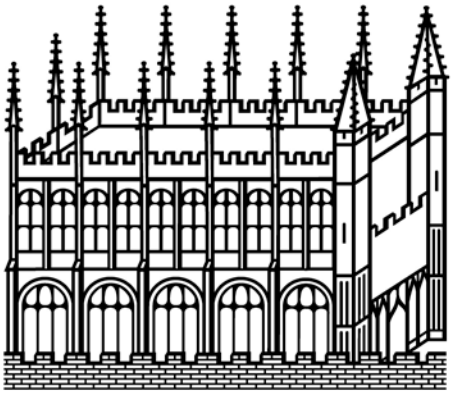

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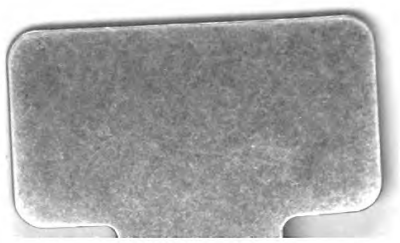
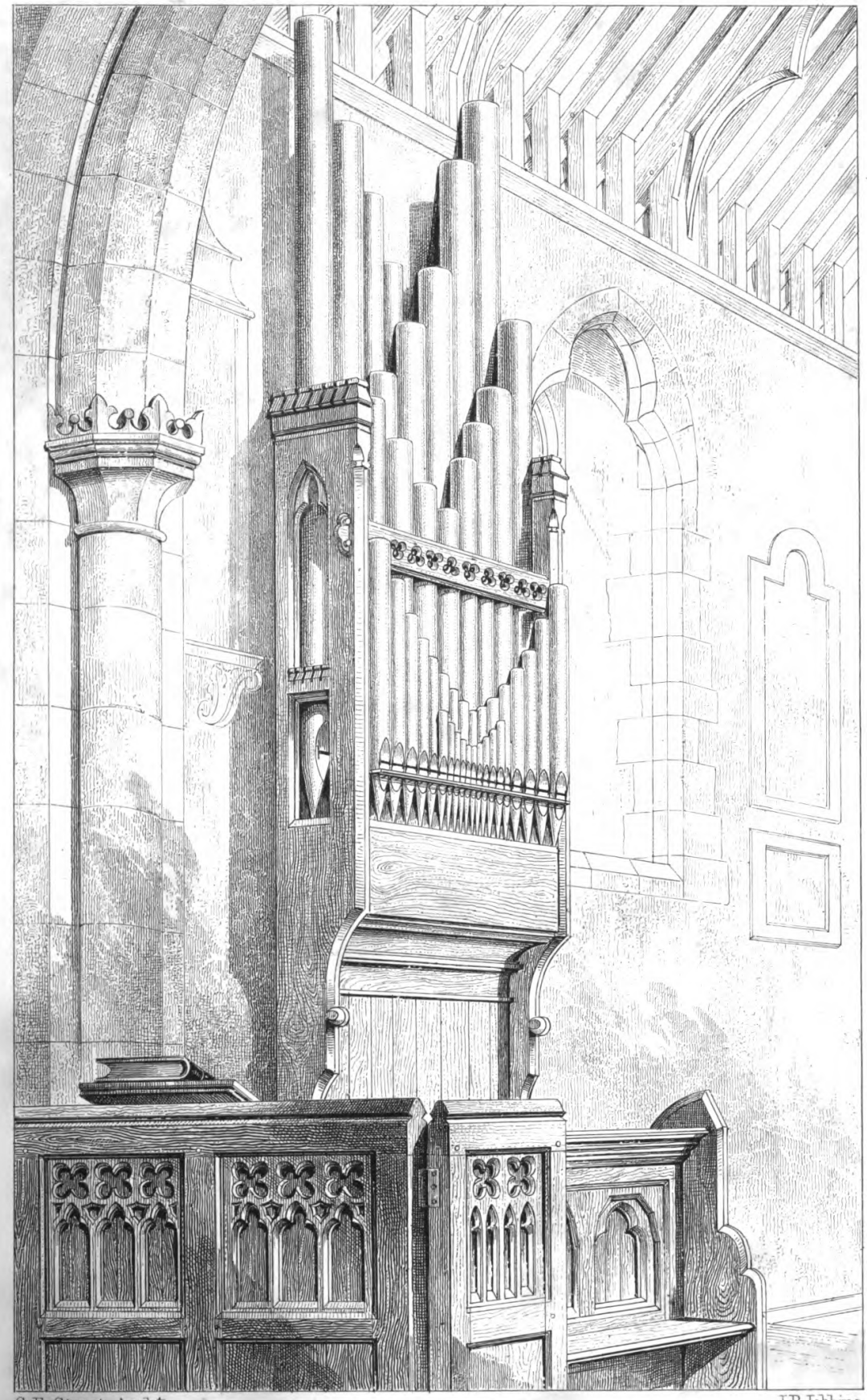
SCUDAMORE ORGANS

REV. JOHN BARON, M. A.



SCUDAMORE ORGANS,

OR PRACTICAL HINTS RESPECTING ORGANS FOR VILLAGE CHURCHES AND SMALL CHANCELS, ON IMPROVED PRINCIPLES.



G.E. Street, Arch.t J.R. Jobbins.

UPTON SCUDAMORE CHURCH.

Organ in Chancel.

SCUDAMORE ORGANS,

OR PRACTICAL HINTS RESPECTING ORGANS FOR VILLAGE CHURCHES AND SMALL CHANCELS, ON IMPROVED PRINCIPLES.

BY THE REV. JOHN BARON, M.A.

RECTOR OF UPTON SCUDAMORE, WILTS; LATE MICHEL FELLOW OF QUEEN'S COLLEGE, OXFORD.

WITH DESIGNS BY

GEORGE EDMUND STREET, F.S.A.

" 'Tis ſaid, and I believe the tale,
Thy humbleſt reed could more prevail,
Had more of ſtrength, diviner rage,
Than all which charms this laggard age,
Even all at once together found,
Cecilia's mingled world of ſound."

Addreſs to Muſic in " The Paſſions."—COLLINS.

LONDON:
BELL AND DALDY, 186, FLEET STREET.
1858.

The right of tranſlation is reſerved.

174. e. 16.


SVTO·AMORIS DIVINI
ESCV D'AMOVR
BIBLIOTHECA·BODLEIANA

DESCRIPTION OF THE ILLUSTRATIONS.

Plate I. Frontiſpiece. Organ in Upton Scudamore Church—See pp. 38-46. The extenſion from weſt to eaſt could be increaſed for ſome ſites to 6 ft. inſtead of 4 ft., which, with an increaſe of projection to 1 ft. 6 in., inſtead of 1 ft. 3 in., would give room for a Stopped Diapaſon, or ſome other addition to the contents. The bellows could be placed over head, immediately under the windcheſt, if deſired. It would alſo be poſſible, either with or without the increaſe of projection of the windcheſt, to make the player face the organ, and the caſe to ſtand without fixings to the wall.

Plates II. and III. Suggeſtive Examples of Ancient Organs. Fig. 1 in Plate II. is from Gaffurius's Theorica Muſica, printed at Milan in 1492, and is here copied from Dr. Rimbault's Hiſtory of the Organ,* p. 32, in which are alſo given other curious engravings illuſtrating the progreſs of the organ from the Pan-pipe of claſſic times to the organ of the eighteenth century; ſee, particularly, pp. 3 and 61.

Fig. 2. The girl playing on a portable organ is from an Italian Painting at Siena, by Domenico Bertoli, who lived at the beginning of the fourteenth century at that place, and is here copied from Shaw's Dreſſes and Decorations of the Middle Ages, vol. i. plate 25.

Fig. 3. The organ held by an angel is from a painting of St. Cecilia, in the Munich Gallery, by Lucas Van Leyden, (A. D. 1523,) and is here alſo copied from Shaw, vol. ii., woodcut at the end of the explanation of Plate V.

A ſmall engraving of the whole figure of St. Cecilia playing the organ, while held by the angel, is given in Mrs. Jamieſon's Sacred and Legendary Art, p. 351, together with an engraving of the picture of Hans Hemmelinck repreſenting an angel playing a portable organ of ſomewhat different form, p. 344.

Plate III. From paintings at Florence, executed in the fourteenth century.

Fig. 1. Angel with organ, from a freſco by Giotto in the Church of Santa Croce at Florence.

Fig. 2. Organ, from a freſco by Andrea Orcagna, in the Church of Santa Maria Novella, Florence.

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* Prefixed as an archæological introduction to Mr. Hopkins's treatiſe, "The Organ."

Fig. 3. Organ, from a picture by Andrea Orcagna in the Gallery of the Accademia delle Belle Arti at Florence.

The date of the freſco by Giotto, from which Fig. 1 is taken, is circa A.D. 1300, 1305; the date of Orcagna's paintings is circa A. D. 1350-57.

Plate IV. Open Diapaſon—Stopped Diapaſon. In comparing theſe in the engraving allowance muſt be made for the difference of ſcale there noted. The C C pipe of the Open Diapaſon is always twice the length of the C C pipe of the Stopped Diapaſon, and ſo on. The Principal is half the length and diameter of the Open Diapaſon, and the Fifteenth is half the length and diameter of the Principal. The Dulciana is the ſame length as the Open Diapaſon, but little more than half the diameter. The Stopped Flute is half the ſize of the Stopped Diapaſon.

Plate V. Organ in the Church of St. Thomas, Oxford—See pp. 36, 37. The bellows is placed over head, immediately under the windcheſt and pipes. This deſign may be modified by turning the keyboard towards the organ; and for ſmaller contents, by reducing the extenſion from 8ft. to 4ft. 6in. The projection of the lower part of the caſe being increaſed ſo as to receive the bellows, and ſtand independently, as in the Douglaſs organ.

Plate VI. Cabinet organ. Contents Stopped Diapaſon and Principal. Suitable for ſinging-claſſes in a ſchool, or where the protection of the doors might be conſidered deſirable. For a Chamber organ the keyboard might be turned, as uſual, towards the inſtrument, and the ſize and height might be reduced.

Plate VII. St. Cecilia organ. Contents c 1 to g 2—perhaps B to f 2 would be preferable. This is an adaptation of the organ of St. Cecilia in the painting of Lucas Van Leyden.

In the engravings deſcribed in the above liſt may be obſerved three diſtinct plans of pipe arrangement, which, for convenience, may be called the Pan-pipe, the concave, and the convex. The Pan-pipe arrangement, as in the two portable organs, Plate II, and the St. Cecilia organ, Plate VII, is ſuitable for very ſmall organs and ſhort rows of pipes, but would hardly look well or work well if extended to any great length, as may be ſeen in Plate IV, where two whole ſtops are thus arranged in a ſingle line. The concave is formed by putting the larger pipes on each ſide and the ſmaller in the middle, as in the Upton Scudamore Chancel organ. See Frontiſpiece. The convex is formed by the reverſe proceſs of putting the larger pipes in the middle and the ſmaller at each ſide, as in Fig. 1. of Plate II, and in the Principal of the organ at St. Thomas's Church, Oxford.

Both the concave and the convex plans are economical of room, which would be waſted by adhering to the Pan-pipe arrangement in any but very ſmall organs. Sometimes the concave and the convex plans may be combined with advantage in point of room, ſtructure, and appearance.

PREFACE.

THAT "Truth is an eſſential principle of Chriſtian Architecture" is a propoſition which only needs to be enunciated in order to be approved. Nevertheleſs, in the earlier ſtages of the preſent happy revival of Gothic architecture in England, this eſſential principle was ſo frequently overlooked and violated that its recovery and extended application is one of the large debts of gratitude we owe to the late Mr. Pugin, and it ſtill behoves every one who loves Chriſtian truthfulneſs and architecture to do his part in maintaining, extending, and applying this principle. Of all pieces of church furniture the organ ſeems to be that which is as yet leaſt penetrated by the truthfulneſs which has been attempted, with more or leſs ſucceſs, in every other part of the ſacred edifice. In fact it ſeems to have been taken for granted, that, except they were very muſical, neither clergy nor architects had any buſineſs with the organ, or at moſt it was thought ſufficient if the architect of the church were requeſted to deſign the ornaments of the caſe; which is much the ſame as if a cook profeſſed to take orders from her

miſtreſs for a dinner, and perſiſted in ſending up, as one of the principal diſhes, a pie in which the miſtreſs ſhould not only have no finger as to the contents, but alſo no voice as to the ſize or ſhape of the diſh, the cook allowing her only the privilege of deciding the "kickſhaws" to be placed on the cruſt. Mr. Hopkins (p. 289) has demonſtrated that a large organ, if cheap, muſt neceſſarily be a very lying and diſaſtrous inſtrument. Small organs were beneath his notice; but they are generally, whether cheap or dear in amount of coſt, not leſs deſerving of cenſure, but as full as they can hold of ſuch lies as bad metal, incomplete ſtops, painted would-be Gothic caſes, and dummy pipes. In the Lutheran churches of Germany, when a church-organ has been tried and approved by a competent judge, it is ſolemnly ſet apart and bleſſed by the clergyman. Although we have no ſtated trial, nor any ſet form of bleſſing an organ, ſurely the clergy, churchwardens, and people ought to ſee to it, that none but a truthful inſtrument, and the beſt of its kind, as far as it goes, be received as part of the furniture of God's houſe. Something may have been done towards remedying the evils of untruthfulneſs in large organs, but ſcarcely anything has yet been done in ſmall. As uſual, the large end of the queſtion has engroſſed the chief attention. In ſpite of the wiſe proverb, people, while they take care of the pounds, are too neglectful of the ſhillings and pence. Moreover, ſome new deſigns, as thoſe by Mr. Pugin at the end of Mr. Sutton's "Short Account," &c. though architecturally beautiful, ſhow an ignorance or diſregard of organ anatomy

and violate important principles of organ-building. The Germans make a great point of placing every pipe as much as poſſible over its own wind; but when the real ſpeaking pipes are ſtuck about to make pretty Gothic fronts, the wind muſt be led out of the proper reſervoir by tubes and grooves, ſo as to render it leſs ſtrong and ſteady, and increaſe the danger of leakage. Another principle of acouſtics and common ſenſe, grievouſly violated in moſt Engliſh organs, is, that the pipes ſhould have full freedom of ſpeech. We all admit that the tranſmiſſion of ſound depends upon undulations of the atmoſphere, and therefore that the leſs thoſe undulations are interfered with the better, if the ſound be worthy of being tranſmitted. To hear the "Swediſh Nightingale" through a wall, up or down a chimney, or behind a curtain, would be comparatively a little treat. If ſeveral perſons were ſinging, the ſound would be ſtronger, but ſtill more confuſed.

In organs the atmoſpherical undulations have been interfered with in all ſorts of ways—the pipes have been packed too cloſely together, and too deep in file; the ſoundboards have been kept low, ſo that the mouths of the real ſpeaking pipes have not been much above the key-board: but beſides theſe diſadvantages for the clear tranſmiſſion of ſound, the pipes have commonly been incloſed in a caſe, leaving no outlet for the ſpeech of the pipes except at the top, and through the interſtices of the front.* A cloſe caſe may be uſeful for a

* A like perverſity has been ſhown in the modern treatment of bells in England. Compare "Lectures on Church Building," by E.

chamber-organ, or in a very ſmall building, to ſoften and ſubdue the ſound, but for a church-organ is about as reaſonable as if a man when going to make a ſpeech to a lot of people were to put his head in a bag or to wear a maſk. Perhaps in ſome caſes nothing would be loſt; ſtill, ſuppoſing the man's object were, to be diſtinctly heard, ſuch a proceeding would appear very fooliſh on his part, whatever might be the comparative gains or loſſes of the intended audience. But we know that the contrary is the univerſal practice. In a moderate company a ſpeaker gets on his legs; in a larger, on a form, chair, or table; and in a crowd he feels that, in order to be heard, he muſt get up ſomewhere, either on a tub, or waggon, or balcony, or the huſtings. In regular places of public ſpeaking proviſion is made for the tranſmiſſion of the ſpeaker's voice to the ears of the audience; in church by the elevation of the pulpit, and elſewhere by platform, roſtrum, or tribune. In theatres the ſame end is obtained by elevating the audience in the graduated ſeats of the pit and in the galleries, and placing the ſpeakers and ſingers on the ſtage. If eaſtern women, that is, Arabs, Syrians, or the ladies in the harems of our Turkiſh allies, were to ſing in public, they would doubtleſs put aſide the izar or muffling veil, and in private, of courſe, they would be free from its ſmother-

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B. Deniſon, pp. 151—3; London: Bell and Daldy, 1856;—and the beautiful drawings in Mr. Street's book, "Brick and Marble Architecture," pp. 53, 59, 66, 229, 232; London: Murray, 1855.

ing folds. No clergyman when offering the prayers, or preaching, would purpoſely put his hand, or pocket-handkerchief, or book, before his mouth; and if he had inadvertently acquired ſuch a trick, he would ſoon be told of it, either by his friends or his enemies. If, then, ſuch pains are generally and inſtinctively taken to ſecure freedom of ſpeech for the human pipes, why ſhould not more pains be taken, by good poſition, due elevation, and removal of caſe, to ſecure ſimilar advantages for organ pipes, which ſtand more in need of them becauſe they are blown by a wind three or four times weaker than that which is ordinarily uſed for the human voice. Eccleſiologiſts have, indeed, removed the caſe in ſome inſtances; but, inſtead of improving the poſition and the elevation of ſoundboards, they have frequently ſtowed away the organ in ſome hole or corner where it is out of ſight, and only imperfectly heard.

In the courſe of planning an organ for the village-church of Upton Scudamore, I became aware of the importance of not leaving the queſtion of organs for churches ſo much as heretofore in the hands of intereſted tradeſmen and of muſicians, who, if not intereſted, as they frequently are, by a very large per-centage, may be ſuppoſed to have the muſical bump ſomewhat diſproportionably developed; and I think it may be uſeful to lay the reſults of my experience before other members of the Church of England. I truſt I ſhall not be ſuppoſed to forget that many tradeſmen and artificers are honourable and ſcientific, and will carry

out good principles in their art or trade, ſo far as the public will allow them; but if the public, for want of information, are bent upon having a bad or a needleſsly coſtly article, it is too much to expect that ſuch tradeſmen and artificers ſhould, againſt their own intereſt, make any perſevering effort to ſtem the tide of general taſte and practice. Still leſs would I diſparage the motto, *cuique credendum eſt in ſuâ arte*. I would greatly value the opinion of every good artiſt in his own art, and eſpecially of a good muſician in a queſtion of muſic; but a church-organ is not wholly or even chiefly a muſical queſtion, although it has been too frequently treated as ſuch, to the excluſion of all other conſiderations. It is, firſt, a religious queſtion; ſecondly, a muſical queſtion; thirdly, I would contend, an architectural queſtion; and, fourthly, a financial queſtion. When Mr. Layard treats of Nineveh or Aſſyrian Antiquities, I liſten to him as the very higheſt authority, and I have read all his books with deep intereſt and gratitude; but, when he gives his opinion in religion or politics, his words are thoſe of an ordinary man; nay, there are many men, both in and out of Parliament, to whom I chooſe to give greater heed. So, in muſic, I feel bound to pay great deference to any man who is generally acknowledged to be a good muſician, but not neceſſarily out of it, *in ſuâ arte*, but not *extra ſuam artem*. Some monetary minds and believers in the powers of the purſe will ſay, as they would of almoſt everything elſe, it is a matter of pounds, ſhillings, and pence; make up your mind what ſum you will give, or what you can get; if the available ſum be large, go

to ſome London organ-builder of eſtabliſhed reputation, that is, who has built one or more large and admired organs; name the price and ſize of the church, and aſk him to ſpecify the beſt organ he can give you for the money: if the available ſum be ſmall, go to ſome manufacturer of ſmall organs, alſo in London—becauſe no place has ſuch a preſtige—and make a bargain. Such ways of viewing the organ chiefly as a financial queſtion may, perhaps, ſatisfy ſome mere men of buſineſs, but muſt be very unſatisfactory to Chriſtians deſirous of making a religious offering and of aſſiſting the devout worſhip of their own and ſucceeding generations. Nevertheleſs, the financial queſtion is extremely important in its proper place; the poor man can give but little, and thinks the rich man can always give, if he chooſes, to any amount; but the rich man, if an earneſt Chriſtian, knows that, not only as a man of buſineſs, but alſo as a ſteward of Divine Providence, he muſt give with judgment and in due proportion. To meddle with organ-building has, hitherto, been reaſonably accounted to be as dangerous as to meddle with houſe-building, in which, likewiſe, a man often pays for the fancies of his friends, in addition to his own; and, therefore, as the funds for an organ in a country pariſh muſt, generally, be ſcanty, it becomes eſpecially important to reduce and define the expenſe; and, in that part of the financial queſtion, I truſt ſome help may be derived from the following pages. From firſt to laſt, however, the religious conſiderations of the above fourfold queſtion ought, evidently, to be regarded as of the higheſt importance. How far will the organ

help the ſoul to lift itſelf heavenward, and draw nigh to God? How far will it really help both choir and congregation to ſing with heart and voice His praiſes? In a council gathered to provide an organ for ſuch objects, the mere ſecular muſician, however accompliſhed, will be worſe than uſeleſs. A muſician, to be of real value, muſt be a religious man, acquainted with church muſic and the ſtructure of the organ, and alſo a member of the Church of England. If the advice of ſuch a muſician cannot be readily obtained, the loſs will not be great, becauſe the organ-builder, if of real merit, muſt know more than enough of the theory and practice of muſic to be truſted for the muſical excellence of ſuch a plain and ſtraightforward inſtrument as I truſt to ſhow, in the following pages, a village-organ ought to be. The difficult, but important, point ſeems to me to be to obtain the intelligent attention and ſuperintendance of the employers and the architect. The clergy, who uſually repreſent the employers, have ſo many other things to attend to, and the preſent race of architects have ſo many other ſubjects to maſter, that, except from a previous fondneſs for ſacred muſic they have ſome acquaintance with the organ, they both exclaim that the ſubject is too mighty for them. This apprehenſion, as far as the anatomy and mechaniſm of the organ is concerned, will, I am ſure, prove groundleſs, if they will only begin at the beginning, as we do in the catechiſm, as a lady does in unwinding a ſkein of ſilk, and as I endeavour to do in the enſuing chapter.

JOHN BARON.

Rectory, Upton Scudamore, Wilts.
January, 1858.

Letter printed in the 'Guardian' newſpaper, and copied thence into the 'Engliſh Churchman.'

To the Editor of the Guardian.

Sir,

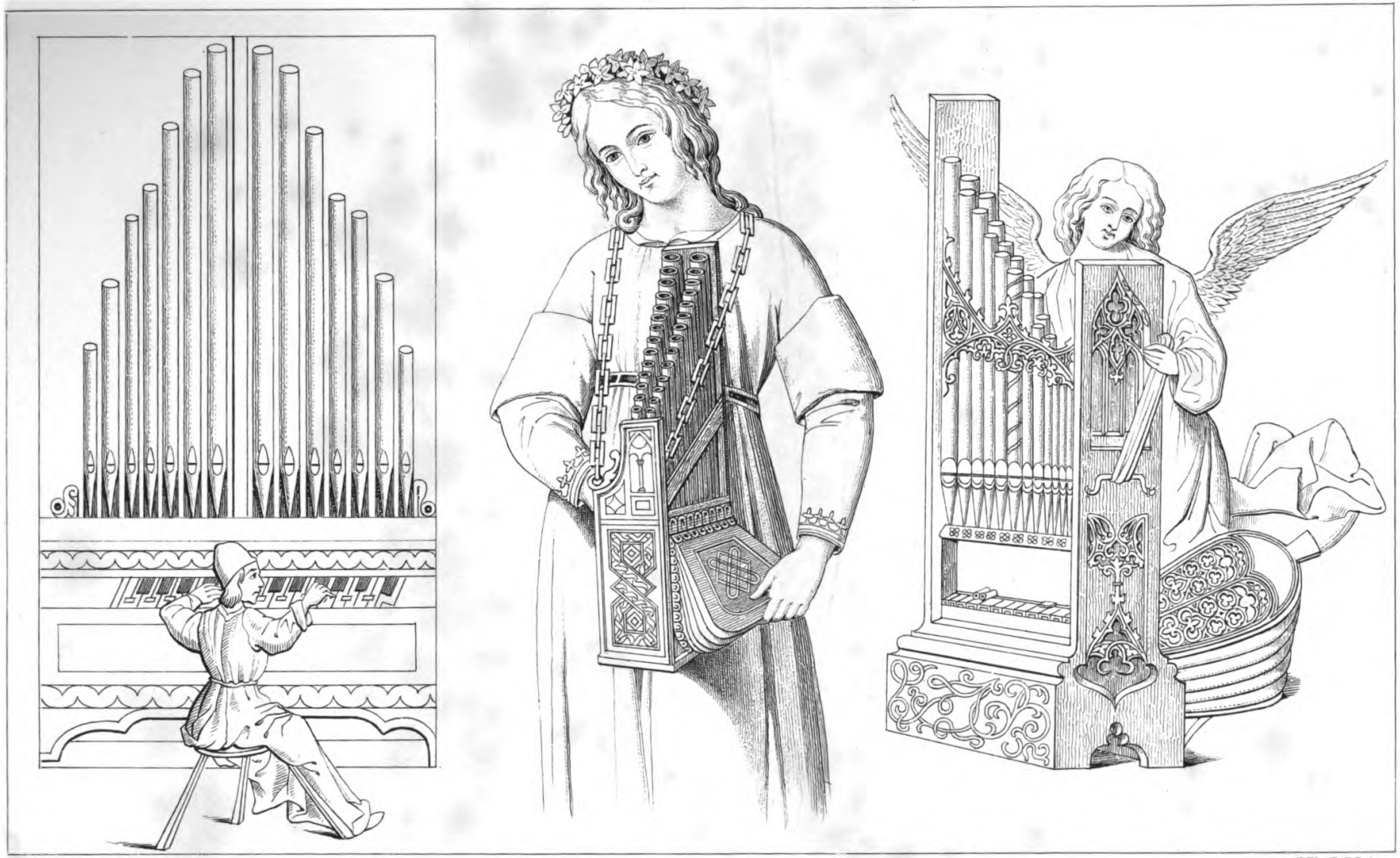
At the time of the appearance of your review of Mr. Hopkins's book I was engaged in the reſtoration of our ſmall church, and in maturing a plan for an organ. I therefore bought the book, and carefully ſtudied it. As any one acquainted with the work will readily conceive, it tended at firſt rather to increaſe than diminiſh the perplexities which beſet me. Mr. Hopkins ſtates 1000*l.* as a fair price for a good organ. I was greatly in want of that ſum for the nave and aiſle of our church; but, with the utmoſt exertion I could make, ſhort of clap-trap, I was unable to raiſe more than one-third. My own private reſources were well-nigh exhauſted by fulfilling the Rectorial duty of reſtoring the chancel, without being able to attempt an organ-chamber or even a veſtry. Anything like a grand organ was, therefore, abſurd and impoſſible. Endeavouring to profit by the information contained in Mr. Hopkins's volume, and its many valuable hints, I was glad, nevertheleſs, to leave the grand and muſical view of the ſubject, and to fall back upon Dr. Rimbault's Archæological Introduction, as a help in providing for the poſſibilities and requirements of our own church. Aided, then, by the

treatiſes of Dr. Rimbault and Mr. Hopkins, the deſigning power of the architect, G. E. Street, Esq., and the ſkill of Mr. Hall, the organ-builder, living in the pariſh, I have planned and executed a thoroughly ſatisfactory chancel-organ, which may almoſt be ſaid to take up no room at all. The bellows, 4 ft. by 1 ft. 5 in., placed under the ſeat of the ſtalls, the windcheſt and pipes (all "im proſpect," as the Germans ſay) over the head of the organiſt againſt the wall, extending 4 ft. from weſt to eaſt, with a projection of 1 ft. 3 in. The keyboard, 4 octaves, from C C to c^3 in alt., is juſt below the bookboard of the ſtalls, ſo that the player can ſee and controul the whole choir. The pipes, forty-nine in number, are an open metal Diapaſon; the C C pipe, including foot, being 9 ft. in length. The coſt, including oak caſe, and allowing fair profit to the organ-builder, is 40*l.*; but, by making the ſeven loweſt pipes, from C C to F ſharp, Stopped Diapaſon, of wood, the coſt would be ſtill leſs, without impairing the muſical effect. The tone of the organ above deſcribed is rich and powerful.

Yours faithfully,

JOHN BARON.

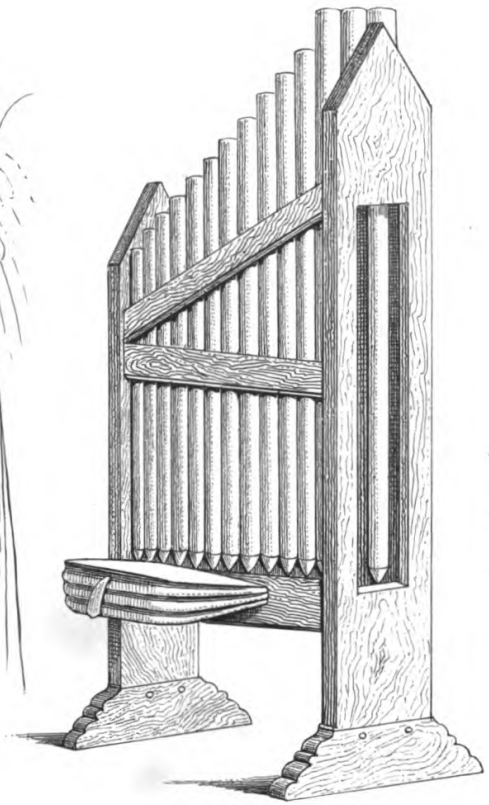
Rectory, Upton Scudamore, Wilts.
April 11, 1856.



J.R.Jobbins

EXAMPLES OF ANTIENT ORGANS.

N° 1.



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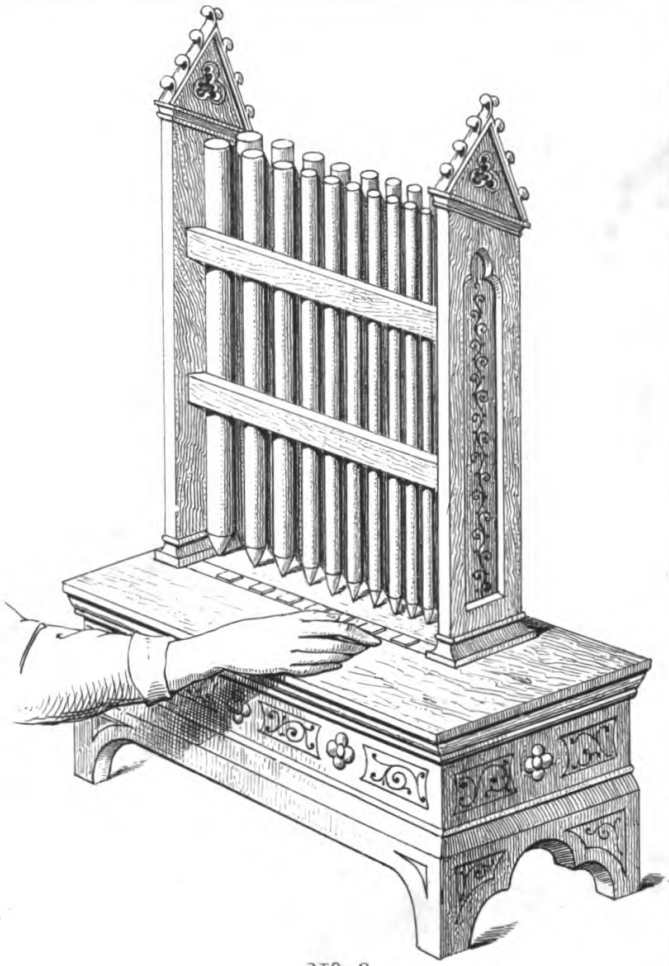

N° 3

G.E. Street, Arch^t

J.R.Jobbins.

N° 1. From a Fresco by Giotto in Santa Croce, Florence.
„ 2. From a Fresco by Andrea Orcagna in Santa Maria Novella, Florence.
„ 3. From a Picture by A. Orcagna in the Academy, Florence.

PRACTICAL HINTS RESPECTING ORGANS.

CHAPTER I.

"At laſt divine Cecilia came,
Inventreſs of the vocal frame;
The ſweet enthuſiaſt, from her ſacred ſtore,
Enlarg'd the former narrow bounds
And added length to ſolemn ſounds,
With Nature's mother-wit, and arts unknown before."

DRYDEN.

SCHOOLMASTERS and clergymen are often thought ſomewhat diſagreeable members of ſociety, becauſe from profeſſional habit they are apt to aſk queſtions which perhaps the perſons they addreſs, not having the privilege to be under their tuition, have neither the ability nor the inclination to anſwer. The annoyance of ſuch queſtions will, I ſuppoſe, be much leſſened if the interrogators will refrain from expoſing, by inſiſting upon an expreſs anſwer, the ignorance of others on points which they themſelves have ſpecially ſtudied, and will proceed to anſwer their own queſtions for general information. Although, moreover, queſtions are to be avoided as

much as poſſible in general ſociety, they are, I believe, conſidered quite admiſſible among relations and intimate friends. As therefore moſt perſons are doubtleſs on good terms with themſelves, I hope to overcome all difficulty by aſking the queſtions indirectly, and requeſting thoſe who take an intereſt in the ſubject of theſe pages to aſk themſelves the following queſtions, and to compare the anſwers which, by exerciſing their duality of mind they obtain from themſelves, with thoſe which I have to preſent ready cut and dried for their conſideration :—

1. What is an organ?
2. What are its eſſential parts?
3. What is its proper office?
4. What is a ſtop?
5. Which are the moſt eſſential ſtops?
6. How many ſtops ought an organ to have where the greateſt economy of ſpace or funds is neceſſary?
7. Whereabouts in the church ought an organ to be placed?
8. How are organiſts and organs to be provided?

To the firſt queſtion, perhaps, it will be generally and readily anſwered, that "the organ is a muſical inſtrument, of more or leſs variety and power, ſpecially ſuitable for uſe in Divine Service." Upon this anſwer I have no improvement to ſuggeſt, and will paſs on at once to the ſecond queſtion. Now I feel ſure that if the majority of the unprofeſſional members of a congregation would fairly aſk themſelves what are the eſſential parts of an organ, they would be very much at a loſs for an anſwer; and if they would oblige themſelves to attempt to deſcribe an organ by its principal parts, the deſcription

would be ſomething to the following effect:—"The organ conſiſts of a great piece of furniture—even in ſmall churches larger than a bookcaſe or wardrobe—uſually placed in a gallery at the weſt end of the church, or in cathedrals over the chancel-ſcreen, with a goodly array of gilt pipes, a ſet of keys, and a handle to blow with." Not only can I call to mind a time when I ſhould have been able to furniſh no better deſcription, but I have met with very fair players on the organ who had no more knowledge than is here diſplayed of the chief parts and the internal mechaniſm of the organ; they had no notion how the ſound was produced or modified, beyond knowing that the blowing handle or lever muſt be worked, and certain ſtop handles pulled out or puſhed in during the playing of the inſtrument. Although the above deſcription is too external and accidental to be received as an anſwer at all, it may be well to notice its erroneouſneſs as well as its inſufficiency. The keys, indeed, ſeem to be eſſential; for thoſe inſtruments or machines which are ſometimes placed in churches without keys, but with barrels, to play the tune, are properly called not organs but grinders, (in German *Dreh-orgel*,) or Barrel-organs.*

The caſe, however, the pipes which generally appear to view, and the blowing handle are not eſſential. The upper part of the caſe is much better omitted, as it now frequently is, by a return to ancient practice; the ſmart gilded pipes which are often ranged in the front are uſually, in ſecond or third claſs organs, mere dummies of wood, which not only do not help, but do

* Theſe, when cheap, are mere ſtreet-nuiſances in church; and, when coſtly, they are alſo failures, becauſe they delegate too much of the ſervice of praiſe to machinery, and are deſtructive of individual devotion and expreſſion.

much toward muffling and confuſing the ſound of the real pipes. The blowing handle is not eſſential, inaſmuch as an eaſier and more ſeemly arrangement is to furniſh the bellows with a treadle, to be worked in ſmall organs by the player himſelf; and accordingly the name in Germany for that important but unſkilled functionary whom we call the blower is *Bälgetreder*, i. e. Bellows-treader. If we were to propoſe the ſame queſtion—what are the eſſential parts of an organ?—to organiſts who know every part of their inſtrument, as the ſeaman knows every part of his ſhip; to organ-builders, and others who have had leiſure, inclination, and occaſion to ſtudy organ-anatomy, the anſwer would probably be nearly the ſame as in Mr. Hopkins's treatiſe:—

"The organ, as it is uſually met with in cathedrals and large churches, is divided, interiorly, into four principal parts. The chief of theſe diviſions or departments is that ſtyled the great organ; the others are the pedal organ, the choir organ, and the ſwell organ. Theſe ſeveral departments are, in one ſenſe, ſo many ſeparate and diſtinct organs. This is the caſe ſo far, that each has its own ſound-board, ſtops, clavier, &c.; but the whole of them being generally encloſed in one caſe (the choir organ ſometimes excepted) with the different claviers ſo arranged as to be under the control of one performer, they are thus made to aſſume the appearance of one vaſt and comprehenſive inſtrument. The ſtructural portions of an organ are claſſed into three great diviſions: namely,—(1) the machine by which the wind is collected for the production of ſound, the channels through which it is conducted to the various departments of the inſtrument, and then rediſtributed among the numerous pipes of each; (2)

the mechaniſm by which the ſeveral departments are individually or conjointly brought into uſe, and their ſtops brought under perfect control; and (3) the ſound-producing parts, namely, the pipework. Theſe ſeveral diviſions, together with the caſe, conſtitute what is known, *par excellence*, as 'The Organ.'"*

The above is, as it ought to be, a nineteenth century deſcription of the organ, and ſuch as might be expected from a firſt-rate London organiſt. I am quite willing to admit its value, if underſtood throughout with the expreſs limitation of the opening ſentence, viz., "The organ as it is uſually met with in *cathedrals* and *large churches*." I muſt, nevertheleſs, proteſt againſt the fallacies which ariſe from forgetting this limitation, and applying the deſcription to the organ which would properly find place in our village churches and ſmall chancels, as well as in a ſong-ſchool or private chamber. That ſuch an application with its conſequent fallacies is a real danger will be ſeen when it is conſidered that Mr. Hopkins, in no part of his book, treats the ſubject of ſmall and ſimple organs, but leaves them undeſcribed; and one of his reviewers tells us that any one who has ſpent half-an-hour over the book muſt be convinced that a ſmall organ is an abſurdity, and that architects, if they would build churches worthy of the nineteenth century, muſt provide ſuitable accommodation for a large organ. What may be the capabilities of churches of the future I will not take upon me to gueſs; but that a large organ in any of our ſmall village churches, in reſpect of coſt, dimenſions, and preſervation, would be as great an abſurdity as the large picture in the Vicar of Wakefield's kitchen, I

* Preliminary Remarks, pp. 1, 2.

need ſpend no words to prove. That a ſmall organ may be, and at the preſent day generally is, a great abſurdity, I freely admit. But, upon the ſame principle, ſmall churches have often, in an architectural point of view, been very abſurdly deſigned and built. In the beginning of the revival of Gothic architecture, about twenty years ago, when as yet was unformed the ſchool of highly talented and highly educated church-architects, who have ſince ariſen to aſſiſt and guide the movement, many perſons who had work to do in church building and reſtoration were thrown upon their own neceſſarily imperfect reſources in taſte and information. Britton's "Cathedrals" was one of the earlieſt and beſt authorities, and conſequently many ſeemed to be poſſeſſed with a notion that a pariſh church ought to be a miniature cathedral, and many would not reſt contented with a ſet of plans, till they had crowded into them as many as poſſible of the pretty and remarkable things they could find in Britton, Rickman, Parker's Gloſſary, &c. till they had achieved a patchwork of prettineſſes as much like a genuine Gothic deſign as the ſtyle of Eraſmus' "Colloquies," choke full of phraſes, is to the chaſte and natural Latin of Cicero. Even ſo has it been, and ſtill is it in organ building, as will be more fully explained below. Many are the coſtly and miſchievous abſurdities which have been perpetrated upon the ſuppoſition that an organ for an ordinary pariſh church muſt be a miniature cathedral organ, an epitome (*multum in parvo!*) of that "vaſt and comprehenſive inſtrument" which is, in truth, an agglomeration of four organs. As it is now poſſible to obtain from many architects a ſimple, reverent, truthful, and ſatisfactory plan for a village church, entirely free from the fault of aping a cathedral, or of

needleſs and incongruous ornamentation, ſo I truſt it will, ere long, be poſſible to obtain from many organ-builders a ſpecification and eſtimate of a ſimple, reverent, truthful, and ſatisfactory organ at a moderate expenſe, ſuited to the humbleſt village church. I deſire to help to pioneer the way towards this deſirable object, and will therefore proceed to give my own anſwer to this ſecond queſtion.

I would ſuggeſt that the eſſential parts of an organ are:—a ſet of keys, with the requiſite action to carry onward the touch of the player; a bellows; a wind-trunk; a windcheſt; and the pipes; with ſufficient framework to hold theſe parts together, or at leaſt connect them in working order.*

If the organ be only of moderate ſize, that is, containing only 3 or 4 *ſtops*—a term which will be fully explained in the next Chapter—the above-named ſeveral parts may be diſpoſed and modified in an infinite variety of ways; but this can only be ſatisfactorily done by a co-operation between the employers, the architect, and the organ-builder. The employers muſt take care not only that the organ may not exceed the forth-coming funds, but that it may really be ſuited to their requirements; the architect muſt take care that the dimenſions and arrangement of the ſeveral parts harmonize with the building; for an organ ought to be as much a feature of a church as a door or window, without, however, being an architectural gimcrack, decked in every part with dandy Gothic. The organ-builder muſt alſo be continually conſulted in the formation of a plan for an organ, leſt the plan ſhould interfere with the principles of good organ-building,

* See St. Cecilia organ, with details; Plate VII.

as, for inſtance, by an undue complication or crowding of mechaniſm, a leading about of wind, a muffling of pipes, &c. &c.

The next queſtion we have before us is—What is the proper office of the organ in Divine ſervice in ordinary pariſh churches? Some perhaps will ſay, "To ornament and relieve the ſervice, and to make it attractive by a diſplay of muſic, more or leſs in accordance with the houſe of God and the worſhip there offered." As a country parſon, I am not willing to receive this, or any other than the following, as a ſufficient anſwer:—"The office of the organ, in ordinary pariſh churches, is to regulate and ſupport the ſinging." And here I muſt beg leave to quote a few words from Mr. Hullah's valuable and practical lecture called "Muſic in the Pariſh Church:"—

"No compenſation, no ſubſtitute can be found for the element of *number*. The two or three moſt accompliſhed tenors or baſſes in the world cannot form a chorus: nor will any number of *diapaſons*, *mixtures*, or *poſauns*, from the workſhop of any human organ-builder, make amends for the abſence of thoſe pipes, one of which—'the beſt member that he has'—it has pleaſed God to give to each of His creatures, wherewith to ſing His praiſes."

Such is the valuable teſtimony of one who has done as much as any man living for the populariſation of good muſic, both vocal and inſtrumental, ſacred and ſecular. We may therefore infer that in a muſical, as well as in a religious point of view, the muſic of a number of ſufficiently trained voices is better, more important, more effective, than the muſic of the beſt and largeſt organ, played with the moſt exquiſite ſkill, taſte, and feeling. As ſome may think this a ſtartling

inference, and more than is warranted by Mr. Hullah's words, I would beg to remind them that the truth of this inference muſt in ſome degree be admitted by many accompliſhed and enthuſiaſtic muſicians; otherwiſe ſo much pains would not have been taken to bring together ſo many vocaliſts for the late Handel celebration at the Sydenham Palace. In Germany, which has ever been pre-eminently a land of large and fine organs, the rage for ſome time paſt has not been ſo much for large organs as for large bands of vocaliſts, *Männer-Chor*, in which a great number of ſingers, fifty or more, ſing together like the pipes of an organ, (*organizant*, to apply a mediæval word;) thoſe who have much muſic and little voice doing duty as pedal pipes. If any perſons ſtill doubt the ſuperiority of a large number of trained voices, I muſt beg them to treat themſelves to one of the performances of the Cologne Choral Society in London; or, if they have the opportunity, to hear the genuine *Rhein Geſang*, and eſpecially the morning ſervice on Sundays in Cologne cathedral, at which all the chief vocaliſts of the place, profeſſors and amateurs, Proteſtant as well as Roman Catholic, reinforce, as volunteers, the official choir. In a religious point of view, the reaſons of the ſuperiority are very clear and ſtrong. As Mr. Hullah has hinted in his quotation from Pſalm cviii. 1. P.Bk., the voice is more immediately the work and gift of God, it is alſo more cloſely connected with the individual heart and ſoul, and ſo able to expreſs more directly and forcibly the feelings, thoughts, and homage in muſic as well as words, than any inſtrument invented and made by man, though doubtleſs all human wiſdom and ſkill, ſcience, and art, are to be referred to the ſame ſource. The poſſeſſion of a reaſonable ſoul is

the chief point of diſtinction between man and the lower animals; and becauſe the voice, by its ready expreſſion of the workings of that ſoul, is the chief mark of that diſtinction, therefore it would ſeem that the Pſalmiſt calls it his "glory," and though a great inſtrumentaliſt, as well as vocaliſt, ranks his voice even before his favourite inſtruments. "My heart is fixed, O God, my heart is fixed; I will ſing and give praiſe. Awake up, my glory; awake, lute and harp." (Pſalm lvii. 8, 9.) From anatomiſts we further learn that the wonders of the voice-organ, which is rather equivalent to a ſhort organ-ſtop of ſeveral pipes, than to a ſingle pipe, are ſo great as infinitely to ſurpaſs, in delicacy and variety of powers, the wonders of the organ, or any other inſtrument invented by man. Perhaps it may be ſaid, "If the powers of the human voice are ſo great, why have any organ at all?" To which, in ſome caſes, I ſhould anſwer—why indeed? If the clergyman, or any one under his direction has a very muſical and powerful voice, an accurate ear, is a good muſician, able not only to train all the available voices in the congregation, but ſo ſecure againſt cold and other illneſſes as to be always bodily preſent, and able to lead the ſingers in Divine Service with accuracy of pitch, and tune, and time, an organ may very well be diſpenſed with. But we all know that ſuch qualifications, or any approach to them, are extremely rare. Many who have a good ear, and are good muſicians, have not a good voice for ſinging; many who have voice and ear enough cannot ſing by note; many who poſſeſs all three requiſites, voice, ear, and muſical attainment, from want of knack or confidence, are not able to pitch and lead a tune. Hence the organ becomes generally deſirable as an acceſſory to Divine Service, to give regularity of

pitch, and tune, and time to the ſinging, and to increaſe its variety and fulneſs. In this, as in many other caſes, Art may properly and advantageouſly come in as ſupplementary to Nature, although it can neither properly nor advantageouſly ſupplant it in any caſe, eſpecially in church, where the chief object to be aimed at is the glory of God; and where man, ſo far from ſelf-glorification for the wiſdom or ſkill of himſelf or his kind, ſhould be eſpecially careful to abaſe himſelf, as the only means of his true exaltation.

I have ſaid thus much in ſupport of the pre-eminence of the human voice, religiouſly, muſically, and mechanically, becauſe my plan for reducing the ſize and price of the organ, ſo as to bring it within reach of village congregations, reſts chiefly on the principle already ſtated:—"That the office of the organ, in ordinary pariſh churches, is to direct and ſupport the ſinging; and that fulneſs, variety, and beauty, muſt mainly be ſupplied by the well-trained voices of the choir and congregation." If this be granted, it will be poſſible not only to diſentangle the organ, as above ſuggeſted (p. 23), from a fourfold agglomeration, and, as ſhown in the next Chapter, from a multitude of ſtops, but alſo to have for 10*l.*, or leſs, a portable organ of about 20 pipes, as from c^1 to g^2, ſufficient to play the air of a chant or tune, either in practice or in Divine Service. See Plate VII. Such an organ, if properly voiced and played, will have a clear, ringing, truthful tone, far ſuperior to the coarſe, harſh, growling, and yet muffled tone of the harmonium, and alſo to the thin wiry tones of the ſeraphine.

CHAPTER II.

" And while that the organs maden melodie
To God alone thus in hire hert ſong ſhe."

Life of St. Cecilia, 2nd Nun's Tale, CHAUCER.

I PURPOSELY omit all minute deſcription of the ſeveral parts of the organ, which is already given in Mr. Hopkins's book. To thoſe who have neither money to buy nor time to ſtudy that valuable work, it may be ſome conſolation to be told that a few minute's inſpection of a horizontal bellows in operation, and of a windcheſt with the front board off, eſpecially if accompanied by a few words of *vivâ voce* explanation, will be better than many pages of deſcription. To thoſe to whom the inſide of an organ is ſtill a myſtery, perhaps Plate VII, ſhowing a very ſmall organ with ſome of the details, may convey ſome information. About ſtops and pipes I muſt neceſſarily ſay a few words. The deluſive little word ſtop, in its ordinary acceptation, with regard to organs, does not mean ſome ſmall mechaniſm to affect the tone of an organ as a pedal and damper affect the tone of a pianoforte, nor the knobbed handles over or at the ſide of the keyboard; nor the ſlides in the ſoundboard, which, by pulling out or by puſhing in again the ſaid handles, can be made to let the wind into any particular ſet of pipes, or ſtop it off from them; but a ſtop, by an apparent departure from its primitive meaning, is uſed to ſignify a particular ſet of pipes, and, by implication, a particular ſet of notes.

If the compaſs of the manual be from C C to c^3 in alt., four octaves, which is the range generally adopted in Germany, and abundantly ſufficient for playing any chants or pſalm and hymn tunes,* the number of pipes denoted by a ſingle thorough ſtop will be 49; if, in compliance with the muſical developments of the preſent day, the manual be extended upwards to f^3 in alt., as it may be by adding five tiny pipes, with an increaſe of about ten ſhillings in coſt, and four inches dimenſion in the ſoundboard and keyboard, the number of pipes contained in a thorough ſtop will be 54. Many ſtops, however, eſpecially in ſham pretentious and make-believe organs, are incomplete, half, and quarter ſtops. Some fancy ſtops are properly carried only through a portion of the manual. On the other hand, in large organs, ſome even of the foundation ſtops, as, for inſtance, the diapaſons, are doubled, and ſome of the fancy ſtops conſiſt of ſeveral ranks. Hence it comes that, for the ſake of producing a fine muſical inſtrument, in obedience to the ſuggeſtions of tip-top muſical profeſſors, in compliance with the fancies of the ſeveral members, muſical and non-muſical, of an organ committee, the fancies of friends muſically mad, who are uſually appealed to as firſt-rate authorities on ſuch occaſions, and the wiſhes of the organiſt, ſtops are ſo multiplied that the number of pipes, in what is now called a large organ, becomes quite prodigious. The organ at Breſlau contains 4700 pipes; but Engliſh organ-builders are not outdone by the great German artiſts in the number of their pipes; and when the Germans want a larger organ than any they have already (*Ungeheuer groſs*) they may yet come to us. An organ has indeed been lately put up at Ulm, of 7000 pipes,†

* See Hopkins, p. 205. † See Builder.

which is ſaid to be larger than any other in Germany; but in England we can already boaſt a yet larger organ previouſly erected, in St. George's Hall, Liverpool, containing 8000 pipes.

From Mr. Hopkins we learn that ſtops are often multiplied only to the increaſe of din. It is equally certain that ſounds may be ſo oppoſed as to huſh one another.* But, ſuppoſing the money well ſpent on one of theſe very large organs, ſuppoſing the ſtops well ſelected and well combined, ſuppoſing the vaſt complication of mechaniſm well executed, there are a few queſtions which we may naturally and uſefully raiſe. How often are all the ſtops in tune? How many of the individual pipes, on an average, are grievouſly out of tune, or unavailable, through ſome defect in one of the many pieces of mechaniſm connected with each key of the manuals and pedale? Surely, the organiſt muſt not unfrequently be obliged to uſe comparatively a ſmall part of the inſtrument, and to mind his ps and qs ſo as to avoid touching thoſe parts which, from ſome accidental derangement, would produce only diſcord. What may be the coſt of tuning ſuch an organ? What may be the danger of miſchief and derangement when the inſtrument is meddled with by any one elſe than the builder and the particular workmen employed at its firſt erection? Conſidering how largely glue is neceſſarily uſed in every part of the organ, what muſt be the weekly amount of injury from damp alone, except in very dry and well-ventilated ſituations?

Dr. Watts ſaid of the human body—

> "Strange! that a harp of thouſand ſtrings
> Should keep in tune ſo long."†

If he had lived in theſe days, and had learned with

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* See Appendix.

† Hymns, Bk. ii. 19.

other non-conformiſts, in Scotland as well as England, to overcome all prejudices againſt organs, he would probably have uſed for his illuſtration, inſtead of the harp, the organ, which is now become, in many inſtances, ſo amazing, multitudinous, and exquiſite a machine that it requires ſome effort of a reflecting mind to realize, in thought, that the human body is ſtill a machine infinitely more amazing, multitudinous, and exquiſite.

Every man of progreſs, even if only ſemi-muſical, muſt feel an intereſt in the great triumph of mechanical art and muſical ſcience exhibited by a large and really good organ; and every devout member of the Church of England muſt rejoice at the ſucceſsful erection of ſuch an organ, in a cathedral or very large church, where are provided not only ample ſpace, but ample funds to defray the firſt coſt and the future maintenance of the inſtrument, where a ſufficient ſtipend is provided to ſecure an organiſt who will be above abuſing the inſtrument for the purpoſes of diſplay—ſuch as electrifying the congregation by craſhing and thundering immediately after a ſcarcely audible piping—and, laſtly, when the preſence of ſuch an inſtrument will be warranted by a throng of worſhippers, and its powers balanced by a hoſt of ſingers, ſufficiently trained to ſing together with one another and the organ —fully, freely, and heartily in the community of real worſhip. Such caſes muſt neceſſarily be few; and I think all religious perſons, upon a little conſideration, muſt perceive, that, at the preſent time, there is a general tendency to a miſchievous extravagance in organs, which, in many caſes, ſeems connected with the Babel-like ſpirit which aſpires after monſters of all kinds—ſuch as a Tranſ-atlantic telegraph, a Leviathan ſhip, &c.—but

in others ſeems to be the reſult of well-meant though miſtaken munificence. It is, ſurely, a deplorable circumſtance when a taſte for an unneceſſarily large organ cauſes a more ſcanty proviſion of the other more eſſential requiſites for Divine worſhip and the miniſtrations of religion. If the communion-table, the chancel, the choir, the font, and the ſtipend for a miniſter be beggarly, then, aſſuredly, a gorgeous organ of great variety and power is only as a tinkling cymbal ſounding forth the lack of piety and judgment in the congregation or its leaders. Money for an organ or a ring of bells can always be obtained more generally and readily than for higher purpoſes. Not only are bazaars ſpecially available, but even the ſemi-religious or irreligious are willing to give in ſuch a caſe. But ſuppoſing all the eſſentials of Divine ſervice and the miniſtrations of religion duly cared for, is there not great danger in a really fine organ? If the congregation be poor and rude, it will preſent a ſtandard of muſical attainment up to which they cannot poſſibly be educated; they will have no ſympathy with it, but rather diſlike it, as in the Great Rebellion the organs were ſpecially attacked by the rabble. If it be highly appreciated by any, may they not, while liſtening to its vaſt variety of tones, be indulging a muſical taſte rather than worſhipping, or worſhipping man's wiſdom and muſical ſkill rather than the infinitely wiſe Creator? But, in the caſe of an average congregation, who may be preſumed to be neither highly muſical nor greatly the reverſe, a fine organ may be a hinderance to general and hearty worſhip. Even thoſe who can ſing and will ſing, and who, perhaps, if opportunity has been afforded, have taken ſome pains to practiſe for ſinging in church, when the organ ſtrikes up not merely with plain foundation ſtops,

ſuch as the *Diapaſons*, *Principal*, *Fifteenth*, but with ſuch fancy ſtops as *Vox Humana*, *Voix Celeſte*, &c. &c. many are abaſhed, and prefer liſtening and criticiſing to ſinging and worſhipping. Hence it comes that the fine organ, with its player and blower, does the ſervice, to which people come as to a muſical treat, with ſuitable dreſs and ſuitable thoughts, as a Sunday equivalent for opera, concert, and drawing-room performances.

Surely all members of the Church of England ought ſtrenuouſly to oppoſe every attempt or unconſcious approach towards turning the houſe of prayer into a muſic-hall. It is ſome grief to a Chriſtian mind to ſee ſuch immenſe ſums as are expended in exhibitions, muſic-halls, and monſter-organs, laviſhed upon the ſhrines of ſcience, art, muſic, and pleaſure, when the moſt urgent appeals of religion are either feebly reſponded to or rejected; but the ſketches which have appeared in the illuſtrated papers of ſuch vaſt muſic-halls as that projected for Piccadilly, with a magnificent organ enthroned above a grand flight of ſteps, like the preſiding deity of a Pagan temple, afford ſome conſolation when it is conſidered that ſuch ſchemes, if carried into operation, muſt help to impreſs upon all the diſtinction between ſacred and ſecular or profane muſic—between a ſacred and a ſecular organ, a muſical ſervice in church and a muſical performance elſewhere. Thus we may hope that our churches will be more clear of ſecular muſic and thoſe who can attend to nothing better; ſo that more room and quiet may remain for thoſe, whether rich, or poor, or middling, who deſire to worſhip in ſpirit and in truth.

CHAPTER III.

"Even things without life giving ſound, whether pipe or harp, except they give a diſtinction in the ſounds, how ſhall it be known what is piped or harped?"—1 Cor. xiv. 7.

THE fifth and ſixth queſtions are, Which are the moſt eſſential ſtops, and, How many ſtops ought an organ to have where the greateſt economy of ſpace or funds is neceſſary? To the fifth queſtion the beſt anſwer I can give from experience, with reference merely to village organs, is the following liſt of foundation ſtops, as they are called, becauſe they ſupply the ground tone of organs, together with the quality of each. The length is given of the longeſt and the ſhorteſt pipe, from the mouth to the top; but the relative ſizes of the pipes of each of the ſtops here named will be beſt underſtood from Plate IV. and the deſcription, p. 6.

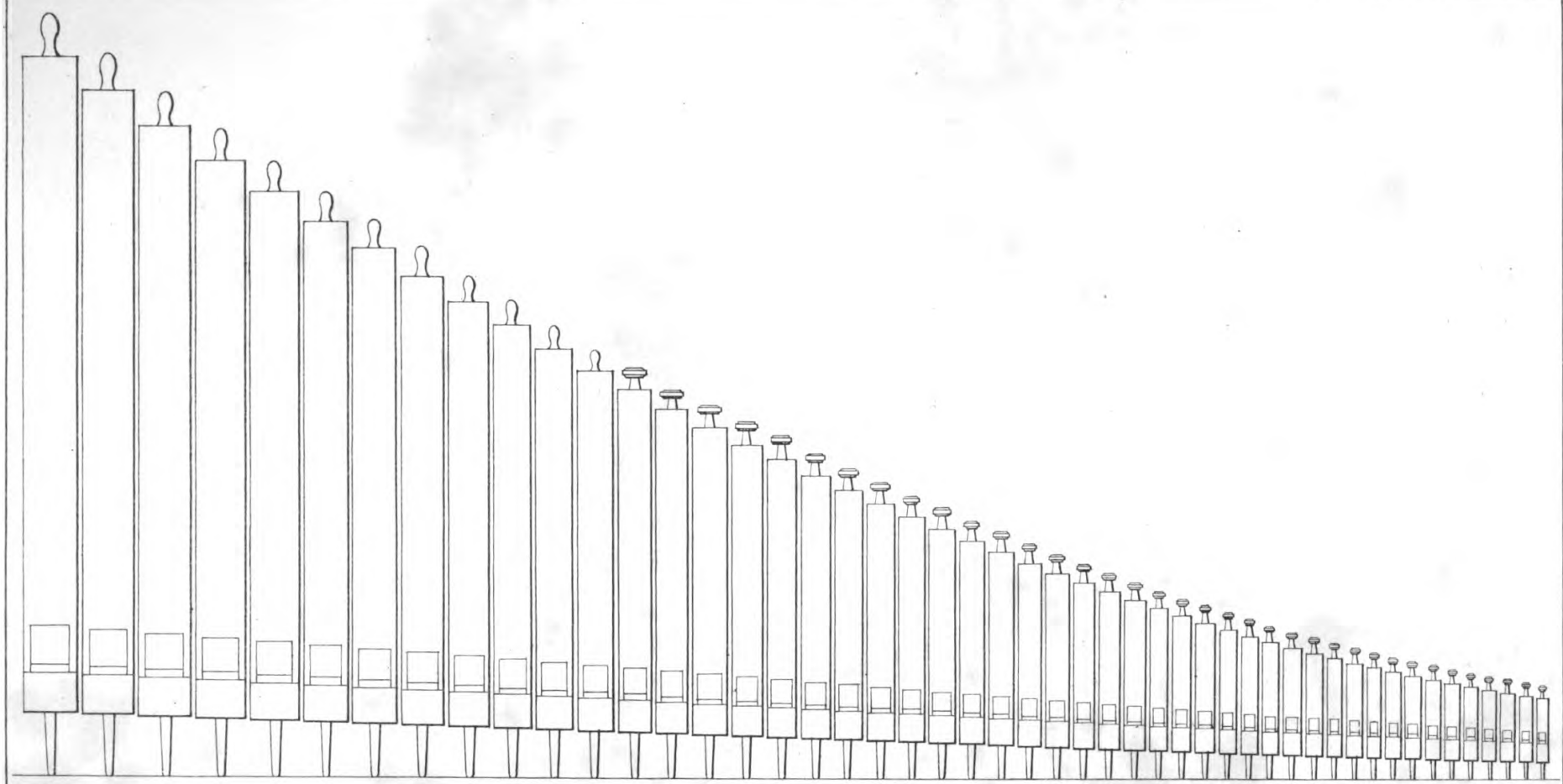
Open Diapaſon (metal) C C, 8 ft.—c^3 in alt. 4 in.
Quality, depth, ſtrength, grandeur, ſolemnity.

Stopped Diapaſon (wood), C C, 4ft.—c^3 in alt. 2 in.
Quality, ſoftneſs, mellowneſs.

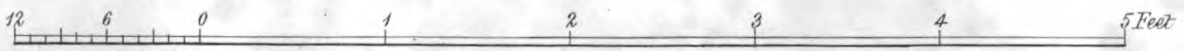
Principal (metal), C C, 4 ft.—c^3 in alt. 2 in.
Quality, brilliancy.

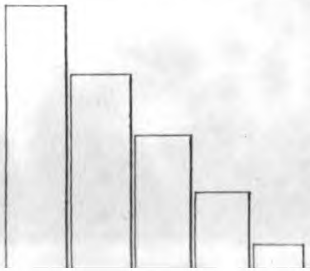
Fifteenth (metal), C C, 4 ft.—c^3 in alt. 1 in.
Quality, brilliancy.

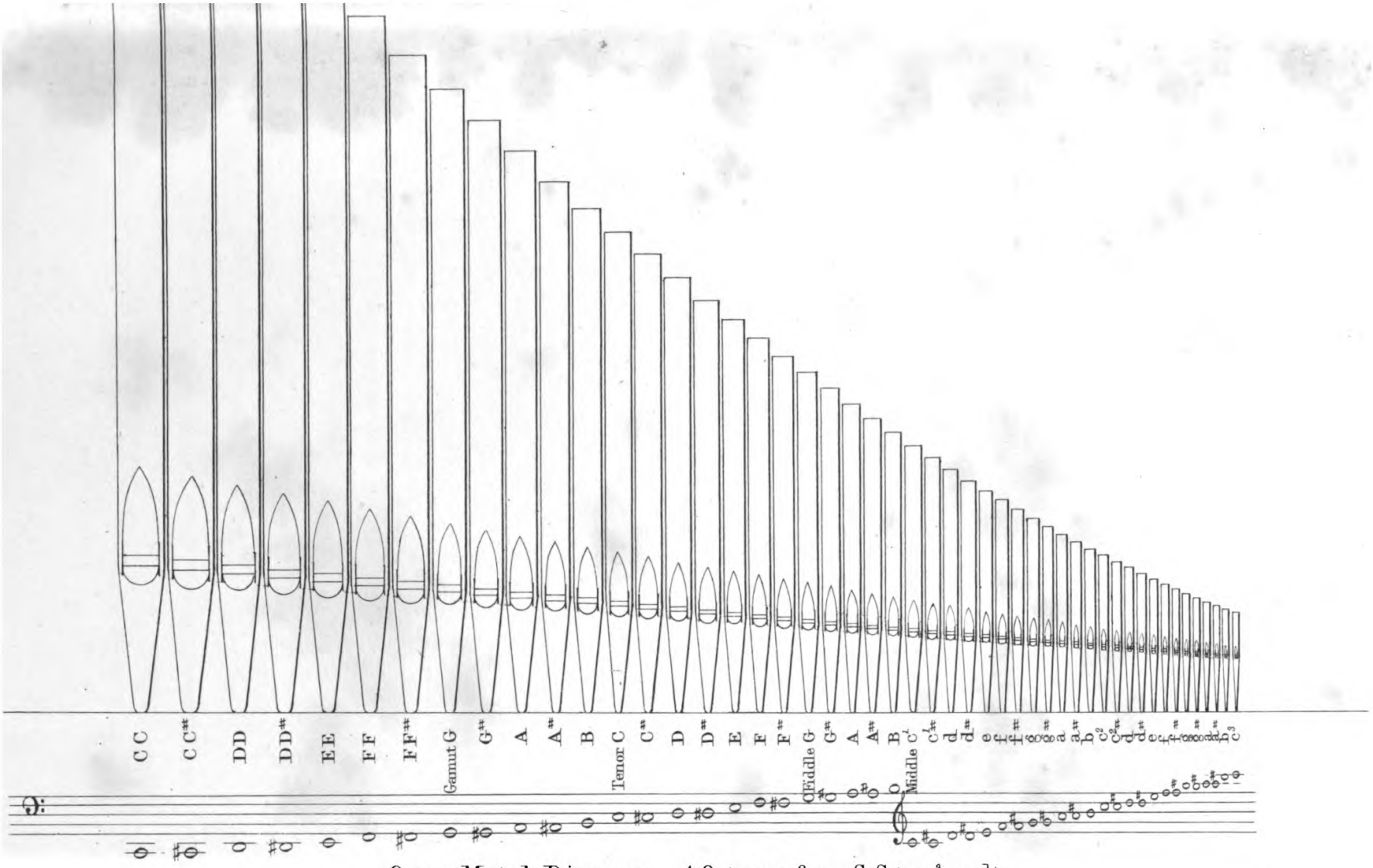
In the caſe of a very ſmall building, it would be well to ſubſtitute a Dulciana Principal for the common Principal, which would be ſomewhat too hard and loud. The Fifteenth is a very ſmall and ſhrill ſtop, which



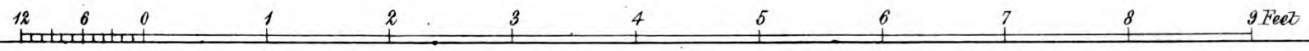
Stopped Wood Diapason. 4 Octaves, from C.C to c^{3} in alt.







Open Metal Diapason. 4 Octaves, from C.C to c^3 in alt.



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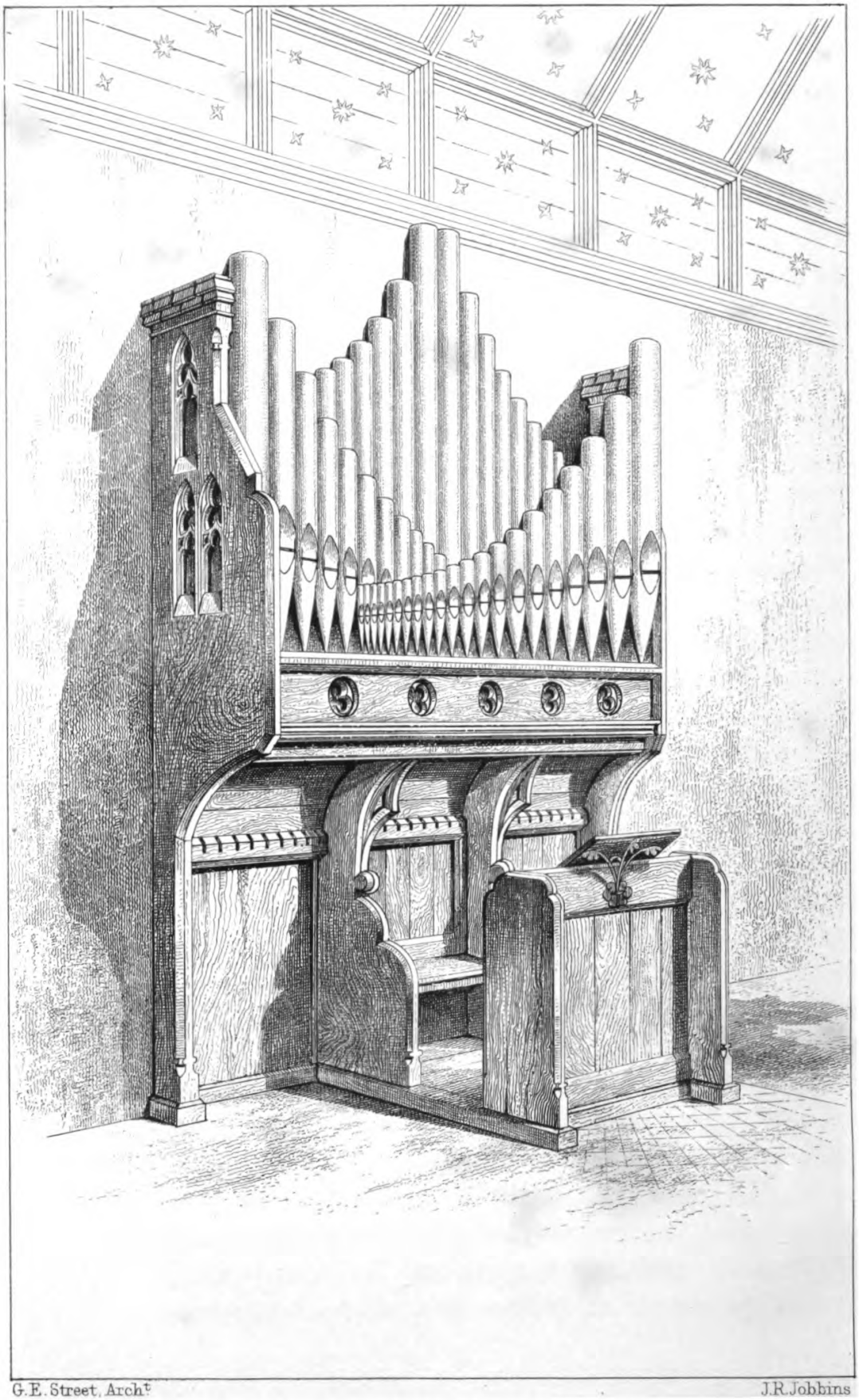
would only be required in rather a large village church. The moſt common ſtops, after the above-named, are,

Stopped Flute (wood), C C, 2 ft.—c^3 in alt. 1 in.
Dulciana (metal), C C, 8 ft.—c^3 in alt. 4 in., but, generally, the longeſt metal pipe, Tenor C, is 4 ft., the Stopped Diapaſon being uſed for the baſs, the C C pipe of which is 4 ft.

The names are deſcriptive of the quality of tone, the Flute being ſoft and fluty, the Dulciana ſweet, but thin and reedy. How many ſtops are neceſſary? Common ſenſe may help us a little by ſuggeſting that "Few and good is better than many and indifferent;" "Enough is as good as a feaſt, and ſometimes better;" and, "It is poſſible to have too much of a good thing." A buſhel of flour, in being mixed into dough for bread, may be made to riſe with a teaſpoonful of yeaſt; but this is not enough, except by peculiar management. In Yorkſhire, where every houſewife bakes once or twice in the week, and makes no myſtery of it, they put in a moderate quantity of yeaſt, and never have bad bread. In the Southern counties of England, where the making and baking of bread is regarded as a rare myſtery, cooks put in far too much yeaſt, and generally produce heavy and bitter bread. This may be applied to organ-building in more ways than one. One ſtop of forty-nine pipes may be made ſufficient to direct and ſupport the ſinging of a large village congregation; but organ-deviſers and organ-builders ſeem, generally, to think they can never put in too many ſtops. Again, the beſt material for organ-pipes is an alloy, three-fourths tin and one-fourth lead, which is about the usual proportion in Germany and France. A ſmall quantity of lead is good; it renders the metal leſs ſoluble by heat and more eaſy to

be ſoldered, and alſo gives ſoftneſs and fulneſs to the tone. Pure tin, beſides being needleſsly expenſive and difficult to ſolder, has a tendency to be hard and piercing in ſound, and is, therefore, only uſed for front pipes, for the ſake of appearance. It ſeems contrary to the truthful principle of Chriſtian architecture to make the front pipes different from the others, and, therefore, if three-fourths tin and one-fourth lead be not ſmart enough in appearance, the proportions might be four-fifths tin and one-fifth lead, which are the proportion of the beſt pipes made by Stolz and Schaaf, the eminent organ-builders of Paris, and give a very good ſilver-like appearance, as may be ſeen in the chancel-organ in St. Thomas's church, Oxford, built by Hall, of Upton Scudamore, the metal pipes being made of the laſt-mentioned proportions by Violette of Camden Town. Now thoſe who make cheap organs and pipes in England, like heavy-handed cooks, uſually rèverſe the proportions, putting in three times too much lead. When, by putting in too much lead, uſing an undue preponderance of wooden pipes, packing the pipes too cloſely together and too deep in file, and ſhutting up all in a box, they have unduly flattened the tone of an organ, they are obliged to put in a number of ſhrill ſtops to ſqueak it up again.

The almoſt univerſal practice heretofore has been to put as many ſtops into an organ as the allotted ſpace and funds would allow. The employers have been anxious to get as much as poſſible for the money ; the organ-builder has been ready to multiply ſtops, not only becauſe every additional ſtop—eſpecially if of cheap material—is an additional item of profit, but becauſe deſirous of producing an inſtrument that would make as much ſhow as poſſible for the money, and be



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CHURCH OF St THOMAS, OXFORD.

Chancel Organ.

pleaſing to the general taſte. Conſequently, in organs, both large and ſmall, the ſtops have not only been leſs complete than they ſhould have been, but the pipes have been ſo crowded together as not to have proper ſpeaking-room; and this, together with low ſound-boards and encloſing-caſes, has cauſed the ſound of otherwiſe ſweet-toned organs to be as confuſed as a bee in a bottle or the wretched barrel-organs of the Savoyards, inſtead of the clear ringing ſound afforded by an organ well-conſtructed and well-placed, with pipes of good metal ſo arranged as to have ample freedom of ſpeech.

When the propoſed ſite well affords 8 ft. extenſion of front by 1 ft. 6 in. projection from back to front, or 6 ft. by 2 ft., and, where the funds amount to about 70*l.*, it may be well to have the following contents:

Open Diapaſon, from Tenor C to c^3 in alt.
Stopped Diapaſon, } throughout from C C to
Principal, } c^3 in alt.

as in the organs built by Mr. Hall, of Upton Scudamore, for St. Thomas's church in Oxford, and for Weſt Pennard church, Somerſet. If more room can be allowed and plenty of height, the Open Diapaſon can, with the addition of about 10*l.* to the expenſe, be carried throughout from C C to c^3 in alt., as in the chancel-organ in Cuddeſdon pariſh church. If the ſpace be 6 ft. by 1 ft. 6 in., the contents may be:

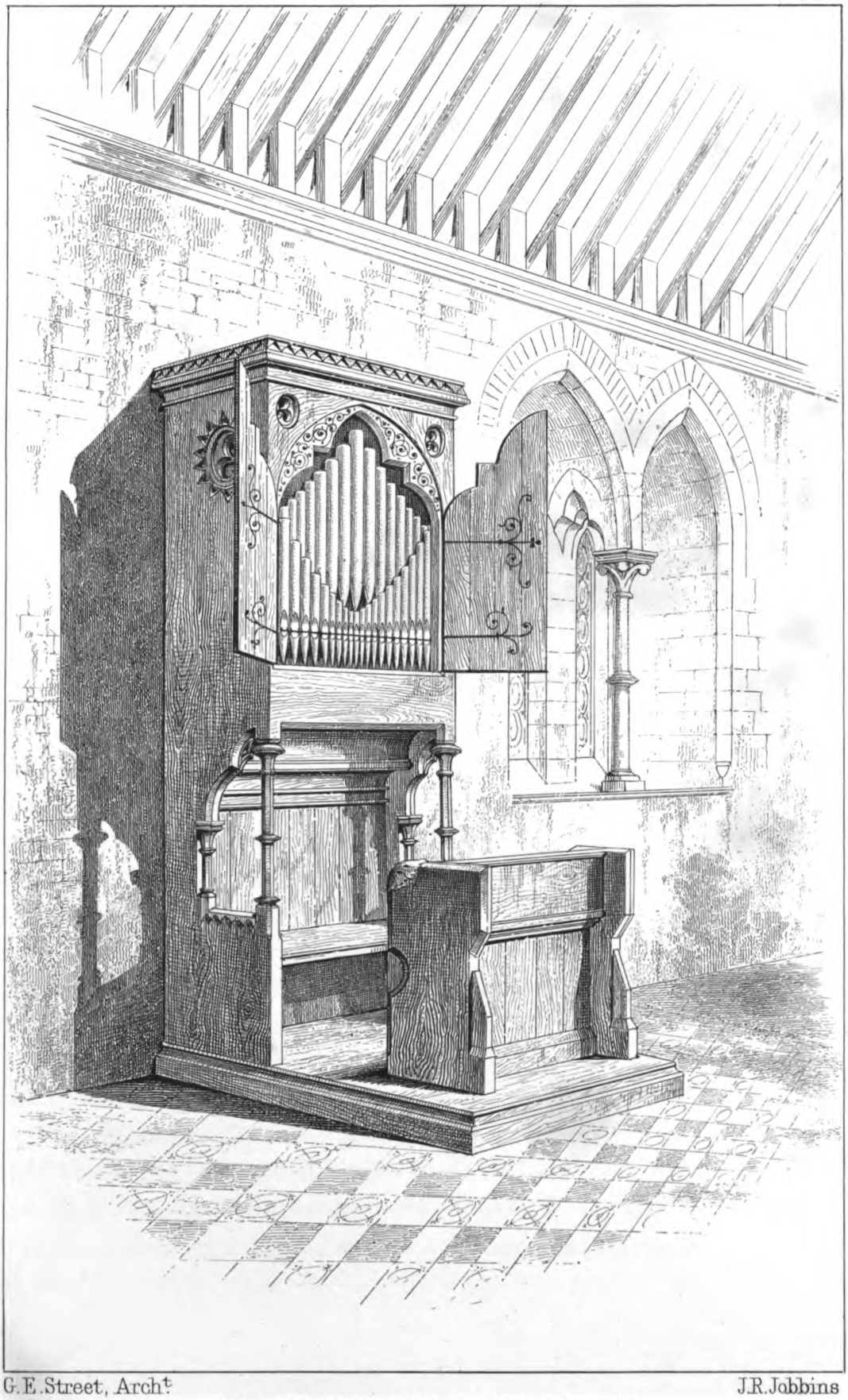
Stopped Diapaſon, C C to c^3 in alt.
Open Diapaſon, from Tenor C to c^3 in alt., as in an organ ſupplied from Upton Scudamore to Llangynido in Wales. Or,
Stopped Diapaſon, } throughout from C C
Dulciana Principal, } to c^3 in alt.

as in the organs built by Mr. Hall for the chapel of

the Theological College at Cuddeſdon, and the little church of Charlton, in Wantage pariſh.

If only 4 ft. by 1 ft. 3 in. can be allowed, it will be poſſible to have an organ of only one ſtop, the Open Diapaſon, infinitely more effective and ſatisfactory than a Harmonium, Seraphine, Concertina, &c., as in the firſt ſmall chancel-organ, on improved principles, which was built by Mr. Hall, at the beginning of the year 1856, for the church at Upton Scudamore. The price of the three laſt-named organs was 40*l.*, not including any charge for carriage, putting up, and tuning, which uſually amounts to 5*l.*

The organs at St. Thomas's, Oxford, Weſt Pennard, Cuddeſdon, Charlton near Wantage, Upton Scudamore, and in other inſtances, are hanging organs; that is to ſay, the caſes are fixed up againſt the wall by iron bolts yoted into the ſtone-work. The caſe for the cabinet-organ (p. 6), and others, is made to ſtand independently. A very compact organ of the detached kind has alſo been made, with a caſe imitating the architectural details of that of St. Thomas's church in Oxford, but with the ordinary key-board; contents, Open Diapaſon from Gamut G to c^3 in alt., continued down to CC in ſtopped wooden Diapaſon: extenſion of front 4 ft. 6 in.; depth from front to back, at the level of the ſoundboard, 1 ft. 6 in., increaſed at the baſe to 2 ft., for ſtability and to receive the bellows; price, in cedar caſe, 37*l.* This is called the Douglas organ, becauſe the firſt ſpecimen was prepared by Mr. Hall in conſequence of a letter of inquiry received by him from the late Captain Douglas, Commandant of the Palace Guard at Delhi. Although it has the ſeven loweſt pipes, in the baſs, Stopped Diapaſon of wood, and the remainder Open Diapaſon of metal, it can only be ſaid



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DESIGN FOR CABINET ORGAN.

to have one ſtop. I am aware that an organ of one ſtop is ſo much in the oppoſite extreme to the preſent epidemic tendency to multitudinous and agglomerative extravagance in organs, that I muſt beg to allege what I can in ſupport of its reaſonableneſs. Raphael repreſents St. Cecilia with an organ of ſeven pipes; and Lucas Van Leyden (A. D. 1523), with an organ of eighteen pipes: ſurely then the "mingled world of ſound," aſcribed by the poet Collins to St. Cecilia, is a libel; although, as applied to many modern organs, it is a true bill.* The Gamut of Guido Aretinas, in the tenth century, who invented the "*ut, re, mi, fa, ſol, la, ſi,*" which have been ſo effectually uſed by Wilhem and Hullah in our own day, began with what from his time to this is called the Gamut G, and extended only to two octaves and a minor ſeventh; ſurely, then, four octaves is a great extenſion without having ſeveral ſtops to each note. Although large organs would appear, by Dom Bedos's work, to have been in vogue in the eighteenth century, we have every reaſon to believe that in the thirteenth and fourteenth centuries, the architecture of which we chiefly imitate, they were very ſimple, and, probably, nothing larger than regals, or portable organs, barely ſufficient to give out and ſuſtain the melody, was uſed in village churches, as we find in them no remains of organs, or marks of their having been fixed. A pianoforte has only one ſet of notes, and is therefore an inſtrument of only one ſtop. Why then muſt we have ſuch an immenſe variety in the organ? Paganini's performance on one ſtring was ſo varied and beautiful as to be the delight and

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* See extract on title-page, and the quotation from Chaucer, p. 28.

wonder of the muſical world. One ſtop admits of much more variety, by playing fuller or thinner, than might be ſuppoſed. Although in reading the ſervice there may be too little life and expreſſion on the one hand, ſo, on the other, there may be too much expreſſion. Moſt devout perſons are annoyed and diſturbed by a very oratorical and impaſſioned manner of reading the ſervice. The beſt rule for offering the prayers ſeems to be that given by the late Mr. Simeon, of Cambridge, when conſulted by a young man on this point,—"The beſt rule is to pray them." So in reading the leſſons, I ſuppoſe, it will be generally allowed that they ought to be read clearly, diſtinctly, and reverently, with juſt ſo much expreſſion as would be uſed by a man of good utterance, fully poſſeſſed with the meaning and importance of the words, but without any great variety of modulation. Where the greateſt economy of ſpace and funds is required, the ſoft Stopped Diapaſon ſtop is not ſo neceſſary as might perhaps be ſuppoſed, becauſe the organ will almoſt always be accompanied by the voices, which will in ſome meaſure ſubdue the tone, and therefore a loud ſtop muſt be chiefly uſed in order to be diſtinctly heard. A clergyman, when leading the devotions of the people, inſtead of uſing low or whiſpering tones, is ordinarily obliged to keep up his voice and avoid dropping it, in order that he may be heard by all the congregation. Hence, with due care on the part of the player, the Open Diapaſon, though alone, will not be found too loud or out-ſpoken. In the ſinging, expreſſion ought ſurely not to depend on the fingers and feet of the organiſt, and on ſuch mechanical contrivances as ſwell, couplers, &c. ſo much as on the hearts and voices of the choir and congregation. With all due deference to the

opinions of my betters in authority and muſical knowledge, I would ſubmit that great and varied effects, ſtriking contraſts and elaborate execution, however admirable, occaſionally, in the caſe of a ſecular organ or pianoforte, are moſt undeſirable, even if they could be attained, in the organ of a village church. If an organiſt has a large number of children packed on each ſide of the organ, ſcreaming in diſcord, or ſinging flat, I ſuppoſe he has no alternative but to uſe ſtrongly the ſhrill ſtops, Principal and Fifteenth, to overcome the diſcord or raiſe the pitch; but I preſume that moſt muſicians will agree that, if pitch and tune can be accurately preſerved, the leſs the voices are covered by the inſtrument the better. A voice may be readily overcome or drowned by ſounds above it, or in uniſon with it; but ſounds below it may ſerve to throw it out, as it were, into relief, and ſo to ſet off and increaſe any beauty it may poſſeſs. So I am inclined to hope, from more than a year's experience of an organ containing only the metal Open Diapaſon well placed, that this one ſtop, combining with the baſs and tenor voices of the choir and congregation, which have the effect of a Stopped Diapaſon, ſupports, without obſcuring, the ſhrill voices of the choir-boys and the women. If this theory be correct, ſuch an organ produces, in ſome degree, the effect of three ſtops.

Open Diapaſon	Artificial.
Stopped Diapaſon, Principal	Natural.

It is quite a miſtake to ſuppoſe that many ſtops are required to give power to an organ, in the ordinary unprofeſſional meaning of the word. One ſtop, the Open Diapaſon, if of good full ſcale, that is, of ſufficient diameter, and alſo of ſufficient thickneſs of good

metal, and advantageouſly placed for the tranſmiſſion of ſound and reſonance, may be made to ſhake a village church. I may alſo mention that Herr Edmund Schulze—one of the moſt active partners of the eminent organ-building firm of Schulze and Sons, of Paulinzelle, near Erfurt, who are engaged to build the magnificent organ for Doncaſter church — inſpected the Upton Scudamore organ when in England, in January, 1857, and did not conſider that the Diapaſon ſtop alone involved any abſurdity. He appeared quite willing to build an organ of two ſtops, and has actually ſent in an eſtimate for an organ, in England, of only four ſtops. He further aſſured me that, in Germany, he has always profeſſed to ſupply the ſmalleſt as well as the largeſt organs, and that in a very large German church he had found, by actual trial, an organ of five ſtops to be amply ſufficient to direct and ſupport the ſinging.

The Upton Scudamore organ has given general ſatisfaction, both in and out of the pariſh; but I have not yet had the pleaſure of ſubmitting its effect, as combined with the voices of a country choir and congregation, to any high muſical authority, becauſe ſuch authorities are not often to be met with in the country. I would appeal, however, to any one's own ears as to the effect of the Open or Stopped Diapaſon alone, or together, or combined with the Principal; and I wiſh, in the matter of organs for village churches, the clergyman, churchwardens, and chief pariſhioners, would truſt more to their own ears, and leſs implicitly to thoſe of profeſſed muſicians; which ſeems but reaſonable, inaſmuch as the congregation for which the organ is intended will not be compoſed chiefly of highly accompliſhed muſicians, but, in all probability, of a few

muſical, and many ſemi-muſical perſons. Some time after the completion of the Upton Scudamore organ, I went to the church of St. Mary Magdalene, Munſter Square, London, and after ſervice, by the permiſſion of the clergyman, the organiſt was kind enough to ſound for me different parts of the organ, which contains upwards of ſixteen ſtops—built, I believe, by Meſſrs. Gray and Daviſon, at a coſt of about 500*l.*, and placed on corbels at the eaſt end of the ſouth aiſle of the nave, after the deſign of the late Mr. Carpenter, architect. The Open Diapaſon is a very fine one, ſaid to be of pure tin, and is advantageouſly placed. My impreſſion was, as in liſtening to other good Open Diapaſons well placed, that it contained almoſt all the ſtrength, grandeur, and beauty of the inſtrument; and I could not help thinking that 400*l.* might well have been ſaved by placing that fine Open Diapaſon with Stopped Diapaſon, Principal, and Fifteenth, or Flute, in the chancel, where it would have combined better and more cloſely with the ſhrill voices of the choir-boys, which, in the week-day ſervice at leaſt, appeared too piercing and diſtinct from the organ. I only ſubmit this for the conſideration of thoſe qualified to judge.

The point I am anxious to preſs upon the attention of all intereſted in organs for village churches and ſmall chancels is, that they ſhould try, from the teſtimony of their own ears,* to underſtand the value of a good Open Diapaſon well placed, and alſo the relative value of the other uſual ſtops, viz. Stopped Diapaſon, Principal, Fifteenth, Flute, and Dulciana.

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* This is neceſſary for the cheapening, as well as for the ſimplification, of organs. The coſt of muſical advice is commonly ten per cent. See Appendix.

CHAPTER IV.

" There let the pealing organ blow
To the full-voiced choir below
In ſervice high, and anthems clear,
As may with ſweetneſs, through mine ear,
Diſſolve me into ecſtacies,
And bring all heav'n before mine eyes."

MILTON'S *Il Penſeroſo.*

" The reſcue of this noble inſtrument from the holes and corners to which modern Eccleſiologiſts have ofttimes aſſigned it, is part of our creed."—DR. RIMBAULT, *Pref. to Hiſt. of Organ*, p. xxvi.

IN what part of the church ought the organ to be placed? From Archæological precedent, as well as perſonal experience, I anſwer, " Above and towards the eaſt end of the ſtalls." The organ will thus be well heard by both ſides of the choir, it will direct and ſupport their voices, and the organ and choir together will direct and ſupport the voices of the congregation. Dr. Rimbault* has carefully collected authorities ſhowing that " in the mediæval ages this inſtrument was placed on one ſide of the choir, a poſition which ſeems to have been univerſal throughout Europe." The preponderance of Engliſh precedent is

* Hiſt. of Organ, p. 60 et ſeq.

in favour of the north ſide of the choir. The old organs at Weſtminſter abbey and at Lincoln cathedral were on the north ſide of the choir, over the ſtalls. At the cathedrals of York and Wincheſter the organ was placed on the north ſide of the choir by the expreſs command of King Charles the Firſt; and the reaſon given by the king was, that, placed on the ſcreen which divides the choir from the nave, the organ was an impediment in viewing the interior of the church. To this reaſon it might be added, that, if the naves of our cathedrals were to be reſcued from their preſent degradation of being mere lobbies to the choir, and galleries of ſculpture, ſo as to be uſed for a congregation of real worſhippers, the women on the north ſide and the men on the ſouth, the practiſed ſingers of each ſex being placed in the eaſternmoſt rows, the choir filled by clergy and ſinging men and boys, then the organ, at the interſection of nave and chancel, with its ſolid ſcreen, would be as inſufferable an obſtruction to the community of worſhip in our cathedrals as it would be in our pariſh churches. Although a central poſition may not be bad for the tranſmiſſion of the ſound of the organ as a muſical inſtrument to the ears of perſons promenading in the extremities of the building, the intervention of the inſtrument between the vocal ſtaff and the audience is acknowledged to be muſically bad.

In the reſtoration of Ely cathedral the organ has been placed in the ancient and reaſonable poſition, above the choir on the north ſide, by Mr. Scott the architect and Mr. Hill the organ-builder, with the beſt effects, ſay great authorities, both architectural and muſical. The view given of the organ and choir of Ely in the *Illuſtrated London News* was a great help to me in placing the one-ſtop organ on the north ſide of the

little chancel of Upton Scudamore. If the arrangement was good, architecturally, muſically, and devotionally, in a glorious cathedral, why might it not be applied, obſerving due proportion, to a poor little village church, conſecrated to the ſame great object of Divine worſhip? If any particular kind of ſchool-method works well in the National Society's Central School at Weſtminſter, it may be beneficially extended, ſo far as applicable to a village-ſchool of thirty children, and may not only be tried in the firſt claſs, but alſo carried down, ſo far as applicable, to the loweſt claſs, without, however, bothering the poor little things with a *multum in parvo*. I did not go to the eminent organ-builder employed at Ely, and aſk him how much of that organ he could give me for forty pounds, but I conſulted with our own village organ-builder, Mr. Hall, as to the ſmalleſt poſſible amount of organ that would be ſufficient to direct and ſupport the ſinging, and, with his help, I laid a ſkeleton plan and model before the architect Mr. Street. The reſult is, we have, for the above ſmall ſum, a chancel-organ which is perfectly ſatisfactory both in ſound and appearance, ſo far as we are able to judge. It may be found that the metal Open Diapaſon alone, even with every care to make it *αὐταρκὴς*, or ſufficient in itſelf, is too little organ for a village church; but I feel quite ſure that I have, as King Henry the Eighth ſaid, "got the right ſow by the ear," in propoſing to have as few ſtops as may be, and to make the moſt of the ſtop or ſtops uſed, by good materials, conſtruction and workmanſhip, and good acouſtic poſition. Mr. Hopkins has a valuable chapter (XXXII) on the ſituation of the organ, which ſhould be read by all who wiſh to know the reaſons for and againſt the ſeveral aſſignable ſituations

and the acouſtic circumſtances which affect the ſound of organs. The chief points to be noticed are, that Mr. Hopkins conſiders the chancel or a chancel chapel a good ſituation for an organ on muſical principles, but ſeems to give the preference to the weſt end for a large organ capable of great muſical effects. "In recent times," he ſays, "the weſt end of a pariſh church, as the poſition for an organ, has been ſtrongly objected to, particularly where there is a choir; and there is no doubt that a much better muſical effect reſults from the choir and organ being near to each other, as a more united effect is produced in a concert-room by the band and ſingers being together."* "If the organ be placed at the eaſt end of an aiſle or a chancel chapel, it is neceſſary, 1. that the ground ſhould be of wood and hollow; 2. that the ſoundboard ſhould be kept as high as poſſible; 3. that there ſhould be a good amount of clear ſpace over the organ; and 4. that as much ground ſpace as poſſible ſhould be allowed for the organ. . . If the mouths of the pipes generally can be kept as much above the level of the vocal choir as thoſe of the choir are above the level of the congregation, it will be ſo much the better both for ſingers and organ."† The only objection alleged by muſicians againſt putting the organ in the chancel rather than in a ſide chamber is want of room; and, therefore, thoſe who approve of the chancel poſition muſically, frequently propoſe to divide the organ, and place half on each ſide, which is the only way of ſtowing away a large agglomerative fourfold organ, except in a very large chancel. The objections againſt ſo dividing organs are, that it complicates the mechaniſm, increaſes the expenſe, and makes

* The Organ, p. 226. † Ibid. p. 228.

the touch heavy. If one, two, three, or four ſtops be ſufficient for a village church or chancel, it will be unneceſſary ſo to divide the organ; but it will be important that architects and others ſhould refrain from cutting up every piece of blank wall by the inſertion of windows and other architectural features, and ſhould leave from four to eight feet, or, in a large church, more, on the north wall, rather to the eaſt of the ſtalls, for the reception of an organ. Organ chambers, as uſually conſtructed, that is, with low roof and a low arch into the church, are follies; they deaden, flatten, ſwallow up, and confuſe the ſound, making a good organ ſound worſe than an inferior one better placed.

I muſt again beg leave to quote ſome remarks bearing on this point from Mr. Hullah's valuable Lecture, "Muſic in the Pariſh Church," (p. 21.)

"I have ſaid already, that I conſider a choir to be as neceſſary in a pariſh church as in a cathedral or in a college chapel, but that its compoſition and diſcipline muſt be of another kind. In the firſt place, it is deſirable—often inevitable—that it ſhould conſiſt of non-profeſſional or (to ſpeak plainly) unpaid members. Where are theſe to be found? I anſwer that in almoſt every congregation the ſcattered elements, the *disjecta membra*, of a ſmall choir, already exiſt—though, perhaps, unknown to one another, and almoſt as much ſo, as ſuch, to themſelves; and that theſe could, in ordinary caſes, be got together, and into working ſhape, in a few weeks, or even days. Alſo, that in every congregation the latent elements, the raw material, for a large choir, exiſt alſo, which might be rendered available, under the leaſt favourable circumſtances, within twelve months."

"And here we ſhall be met by a queſtion which

demands an anſwer; not becauſe it is a reaſonable queſtion, but becauſe it is a common one. Why cannot thoſe who are able and willing to ſing, being provided with proper part-books, uſe them while occupying their ordinary places in church? Why, in fact, need they be together? The anſwer is ſimple. The ſinging an individual part without co-operation, in the midſt of perſons ſinging other parts, or, worſe ſtill, ſinging no part in particular, or, worſe ſtill, not ſinging at all, but ſtaring impertinently at thoſe who do, is an act demanding an amount of muſical ſkill and moral courage that it is vain to expect, in the preſent ſtate of muſic among us, from the average members of a congregation; and which, notwithſtanding repeated attempts, has not been proved to be practicable. The adoption of the old practice of placing the men on one ſide of the church, and the women on the other, would be ſome help to thoſe of a congregation who could take part in the muſic of the ſervice; but even this, without the ſubſequent diviſion of the two kinds of voices in either ſex, would not work; and if this ſubdiviſion were made, it would bring us back to the plan with which we ſet out,—the formation of a choir, which, I repeat, is indiſpenſable."

"Where, then, is the choir to be placed? Aſſuredly in the ſituation aſſigned to it from time immemorial, at the eaſt end of the church—half on the north, half on the ſouth ſide. Where, from the ſmall ſize of the church, or the numbers of the choir, this is impoſſible, a poſition as little remote from the chancel as may be, ſhould be aſſigned to it. In cruciform churches the tranſepts would, for many reaſons, be the beſt place in every reſpect. One thing, at all events, is abſolutely neceſſary to the ſucceſs of the plan I have to recommend—

the depoſition of the choir from the weſt gallery, a place liable to inconveniences (not to uſe a ſtronger term) ſo many, ſo ſerious, and ſo notorious, that I need not do more than allude to them. Some inconvenience may reſult from the ſeparation of the choir from the organ. This often admits of a very ſimple remedy—the removal of the organ. But if that cannot be done, any inconvenience, any ſacrifice of mere muſical effect, muſt be made rather than perpetuate the evils of the ſinging gallery."

The above ſuggeſtions of an accompliſhed muſician I cordially accept, and wiſh they could be generally accepted by the Church of England; but I cannot help feeling ſtrong objections, on the ground of expediency and general propriety, as well as of Scriptural authority and eccleſiaſtical precedent, when Mr. Hullah goes on to propoſe to put women in the chancel. I would ſubmit that every object of having the female ſopranos and contraltos together, and near the choir, would be anſwered by placing all the women who could ſing and practiſe juſt outſide the chancel, in the eaſternmoſt places, on their own north ſide of the nave. Although the beauty of the ſinging muſt mainly depend upon the number of women's voices, blended in the general tide of ſong, yet, to pick out the beſt ſong-ſtreſſes, and place them in conſpicuous profile as expreſs leaders of the ſinging, would ſurely be againſt the ſpirit of St. Paul's words:—"Let your women keep ſilence in the churches: for it is not permitted unto them to ſpeak," &c. And again,—"It is a ſhame for women to ſpeak in the church." (1 Cor. xiv. 34, 35. Compare 1 Tim. ii. 11, 12.)

If I could hope that the queſtion of a female ſhare in the occupancy of the chancel would be left to the

unbiaſſed deciſion of the Chriſtian women of England, I would not ſpend a word in arguing the point, becauſe I am fully perſuaded that ſuch a ſhare in the occupancy would neither be agreeable to their feelings or judgment; their anſwer to ſuch a propoſal would either be a reference to the words of St. Paul already quoted, or to the ſame effect as the ſentiment recorded by Herodotus (Clio i. 8), Πάλαι τὰ καλὰ ἀνθρώποισι ἐξεύρηται, ἐκ τῶν μανθάνειν δεῖ, that is, "Of old have been diſcovered the rules of propriety by which we ought to be guided." But it is to be feared that, if Mr. Hullah's views reſpecting female choriſters are attempted to be carried out, in many caſes, not only will ſchool-girls be placed in the chancel, in ſpite of their bluſhes at their firſt few appearances in that unwonted and conſpicuous place, but alſo that grown up women, of the higher as well as of the lower claſſes, may be perſuaded to overcome their ſcruples, in deference to the judgment of others who miſtake change for progreſs, or are in haſte to do deſpite to a tradition before they have given themſelves time to reflect how deeply it may be founded in the principles of reaſon and propriety. People will not realiſe, and remember as they ſhould, the diſtinctions, as well as the agreements, between muſical performances and muſical worſhip. Scientific reaſon and common ſenſe ought to be exerciſed in the arrangements for each; but with the continual remembrance of the difference of the place, and the object to be aimed at. In a concert, where the object is not neceſſarily religious in any degree, but refined and pleaſurable recreation, a lady who belongs to the ſinging profeſſion may preſent herſelf in the face of a large audience, to ſing a ſolo or a part, bonnetleſs and capleſs, in a low dreſs of pink, blue, white, yellow, or any other colour,

without any infringement of the ordinary notions of propriety. In church, on the contrary, where homage to God alone is the chief object, the ſmalleſt degree of individual female exhibition would probably be not leſs painful to the individual herſelf than offenſive to the general ſenſe of the congregation. The objection againſt placing charity-girls in the chancel with their old-faſhioned bonnets or caps, and their ſober, not to ſay often ſtudiouſly-ugly uniform, would be ſmall, compared with the caſe of girls and women dreſſed according to faſhion, or their own fancy. Uniformity or regularity of colour would be unattainable. Poſſibly enthuſiaſtic high church ladies might, in ſpite of Dr. Luſhington's deciſion, or in triumph over its reverſal, chooſe to dreſs agreeably with the veſtings of the altar for the particular ſeaſon, and ladies of oppoſite ſentiments might chooſe to proteſt by a ſtudious contraſt. The extremely ſmall bonnets preſcribed by the preſent faſhion ſeem ſcarcely ſufficient to ſatisfy the requirements of St. Paul:—"Every woman that prayeth or propheſieth with her head uncovered, diſhonoureth her head: for that is even all one as if ſhe were ſhaven. For if the woman be not covered, let her alſo be ſhorn: but if it be a ſhame for a woman to be ſhorn or ſhaven, let her be covered. . . . . Judge in yourſelves: is it comely that a woman pray unto God with her head uncovered?" 1 Cor. xi. 5, 6, 13.

In the caſe of women placed ſideways to the congregation, the inſufficiency of the preſent bonnets would become more apparent and ſcandalous. A row of the variouſly ſhaped and the extremely large hats worn by ſome ladies, or of hats and bonnets intermixed, would, to ſay the leaſt, afford an equally unedifying proſpect from the nave. Veils ſeem to be out of

faſhion, but if worn by ladies in the choir, they would neceſſarily be thrown back during ſinging. Muſic, as well as religion, profeſſes to break down the barrier which ſevers one claſs from another; and, certainly, ſo far as it may tend to promote a kindly intercourſe, without undue confuſion of thoſe lines which ſeem to be marked out by Divine Providence, its agency is moſt deſirable. Nevertheleſs, it is to be feared that the floor-ſweeping and ſtuffed-out dreſſes of ladies, in juxtapoſition with the ſhort and ſcant garments of the poorer women, would be a ludicrous contraſt, even in the eyes of the ſoberminded. A moderate compliance, according to ſtation, with ever-varying faſhion, ſeems to be acknowledged as a duty by the moſt ſenſible women, except they be nuns or quakereſſes; and probably few will deny that the dreſs and perſonal appearance of women is much more an object of attention to both ſexes than that of men. I therefore allege, for the conſideration of members of the Church of England generally, that the placing of the female ſopranos and contraltos in the chancel would be againſt Scriptural authority, eccleſiaſtical precedent, the general ſenſe of propriety which acknowledges, as an ornament of the female character, the ſhamefacedneſs commended in Holy Scripture,* and would moreover be diſtracting and unfavourable to the devotion of both choir and congregation. See Appendix.

But to return to the proper occupancy of the chancel, which I ſuppoſe to be next after the Communion-table, by the clergy, ſinging men and boys, and by the chancel-organ, where ſuch exiſts. The reaſons for ſuch an

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* "In like manner alſo that women adorn themſelves in modeſt apparel, with ſhamefacedneſs and ſobriety." (1 Tim. ii. 9.)

occupancy are acouſtically, muſically, and devotionally ſo ſtrong, that it ſeems ſtrange it ſhould ever have fallen into abeyance. It was a moſt wiſe and pious contrivance of early times ſo to place the ſingers in the chancel, that their voices might not only be well heard by the congregation, and by one another, but alſo that they might, at the ſame time, be favourably ſituated to remember that the chief buſineſs of that holy place is to worſhip the Creator; in a word, that they were to ſing as fellow-worſhippers with the congregation, and not as profeſſionals.

I was reminded forcibly of the muſical advantage of the choir-ſeats being placed ſo as to face north and ſouth, chancel-wiſe, as it is ſometimes called, when conſulted ſome time ago by a gentleman who had taken much pains to train a village "quire," reſpecting a re-arrangement of ſeats in a weſt gallery. He wiſhed that the ſeats ſhould be placed in front of the organ, but chancel-wiſe, in order that the ſingers might both ſee and hear one another. I could not help remarking that ſuch an arrangement might be moſt conveniently and readily attained, by making the "quire" a choir, and placing them with the organ in the chancel. Muſic and common ſenſe, as well as the ſtructure and poſition of the chancel, ſaid yes; but a degenerate cuſtom, together with the ſhape and ſize of the organ, ſaid no. I would ſuggeſt, for the conſideration of architects, that perhaps the projection of the ſides of the chancel-arch, as in moſt old churches, may have a meaning and a uſe. It may have been intended to ſcreen the clergy and ſinging men in ſome degree, at the ſame time that it leaves full freedom for the tranſmiſſion of the ſound of their voices to the congregation. A chancel-ſcreen, of which the doors would of courſe be open during

ſervice, may anſwer a ſimilar purpoſe for the boys in the foremoſt rows.

In any muſical entertainment the vocal and inſtrumental ſtaff are, as a matter of courſe, placed in front of the audience. Why, then, are the organ and ſingers commonly placed behind the congregation? This is ſo irkſome and unnatural an arrangement that many perſons inſtinctively turn round towards the weſt, more or leſs, during the ſinging. The only reaſon for the aforeſaid general departure from common ſenſe and inſtinct are, the ſize and ſhape of the organ, the heterogeneous character of the ſingers, and the danger of individual diſplay. Theſe objections would be removed by reducing the ſize of the organ, and modifying the ſhape, or by uſing a ſimpler organ in the chancel; ſelecting a more Chriſtian choir; placing the women in the eaſternmoſt rows of the north ſide of the nave, facing eaſtwards, as already propoſed, and the ſinging men and boys in the chancel. Thus the inſtrumental organ of man's invention and the vocal organ, namely, the choir, which is more immediately Divine, will combine beautifully together in the uſually lofty receſſes of the chancel, and pour forth through the chancel-arch a rich and mellow tide of melody and harmony, to ſtir the hearts and help the voices of the congregation. A chancel-organ, thus fulfilling its high and bleſſed office, will enable us to realiſe the poet's ecſtacy:—

> "But oh! what art can teach,
> What human voice can reach,
> The ſacred organ's praiſe?
> Notes inſpiring holy love,
> Notes that wing their heavenly ways
> To join the choirs above."
>
> DRYDEN.

I am fully aware that many chancels are abuſed from their proper object, and are pewed up as much as any other part of the church; and I alſo know that there are ſtill many chancels of village churches diſuſed, frequented by frogs and ſuch-like animals, ſo damp and ill-ventilated that even the clergyman thinks it a ſervice of danger to go there on the Sunday to read the Communion Service,—a ſtate of things that muſt clearly be remedied by drainage, ventilation, and repairs, before a chancel-organ can be ſucceſsfully erected. The general ignorance or diſregard of the fact that the chancel is the proper place both for organ and choir, as well as for the Communion-table, is regiſtered in thoſe churches which within the laſt century have been built, either without chancels, or with wretched little pretences of a chancel. As early as the reign of Queen Elizabeth, a lay impropriator, in haſte to turn religious changes to his own profit, pulled down the chancel at Cariſbrook, in the Iſle of Wight, on the plea that it was not wanted, and built up the eaſt end of the nave and aiſle. Serious, however, as may be the obſtacles to the proper arrangement of choir and organ, in many caſes from the abſence of a chancel, or its dampneſs, or previous occupation, I believe the effect of the proper arrangement, where it can be carried out, will be found practically ſo good as to enſure its extenſion eventually to all churches where, irreſpectively of eccleſiological precedent or theory, there is a due care for the ſeemlineſs and earneſtneſs of Divine worſhip.

CHAPTER V.

" Full many a gem, of pureſt ray ſerene,
The dark unfathom'd caves of Ocean bear;
Full many a flower is born to bluſh unſeen,
And waſte its ſweetneſs on the deſert air."

GRAY'S *Elegy.*

HOW are organiſts to be provided for the organs in village churches? If an expenſive and complicated organ could be provided for every village church, it would, in moſt caſes, be next to impoſſible to ſecure a competent organiſt. To play a nineteenth century organ really well is a high ſtep in the muſical profeſſion; and the effect of a fine inſtrument would be utterly ſpoiled by an indifferent player. Organiſts of real merit are very inadequately paid, even in London; and if they have principle enough to reſiſt a trading in per centage, almoſt forced upon them by general cuſtom in England, they muſt depend upon eking out their maintenance by teaching, or ſome non-muſical employment. In villages, generally ſpeaking, there would be neither emolument nor ſphere for a profeſſional organiſt. When the ſchoolmaſter can play well enough on a ſimple organ, the want might be ſupplied by his undertaking the duties of organiſt. There are, however, objections to ſuch an arrangement: the ſchoolmaſter has a buſy and exhauſting employment during the week; and in Divine Service, on Sunday, his preſence and attention ſeem neceſſary among the boys, to keep them in order. Often the wife or ſiſter of the clergyman, or ſome lady in the pariſh,

could play well enough; but the objections to female choriſters ſeem to apply, though in a leſs degree, to a female organiſt. If plain, ſimple, and inexpenſive organs, on improved principles, for village churches meet with general approval, I have no doubt ſuitable organiſts may be ſatisfactorily provided, without undue expenditure. If the clergyman himſelf can play ſimple chants and tunes correctly, why ſhould he not officiate as organiſt, as we read of the organ being played in old times by the Archdeacon?

At the riſk of appearing egotiſtical, I muſt on this point quote my own practice, becauſe it is principally from experience that I feel a right to ſpeak. My organiſt being an organ-builder, is frequently deſirous of being abſent on the Sunday, to play an organ on its firſt public trial. In order to be always prepared with a ſubſtitute, I put a lad who helps in my ſtable and garden, and who had a very ſlight inkling of muſic, into training, ſo far as receiving occaſionally leſſons from the organiſt, and having an old ſquare Broadwood's piano, that I bought for 5*l.*, to practiſe on, with ſome of the exerciſes in Rink's Organ School. The reſult is, that the lad, after a year's practice, can ſupply the organiſt's place very ſatisfactorily. To ſuch a lad, engaged as organiſt, 2*l.* a year, in addition to his wages, would be ample payment. Of courſe ſuch a proviſion for the playing of the organ would imply that tunes ſhould be ſelected and arranged by the clergyman, if muſical; or by ſome friend of ſkill and taſte in church muſic. Why ſhould not ſuch aſſiſtance be attainable from theological colleges, or from cathedrals when revived in their dioceſan functions? Many of the beſt tunes uſed at Upton Scudamore were obtained from the Precentor of the Theological College at Cuddeſdon. In many

villages there is probably a boy or two who would be found, upon trial, to poſſeſs ſome muſical ear and talent, and who could be taught to play on the piano by ſome member of the clergyman's family, or by ſome kind lady in the pariſh. The tranſition from a piano to an organ, diveſted of the complication of numerous ſtops and pedal notes, would be eaſy. Occaſional practice on an organ would be ſufficient to enable a lad to lay aſide the light rapid touch of piano playing, and to acquire the ſlow, gliding, lingering, but powerful, touch neceſſary for an organ, and the knack of blowing with the foot at the ſame time. Fine playing, of courſe, would not be required, but correct playing of good church tunes. Many organiſts might have ſuch lads under training, as a leſſon once a week, and the opportunity of frequently hearing a good player, would be ſufficient to qualify them, in about a year, for village organiſts. Many of the choriſters in cathedrals and elſewhere might be brought forward to be organiſts, ſomewhat ſuperior to the claſs laſt deſcribed, when, from the breaking of their voices, they are no longer of uſe in the choir. So far, then, as the claſs of village-organ, firſt produced at Upton Scudamore, may become common, there will be no difficulty in ſupplying the demand for organiſts. A further queſtion may be raiſed, How are ſuch organs to be ſupplied and kept in repair and tune throughout the country? London organ-builders will not make ſimple organs at any price, ſo long as they can perſuade their employers into multitudinous organs. The ſupply, I believe, is to be obtained by a due encouragement and improvement of indigenous talent and art; and, if neceſſary, by invoking foreign competition. In many diſtricts throughout the country there is a man who has a natural paſſion for organ-building; ſome muſical carpenter, or har-

monious blackſmith, who might do good ſervice if he were duly encouraged and favoured with the means of improvement. Hitherto ſuch a man has not only had no facility of improvement, but has met with the greateſt diſcouragement, becauſe no one will give the worth of an old ſong for an organ, except it be by a London organ-builder, and has a long liſt of ſtops; and yet as a muſical ear and ſoul are neither the work of art, nor a reſult of education, though improvable by theſe means, but a gift of nature, ſo to ſpeak, they are found in the country as well as in the town. A good muſical ear, mechanical ſkill, ſome knowledge of the myſtery of voicing, with the probity and principle neceſſary in all trades, are pretty nearly the ſum of qualifications for a builder of village-organs. In theſe the ſcientific calculations and adjuſtments, needful in large and multitudinous organs, have no place. If a country parſon, with a widely-ſcattered pariſh, thinks it neceſſary to keep a horſe, he does not uſually aſpire to a thorough-bred animal with a long pedigree, or a horſe with high action and London ſtep, but prefers a rough and ready, hardy, and low-priced country nag, as more ſuitable to his means and requirements. So it is reaſonable to believe that a country-made organ, eaſily repaired and tuned in the country, may be more ſuitable, in character as well as in price, for a village church, than a high-priced, exquiſite London inſtrument, which of courſe ought to be repaired and tuned, if not played, from London. Since agricultural machinery has been ſo much improved, and ſo much more generally uſed, firſt-rate implement makers are pretty equally diſtributed all over the country. Why, then, may not every dioceſe have one or two organ-builders, to build, repair, and tune organs for village churches? It is well that London ſhould maintain a proud pre-

eminence in art and trade; but it is alſo well that theſe ſhould be ſucceſsfully cultivated and duly encouraged in the provinces. Men who are likely to be uſeful, and earn a livelihood as country organ-builders, might be improved by being encouraged, when young, to enter into good organ-building eſtabliſhments in England or Germany. Organ materials are eaſily obtainable; and in ſupplying ſuch, Mr. Violette, of 43, King's Road, Camden Town, who makes metal pipes of any proportion at a fair price, has a large buſineſs, and a good reputation.

CONCLUSION.

For the convenience of thoſe who have hardly time to ſkim through the foregoing pages, I will ſtate, as ſhortly as poſſible, the propoſitions which I have therein aſſerted, and the chief principles which I believe ought to be inſiſted on in organs for village churches.

The eſſential parts of an organ are a ſet of keys with the requiſite action to carry on the touch of the player, a bellows, a windtrunk, a windcheſt with its ſoundboard, and the pipes, with ſufficient framework to hold theſe parts together, or, at leaſt, to connect them in working order.

The proper office of the organ, in ordinary pariſh churches, is to regulate and ſupport the ſinging.

A ſtop, by an apparent departure from its primitive meaning, is uſed to ſignify a particular ſet of pipes.

The moſt eſſential ſtops are Open Diapaſon, Stopped Diapaſon, Principal; and, ſecondarily, Fifteenth, Dulciana, Stopped Flute.

Where the greateſt economy of ſpace or funds is neceſſary, one ſtop, namely, the Open Diapaſon, from Gamut G to c^3 in alt., and the ſeven pipes below, of wood, Stopped Diapaſon, will be ſufficient.

The normal place for an organ, according to ancient precedent, is the north ſide of the chancel, over, and more or leſs to the eaſt of, the ſtalls.

A ſmall portable organ, ſufficient to play the air of any tune (Plate VII.), can be made for 10*l.* or leſs.

A ſuitable organiſt can be provided by the clergyman, if muſical, taking his place at the organ, or by training a village lad or a caſt-off choriſter, with Rink's exerciſes and good plain tunes, firſt on an old piano, and afterwards on an organ. Suitable organs for village churches may be beſt ſupplied, and kept in repair and tune, by a due encouragement and improvement of the talent and art indigenous in the ſeveral dioceſes of the Church of England.

CHIEF PRINCIPLES.

1. THE organ ſhould accord with the village church in which it is placed in general truthfulneſs and ſimplicity, and in the architectural deſign of the frame.

2. The utmoſt freedom of ſpeech ſhould be ſecured for the pipes by placing the ſoundboard 6 ft. at leaſt from the floor, and by a good extenſion of front, with a moderate projection. The Open Diapaſon ſhould occupy the front row, if poſſible.

3. Direct wind. The pipes ſhould be ſo planted on the ſoundboard that each ſhould be over its own wind, and all conveyancing or leading about of wind by grooves or tubes ſhould be avoided.

4. The compaſs of the manual ſhould be from C C to c^3 in alt., 4 octaves, or to f^3 in alt.* Pedale and ſwell ſhould be avoided, and the bellows ſhould be worked by the foot of the player.

5. The proportion of the metal pipes ſhould be

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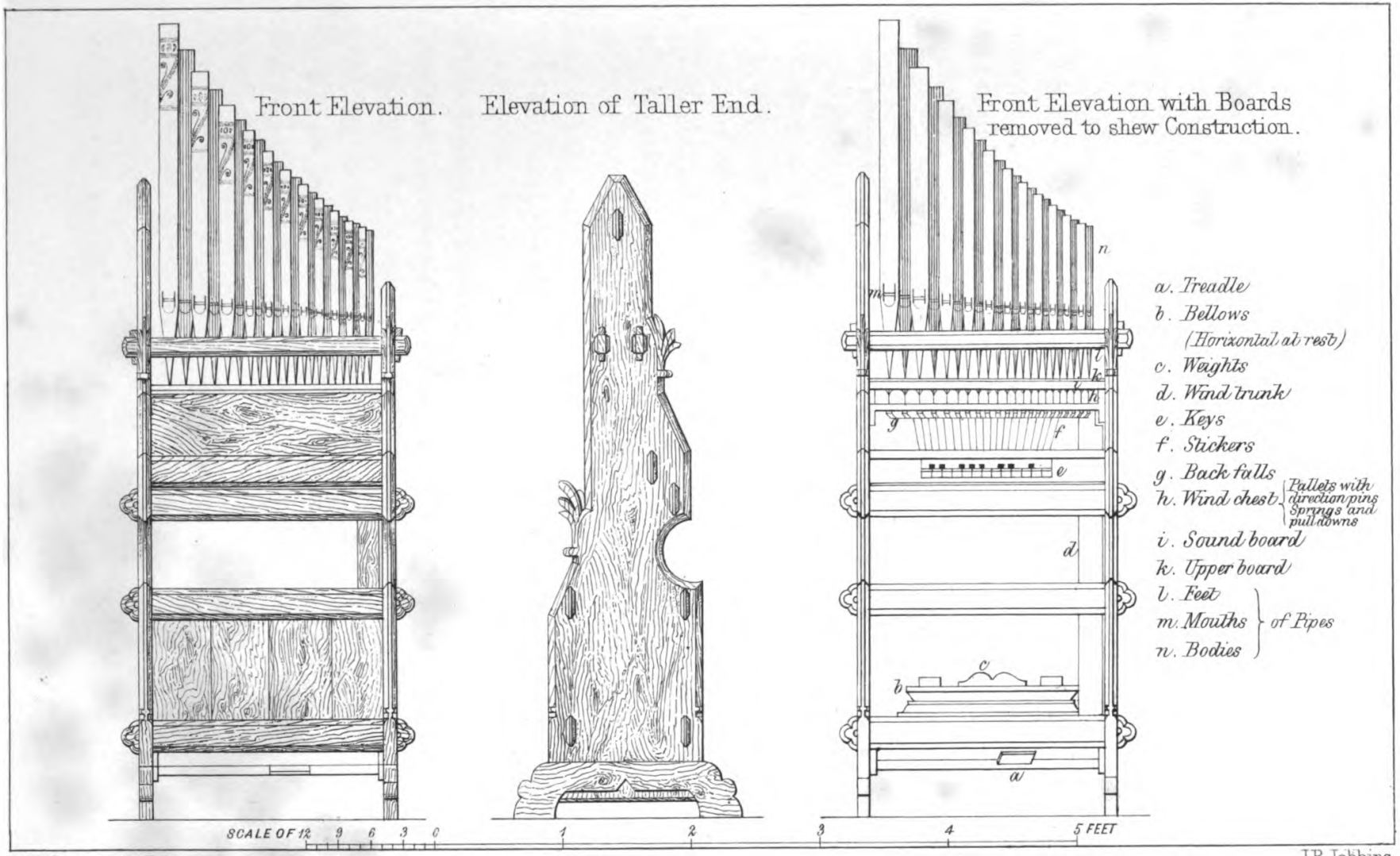
* See Appendix, p. 67.



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S^T CECILIA ORGAN

three-fourths tin and one-fourth lead, well finiſhed but not bay-leaved. The modern finikin practice of ſhaping the mouth of front metal pipes, ſo as to reſemble a bay-leaf, adds one ſhilling per pipe to the coſt, without the ſmalleſt improvement in ſound, or, as far as I can judge, in appearance.

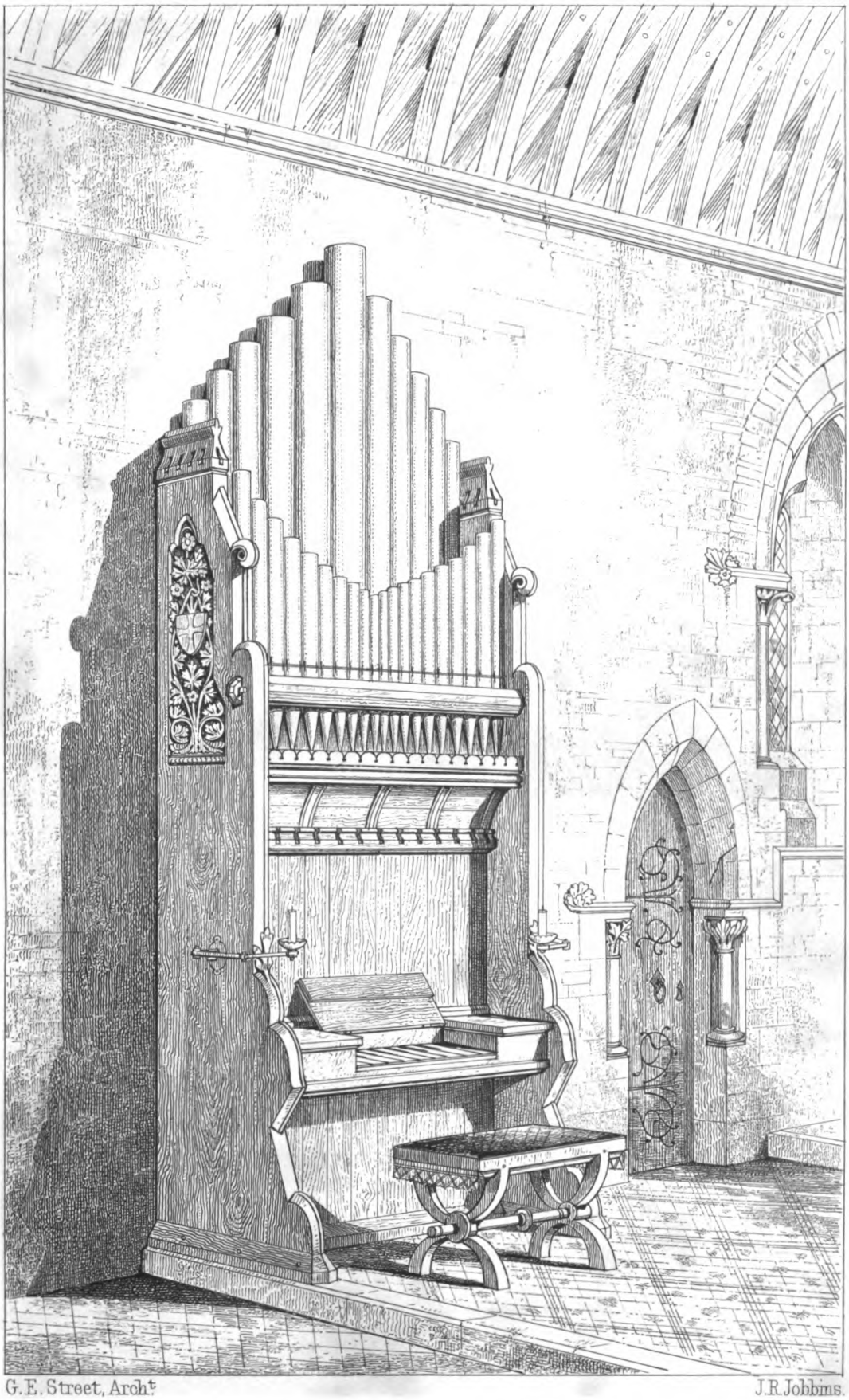
The above propoſitions and principles, which may be inſiſted on in dealing with any organ-builder, have been more or leſs carried out, in the following organs, by Mr. Hall:—

Upton Scudamore, 1 ſtop, Open Diapaſon.
Henley in Arden, ditto, ditto.
Theological College, Cuddeſdon, 2 ſtops, viz. Stopped Diapaſon and Dulciana Principal.
Charlton in Wantage pariſh, ditto, ditto.
Cuddeſdon Church, 3 ſtops.
Weſt Pennard, Somerſet, 3 ſtops.
Llangynido, S. Wales, 2 ſtops, Open and Stopped Diapaſon.
Stourton, Wilts, 4 ſtops, the 4th being Stopped Flute.
Tutſhill, near Chepſtow, 3 ſtops.

The fair amount of ſucceſs which has, upon the whole, attended the foregoing efforts ſufficiently atteſts the value of the above principles; but much greater ſucceſs may be hoped for when they are carried out by a firſt-rate artiſt, like Herr Schulze, of Paulinzelle, near Erfurt; or by any of the beſt Engliſh organ-builders who will adopt them honeſtly and heartily. It ſhould ever be remembered that one great ſtep towards cheapening good organs, without leſſening the fair profit of the builder, will be, to ſettle, on religious and muſical grounds, about ſix, or even twelve, types of organs ſuitable for village churches and other uſes. The

preſent practice is to vary the compaſs, the ſelection and arrangement of ſtops, the proportions of the metal, &c. &c. in every new organ, ſo that an organ-builder rarely makes two inſtruments alike. If this unreaſonable whimſicality and diverſity could be avoided, by ſtereotyping, as it were, a few good examples, leaving in each an option of variety as to architectural details, and if a manufactory or two were eſtabliſhed in the country, under good moral as well as artiſtic ſuperintendence, away from the expenſes and the ſpecial temptations to drunkenneſs and other vices which beſet workmen in London, organs might ſoon be cheapened conſiſtently with real excellence, after the example of American clocks. Plenty of work would ſtill be found for village organ-builders of ſkill and probity, diſtributed here and there throughout each dioceſe, with a circuit of about twenty miles.

From the letter printed in the *Guardian*, (ſee above, p. 15, compare p. 46,) it may be ſeen that the firſt attempt to carry out the above principles was the work of many minds and hands. Conſequently, it would be incorrect to deſignate it by the name of any individual. I would therefore ſuggeſt that if the kind of organs here advocated meet with any degree of favour generally among the members of the Church of England, they ſhould be called, as in the title of this book, "Scudamore Organs," becauſe in them an attempt has been made firſt at Upton Scudamore, not only to combine ancient ſimplicity with the excellencies of modern ſcience and art, but alſo to put the religious conſideration in the firſt place; according to the principle and feeling which may well be underſtood to be expreſſed in the name, arms, and motto of the family from whoſe ownerſhip, in the 11th, 12th, 13th, and 14th centuries, the village receives its ſecond name. (See back of title-page.)



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DOUGLAS ORGAN.

APPENDIX.

Page 30, note *.

DOUBTLESS every ſcientific organ-builder, whether Engliſh, German, or French, would be on his guard againſt din on the one hand, or an involuntary huſh on the other; but a little reflection muſt convince any one of the poſſibility of either cataſtrophe in a caſe where an organ-builder is not an artiſt, but a tradeſman catering for ignorant cuſtomers, who value an organ by the number of ſtops. Herr Oſcar Schulze, a ſcientific partner in the pre-eminent organ-building firm of Schulze and Sons, Paulinzelle, near Erfurt, has invented an ingenious apparatus which exhibits to the eye ſome of the chief phenomena of ſounds, and eſpecially of their mutual interference. As, however, this apparatus and the reſults of its experiments are not as yet generally acceſſible in this country, we may content ourſelves with ruder illuſtrations.

The undulations which would be clearly obſerved upon caſting a ſtone into a ſtill pond or placid river could not be formed or obſerved in an agitated pool or a troubled ſea. So the undulations of the atmoſphere, on which ſound depends, may be loſt or deſtroyed when the air is agitated by conflicting ſounds. In a high wind it is difficult to hear anything, and when there is much noiſe, we often ſay, "one can't hear oneſelf ſpeak." In tumultuous aſſemblies, and at a noiſy public dinner, we may often ſee a man ſpeaking and geſticulating moſt energetically, in dumb ſhow as we call it,

without our being able to hear a word he ſays. In the ſame way organ pipes may be occupied, like Parliamentary antagoniſts, in demoliſhing one another's ſpeech, and in both caſes much talking may come to nothing. Chemicals may neutraliſe each other; a mixture of all colours will produce white; and a mixture of many religions, in the mind of either a European or an Indian, will reſult in a religious blank. Hence it ariſes that the "bumptious country organiſt," raving on the full organ, as deſcribed by Sir J. Sutton,* may often fail to produce the ſtunning effect he deſires.

The cuſtomers who wiſh for as much as poſſible for their money may prefer the din; but thoſe who have ears will prefer the comparative ſilence.

Page 43, note *.

The Public ought not only cheerfully to allow a liberal profit to the tradeſman on the articles of which he keeps an aſſortment, at more or leſs riſk of occaſional loſs to himſelf, but ought alſo to feel greatly obliged to him if he ſupplies a good article at a fair price, and keeps good accounts. It is moreover a matter of religion, as well as juſtice, that no one ſhould uſe his neighbour's ſervices without being prepared to pay for them, if required to do ſo. (Jeremiah xxii. 13.) Such an allowance of profit or remuneration does not extend to the caſe of muſical adviſers, or of muſic ſellers, obtaining from the manufacturer ten per cent. or more on the price of an inſtrument for which they bring a purchaſer, or tranſmit the order. This per centage is ſo general in England that the price is arranged accordingly. Thus if an Engliſh organ-builder intends to receive 1800 guineas for an organ, he muſt ordinarily ſtate the price at 2000 guineas, in order to allow 200 guineas in per centage. Some Engliſh organ-builders of ſpirit and great merit have withſtood this ſyſtem, and have met with a proportionate withdrawal of public notice and favour. In Germany the per centage ſyſtem does not prevail,

* Short Account of Organs, &c. Introduction, p. 9.

and the great artiſts of that country, as a rule, refuſe to deal except directly with a cuſtomer. This will account for the fact, that, notwithſtanding the traditions of Schmidt and Snetzler, and the great talk now of the German ſyſtem and improvements, we have at preſent no German organ-builder of note eſtabliſhed in this country. Beſides the increaſe in price, "profeſſional ſuperintendence," which has ſpoiled ſome large organs, (compare Mr. Deniſon's Lectures on Church Building, page 244, note *,) would certainly ſpoil moſt ſmall organs by making them multitudinous or pretentious.

Page 53.

I truſt that this allegation will be conſidered quite conſiſtent with a belief in the muſical value of women's voices, and a due appreciation of their ſhare in every good work; and alſo that even the alluſion to the preſent painful, but already paſſing, faſhion of defective bonnets and redundant dreſſes will not be underſtood to imply a deficiency in that reverence of women, and more than chivalrous devotion, which is a part of Chriſtianity, and a ſpecial characteriſtic of the Anglo-Saxon race.

Page 62.

Although the upward range to c^3 in alt., as ſtated, p. 29, would be more than ſufficient for chants or for metrical pſalm and hymn tunes, yet, as the five little pipes to f^3 in alt., now uſually added, are inexpenſive, and are deſirable for compoſitions played as voluntaries, &c. it would be well in moſt caſes, probably, to make the range to f^3 in alt.

FINIS.

DIRECTIONS FOR PLACING PLATES

PLATE I. to face Title.

II. and III. between pp. 16 and 17.

IV. between pp. 34 and 35.

V. to face p. 37.

VI. to face p. 38.

VII. to face p. 62.