

Collection of the Works of Handel, copied by J. C. Smith, Esq., his amanuensis, now in the possession of Henry Barrett Lennard, Esq.

*A Treatise of Musick.* By Alex. Malcolm. 8vo. Edinburgh, 1721.

*A Pocket Companion for Gentlemen and Ladies;* being a Collection of the finest Opera Songs and Airs in English and Italian. 2 vols.; one small 8vo, the other 8vo. London, Cluer. N.D. (about 1725.)

*Poems on Several Occasions.* By Henry Carey. Small 8vo. 1729.

*The Musical Miscellany;* being a Collection of choice Songs. 6 vols. small 8vo. London, T. Watts, 1729—31.

*The Opera Miscellany;* being a Pocket Collection of Songs, chiefly composed for the Royal Academy of Musick. Small 8vo. London, John Browne. N.D. (about 1730.)

*Letters from the Academy of Ancient Music at London to Signor Antonio Lotti of Venice, with Answers and Testimonies.* A Pamphlet. London, 1732.

*The Oxford Act;* a new ballad opera. A Pamphlet. London, 1733.

*The Oxford Act,* A.D. 1733; being a particular and exact account of that solemnity. Pamphlet. London, 1734.

*John Hughes's Poems.* Small 8vo. London, 1735.

*The Opera Register,* from November, 1712 to 1734. MS. at the

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X LIST OF WORKS CONSULTED BY THE AUTHOR.

British Museum (Catalogue, 218, King's MSS.), containing a list of the performances at the Italian Opera. By Francis Colman.

*The British Musical Miscellany; or, the Delightful Grove*: being a Collection of celebrated English and Scotch Songs. 6 vols. 8vo. London, Walsh, 1734—37.

*Grundlage einer Ehren-Pforte woran der tüchtigsten Capellmeister, Componisten, Musickgelehrten, &c.* Von Mattheson. Hamburg, 1740.

*An Apology for the Life of Mr. Colley Cibber.* 1 vol. 8vo. London, 1740.

*The Musical Dictionary.* By James Grassineau. 8vo. London, 1740.

*Universal Harmony; or, the Gentlemen and Ladies' Social Companion.* 1 vol. 4to. J. Newbery. London, 1745.

*The Art of Composing Music by a method entirely new, suited to the meanest capacity.* Pamphlet. London, 1751.

*The Works of the late Aaron Hill.* 4 vols. 8vo. London, 1753.

*Remarks upon Musick; to which are added several observations upon some of Mr. Handel's Oratorios, and other parts of his works.* By a Lover of Harmony. Worcester, 1758.

*The Dramatic Works of Aaron Hill.* 4 vols. 8vo. 1760.

*Memoirs of the Life of the late George Frederic Handel.* (Main-warding.) 8vo. London, 1760.

*An Account of the Life of Handel, in the Gentleman's Magazine of April, 1760.*

*Abstract of the Life of Handel in the London Chronicle, June, 1760.*

*Clio and Euterpe; or, British Harmony: a Collection of celebrated Songs and Cantatas.* 3 vols. royal 8vo. London, H. Roberts, 1762.

*The Companion to the Playhouse.* 2 vols. small 8vo. London, 1764.

*Dictionnaire de Musique.* Par J. J. Rousseau. Paris, 1768.

*An Account of the Institution and Progress of the Academy of Ancient Music.* By a Member. Pamphlet, 8vo. London, 1770. (By Hawkins).

*Miscellaneous Works of Dr. Arbuthnot.* 2 vols. 12mo. London, 1770.

Various Journals, the *Gentleman's Magazine* and *London Magazine*, from 1710 to 1770.

*The Musical Magazine; or, Compleat Pocket Companion for the Years 1767, 68, 69, and 70.* 4 vols. small 4to. London, J. Bennett.

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## LIST OF WORKS CONSULTED BY THE AUTHOR.

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*A General History of the Science and Practice of Music.* By John Hawkins. 5 vols. 4to. London, 1776.—New edition, in 2 vols. 4to, double columns. Novello, 1853.<sup>1</sup>

*Dramatic Works of Colley Cibber.* 5 vols. 12mo. London, 1777.

*A. B. C. Dario Musico.* Bath, 1780.

*An Account of the Life of Handel,* in the *European Magazine*, March, 1784.

*An Account of the Musical Performances in Westminster Abbey and the Pantheon, in Commemoration of Handel.* By Charles Burney. 4to. London, 1785.

*The Messiah.* Fifty Discourses on the Scriptural Passages which form the subject of the celebrated Oratorio of Handel. By John Newton. 1786.

*A General History of Music.* By Charles Burney, Mus. Doct. 4 vols. 4to. London, 1776 to 1789.

*The Play Pocket Companion; or, Theatrical Vade Mecum.* London, 1789.

*A Complete Dictionary of Music, &c.* By John Hoyle. Small 8vo. London, 1791.

*The Theatrical Dictionary.* London, 1792.

*An Encyclopædia, or Dictionary of Music, &c.* By T. F. Dannelly. Small 8vo. London, N. D.

*The Works of Handel, in Score.* Edited by Arnold. 32 vols. 1785—1797.

*The Sacred Oratorios and the Miscellaneous Pieces, as set to Music* by G. F. Handel. By T. Heptinstall. 2 vols. 32mo. 1799.

*Anecdotes of George Frederick Handel and John Christopher Smith.* 4to. London, 1799. (Rev. W. Coxe, Rector of Bemerton.)

*Trivia.* By Gay. 12mo. London, 1807.

*Poetical Works of Pope.*

*Anecdotes of the Manners and Customs of London during the Eighteenth Century.* By Peller Malcolm. 2 vols. 8vo. London, 1811.

<sup>1</sup> The pagination which I have invariably adopted of Hawkins's *History of Music*, whenever it is quoted by me, is that of Mr. Novello's new edition, which is more complete than the previous one, more within the reach of everybody on account of its price, and also because the index with which it is provided facilitates research. Whenever the name of Burney occurs as an authority, with a cipher of pagination, it is the fourth volume of his *History of Music* that is indicated. Whenever any of the first three volumes or his *Account of the Commemoration of 1784* are referred to, it is specially indicated.

xii LIST OF WORKS CONSULTED BY THE AUTHOR.

*History of the Origin and Progress of the Meeting of the Three Choirs of Gloucester, Worcester, and Hereford.* By the Rev. Dan. Lysons. Gloucester, 1812.

*Biographia Dramatica.* By Baker, Reed, and Jones. 4 vols. 8vo. London, 1812.

*Musical Biography.* (W. Bingley.) 2 vols, 8vo. London, 1714.

*Anecdotes of Music.* By A. Burgh. 3 vols. 12mo. London, 1814.

*Dictionnaire Historique des Musiciens.* Par Choron et Fayolle. 2 vols. 8vo. 1817.

*The Cyclopædia, or Universal Dictionary, &c.* By Rees. 39 vols. 4to. London, 1819.

*A General History of Music.* By Th. Busby. 2 vols. royal 8vo. London, 1819.

*Commemoration of Handel.* By John King. 8vo. 1819.

*Posthumous Letters from various Celebrated Men, addressed to Francis Colman and George Colman.* 4to. London, 1820.

*Beattie's Letters,* from Sir William Forbes's Collection. 2 vols. 32mo. London, 1820.

*A Dictionary of Music.* By Busby. Small 8vo. London, 1820.

*An Account of the National Anthem.* By Richard Clark. Royal 8vo. London, 1822.

*How to be Rid of a Wife.* By Miss Eliz. Spence. 2 vols. 12mo. London, 1823.

*Somerset House Gazette.* By Ephraim Hardcastle. 2 vols. 4to. 1823.

*An Account of the Grand Musical Festival held in September, 1823, in York.* By John Crosse, F.S.A., F.R.S.L., and M.G.S.<sup>1</sup> 4to. York, 1825.

*The Second Yorkshire Musical Festival, 1825.* 4to. York, 1825.

*Literary and Miscellaneous Memoirs.* By J. Cradock. 1826.

*De l'Opéra en France.* Par M. Castil Blaze. 2 vols. 8vo. Paris, 1826.

*A Catalogue of the Musical Library belonging to his Majesty's Concerts of Ancient Music.* 8vo. London, 1827.

<sup>1</sup> The English *savans* having a mania for putting the alphabet after their names, as the initials of titles which no foreigners and few Englishmen seem to understand, I have deemed it expedient to attach an explanation to the hieroglyphics here used. F.S.A., Fellow of the Society of Arts; F.R.S.L., Fellow of the Royal Society of Literature; M.G.S., Member of the Geological Society; LL.D., Doctor of Laws and Literature.

LIST OF WORKS CONSULTED BY THE AUTHOR. xiii

- A Dictionary of Musicians.* 2 vols. 8vo. London, 1727.
- Memoir Relating to the Portrait of Handel by Francis Kyte.* Pamphlet. 4to. 1829. (By Keith Milnes, Esq.)
- An Account of the Royal Musical Festival held in Westminster Abbey,* 1834. By John Parry. A Pamphlet. 4to. London.
- Musical Reminiscences.* By Mount Edgecumbe. London, 1834.
- Letters of Horace Walpole to Sir Horace Mann.* Third edition. 3 vols. 8vo. London, 1834.
- Reminiscences of Handel, his Grace the Duke of Chandos, Powells the Harpers, etc.* By Richard Clarke. Pamphlet. Folio. London, 1836.
- Biographie Universelle des Musiciens.* Par Fétis. 8 vols. royal 8vo. Paris, 1839.
- Dictionnaire de Musique.* Par Lichtenthal, traduit et augmenté par Mondo. 2 vols. royal 8vo. Paris, 1839.
- Georg Friedrich Händel's Stammbaum nach Original-quellen und authentischen Nachrichten.* (Genealogy of Georg Friedrich Handel taken from original sources and authentic proofs, collected and elaborated.) Von Karl Edward Förstemann. Pamphlet. Folio. Leipzig, 1844. Chez Breithopf et Härtel.
- Memoirs of Musick.* By the Hon. Roger North. Edited by Dr. Rimbault, LL.D., F.S.A.
- Memoranda, or Chronicles of the Foundling Hospital.* By John Brownlow. 8vo. 1847.
- An Account of the Visit of Handel to Dublin.* By Horatio Townsend. Small 8vo. Dublin, 1852.
- Catalogue of the Manuscript Music in the British Museum.* Royal 8vo. London, 1852.
- The Works of Handel, in Score.* By the Handel Society. 14 vols. London, 1844—1853. (A preface is attached to each publication.)
- Messiah.* 4to. London. With an Analysis of the Oratorio. 1853. Published by the Sacred Harmonic Society. (Libretto of the words.)
- Complete Encyclopedia of Music.* By T. Moore. Royal 8vo. Boston, 1854.
- Dictionnaire de Plain Chant et de Musique d'Eglise au Moyen Age.* Par J. D'Ortigue. 4to. Paris, 1854.
- Brief Memoirs of George Frederick Handel.* By John Bishop, of Cheltenham. Pamphlet. Folio. London, 1856.

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xiv LIST OF WORKS CONSULTED BY THE AUTHOR.

*Grand Handel Musical Festival at the Crystal Palace.* By Mr. Thomas Bowley. Pamphlet. 8vo. 1857.

*The Theatrical Register.* MS. 4to. At the British Museum; filled with advertisements and theatrical criticisms, cut from the journals of the eighteenth century.

It is believed that this list contains all the works published in England which can be of service, directly or indirectly, to this Biography. There exists a *Life of Handel* by Dixwell—a pamphlet, published in London in 1784; but although I have been unable to discover a copy of it anywhere, even in the British Museum, the following verdict of the *Critical Review* for 1784 leaves little to be regretted on that score:—"This work is a vulgar narration, very ungrammatical, and devoid of common sense."

France possesses absolutely nothing on the life and works of Handel, except the articles about him in the *Biographie Universelle des Musiciens*, by M. Fétis, and the *Dictionnaire Historique des Musiciens* of Choron and Fayolle; there is, besides (according to M. Fétis), an abridged translation of Mainwaring inserted in the *Variétés Littéraires* of Arnaud and Suard. Paris, 1768. The article in the *Biographie Universelle* of Michaud is nothing but a piece of scissors-work, and is altogether insignificant.

Besides the work of Mattheson, and that of M. Förstemann above mentioned, all that German literature possesses respecting the great musician is as follows:—

*Einfältige Critique der Opera Julius Cæsar in Aegypten.* Von Hans Sachsen. Hamburg, 1725. (Simple Criticism of the Opera of *Julius Cæsar in Egypt*, by Hans Sachsen.) It is said that an answer to this criticism has been published at Altona, under the title of "*Hans Sachsen's Heroic Poem.*"

*Georg Friedrich Händel's Lebensbeschreibung, nebst einem Verzeichnisse seiner Ausübung-Werke und deren Beurtheilung, &c.* Von Mattheson. Hambourg, 1761. 8vo. (G. F. Handel's Biography, with a list of his works and a criticism of them.) This notice of Mattheson is a translation of Mainwaring, with remarks of the translator upon the works of Handel. My endeavours have hitherto been in vain to obtain a copy of this in Germany, and it is not to be found in the British Museum.

*Georg Friedrich Händel's Jugend.* (G. F. Handel's Youth.) Von Reichardt. Berlin, 1786. 30 pages in 8vo. (Not to be found in the British Museum.)

*Händel dessen Lebensumstände* (Particulars of the Life of G. F. Handel) in *Adrastea*, von V. Herder. Leipzig, 1802.

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*Lebensbeschreibungen berühmter Musikgelehrten.* (Biographies of celebrated Musicians.) Von Hiller. 8vo. Leipzig, 1784.

*Für Freunde der Tonkunst.* (For the Friends of Musical Art.) 4to. Von Rochlitz. (Notice of Handel and of *The Messiah* in the 1st and 4th vols.)

*Der grosse Musikus Händel im Universalruhm.* (The great Musician Handel in his Universal Fame.) Von J. M. Weissebeck. Nürnberg. 4to. 1809. (Not to be found in the British Museum.)

M. Fétis, in his article on Handel in the *Biographie Universelle des Musiciens*, mentions the following works:—

“Burney’s notice of the Commemoration has been translated into German by Eschenburg, with additions and notes.

“Krause has also published a notice upon Handel, in his *Darstellungen aus der Geschichte der Musik*. (Exposition of the History of Music.) Pp. 155—170.

“Finally, Mr. Theodore Milde has given another, in his work entitled *Ueber das Leben und die Werke der beliebtesten deutschen Dichter und Tonsetzer*. 2 vols. 8vo. 1834. (On the Life and Works of the most Celebrated German Poets and Musicians.)”

*Le Dictionnaire* of Choron and Fayolle mentions also a Life of Handel in the *Lexicon de Musique Allemande*, by Walther.



## P R E F A C E.



OF all the Arts, Music is that which brings the greatest consolation to the mind, when consolation is possible. The misfortunes of the times have compelled me to quit my native country for a season, and in my retirement in London I have found a great source of consolation in listening to the Oratorios of Handel, which I had already learnt to admire during three previous visits to England, and at home in the constant society of classical amateurs. Out of this grew a wish to possess all the works of that great man, to whom I felt so deeply indebted. In bringing these together, I found it necessary, to their proper arrangement, that I should make myself acquainted with the various authors who have made mention of Handel. These researches, commenced by me when alone and in the bitterness of exile, drew me on much further than I had anticipated, and produced results which seem to me capable of interesting both the connoisseurs of Handel and those who know nothing about him; for he was not only one of the first composers that the world ever saw, but he was also a man gifted with a great and noble character. It is in this belief that I offer to the reader this work, the fruit of three years spent in zealous and assiduous labour.

And, first, let me acknowledge, both for the satisfaction of my sense of gratitude and to give a greater value to my work, that I have received great and important assistance from various quarters. I have to thank His Royal Highness Prince Albert

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## PREFACE.

for having permitted copies of many pieces in the collection of the original MSS. of Handel, now preserved in Buckingham Palace, to be taken for my use. Mr. Surman, the conductor of the orchestra for the London Sacred Harmonic Society, has shown himself ever ready to reply to questions addressed to his long experience. Mr. R. Bowley, the treasurer, and Mr. W. Husk, the librarian of the Sacred Harmonic Society, have kindly, and upon many occasions, opened to me the rich and vast musical library which is under their charge. Mr. R. Lonsdale has communicated to me some useful documents, collected in the course of his extensive reading. The Rev. C. C. Babington, Fellow of St. John's College, Cambridge (whose classical attainments have gained for him an European reputation), also rendered me very great assistance, when I visited Cambridge for the purpose of examining the MSS. in the Fitzwilliam Museum, and, thanks to his aid and hospitality, I had no difficulty in accomplishing the purpose of my journey. Nor must I omit to offer my grateful acknowledgments to Mr. Anderson, who holds in his charge the Handelian manuscripts at Buckingham Palace. Without relaxing in any degree the vigilance which he owes to those admirable relics, Mr. Anderson has, with perfect courtesy, given me access to them, never wearying of repeated visits; and, indeed, it is not too much to say that, were it not for his valuable aid, my work would have been far more incomplete than I have reason to believe it really is. In addition to all this, I must confess myself deeply indebted to Mr. Horatio Townsend, the author of *Handel's Visit to Dublin*, whose elegant correspondence has been most instructive to me; and the reader will not fail to perceive how much useful information I owe to Dr. Rimbault, who has shown the greatest liberality in communicating what he knows on the subject.

And truly it needed all these aids to bring my undertaking to an issue. The necessary documents were not wanting, but



they were scattered about in a thousand different places, and had never before been brought together. The *Memoirs of the Life of the Late G. F. Handel*, published anonymously in 1760, by the Rev. John Mainwaring, is nothing but a summary, without much exactness; the work of the laborious Sir John Hawkins has nothing more special than the short biographical notices of the numerous musicians whom he mentions; that of Dr. Burney is (as he himself calls it) “a sketch”—a sketch, too, which was traced with some degree of haste, to be placed at the head of his *Account of the Commemoration of 1784*. At the same time, I set a great value upon these works, especially upon that of Dr. Burney, who occupied himself thoroughly, in his *History of Music*, with the Italian operas of Handel. The labour which I myself have undergone compels me to do full justice to the results which he has produced; and if I should seem to take exception to him in any respect, it is a real homage to his habitual exactness; he has so well cleared the road, that he has rendered it passable to the more severe and curious inquirer, and it is really astonishing that, out of the mass of documents which he had to examine, and the great number of those which he set in order, he has made so few mistakes.<sup>1</sup> It is not, therefore, my intention to depreciate what Mainwaring, Hawkins, and Burney have done. They belonged to that race of conscientious men who write as if in the performance of a duty, and I admit that, without them, the task of modern historians of Handel would have been almost an impossible one. What they did was to bring together the materials out of which an edifice

<sup>1</sup> Burney wrote to Dr. Quint of Dublin (and it may be readily believed) that the materials for his *General History of Music* (four volumes in quarto) had cost him £2000; and all the leisure hours which his profession allowed him during thirty years were occupied in putting them together, without estimating the expense of the paper, the printing, the engraving, and the advertisements (Townsend, page 99). Hawkins worked for more than thirty years at his excellent and most instructive *History of Music*, five volumes quarto.

may be constructed. And yet (strange to relate!) though they have been silent these sixty years, no one has attempted to perform the work which they prepared. In this country of England, which Handel has so illuminated and adorned, and where he has still so many passionate admirers, not one has yet been found to tell the story of his life. It is true that many have touched upon this theme; but they have all copied, more or less directly, the three authors who have been already named; not caring to search any further, or even to take the trouble of arranging that which they borrowed.<sup>1</sup>

Heptinstall, for example, in his "Sacred Oratorios and Miscellaneous Pieces, as set to Music by Handel," says that "*Florinda* and *Daphne* were composed at Hamburg in 1708" (Burney's date); afterwards, that the journey of the composer into Italy, which took place immediately after leaving Hamburg, "lasted six years" (Mainwaring's date), "and terminated in 1710!" Busby (*General History of Music*) explains to us that Handel produced *Roderigo* in Florence, in 1702, and that "he continued there about a year," that he afterwards visited Venice, Rome, and Naples, whence, "having seen as much of Italy as his curiosity or his profession required," he went to Hanover, where "he was not long resolving on his journey to England," and that he arrived in London "during the winter of 1710." Whence it would appear that Handel occupied at least *eight years* in *visiting* Venice, Rome, and Naples; a period certainly too long for the satisfaction of mere "curiosity." Busby, in spite of his noble enthusiasm for Handel, continually commits similar blunders. It is scarcely possible to imagine the extreme carelessness of others. Hawkins wrote in 1774:— "The *Chandos Anthems* are about twenty in number. As they

<sup>1</sup> Mr. Horatio Townsend's *Visit to Dublin* must be excepted from this criticism. He has thoroughly examined that part of the life of the great composer, bringing to light a number of curious facts, and, so far as his subject extended, has left nothing to be gleaned after him.

have not been printed, it may be some satisfaction to the curious to be informed that the library of the Academy of Ancient Music contains the greatest part of them." In 1814, an anonymous writer published, in two volumes octavo, a *Musical Biography, &c.*, and in the article upon Handel the above passage was taken literally from Hawkins, the author being ignorant of the fact that, during the sixty years that had intervened since the appearance of Hawkins's work, the *Twelve Chandos Anthems* (all that have ever existed) had been printed two or three times over!

If I have not been more fortunate than my predecessors in avoiding error, at least it must in justice be admitted that I have manifested a greater zeal for the truth. In every branch of the subject I have gone to the fountain-head. During more than a month, it was my daily lot to examine the eighty-seven volumes of the great man's own manuscripts which are now in Buckingham Palace, and those were the best moments which I spent upon my undertaking; for whilst I held in my hands the very papers which he had held in his, and examined his own handwriting, and copied his memoranda, and sought eagerly for the slightest particle of himself, it seemed to me as if I were living with Handel; and as day by day I grew to a better understanding of the incessant labour with which that fecund genius corrected and recorrected everything which he wrote, the hours of my labour seemed shorter to me.

When I visited Cambridge, I found seven volumes of original manuscript, containing a variety of detached pieces of very great value, and I obtained copies of all which have been hitherto unedited. What can be the reason that no Englishman has ever taken in hand these precious waifs and strays in the Fitzwilliam Museum? The small number of those who are aware of their existence speak of them as vaguely as if they were at Kamschatka; and I have never yet seen them quoted any-

where, not even in any one of the fine editions of the Handel Society. Yet they include many pieces which were supposed to be lost, duplicates and first sketches, the competent examination of which must be of the greatest service to modern inquirers. They possess all the value which attaches to the original sketches of a great master. Two monographs have been published of the marvellous etchings of Rembrandt, and the slightest relics of Leonardo da Vinci and of Michael Angelo have been engraved with respect; how is it, then, that a musician has not been found to edit and annotate these manuscripts, and those of Buckingham Palace? The changing thoughts of a man like Handel cannot but be instructive objects of study and contemplation.

During a period of three months, Mr. Rophino Lacy has conducted for me, at the British Museum, a most minute research into the journals of the Handelian period, by means of which I am able to fix positively a great many dates and facts which have hitherto been considered as doubtful; and, in addition, Mr. Lacy's own knowledge has been of the utmost value to me. I never met with any man better versed than he is in the music of Handel, be it Italian or English; for it seems impossible to produce a bar of it to him with which he is not perfectly familiar.

In fine, I have neglected nothing which seemed likely to conduce to accuracy. It has been my object to collect all that can be known of the life of Handel, and to give the most exact and the most complete catalogue of his works which has yet appeared.<sup>1</sup> This chronological and bibliographical *catalogue raisonné* contains all the dates, as taken by myself from the

<sup>1</sup> This Catalogue will shortly be published in a separate volume. The assistance which Mr. Lacy has rendered me in framing it amounts really to a collaboration. He it was who made those musical examinations of the manuscripts at Buckingham Palace, and of the scores which Handel himself used when he conducted his own works, which have so materially assisted me in my task. The details of the Catalogue which indicate technical knowledge are his work, not mine; for I am no pro-

manuscripts with great care and attention, and the compilation of it has cost much more time and labour than the Biography itself. Perhaps, if I could have foreseen what researches it necessitated, I should not have undertaken the task; but now that it is finished, I am very far from regretting the labour which I have expended upon it. The reader will readily believe that a compilation of this kind presents very great difficulties; there are so many dates to compare, to verify, and to reconcile, and so many obscure points to be cleared up; and often have I found it necessary to write, or to rewrite, different articles three, four, or five times over. These are sore trials to the patience, and one is apt to ask one's self, in the hour of weariness, whether the result is worthy of the labour. But then there are compensations; one has the hope of doing something that may be useful, and one feels a singular satisfaction in discovering the explanation of a fact hitherto incomprehensible, in recovering, as it were, the lost link of a broken chain. Moreover, it is incontestable that these *reconstructive* studies have afforded me much light as to the life of the great *maestro*; they have enabled me both to see better and to penetrate deeper. The dryness of mere details disappears entirely when the discovery of a *chef-d'œuvre* is made, and it will be seen that that good fortune has not been denied me. But I shall regret neither time nor labour if the work contributes in any degree to the glory of the giant of music; and my best wishes will be fulfilled if amateurs derive any benefit from my investigations.

In spite of all the care and pains which have been expended, there can be no doubt that many errors have been committed,

fessed musician. This also seems to be the proper place for acknowledging the liberality of Mr. Lennard, who possesses a manuscript collection of Handel's works, which is almost complete, and which he has always, with the greatest generosity, placed at the disposal of Mr. Lacy. Like a true amateur, Mr. Lennard is free from that selfishness which glories in the possession of treasures only for the pleasure of possessing them.

and I shall therefore regard it as a friendly office, if those who discover any such will kindly point them out to me, through the address of the publisher. When the truth has been sought for in good faith, something useful may be gathered by the skillful inquirer, even from the mistakes of his predecessor.

As for my observations upon Handel and the art which he illustrated, I shall say, with Montaigne, "I offer them to the reader not as good, but as mine." If they have any merit at all, it is because they express the musical sensuousness of a man who is so untechnical that he would be hard put to it to read the gamut.

In conclusion, I would observe that the life of Handel can only be written, and his works can only be studied, in England. There only is he well and widely known; there only is he sung, and played, and venerated as he deserves to be. Happy shall I be if the publication of this work, by recalling to my countrymen the memory of a great master whom they know too little of, shall suggest to them the regular performance of his immortal works. May the choruses and singers of Paris form, for that purpose, an association analogous to that which Habeneck brought together at the Conservatoire for the performance of symphonies. There can be little doubt that the French public would not be slow to reward such an effort. So long as France deprives herself of the oratorios of Handel, there will be found within her a great deficiency in the culture of Musical Art.

V. SCHÖLCHER.

LONDON, *April 5*, 1857.

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