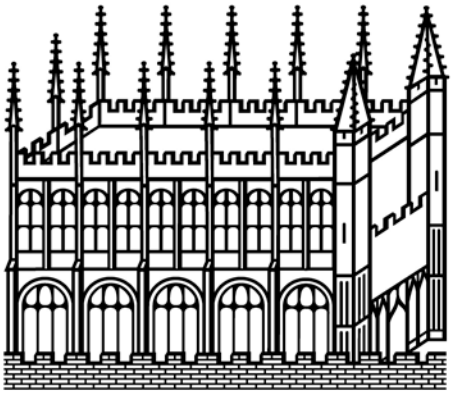

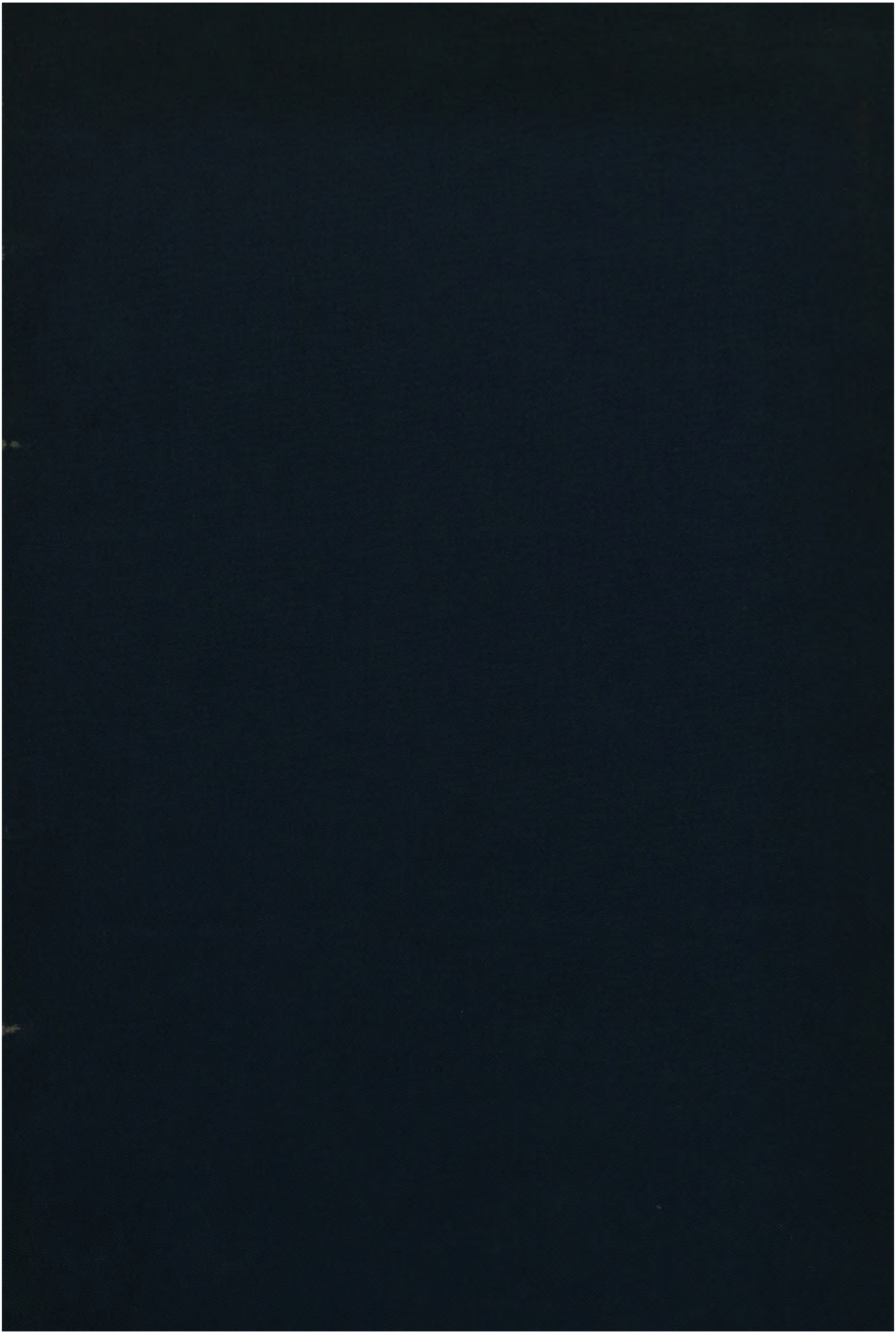

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Scudamore Byars.

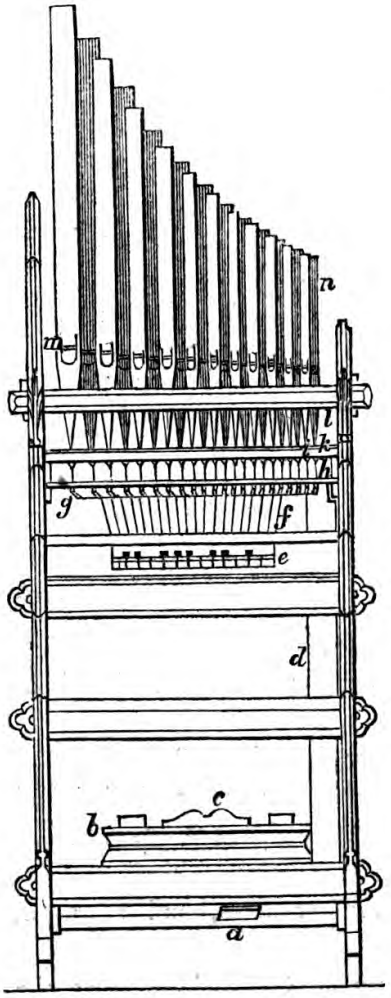
SCUDAMORE ORGANS:

POSTSCRIPT TO THE SECOND EDITION,

AND FURTHER STEPS.

CONTENTS OF POSTSCRIPT.

CONTENTS OF FURTHER STEPS.



a. Treadle.
b. Bellows (Horizontal at reſt.)
c. Weights.
d. Wind-trunk.
e. Keys.
f. Stickers.
g. Backfalls.
h. Wind-cheſt, Pallets with direction pins, Springs and pulldowns.
i. Sound-board.
k. Upper-board.
l. Feet of pipes.
m. Mouths of pipes.
n. Bodies of pipes.

Front Elevation of a ſmall model of St. Cecilia Organ, with boards removed to ſhow conſtruction. For other views with ſcale, ſee "Scudamore Organs," Plate VII.

POSTSCRIPT TO THE SECOND EDITION.

SECTION I.—*Short Report of Six Years' Experience and Notices of Recent Events.*

THE experience of ſix years has confirmed three principal types of Scudamore Organs deſcribed in the preceding pages, namely,—1. The Upton type, a hanging organ (i. e. fixed againſt a wall) with reverſed action. 2. The Douglas type, a tall but compact and detached organ, from 12 ft. to 15 ft. in height. 3. The St. Cecilia type, a compact and detached organ, in which height is economiſed and the mechaniſm made as ſimple as poſſible. As there has been much talk of ſmall and cheap organs, and doubtleſs many ſuch are ſpecified for and made, down to a "bird-organ," an ingenious little barrel-organ of ſeveral tunes, which I have ſeen in a London ſhop new for 16*s.*, it may be well to ſtate that the ſmalleſt and cheapeſt church or ſchool organ I know, ſatisfactorily exemplifying Scudamore principles, is Mr. Willis's St. Cecilia, No. 1, price 25*l.*, occupying an area of 4 ft. 6 in. by 2 ft., the height from the floor to the top of the talleſt pipe being 10 ft. If perſons admitting the principles I have laboured to ſet forth will bring ſcience and artiſtic ſkill to bear upon what may appear the ſmall end of the ſubject, poſſibly the ſmallneſs and cheapneſs of the laſt-named organ may be ſurpaſſed with good effect;

and not only ſo, but effective and pleaſing types may be added to thoſe which have been already worked out in connection with my book. Unworthy as harmoniums may be of any place, as equivalent ſubſtitutes for organs, they are very uſeful makeſhifts when funds and ſpace are not available even for a 25*l.* St. Cecilia organ, provided the price given for a harmonium be from 5*l.* to 10*l.*, and that it be uſed merely to give pitch, and tune, and time to the ſinging. So fully perſuaded am I of the paramount importance of the ancient chancel arrangement, for ſcientific as well as for devotional reaſons, that I would rather have a five-guinea harmonium at the eaſt end of the ſtalls, to ſupport the ſingers duly placed in the chancel, than the beſt Scudamore or any other organ in a weſt gallery, or thruſt into ſome hole or improper poſition. Moſt perſons who have not already obſerved the effect would be aſtoniſhed at the power which even four boys fairly trained, placed in the chancel, and accompanied by a harmonium or ſome ſuch inſtrument, will be found to have in leading the ſinging of an average village church. Such an arrangement, even moderately well carried out, gives a unity, a heartineſs, and an eaſtward flow to the ſinging. Of courſe, this does not imply putting into ſurplices, or any other uniform, ſuch rough little temporary choriſters as can uſually be picked up in a ſmall village.

A voluntary before Divine Service in a village church ſeems out of place even when played on an organ, but on a harmonium it is poſitively objectionable, becauſe it needleſsly exhibits the inſtrument in its weakneſs apart from the ſinging; and an inſtrumental piece of muſic ſo performed muſt appear a ſomewhat ludicrous parody to thoſe of the congregation

who have ever liſtened to a voluntary before ſervice on a good organ in a large church.

Since the appearance of the firſt edition the principles of religious and ſcientific economy have received ſome confirmation from the courſe of events, and from tranſactions reſpecting large organs. Leviathaniſm, or the rage for monſters, received ſome check in the failures connected with the "Great Eaſtern" ſhip, the tranſatlantic telegraph, and the big bell at Weſtminſter. The vaſt organ at York Cathedral has been rebuilt upon the appointment of a new organiſt, and the number of pipes reduced from 8000 to 5000; the omiſſion of 3000 pipes is pronounced by competent judges to be a great improvement. In the recent reſtoration of Briſtol Cathedral the organ has been placed on the north ſide of the choir; and every Chriſtian viſitor as well as inhabitant of Briſtol and Clifton ought to be grateful for the improvements and the increaſed accommodation for worſhippers. Nevertheleſs, the organ as now placed, on the north ſide immediately *weſt* (inſtead of *eaſt*) of the vocal ſtaff, has the effect of obſcuring their ſinging, more or leſs, to perſons in the *quaſi* nave, except when it is played with the moſt careful forbearance: moreover, its tall and ſomewhat unſightly and obſtructive appearance ſerves as an example of the unſuitableneſs, for chancel poſitions, of the old-faſhioned, ſquare, box-like ſhapes of organs made for choir-ſcreens and weſt galleries, and proves the neceſſity of entirely *overhauling* and *reconſidering* as, on behalf of village churches, I have endeavoured to do, the conſtruction of the organ, with a view to reſtoring it to its ancient and reaſonable poſition. The alterations at St. Paul's Cathedral in London, notwithſtanding a preponderance of advantages, ſeem to have

drawbacks to their ſucceſs and beneficial influence. The old organ, removed from the ſcreen to the north ſide of the choir, over the eaſternmoſt ſtalls, appears to be kept too far back (in accordance with the hole-and-corner ſyſtem of ſome eccleſiologiſts), ſo as to have loſt ſomewhat of tone and power. The large organ lately placed on the ſouth ſide of the dome ſeems favourably circumſtanced for the tranſmiſſion of ſound, whatever may be the value of the ſound ſo tranſmitted; but the buying of a ſecond-hand ſecular organ as a bargain, and placing it in a church, though juſtified poſſibly by circumſtances in this inſtance, is a bad precedent, which might in many caſes be equivalent to buying encumbrance, trouble, expenſe, and bondage. It ſhould alſo be borne in mind that the poſition in the dome of St. Paul's is exceptional, and very far from being analogous to the end of a tranſept in a pariſh church. The propoſal of Renatus Harris was to build a magnificent organ over the weſt door.* Doubtleſs the building of an organ againſt the weſt wall (as in the Madeleine at Paris), or on a ſcreen a bay or ſo eaſtward from it, was one of the alternatives conſidered by the authorities and the well-qualified perſons with whom they took counſel, and for weighty reaſons poſtponed to the alternative which has been adopted.

It is only neceſſary to recall to mind the old ſtate of things in order to appreciate the change. In the vaſt area of St. Paul's Cathedral only one comparatively ſmall ſpot was ordinarily uſed for worſhip, from which outſiders were jealouſly and effectually ſcreened off. Thoſe who wiſhed to worſhip were paſſed through the obſtructive ſcreen, and placed on

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* See "Spectator," No. 552, for Dec. 3, 1712; quoted by Dr. Rimbault, Hiſt. of Organ, p. 87.

croſs benches, which, in any choir or chancel, are very objectionable, acouſtically, as well as devotionally. Who would expect a bell to ring as loudly and ſonorouſly if partly filled with cotton wool as if empty? In like manner the filling up a choir with non-effectives deadens and deſtroys, more or leſs, the effect of the ſinging as heard at a diſtance, and, moreover, places the non-effectives themſelves very unfavourably, not only for worſhip, but alſo for duly appreciating the ſinging. In theſe utilitarian *cramming* days people ſeem ſlow to underſtand that the fine tone of many old organs ariſes partly from their *roomineſs and comparative emptineſs;** and that the middle ſpace of choirs and chancels was intended by our wiſe forefathers to be unoccupied, not only to give due effect to antiphonal ſinging, but to allow for the perfect formation of thoſe undulations which conſtitute the very eſſence of ſound, and for the blending and mellowing of the ſounds ſo formed. *The chancel is rather the factory of ſound than the place for hearing it to advantage;* therefore, thoſe non-effective and non-official perſons who, by choice, obtrude themſelves into a chancel uſed for ſinging, are, in a degree, as unreaſonable as any admirers of a good ring of bells would be, if, for the ſake of a better effect, they were to thruſt their heads into the belfry amidſt the ſwing and roar of the bells during a peal. No one in the pit of a theatre or in a concert-room ſuppoſes the beſt place for *hearing agreeably* to be cloſe to the orcheſtra. The poet's words,—

"In notes by diſtance made more ſweet,"†

recogniſe a truth which has a very forcible application both to the voices of the choir and to the organ. In

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* See Hopkins on the Organ, § 1163. p. 274.

† "The Paſſions," Collins.

a ſmall room even one good voice, when ſinging out fully, is too powerful, and is heard to a diſadvantage. The fineſt Open Diapaſon in the world, voiced out fully and blown by a full weight of wind, will not ſound agreeably to an unprofeſſional ear, except in a large building, and at a diſtance. All theſe conſiderations are applicable, in a much greater degree, to the caſe of village churches and ſmall chancels, than to large churches or cathedrals, where the evils of proximity, alluded to as affecting perſons in the choir, are alleviated by comparative amplitude of ſpace, and by the elevation of the organ, and of the floors of the ſtalls. Upon the whole there ſeems every reaſon to be grateful to the authorities of St. Paul's Cathedral for the recent changes, which, in many particulars, are glorious, thankworthy improvements, and render *poſſible* the experiment of a great aſſembly under the dome, and even in the nave, worſhipping in concert with the clergy and the official ſingers with ſuch vocal reinforcements as may be found practicable and deſirable, duly placed in the choir. If, as is alleged by ſome, the tone of the fine old organ is leſſened in power and beauty by its removal, it muſt, nevertheleſs, be amply ſufficient to give pitch, tune, time, and confidence to the vocal ſtaff, who, if duly ſtrengthened and organiſed, muſt, from their places in the choir, be able to lead the ſinging of any number of worſhippers under the dome and in the nave, more effectually, edifyingly, and, it may be hoped, more acceptably, than the moſt elaborate *muſic-mill* or *praiſe-machine* ever produced.*

It muſt not be ſuppoſed by thoſe who have not been preſent at one of the ſpecial ſervices that the above experiment, which is now rendered poſſible, has been

* See pp. 32, 94.

already realiſed. Thoſe who not only admire the chancel arrangement for ſinging as ancient and religious, but alſo believe it to be the moſt reaſonable and ſcientific, will be ſorry to learn that the large organ under the dome being uſed at the ſpecial ſervices for accompanying the ſinging, as well as for inſtrumental purpoſes, the vocal ſtaff are not placed in the choir, but packed, as an orcheſtra, with a conductor, on a raiſed floor in front of the organ, ſo as to ſing acroſs the congregation: this is only a little leſs inconvenient than ſinging behind them as in the old weſt gallery faſhion, and a little leſs undevotional than ſinging into their faces as at theatres and concerts. This great drawback will be painfully apparent to all who have worſhipped in any church where the chancel arrangement of the ſinging is well carried out. The example, like many others, may nevertheleſs be uſeful as a warning for thoſe intereſted in pariſh churches, that *wherever the organ uſed for accompanying the ſinging is placed, there alſo, in moderate proximity, muſt the ſingers alſo be placed.* If, therefore, from muſical predilections, or the perſuaſions of an organiſt or muſical friends, or a preſſure of circumſtances, you are led to put conſiderations of inſtrumental muſic rather than of religion in the firſt place, and to conſent to an organ of ſuch dimenſions that it can only be accommodated with room in the weſt gallery, or ſome corner of the nave or aiſle, you muſt be prepared to ſacrifice the unity, the eaſtward flow, the antiphonal ſpirit, and the devotion of the chancel arrangement, and tolerate as you beſt can the correſponding diſadvantages.

Surely the chief and only ſufficient reaſon for the removal of a choir-ſcreen, and the organ which it ſupports, is the reunion of the choir and nave for worſhip, a reſult which has not yet been realiſed in St. Paul's

Cathedral. Therefore the authorities of Saliſbury and other cathedrals may well heſitate before removing their organs from a central poſition, and conſenting to the demolition of their choir-ſcreens. I have never been preſent at the Sunday evening ſpecial ſervices in the nave of Weſtminſter Abbey, but I was aſſured by the Biſhop of Briſbane juſt before leaving England that the effect is grand and devotional. Such reſtorations of the naves of cathedrals to the purpoſes of worſhip muſt naturally tend to ſhow how congregational ſinging can beſt be advanced and improved.

The new organs at Wincheſter and Ely, placed in the anciently accuſtomed poſition on the north ſide of the choir (previouſly to the firſt edition of this little book), are glorious examples, which make one reluctant to liſten to any criticiſm reſpecting them; but when the queſtion of imitation of theſe ariſes, I would ſuggeſt that the projection of the organ at Ely is proportionably greater, and at Wincheſter leſs, than would be deſirable in a village church. In All Saints, Margaret Street, the religious home of art in London, the chancel arrangement is obſerved, and the coſtly organ is divided, half being placed on each ſide, in an organ-chamber of which the roof is very near the tops of the talleſt pipes: the antiphonal effect is ſcarcely perceptible in Divine Service to a perſon occupying a poſition half-way down the nave. The mechaniſm, including the connection which runs under the floor of the chancel, is ſaid to contain two miles of trackers! Perhaps this could not be otherwiſe, as everything in that church was intended to exemplify the utmoſt reach of art at the preſent day; but ſurely, in any large and well-appointed church where antiphonal organ-effect might be deſired, a more Chriſtian, reaſonable, and

economical practice would be to have two ſeparate chancel-organs, one on each ſide of the chancel (not thruſt into aiſles or organ-chambers), each with its own player, as is frequently to be ſeen in Spain and elſewhere on the Continent.

From a life-long intercourſe with villagers, I believe that *for them* the comparatively light and thin ſtyle of old Engliſh organ-playing is more ſuitable and effective than the fuller ſtyle now in vogue,* which, with its booming pedals and vaſt variety of ſtops, is too full, mazy, multitudinous, and elaborate to impinge on the village mind and heart. The tone to be deſired for a village organ is not the ſubdued, mingled, and even ſmothered, confuſed world of ſound which is often heard from an eccleſiological organ-chamber; nor, on the other hand, is it the loud, *blaring* ſound which is added to others in ſome exhibition and other large organs: but the *deſideratum* is a pure, clear, ringing, elaſtic, inſpiring tone, with fair power of modulation and expreſſion in combination with the ſinging. I have now done all I can in pioneering the way, and have fully ſtated the principles I have collected and in ſome meaſure applied, truſting to others to ſee thoſe principles *faithfully exemplified, ſo far as they approve them*, and to make further improvements.

Every example of even partially ſucceſsful progreſs, in a cathedral or large church or elſewhere,† which is

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* Compare Hopkins, p. 23.

† The great Handel feſtivals, at the Cryſtal Palace, Sydenham, furniſh ſome experiments on a grand ſcale, which have an intereſt and a teaching even for village churches: for inſtance, by proving experimentally the good effect of encloſing the orcheſtra (ſee Handel Programme, 1862, p. 12), they ſhow the value of thoſe ſtalls and encloſures of cathedral choirs which ſome propoſe to aboliſh (ſee Jebb's Choral Service, p. 206). Hence we may infer the advantage of conſtructing a

likely to have a beneficial influence on village churches and ſmall chancels I hail with ſatisfaction; but I feel aſſured that in villages our moſt urgent need at preſent is not ſo much of improved organs or other inſtruments as of efforts, like thoſe of Mr. Hullah, in evoking, teaching, and training the vocal powers of the young, in order that they may join correctly and heartily in the muſical as well as in the other parts of Divine Service; while, without ſome ſuch efforts, improved inſtruments, improved arrangements and choir feſtivals will be comparatively valueleſs as regards the promotion of vocal muſic in the pariſh church.

SECTION II.—*Organ Data for the conſideration of Clergy, Architects, and others, in planning a New Chancel.*

THE place for an organ, according to early Engliſh precedent, is on the north ſide of the chancel. A plain wall at the back of an organ is uſeful as a reflector of ſound. Although the Upton type of Scudamore organ, that is, a hanging organ with reverſed action, is pleaſing in appearance and economical of room, the additional mechaniſm which this implies increaſes the expenſe and makes the touch ſomewhat heavy. The player, moreover, will occupy two ſtall-ſittings, and will be obliged to get outſide of the ſtall in order

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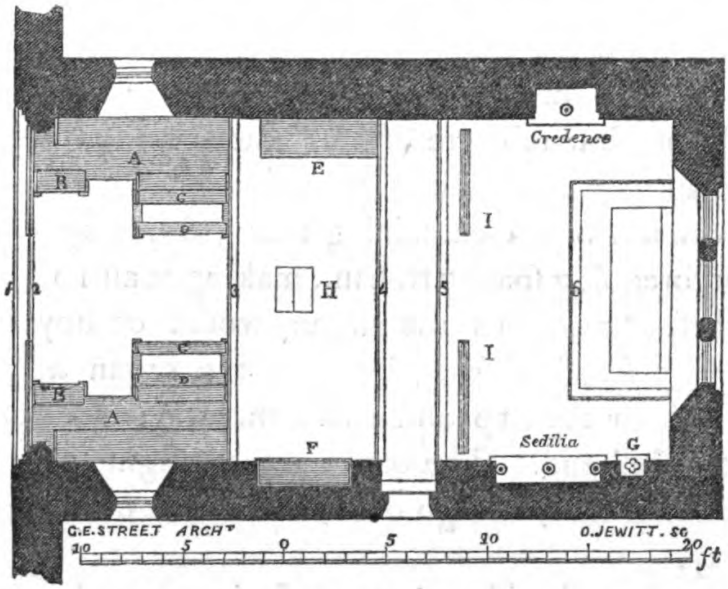
village chancel without aiſles, but with as much plain wall as may be on the north and ſouth ſides, to economiſe ſound, and reflect it towards the congregation. The beauty of antiphonal effect, as depending upon breadth and diſtance (ſee Handel Programme, 1862, pp. 14, 15), is alſo clearly exemplified in theſe great choral gatherings. This is a great confirmation of Mr. Hope's plea for breadth in "The Cathedral of the nineteenth century," p. 196, and a ſtrong argument for enlarging even the village chancel to a greater breadth than ſixteen feet or twelve feet, which is leſs than the average width of a dining-room in an ordinary private houſe in London.

to kneel. Hence a Douglas or St. Cecilia type, of 1 or 3 ſtops, ſtanding clear of the ſtalls, and leaving room for approach to the altar-rails, is the moſt ſatisfactory where the requiſite ſpace can be provided. The diſtance between the ſtalls and the ſtep upon which the altar-rails are uſually placed cannot well be leſs than 3 ft.: excellent proviſion might be made for a chancel-organ, containing 1 or 3 ſtops, by adding to the foregoing ſpace 7 ft. 6 in., making in all 10 ft. 6 in. Of theſe dimenſions the organ would occupy 6 ft., leaving 3 ft. clear ſpace between the organ and the altar-rails or the ſtep, and 1 ft. 6 in. between the organ and the ſtall-end. The organ-player might ſit in the eaſternmoſt ſtall, and go out to the front of the organ to play.

In a chancel wider than 16 ft. it might be found practicable and convenient to place the player behind an organ of the St. Cecilia type, ſtanding about 3 ft. from the wall, the pipes being turned and tuned for ſpeaking to the front.

A narrow lancet well ſplayed, over the middle of the ſtalls, would be ſufficient to give light to the north ſide. A double lancet or two-light window might be placed on the ſouth ſide. The chancel-arch ſhould be as high as poſſible, and wide. In a chancel of 16 ft. width, the eaſt window ſhould not be wider than 10 ft. (including ſplays), ſo as to leave 3 ft. of plain wall on each ſide, to allow a projection of about 2 ft. for the organ without encroaching on the eaſt window. It is preſumed that the painted glaſs will be made to tranſmit abundant light, as ſuggeſted below, p. 74. Greater width of chancel would be deſirable for an organ of more than 3 ſtops. The length of the ſtalls in Upton Scudamore chancel, as reſtored from the deſigns of Mr. G. E. Street, is 6 ft. 8 in., which

gives room for four men on each ſide, and five boys in front, in all eighteen. The length of the chancel inter-



MODEL PLAN FOR A VILLAGE CHANCEL.

A A. Stalls.
B B. Prayer Deſks.
C D. Boys' Seats and Deſks.
E. Scudamore Organ.
F. Veſtment Preſs. Prieſt's Door.
G. Piſcina.
H. Lectern.
I I. Altar-rails.
1, 2. Step and Screen.
3, 4, 5, 6. Steps.

nally is now 22 ft.; the length of the model plan propoſed, as ſhown by the ſcale, is 32 ft., and the width 17 ft. The height from the floor to the wall-plate ſhould be 15 ft., and greater height would be advantageous. Chancel aiſles and organ-chambers are very undeſirable; but if made, they ſhould be lofty, with high and wide openings.

SECTION III.—*Hints of other Applications of Religious and Scientific Economy.*

THE harmonium has already been abundantly cheapened, inaſmuch as a very uſeful little makeſhift for an organ, the Alexandre harmonium, is obtainable for *5l. 5s.*; but a very natural queſtion ariſes,—"Cannot ſome inſtrument of more pleaſing tone be produced to accompany ſinging, equally cheap and portable?"

Bible-readers and archæologiſts alike revert in thought to the harp, which was ſpecially David's inſtrument, which ſeems pointed out as a fit accompaniment to religious ſinging by the very word "Pſalm," derived from ψάλλειν, to touch the ſtrings of the harp or ſome ſuch inſtrument, and which is mentioned even in inſpired deſcriptions of the muſic of heaven.* I muſt not enter further into this ſubject here than to expreſs a belief that Dr. Rimbault, in his valuable and deeply intereſting book on the pianoforte,† has, though perhaps unconſciouſly, paved the way for "Scudamore Harps," if they may be ſo called, for uſe in ſinging ſacred muſic in the village church and in the cottage, at prices from 10*l.* to 5*l.*, and even leſs. Dr. Rimbault ſhows that the pianoforte has ariſen from the harp by developments and the application of mechanical inventions. A pianoforte of ſhort compaſs and eaſily portable might be made very cheaply for ſinging practices, if a demand for ſuch an inſtrument ſhould ariſe. In the great choral practices in London the inſtrument generally uſed by the conductor is a grand pianoforte with the lid removed.

In working out the organ problem, and learning how a ſmall number of pipes could be made moſt effective, my attention was directed to bells, and I obſerved that theſe might be made much more effective by providing better egreſs for the ſound than is uſual in England. In Italy and elſewhere the bells are uſually hung in the opening of the tower. The chiming of bells ſeems as much as is to be deſired in a very ſmall village. We have plenty of manly exerciſes in the country without making

* Revelation of St. John, v. 8; xiv. 2; xv. 2.

† "The Pianoforte, its Origin, Progreſs, and Conſtruction," by E. F. Rimbault, LL.D.; London, R. Cocks and Co., 1860.

bell-ringing one of them; many church-towers owe their ſtate of dilapidation to the ſwinging to and fro of tons of metal.* An ingenious method, by which a ſmall boy can chime ſeveral bells, has been publiſhed by the Rev. H. T. Ellacombe,† and a patent for a proceſs ſomewhat ſimilar has been obtained by Mr. Jones of Pendleton, near Mancheſter.

Scientific economy has of late been ſpecially applied to turret-clocks by Mr. Dent and Mr. E. B. Deniſon. Chimes and quarter-bells ſeem coſtly redundances for a village clock.

In connection with the reſtoration of our village church, being ſtrongly perſuaded of the undeſirableneſs of large windows, I ſtudied how windows of moderate ſize, even if filled with painted glaſs, might be made to tranſmit an abundance of light. This end has been accompliſhed by following the example of the early 14th-century glaſs in the choir of Merton College Chapel in Oxford. Inſtead of the whole window being loaded with colour like a kaleidoſcope pattern, rendered opaque by the trick of *matting* to give the appearance of old glaſs, or filled up with large figures of ſaints with their canopies and pedeſtals, a ſmall picture of Bible-ſtory is painted in the middle of each light, without any ſtiff outline or background, with a border of colour round each light, the remainder of the glaſs being quarries with the acorn and oak-leaf and ſimilar patterns. This ſtyle ſecures abundant tranſmiſſion of light, even if the windows be ſmall, and makes even

* See "Church Bells," by the Rev. W. C. Lukis, p. 2; J. H. Parker, London and Oxford, 1857.

† "Belfries and Ringers," by the Rev. H. T. Ellacombe. Compare pp. 5-8 with Appendix, pp. 3, 4, and Plate VII; London, Bell and Daldy, 1860.

ſmall pictures very effective. The coſt of the ſeven windows in our nave and aiſle, painted in this way by Meſſrs. Horwood of Mells, near Frome Selwood, was 86*l.*

In order to ſuggeſt a clue for the application of the principles of religious and ſcientific economy to parſonage houſes, I would aſk two queſtions,—as before, reſpecting organs. Firſt, What is a parſonage houſe? It is not a manſion, a villa, a genteel houſe of moderate dimenſions, nor a cottage,—but it is an official reſidence for the parſon or incumbent for the time being. Secondly, What are its eſſential parts? I anſwer from upwards of twelve years' experience—a good pariſh room 30 ft. × 16 ft. or leſs, with ſide walls 8 ft. high or more, and a quiet library, with moderate living accommodation,—according to the official income, and other circumſtances. For the living accommodation, ſome parſonage of the old ſchool would form a good *point de depart*. If this official view of a parſonage were more realiſed, it would be more eaſy to inſiſt upon a moderate rating, analogous to that of farmhouſes, and to obtain aſſiſtance from the benevolent, in the caſe of a poorly-endowed living, to build a parſonage. Theſe and ſuch-like applications of the principles I have advocated I commend to the conſideration of thoſe who may have the opportunity of acting upon them, ſo far as they approve them.

J. Baron.

Rectory, Upton Scudamore, Wilts,
February, 1862.

SCUDAMORE ORGANS.

FURTHER STEPS.

AFTER the conſtruction (under great difficulties) of about a dozen organs as ſpecimens, partly on the Rectory premiſes at Upton Scudamore, and partly on other premiſes in the ſame village, fitted up for the purpoſe, organs were exhibited at Oxford as detailed below :—

" *General Architectural Congreſs at Oxford.—Firſt Day's Proceedings, Wedneſday, June 9th : Evening Meeting,* E. A. FREEMAN, Eſq., *in the Chair.*

" THE SCUDAMORE ORGANS.

" The Rev. John Baron, in proceeding to exhibit two Scudamore Organs of the ſimpleſt kind—viz. the 'Douglas' and 'St. Cecilia' patterns, engraved and deſcribed in his book (which we have already noticed at length)—inſiſted upon ſome of the chief principles to be obſerved in the conſtruction of Village Organs, viz. :—

" 1. That the proper office of an organ in a village church is to direct and ſupport the ſinging.

" 2. The architecturaliſation of the organ, not merely in ornament, but in ſize, ſhape, and truthfulneſs, and the ſimplicity befitting village churches.

" 3. Freedom of ſpeech for the pipes, including plenty of room for each pipe ; elevation of ſound-board, and removal of obſtructions to the tranſmiſſion of ſound.

" 4. Direct wind; ſo that pipes, inſtead of being ſtuck about in

all directions, for the ſake of appearance, ſhould be placed each over its own pallet or valve in the wind-cheſt.

" 5. That pedals and ſwell ſhould be avoided as quite unneceſſary in a village organ.

" 6. The metal ſhould be three-quarters of tin and one-quarter lead.

" Both the ſmall organs were in caſes of cedar, the uſe of which wood Mr. Baron ſuggeſted to architects for ſome parts of church furniture, having himſelf had an altar, credence, and veſtment preſs made of cedar, after deſigns by Mr. G. E. Street, with excellent effect, and at the ſame price as oak. Mr. Baron aſked for the indulgence of the meeting in exhibiting theſe organs, as being a village effort to ſupply a village want hitherto unprovided for, except ſo far as harmoniums, &c. can be conſidered a ſubſtitute for an organ. He further mentioned, in extenuation of the deficiency of effect on the preſent occaſion, that Mr. Hall, the organ-builder, from preſs of work, was unable to be preſent to play the inſtruments, and that the duty would, therefore, neceſſarily devolve on a ſervant lad who had learned a few tunes. Moreover, a Scudamore Organ, leſs than any other, could bear to be ſevered from the ſinging of the choir and congregation, the direction and ſupport of which are its proper and avowed office. The organs were not exhibited as models, but as pioneering efforts, beginning at the beginning, towards improvement where much improvement was needed; for the ſake of calling general attention to the ſubject, and obtaining corrections and further development of the principles.

" Much amuſement was cauſed by Mr. Baron's ſuddenly diving into the committee-room adjoining the platform, and uttering a ſentence or two there in louder tones, to ſhow the effect of putting an organ into an organ-chamber with extra ſtops. A wretched little barrel-organ was alſo introduced, firſt cloſed, and then opened and diſſected, to illuſtrate the faults not uncommonly found in village organs, and to ſhow how much ingenuity may be waſted from ignorance or diſregard of true and good principles.

" Sir Henry Dryden, Bart., having propoſed and carried a vote of thanks to the youthful player, who managed to execute the pieces ſtanding on one leg on this occaſion, and working the bellows with the other, in conſequence of the difficulty of arranging a convenient ſeat on the part of the platform which he occupied, expreſſed a general agreement in the principles inſiſted on by Mr. Baron. Nevertheleſs, he proteſted againſt the plan being called a new diſ-

covery or invention, and alleged that the organs were not particularly cheap in reſpect of other organs, becauſe their contents were ſo much leſs. The chief novelty of Mr. Baron's plan ſeemed to be the propoſing to be content with ſo little organ. He queſtioned the wiſdom of an entire abolition of the caſe, although he granted that it ſhould be open enough to tranſmit the ſound without undue obſtruction.

"In reply, Mr. Baron ſtated that although the 'Eccleſiologiſt' of laſt April, in an intelligent and favorable review, had ſaid that the plan was ſcarcely leſs than a new invention, yet he himſelf had never claimed for it ſo high a title; and ſo far as the principles he had collected and applied in a new direction were of value, he wiſhed the improvement to be as free as air. Mr. Sydney Smirke, in lecturing ſome time ſince in London on Color, as reported in the 'Building News,' March 12th, 1858, had ſaid that we ought to aim at producing the deſired effect with the leaſt poſſible amount of color, and that to do otherwiſe would be a vulgar waſte of force. This was exactly applicable to organ-building; the effect ought to be produced with as few ſtops as may be, and 'to do otherwiſe is a vulgar waſte of force.' To inſiſt on this principle in organ-building, and to ſhow how a little can be moſt advantageouſly employed, is as yet a great novelty. He concluded by expreſſing his ſatisfaction that the diſcuſſion had reſulted in ſhowing that the difference of opinion and feeling between Sir H. Dryden and himſelf reſpecting organs was not ſo great as had been ſuppoſed from ſome remarks at the opening meeting.

"The organs were again exhibited, with explanations, on the following evening.

"The tone of the organs was pleaſing, and the general impreſſion ſeemed to be that moſt valuable reſults might ariſe from a more efficient carrying out of the principles on which Mr. Baron had inſiſted; and at the ſame time great credit was due to Mr. Nelſon Hall for the efforts which he had made to carry out the improvements under the direction of Mr. Baron and Mr. George Edmund Street.

"After a few remarks from Mr. William White, architect, of London, the meeting was diſſolved."—*Building News*, June 18, 1858, p. 925.

The exhibition on the ſecond evening, owing to the crowded ſtate of the room, was leſs effective than on

the firſt evening. In the ſpeeches of the Hon. F. Lygon, M.P., and others, thanks were expreſſed to the Rev. J. Baron for exhibiting the Scudamore Organs. On the 1ſt of July following, the Douglas Organ, previouſly to its removal from the room of the Oxford Architectural Society, was exhibited to a ſelect evening party with the advantage of the ſinging of Exeter College choir, and ſome portion of the St. Thomas's, and other choirs. On this occaſion the Douglas Organ was placed on the platform, near the committee room, analogouſly to the normal poſition of an organ according to mediæval precedent, the ſingers being placed chancel-wiſe, as a choir, next to the platform, and the company being arranged, analogouſly to a congregation, at the other end of the room. Under theſe favourable circumſtances the exhibition was very ſucceſsful, and much intereſt was expreſſed by the company.

In October 1858, Mr. Henry Willis, of 119, Albany Street, Regent's Park, London, N.W., the builder of the vaſt organ in St. George's Hall, Liverpool, &c. &c., who is alſo an experienced Church of England organiſt, undertook to carry out the principles of the Rev. J. Baron's book* in the moſt thoroughly artiſtic manner, and to ſupply Scudamore Organs, to thoſe who require them, at 40*l.*, 60*l.*, 70*l.*, and upwards. Mr. Willis alſo undertook to ſupply a ſimple but effective religious ſinging-organ at leſs than 40*l.*, being a repro-

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* Scudamore Organs; or, Practical Hints reſpecting Organs for Village Churches and ſmall Chancels on Improved Principles. By the Rev. J. Baron, M.A., Rector of Upton Scudamore, Wilts. With Deſigns by G. E. Street, F.S.A., and Suggeſtive Ancient Examples. 8vo., cloth, price 6*s*. London: Bell and Daldy, 186, Fleet Street; and all bookſellers.

duction of the ancient Regal with modern improvements, ſo as to be practically uſeful where ſpace and funds cannot be obtained for a Scudamore Organ of full compaſs and height. (See Mr. Willis's Proſpectus, with Illuſtrations and Prices, of which a copy is appended.)

For the full and general appreciation of Scudamore Organs, even when executed by a firſt-rate artiſt, it will be very important that at leaſt the chief members of the congregations of the churches, where it is propoſed to place them, ſhould previouſly be well informed, by a peruſal of the above-named book, of the principles of religious and ſcientific economy on which they are conſtructed, and alſo that as much pains as poſſible ſhould be beſtowed upon improving the ſinging of the choir and congregation, which is the all-important counterpart of a Church Organ. A "Congregational Hymn and Tune Book," by the Rev. R. R. Chope,* has been printed, for the ſmall price of tenpence, which ſeems an immenſe ſtep towards good congregational ſinging, and alſo towards ſmoothing away moſt of the difficulties attending the proviſion of village organiſts, as ſuggeſted "in Scudamore Organs."

The next important ſtep was the exhibition at Oxford of Scudamore Organs by Mr. Willis, the eminent London organ-builder, on St. Cecilia's Day, 22nd

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* "The Congregational Hymn and Tune Book," containing 106 different four-part tunes, with their hymns, arranged for the Sundays and Holy Days of the Church of England. Price, in paper, 10*d.* The Words printed ſeparately, price, in paper, 2*d.* Edited, by the Rev. R. R. Chope. Publiſher, Thompſon, 3, Burleigh Street, Strand, London, W. C.

November, 1858, of which the following report appeared in the *Oxford Journal*:—

"An intereſting, and indeed an important *converſazione* was held in the room of the Oxford Architectural Society, on Monday evening laſt (St. Cecilia's Day), of which we think it right to give our readers ſome particulars. They have heard, doubtleſs, of the ſmall Church Organs originally contrived by the Rector of Upton Scudamore, and under his direction, and from deſigns by Mr. Street, the architect, manufactured by a village organ-builder. Theſe inſtruments are now beginning to aſſume a more important poſition; and Mr. Willis, the well-known organ-builder, has taken them up with a view to their more efficient and perfect conſtruction, as well as their more ſcientific arrangement.

"The principle of theſe organs is that of arranging in a ſmall compaſs, and at a very moderate coſt, ſuch an inſtrument as ſhall be capable of affording a good accompaniment to a village choir, and form that back-ground (if we may ſo call it) to the voices, the need of which is ſo often felt; as alſo to prevent that flattening of the voices which inevitably happens if no inſtrument be uſed. Mr. Baron, the Rector of Upton Scudamore (the originator of them), limits the name to ſuch inſtruments as range between one and ſeven ſtops; but we are not aware that any have at preſent been uſed in a church, larger than four ſtops, of which extent ſeveral are now in uſe.

"At the Architectural Room four organs were exhibited, namely,—1ſt, The original St. Cecilia, adapted from the organ repreſented in the beautiful painting of St. Cecilia, by Lucas Van Leyden (died 1523), in the Munich Gallery. This in itſelf is little more than an archæological toy or model, but appears to be ſuggeſtive of moſt valuable developments in the hands of a real artiſt. 2nd, Mr. Willis's St. Cecilia No. 1, being an enlargement of the former, and conſiſting of an Open Diapaſon from F F to C 3 in alt., price 25*l.* 3rd, The original Douglas Organ, containing Open Diapaſon (metal) from gamut G to C 3 in alt. continued down to C C in Stopped Diapaſon (wood). This organ received its name from the circumſtance of its having been prepared in conſequence of a letter of inquiry from the late Captain Douglas, who fell at Delhi. The pipes of this laſt-named organ are arranged as follows,—the firſt row of ſmaller metal pipes in the concave order; the ſecond row of larger metal pipes in the convex order; and the ſeven wooden pipes alſo in the convex

order at the back. 4th, An organ on Scudamore principles, and bearing a general reſemblance to the St. Cecilia pattern, price 100*l.* exhibited on its way to Wolverton Church, containing Open Diapaſon, Principal, Fifteenth, and Dulciana, arranged in Pan-pipe order.

"The ſilvery appearance, as well as the arrangement of the pipes, in all the organs, was very pleaſing. The general impreſſion reſpecting Mr. Willis's St. Cecilia No. 1 (price 25*l.*) was very favourable. Its tone and power ſeemed ſuch as to adapt it to the uſe of any moderate village church, as well as cathedral ſong-ſchools, and other places of vocal inſtruction.

"Mr. Baron made ſome very uſeful remarks on the uſe of organs in village churches, moſt of which are to be found in his publiſhed work; and the powers of the inſtruments were practically exhibited in combination with a choir formed of men and boys from the choirs of Exeter and Merton Colleges, St. George's Church in Oxford, and the Abbey Church of Sherborne, under the ſuperintendence of Mr. W. Ringroſe. The hymns ſung were ſelected from the 'Congregational Hymn and Tune Book' lately edited by the Rev. R. R. Chope, of Upton Scudamore, and the chants were Gregorian and Anglican, from the uſual ſources.

"Mr. Baron elucidated his ſubject with great clearneſs and fluency, to a very numerous audience, and he well deſerves the thanks of all who take an intereſt in Church Muſic—that of villages eſpecially—for the energy and zeal he has diſplayed in bringing the matter before the public. We hope ere long to ſee many ſpecimens of the St. Cecilia Organ (which can be obtained for the very moderate ſum of 25*l.*) in thoſe village churches where various inſtruments are ſtill in uſe—an inſtance of which occurs even within a mile of our collegiate city."—*Oxford Journal*, Nov. 27, 1858.

Much intereſting correſpondence reſpecting Organs for Village Churches appeared in the Guardian (*London*) *newſpaper, during the month of January,* 1859, *from which is reprinted the following letter of* Mr. Willis, *in explanation and defence of his Proſpectus of Scudamore Organs.*

" To the Editor of the Guardian.

" Sir,

" Having for ſome time paſt advertiſed in your columns ſeveral types of Scudamore Organs for Village Churches, which differ materially from the ſcheme propoſed by Mr. Hopkins, I truſt you will allow me to ſay a few words upon the principles which have guided me in drawing out thoſe ſpecifications with Mr. Baron. I exemplified the F F compaſs in a St. Cecilia Organ of one ſtop (price 25*l.*, deſigned chiefly for Schools), exhibited with other Scudamore Organs, at Oxford on the 22nd of November laſt; and whilſt I admit that ſuch a curtailment of the compaſs in the baſs is ſomewhat adviſable, where it is impoſſible to raiſe funds for a more elaborate inſtrument, I would ſubmit, for reaſons detailed below, that whenever more than one ſtop is deſired and obtainable, the compaſs ſhould commence at C C. The liability of wooden pipes to get out of tune is a reaſon why they ſhould not be generally uſed in village organs above tenor C, and therefore, in ſeeking a ſubſtitute for the ſoftneſs of the ſtopped diapaſon, the dulciana preſented itſelf to my judgment as a ſtop in every way more fitted for the purpoſe. The ſtopped diapaſon does not poſſeſs a quality of tone likely to be uſeful in ſuſtaining the pitch of ſuch ſinging as will generally be found in village churches, although its value is unqueſtionable in ſuch places as the Temple Church.

" In all my ſpecifications for Scudamore Organs, with the exception of the St. Cecilia No. 1, I have provided for the probable application of at leaſt two octaves of pedals, and, as the compaſs of the pedals ſhould commence at C C, that of the organs built with a view to this addition ſhould alſo begin at C C. My principal reaſon for advocating this compaſs is to afford the riſing generation of organiſts the opportunity of ſtudying the organ in the proper ſchool, by giving facilities for playing the works of the great maſters. This would be entirely defeated by generally introducing an F F organ.

"I do not think that the advantages of the C C organ are compenſated for by the double diapaſon on the F F inſtrument, as deſigned by Mr. Hopkins, and my own experience as an organiſt leads me to think that its introduction in ſuch ſmall organs would be a refinement not generally appreciable by village choirs and congregations.

"A cloſed double diapaſon on the pedals alone would certainly be a moſt valuable addition, and render theſe organs grand and impreſſive, without being expenſive, and its introduction would leave but little to be deſired in reſpect of compaſs and mechanical arrangement. The exiſtence of a pedal-board certainly facilitates the playing of the melody in octaves, and as ſo little Church muſic aſcends higher than F 3, the two added notes are hardly neceſſary for this purpoſe. Without pedals, playing the melody in octaves would certainly endanger much injurious tranſpoſition of parts, and I believe that to give facilities for ſtudying the organ in the proper way is the beſt ſecurity againſt the ſpurious filling in of which Mr. Hopkins expreſſes ſo much fear. Not many, I think, will agree with Mr. Hopkins that harmony in four parts, well diſperſed, is unſatisfactory, or that it requires a double diapaſon to make apology, eſpecially when aſſiſted by a pedal baſs, though ſounding nothing below C C.

"I have the honour to be, yours obediently,

"HENRY WILLIS,

"Organiſt of Chriſt Church, Hoxton, and builder of many large organs.

"119, *Albany Street, Regent's Park, January 15th*, 1859"

"The third meeting of choirs connected with the Aſſociation was held at the church of St. Denis, Warminſter, on Tueſday, June 5th, where about 100 ſingers, from ten neighbouring pariſhes, joined both in a morning and evening ſervice, which were partly Gregorian and partly Anglican. The hymns were from the "Saliſbury Hymn Book," the tunes from the Rev. R. R. Chope's, and were ſung, as well as the ſervices, with much feeling and ſoftneſs, an organ

placed ſpecially for the occaſion in the chancel tending greatly to facilitate this effect."*

All the reviews of the little book "Scudamore Organs" which have appeared have been favourable.

"EVERY one knows very well that it is almoſt impoſſible to enter any one of our noble Engliſh cathedrals without feeling a keen ſenſe of diſappointment that the glorious viſta from weſt to eaſt is blocked up and deſtroyed by a maſſive ſcreen, or rather wall, ſupporting an unwieldy and moſt incongruouſly-deſigned organ. Every one knows that Ely owes much of its impreſſiveneſs, and Wincheſter much of its grandeur to the abſence of this deformity; and no one of any taſte or feeling, we are convinced, ever entered York Minſter, or Exeter, or Peterborough, who did not wiſh with all his heart that ſome other and more appropriate place could be found for that neceſſary, but certainly rather unwieldy piece of furniture, the organ.

"To deſcend lower—take the caſe of almoſt any large town church: what a miſerable thing it is to ſee a noble weſt window croſſed by a hideous gallery, and completely blocked up by an organ of vaſt dimenſions! How disfiguring, and how miſerably inconvenient! Either the entire choir is marſhalled behind the backs of the whole congregation, or the choir and the organ are ſo widely ſeparated, that to call the ſounds which are emitted by the latter an accompaniment to the voices of the former is nothing leſs than a poſitive abſurdity: they are often a hindrance rather.

"And to deſcend one degree lower ſtill,—what is the caſe of the poor little village church, where parſon and people have alike become wearied of the 'flute, ſackbut, pſaltery, dulcimer, fiddle, baſſoon, and all ſorts of muſic,' and deſire to improve the ſinging,—a very laudable deſire in this age of progreſs, for why ſhould the ſinging in a country church be inferior to that at a penny theatre, and (as in many churches of our knowledge is the caſe) ſo utterly atrocious as to be ſtrictly, in every ſenſe of the word, intolerable? We cannot ſee; nor can Mr. Baron; and it is to help on the movement which is now abroad to ſubſtitute ſomething better for the preſent miſerable way of going on in this reſpect, that he has given the preſent well-written, handſomely-printed, and beautifully-illuſtrated volume to the world.

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* Firſt Report of Saliſbury Dioceſan Choral Aſſociation, 1860, p. 6.

" Now, of courſe, it is all but impoſſible, if not quite impoſſible, to ſecure reſpectable ſinging in a country church without a decent inſtrumental accompaniment. Accordingly we are led at once to the architectural ſide of our caſe: how can an organ be ſo introduced into a country church, as to be at once in a convenient place, and at the ſame time not disfiguring the building, or deſtructive in any way of its architectural effect? Hitherto we have found this queſtion ſolved in ſeveral different ways, all more or leſs unſatisfactory. We will mention a few.

" One plan was, at all hazards, to introduce an organ anywhere, according to the requirements of convenience for uſe and ſound, the ſaid organ being of any ſhape or ſize the organ-builder thought proper to make it, and it was alleged that everything that is uſeful is neceſſarily ornamental, without regard to ſize and poſition, or the laws of proportion.

" Another plan was to reſort careleſsly to the old weſtern gallery; regarding the matter as a choice of neceſſary evils, there have been many who preferred this to disfiguring their chancels, and hiding from their congregation the ſtained-glaſs eaſt window, perhaps the only coloured window in the church.

" Others, again, have given in at the outſet as in deſpair; they would not ſpoil the chancel and ſhut out the beautiful ſtained-glaſs, the money for which they had been at ſo much pains to ſcrape together; neither would they erect a weſtern gallery, regarding the ſame as a ſimple abomination: accordingly they have not heſitated long in deciding to have no organ at all; but as there muſt be *ſomething* to lead the choir, they purchaſe a large harmonium, with plenty of ſtops, bellows which the performer can uſe, and a carcaſe which will fit in anywhere; and from that day forth the congregation is dinned by a modulated ſeries of ſcrapings and bangings, and (in the lower baſs notes) moſt ſepulchral groanings, miſnamed 'muſic,' uttered by the ſaid harmonium, as it is called, though we never heard one of the hoarſe monſters ſpeak yet, which Adam would not have called 'Diſcordium,' if he had been aſked to name the beaſt.

" But what do thoſe do who are determined to have an organ, if none of the above-named alternatives ſuit them? There is yet one plan more: if they have a tranſept they make a platform for their organ there; and, certainly, this plan, open though it be, in practice, to many grave objections, is far preferable to any of the others. Few churches, however, have tranſepts, and, accordingly, our friend who has adopted this theory as the only feaſible one (determined not

to be outdone), as his church has no tranſepts, runs a little quaſi-tranſept out on one ſide or other of his chancel, not a great one of courſe, but rigidly meaſured after the ſize of the organ it is to contain, it not being neceſſary to throw away labour, or materials, or money, on creating unavailable and uſeleſs ſpace.

"The reſult of this is charming: firſt, the church is hopeleſsly disfigured on the exterior, and, as a landmark to pedeſtrians, is from thenceforth profanely called 'the pig with one ear.' In the ſecond place—O! miſerable, cruel calamity!—the organ which poſſeſſed ſuch a rich and luſcious tone in Mr. So-and-So's warehouſe a week ago, (and which the unfortunate proprietor, to the increaſing of his ecſtacies, was informed would ſound ten times as well in his pretty little church,) having juſt exactly room enough to ſtand upright, and no room at all to breathe, on being played by the glancing fingers of Mr. Pedalquick, the conceited but clever organiſt of the neighbouring town (who, from his patron's account, expects to have the felicity of fingering 'the fineſt organ for its ſize ever built,') emits a peculiar ſound, ſingularly like that made by a bee in a bottle, only, of courſe, a great many degrees louder.

"'How abſurd!' every one will exclaim; and we grant it,—abſurd, perfectly abſurd; but what are we to do? In anſwer to our queſtion, the Rev. John Baron, Rector of Upton Scudamore, ſteps forward, and ſays—'Yes, I will tell you what to do.' And as practice is always, and with good reaſon, more valued by practical men than the moſt ingenious theories, he adopts the only really good and ſenſible way of ſhowing us what *to do*, by telling us what he himſelf *has done*.

* * * * * * * * * *

"We need ſay little more; that little ſhall be an urgent recommendation to all of our readers who are intereſted in this ſubject, to purchaſe at once Mr. Baron's book. We believe they will find in its pages all their doubts anticipated, and all their queſtions anſwered, the volume being, as far as organs are concerned, both to the architect and clergyman, a thoroughly ſatisfactory and truſtworthy VADE-MECUM."—*Building News*, March 12, 1858, p. 264.

"MR. BARON has done a good work, for which the parochial clergy ought to be grateful to him, in experimentally diſcovering what organs are beſt adapted for village churches, and making his experience public. We cannot too ſtrongly endorſe his arguments againſt the abuſe of organs, and for their uſe. It is not too much to

ſay that the organ has in many places extinguiſhed congregational ſinging, inſtead of promoting it—disfigured, inſtead of ornamenting, the church into which it has been introduced—miniſtered to vanity and diſplay, inſtead of the glory of God. All this might be remedied by its being recollected what is the purpoſe of the organ when placed in the houſe of God,—that the real queſtion is, 'How far will the organ help the ſoul to lift itſelf heavenwards, and draw nigh unto God? How far will it really help both choir and congregation to ſing with heart and voice His praiſes?' In the ſolution of which, as Mr. Baron juſtly remarks, the mere ſecular muſician, however accompliſhed, will be worſe than uſeleſs."—*The Literary Churchman*, April 16th, 1858, p. 149.

"Mr. Baron has ſome ſenſible hints on providing village organiſts. But we cannot agree with him in ſeeking, as a general rule, to encourage native talent in organ-building. Many of our village churches, probably, owe their beauty to village artizans; but in a work of ſuch delicate conſtruction as an organ, it muſt be borne in mind how much depends on the *experience* of the workman and the goodneſs of the materials. Mr. Baron ſuggeſts that the metal pipes ſhould be purchaſed of a good London maker; but if the wooden ſtops are made of ill-ſeaſoned materials, the reſult muſt be failure and diſappointment. We cannot impreſs too ſtrongly upon Mr. Baron the neceſſity of making a good ſtart. Let him remember that the firſt ſtep to ſucceſs in an undertaking is to gain people's confidence. After all, there is no reaſon why our great organ-builders ſhould not try their hands on theſe ſmaller, and to them novel inſtruments.

"However, we cordially recommend Mr. Baron's book. All who underſtand the theory of Catholic worſhip will derive valuable information from its pages, and doubtleſs agree with us that its author deſerves the thanks of churchmen for attacking a really difficult ſubject, and for the ſatisfactory reſult of his labours in the 'Scudamore Organs.'"—*Eccleſiaſtic and Theologian*, April, 1858, p. 158.

"In explaining and recommending this new invention—for it is ſcarcely leſs than that—Mr. Baron diſcuſſes the whole ſubject very thoroughly. We think indeed he carries his point rather too far. For undoubtedly there are Churches where a large organ is altogether deſirable: and fine organ-playing is not to be diſcouraged at the right time and in the right place. Mr. Baron—naturally enough, perhaps—ſeems to think that an organ can properly have no function except to

ſupport the ſinging of the choir. But there is ſurely room, in Divine worſhip, for the perfection of inſtrumental muſic. However, for the moſt part, we go heartily along with our author. * * * We heartily wiſh this little book a wide circulation."—*Eccleſiologiſt*, April, 1858, p. 92-94.

"In devoting ſo much time and ſtudy to the ſubject of organs for village churches, Mr. Baron has, we think, done very good ſervice. Doubtleſs many of our readers have had, as we have ourſelves, painful experience of thoſe trumpery inſtruments that are ſold as cheap organs: pretentious toys, 'as full as they can hold of ſuch lies as bad metal, incomplete ſtops, painted would-be Gothic caſes, and dummy pipes;' and if any of them are contemplating the erection of organs in their churches, we would ſuggeſt that the matter is one of no inconſiderable importance, but ſuch as to claim their ſerious attention and ſtudy; and for their aſſiſtance herein we would recommend the peruſal of Mr. Baron's little book."—*Clerical Journal*, May 22, 1858, p. 224.

"Without advocating the cutting down of organs to the mereſt poſſible help to the congregation, we have no doubt Mr. Baron has 'the right ſow by the ear,' to uſe his own quotation, in propoſing to have as few ſtops as may be, and to make the moſt of the ſtops uſed, by good materials, conſtruction, and workmanſhip, and good acouſtic poſition. The volume contains ſeveral deſigns for ſuch ſmall organs by Mr. Street. The ſubject is vitally connected with church architecture, and deſerves the moſt candid conſideration."—*The Builder*, June 12, 1858, p. 415.

Copy of a Letter to the Editor of the Eccleſiaſtic.

"Sir,

"If the cauſe of 'Scudamore Organs,' which is now I truſt emerging from the pioneering ſtage, ſhould ever prevail to good purpoſe, it will be indebted for much of its early ſucceſs to your judgment and diſcrimination. Your favourable mention, in the number for February, 1856, of Mr. Hall's efforts reached the Chriſtians at Delhi, in conſequence of whoſe inquiries was contrived the Scudamore Organ, Douglas pattern, with ſome probability of its being purchaſed for the ſmall cruciform church then exiſting in that heathen and miſcreant city.

When, upon the outbreak of the mutiny, the late Captain R. C. Douglas, Commandant of the palace guard, who had written to Mr. Hall about an organ ſix months previouſly, expreſsly referring to your notice, was killed together with the chaplain, and the Chriſtian community in Delhi was overwhelmed, the propoſed deſtination of courſe came to an end. As even Scudamore Organs admit of great variety, a ſpecific name is very uſeful to denote a particular pattern, and therefore I took the liberty of ſuggeſting that the type of Scudamore Organ which had been expreſsly contrived in order to be as ſimple and compact as poſſible, with a view to exportation, ſhould be called as above by the name of the Chriſtian ſoldier whoſe letter of inquiry had led to its production. The 'original' Douglas Organ, which is now private property, has been very uſeful in the pioneering ſtage of organic reform, for exhibition and for trial in more churches than one.

"It has now been ſubjected to thoroughly artiſtic voicing and other emendations in the hands of Mr. Willis, who thinks it a very uſeful and generally available type of Scudamore Organ, either for one or for more ſtops.

"On the laſt paragraph but one of your review of my little book, in your number for April, 1858, I would beg to offer a few remarks. When you hear that Mr. Willis the organ-builder, already named, of 119, Albany Street, Regent's Park, London, the builder of the largeſt and completeſt organ in the world, has undertaken at my ſuggeſtion to ſupply Scudamore organs to thoſe who want them, at about the prices named in my book, you will acknowledge that I have not been unmindful of your warning and ſuggeſtions. You will perceive from 'Scudamore Organs,' p. 63, and from my application to Herr Schulze, which was made as early as Auguſt, 1856, that I have all along been aware that as ſoon as the value of the principles had been teſted by a few experiments, it would be quite neceſſary to enliſt firſt-rate talent and art for any general and ſucceſsful exemplification of them. On the other hand, as I for one ſhall be careful not to undervalue or forget the important aſſiſtance rendered by a local organ-builder in the earlier efforts towards improvement, ſo I ſtill hold to the importance of encouraging native, or at leaſt local talent in almoſt every department of art and trade, ſo far as it can be done without giving undue encouragement to local bungling and impoſition. Some of the worſt work as well as ſome of the beſt work comes out of London, which is already too much of a metropolitan pandemonium. I believe that a much greater diffuſion of art and trade than

is at preſent in operation would be much better for the health, wealth, and ſtrength of both church and nation. If Paris be France, Engliſh churchmen and Engliſh patriots do not deſire that London ſhould be England. To enlarge upon this point would here be out of place, but I would beg to remind you that the Church has in all ages encouraged ſuch a diffuſion. The Abbeys, Monaſteries, and Biſhops' Sees were the centres of civilization and the arts, as well as of Chriſtianity. What is the teaching of ſuch goodly and complete buildings, on ſo deſolate a ſpot, as, for inſtance, at St. David's in Wales, but that the Engliſh Church in early days acted on the maxim of St. Gregory the Great, in a letter to St. Auguſtine, '*non pro locis res, ſed pro bonis rebus loca amanda ſunt*,'* and delighted, by the power and bleſſing of her Lord, to make the wilderneſs 'bloſſom as the roſe?'†

"Allow me in concluſion to ſtate that I now ſeem to have done nearly all I can do in pioneering the way towards ſhowing how ſimple but effective organs may be obtained at a moderate expenſe. I worked out the problem for my own pariſh. I have diligently explained the principles to all inquiring friends and correſpondents, and I have publiſhed the little book, 'Scudamore Organs,' to ſerve as a handbook of facts and principles, and to put as it were the clue for further progreſs into the hands of others. The coming of Herr Schulze, the eminent German organ-builder, to put up the new Doncaſter organ being poſtponed, for the third time, till next ſpring, I have laid the book and principles, as already ſtated, before Mr. Willis, who had previouſly paid ſome attention to the wants of village churches, and is now prepared to carry out in the ſimpleſt organs, not only the principles of my little book, but alſo, ſo far as applicable, the principles and artiſtic ſkill which he has already exhibited with acknowledged ſucceſs in the moſt magnificent organs. I have the utmoſt confidence in Mr. Willis's willingneſs to do juſtice to what may appear the ſmall end of the ſubject, but you and the intelligent public of the Church of England muſt remember that the buſineſs of an organ-builder, however ſcientific, is to ſupply the beſt article of the kind which his employers require. If therefore thoſe who want organs either diſapprove of the principles I have ſet forth, or will not take the trouble to underſtand them and make them known, the ſimplification and improvements which I have been at much expenſe and pains to initiate for village churches, &c. muſt ſtill remain in

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* Beda, Hiſt. Eccl. lib. i. c. 27. † Iſaiah xxxv. 1.

abeyance. The words of your review againſt the miſconſtruction of which eſpecially I wiſh to guard myſelf are theſe :—

" 'We cannot impreſs too ſtrongly upon Mr. Baron the neceſſity of making a good ſtart. Let him remember that the firſt ſtep to ſucceſs in an undertaking is to gain people's confidence.' True and valuable as theſe words are in themſelves, I fear they may in the minds of ſome readers favour a miſapprehenſion as to my pretenſions. The only 'ſtart' and 'undertaking,' for which I conſider myſelf fully reſponſible, are the firſt practical exemplification of the principles in the chancel organ of Upton Scudamore Church, and the book in which thoſe principles are explained and ſtill further exemplified. I would entreat you and the public of the Church of England not to ſuppoſe that I have undertaken to run a tilt againſt the great European idol or its champions, and that you may remain as otioſe as ſpectators in an ancient tournament, to applaud any ſucceſsful ſtrokes, or to ſmile with ſome degree of ſympathy and pity, if I ſhould not prove 'ſtrong enough for the place.'

" In my book I have ſought to carry the appeal, not ſo much to authority eccleſiaſtical, royal, or muſical, as to the religion and common ſenſe, the ears and eyes of the members of the Church of England, and the aſcertained principles of muſical and acouſtic ſcience. I wiſh therefore not to gain people's confidence for myſelf, or any ſtart or undertaking, but to teach them to have confidence in themſelves and the principles of religious and ſcientific economy. I call upon them to be warriors and not merely ſpectators. I cannot undertake any leaderſhip, nor do I know that any ſpecial leaderſhip is required ; but I may be allowed, although accepting only the rank and work of a common ſoldier, to point out the enemies to be encountered, and the method of warfare. Theſe are not large organs, which, if properly placed and properly uſed in cathedrals or very large churches, may be glorious things, fit to lift heavenward the one mind and ſpirit of a multitude, but

" 1ſt.—The Hydra of Untruth.

" 2nd.—Secularism, which would give the opera, theatre, concert, and drawing-room, an undue influence in church muſic, and, by conſequence, in the formation of the inſtrument for its regulation.

" 3rd.—Emulation, which leads one church or college to vie with another in the bigneſs and multitudinouſneſs of its organ : compare 'Emulations,' *Gal.* v. 20, and 'The Frog and the Ox,' Fable 36, James's Æſop.

"4th.—MAMMONISM, that is, the intereſt of *ſome* of the muſical profeſſion, and the organ-building trade in promoting ſuch over-bigneſs and multitudinouſneſs.

"5th.—IDIOTISM, in ignoring the plain rules of art, by bad conſtruction, by ſtowing away the organ in an organ-chamber, or any other acouſtically bad poſition, by placing it between the choir and congregation, or divorcing in any way the organ from the voices.

"6th.—PRAISE-MACHINERY, that is, the ſubſtitution of the muſic of a machine for the voice and worſhip of man, including the ſubſtitution of a barrel for the ſkill and feeling of a player.

"Againſt theſe enemies I would not propoſe any very aggreſſive meaſures; many of the miſtakes which have been made have been well meant. I would chiefly contend for enlightenment, for the guidance of our future ſteps. In ſhort, I would propoſe a warfare like that of the followers of Gideon; that is, that we ſhould hold forth in one hand the lamp of truth, and the trumpet to blow withal in the other. Let us take pains, by reading, ſtudy, and, above all, by practical experience, to ſee how the theories of truth and piety can be beſt carried out in organs for village churches, &c. and let us then, by our converſation and writings, or by our help in building or uſing what we ſee to be the right kind of organs, do what we can to impart our knowledge and information upon theſe points to thoſe who have leſs leiſure and opportunity for its acquiſition.

"I have the honour to be,

"Your faithful and obliged ſervant,

"JOHN BARON.

"Rectory, Upton Scudamore, Wilts,
"*November*, 1858."

By the word "praiſe-machinery" in the foregoing letter it will be ſeen, by the explanation there given, that I mean an exceſs and miſapplication of machinery in the ſervice of praiſe. We can often ſee abſurdities in others clearly enough, although we may not eaſily diſcern the like in ourſelves. It may therefore be uſeful to compare our praiſe-machines, that is, our barrel-organs and elaborate voice-diſplacing muſic-mills, as uſed in ſome churches, with the prayer-wheels of Caſhmere and Thibet. In the "Illuſtrated London News," March 21ſt, 1857, "is ſhown the interior of a Lama temple

with a prayer-wheel at work. Theſe wheels are about ten feet high by eight or ten in diameter, made of large rolls of cloth, on which the Lama faith is written, and incloſed in a wooden caſe painted all over with facetious and not very correct repreſentations of gods, devils, &c. They turn on a pivot, and are pulled round by a ſtrap in the manner repreſented; the Lamas fancying themſelves on the high road to heaven all the time, pulling day and night, and not having time in conſequence to waſh." See engraving on the oppoſite page, taken, by permiſſion, from the "Illuſtrated London News."

"As every revolution of a prayer is equivalent to its recitation, the *chhos-khor* is a very ingenious inſtrument for multiplying the number of a man's prayers. * * * Theſe inſtruments are found of all ſizes and in all poſitions. Cylinders about one foot in height are placed in rows around the temples, and are turned by the votaries before entering. Larger cylinders are found near villages, turned by water, which keeps them perpetually revolving."—CUNNINGHAM *on Ladak*, quoted in the "Illuſtrated London News," as above.

A ſmall prayer-wheel, carried in the hand of the Lama, is figured and deſcribed in "Illuſtrated London News," Nov. 9, 1858, p. 474.

Extracts from a Letter to the Editor of the Eccleſiologiſt, November, 1858.

"SIR,

"IN your candid and intelligent review of 'Scudamore Organs' laſt April, you ſaid, 'under this ſomewhat affected title, and perhaps in rather too flippant a ſtyle, Mr. Baron has written a moſt valuable and inſtructive little book.' I have at p. 54 of the book given my reaſons for the name, which ſeems now to have met with general acceptance among thoſe who approve of the principles I have ſet forth. In addition to thoſe reaſons, I beg to obſerve that as the word organ was ſo generic as to be applicable to any inſtrument conſiſting of pipes ſounded by wind, from the ſeven pipes of Raphael's St. Cecilia, the internals of the tiger-toy of Tippoo Saib, having ſimply a growling and a moaning ſtop,* both ſhort, and the ſtreet nui-

* "The hiſtory and character of the ſon of Hyder were, in a manner, told by the barbarous big toy which was invented for his amuſement, which was found in his palace, and which may now be

Prayer Wheel of Caſhmere.

ſances of the Savoyards, which are concentrated abſurdities with ſcraps of ſeveral ſtops, up to the largeſt and completeſt organ in the world, ſupplied by Mr. Willis to St. George's Hall, Liverpool, and containing upwards of 8000 pipes, it was quite neceſſary that ſome name ſhould be invented or appropriated to denote a very ſimple, but effective, religious, truthful, ſcientific ſinging-organ, of very definite and limited expenſe, duly architecturalized for its poſition in a village church. The name is comparatively of little importance, except ſo far as it may help the members of the Church of England to keep definitely and ſteadily in view, till ſatisfactorily ſupplied, the want of ſuch an organ, which was felt long before my book was written or thought of, though never before very definitely expreſſed or very practically conſidered.* With regard to the 'perhaps rather too

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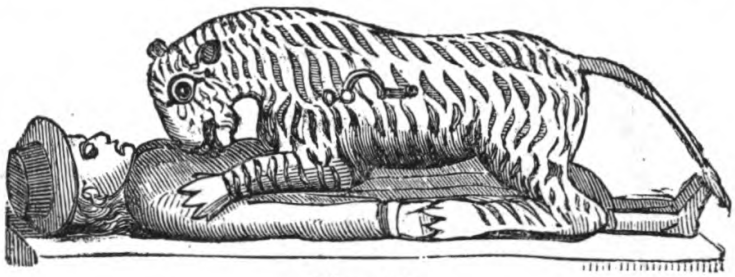
ſeen in the library of the Eaſt India Houſe, Leadenhall Street. This rude automaton is a tiger killing and about to devour a European, who lies proſtrate under the ſavage beaſt. In the interior of the tiger there is a rude kind of organ, played upon by turning a handle, like our ſtreet hand-organs; and the notes produced are intended to repreſent the growls of the tiger and the moans of the dying man. By the frequent grinding of the curious this Myſorean inſtrument has been ſadly deranged, and almoſt worn out. The tiger no longer growls as it uſed to do, and the man moans but very feebly, as the paw of the beaſt is alternately placed on his mouth and removed from it by the internal mechaniſm put in motion by turning the handle." —Mac Farlane's *Hiſt. of India*, p. 233, London, Routledge, 1852.



Tiger Toy.

I inſpected this toy in 1858; the body of the tiger is made thick to make room for the organ inſide. Through a lid made in the back I could ſee the ſhort metal pipes, and at the back of the off thigh were two draw-ſtop handles.—J. B.

* Since the publication of the firſt edition of "Scudamore Organs,"

ſlippant a ſtyle,' I would remark that I was not attempting to write an exact organ-building treatiſe, which would have been quite above my powers, but to make a readable appeal to common ſenſe and the aſcertained principles of ſcience. Nevertheleſs, the book was not haſtily or careleſsly written, but *pedetentim* and experimentally, in the courſe of three years. While, therefore, I am willing to allow in ſome degree the juſtice of your criticiſm of the ſtyle of my book, I feel that your own expreſſions of ſtrong approval, and the attention which the ſubject has received, acquit me of adding to the number of crude, viſionary eſcapades with which ſociety is over-burdened in this age of much printing.

" I muſt, moreover, ſo far acquieſce in your remarks as to allow that I have perhaps in practice, though not in my book, gone ſomewhat to an extreme. This I did of ſet purpoſe, becauſe I found the general organ-building of the preſent day to be in the extreme of multitudinous agglomeration. In order to be able to take a middle courſe, we muſt have both extremes clearly defined. 'Begin at the beginning' is an old and wholeſome rule much diſregarded in theſe days, but I have in this matter felt and acted on its importance. Some perſons profeſs to teach reading without teaching to ſpell, and to write without teaching to form the letters. Some men have obtained even a firſt claſs in claſſics at Oxford with a very imperfect knowledge of the accidence and ſyntax of the Latin, and Greek grammar. Great mathematicians at Cambridge have occaſionally been found to have neglected the early rules of arithmetic. This tendency to hurry on to the ſuperſtructure before making ſure of the foundation has been eſpecially noted and cenſured in the late middle-claſs examinations. Since I have taken up the ſubject of ſimple organs for village churches, I have ſometimes met with accompliſhed muſicians, and men who have ſpent fortunes in organ-building, who have almoſt overwhelmed me with talk about 'thorough baſs,' the 'ſimplification ſyſtem,' and all ſorts of 'ſtops,' without having the leaſt acquaintance with the A B C of organ-building,—exactly that part of the ſubject, as I maintain, which moſt nearly concerns village churches, and the due conſideration of which may even have a wholeſome effect

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I have been informed that as early as 1843 an organ of one ſtop, metal pipes, *large Dulciana, ſhort compaſs*, was conſtructed by an amateur, Mr. J. H. King, of Exeter College, Oxford, and placed in a *quaſi*-chancel poſition on the north ſide of the church at Littlemore.

on the higher branches of organ-building art. From your architectural knowledge and habits you will be prepared to admit the importance both of laying a good foundation, and of looking to it as occaſion may require. When Arthur, the great Duke of Wellington, ſet to work upon his wonderful and ſucceſsful calculations for the commiſſariat department, he began by aſcertaining what one private ſoldier could carry in one day's march. I therefore was in ſome degree following a great example, when I determined to try the effect of an organ with one ſtop, properly conſtructed, well-placed, and duly uſed. I have now proved, to the ſatisfaction of myſelf and many others, that the Open Diapaſon alone is not only not an abſurdity, but much more reaſonable than many large organs in this country which are *too* 'ſtrong for the place,' or in which there is a 'vulgar waſte of force' ariſing from bad conſtruction or acouſtically unfavourable circumſtances. Notwithſtanding my own contented uſe of one ſtop, I think the heading of your review,—'One-ſtop Organs for Village Churches,' is likely to miſlead thoſe who read only the review as to the ſcope and object of my book. You will obſerve that I have deſcribed organs containing as many as four ſtops, and have not abſolutely fixed any limit. If the name 'Scudamore' continues to be accepted as a convenient diſtinctive, I for one ſhould be well content that it ſhould be applied to any organ on the beſt principles not exceeding ſeven ſtops. The number three, from its connection with the ever-bleſſed Trinity, and ſeven, from the ſevenfold gifts of the bleſſed Spirit, have ever been favourite numbers with Chriſtians. The ſmalleſt and ſimpleſt organ which Mr. Hopkins condeſcends to notice in his 'Compendious Treatiſe,' the chief Engliſh book as yet on the ſubject, is deſcribed as having eight ſtops. Therefore Scudamore Organs, if allowed in ſpecial caſes to go as high as ſeven ſtops, as the maximum conſiſtent with the diſtinctive appellation, will end exactly where Mr. Hopkins begins.

"In conſequence of the attention and notice which my book and its principles have received, I feel bound to reply to two letters of S. S. G. which have appeared in the June and October numbers of the *Eccleſiologiſt*. * * * As I admit S. S. G.'s premiſſes, I will, for the progreſs of the diſcuſſion, ſtate how far I accept his concluſions, which are as follows:—

I.—"That an organ with one ſtop only is not adapted for regulating the ſinging.

II.—"That a church organ ought to have at leaſt one ſtop that ſounds the octave above the voices.

III.—" That, if the organ be not provided with a pedal-ſtop ſounding an octave below the baſs voices, it ought at leaſt to have an octave or rather more of pedal-keys connected with the lower portion of the manual, in order to bring theſe notes into uſe without taking away the left hand from the middle notes.

" I am quite willing to accept the firſt of theſe concluſions, in the ſenſe that an organ of one ſtop only is not *ſo well* adapted for regulating the ſinging as an organ of three ſtops. If, however, S. S. G. here means that an organ of one ſtop only is of no uſe whatever for regulating the ſinging, and therefore an abſurdity, I reply that the concluſion in this caſe by no means follows from his premiſſes, and that I appeal from his authority to practical experiment, and to the opinions of others as well qualified to judge as he can poſſibly be, particularly to the opinion of Mr. Willis, who, being an experienced church-organiſt as well as a firſt-rate organ-builder, nevertheleſs condeſcends in the proſpectus of 'Scudamore Organs,' which he has lately iſſued, to give ſpecifications of one-ſtop organs.

" To the ſecond concluſion I would readily aſſent if funds and ſpace permit the addition, only ſtipulating that the quality of the organ ſhould not be robbed to increaſe the quantity. As to the third concluſion, I would ſay, let thoſe who like to go to the extra expenſe of an octave or more of pedal-keys have them.

" Mr. Willis told me, in one of my interviews with him, that in all his 'Scudamore Organs,' (except probably the St. Cecilias), he would make proviſion for the addition of an octave or more of pedals. * * *

" With regard to the ſituation for an organ, S. S. G. ſets at nought early precedent: I adhere to it, not merely from love of antiquity and deſire of uniformity, but becauſe I believe that it furniſhes the moſt ſcientific, effective, and edifying ſituation for a ſimple ſinging-organ. For a large organ capable of great muſical effects I bow to the authority of Mr. Hopkins in conſidering the weſt-end to be generally the beſt ſituation. The objections of S. S. G. againſt the proper eccleſiological poſition for a ſinging-organ appear to me to be utterly deluſive. Of courſe every one deſires that the congregation ſhould join as heartily and correctly as may be in the ſinging, and the great object of Scudamore Organs is to help them to do ſo. We want no *vicarious* ſinging, as Mr. Hullah calls it, either in the chancel, or the weſt gallery, and I would aſk S. S. G. what is the uſe of the choir in pariſh churches, except to lead and help the congrega-

tion in ſinging? Which is the greateſt help to a feeble and imperfectly trained ſinger, an inſtrument or the voice of a well-trained ſinger? Which kind of teacher for a ſinging claſs would be the more effective and popular; one who could only play the tunes and exerciſes on a piano, organ, or harmonium, or one who having a good voice and power of leading, as well as a correct ear and muſical attainment, could ſing over every note, interval, and muſical paſſage, either alone, to ſhow the learners how it ſhould be ſung, or with them, in order to guide them onward and give them confidence? The weight of ſupporting and guiding the congregation does not lie upon the organ, but upon the choir and organ combined. The organ gives pitch, and tune, and time to the choir, and both together give pitch, and tune, and time to the congregation. As for bringing the organ into the eaſtern part of the nave or one of the aiſles, I ſhould conſider it ſimple idiotiſm or ignoring of the plain rules of art; but as of courſe my words will be thought very preſumptuous, and will be lightly regarded by one who expreſsly places himſelf in the chair of authority, I muſt allege the words of Mr. Hopkins on this point, and they are as follows:—

"'In the firſt place, as the chancel is generally more lofty than the ſide chapels, this circumſtance admits of the ſound-boards being kept up higher, the important advantage of which arrangement is already known to the reader. Next, as the chancel is uſually not very much leſs in height than the nave, it affords nearly as much ſpace over the inſtrument for the mellowing and ſweetening of the tone. Thirdly, the chancel being only occupied by the clergy and choir, it is comparatively unencumbered by abſorbents and impediments; which is highly beneficial to the tone. Again, the organ will ſtill be at the 'end' of the church—although the oppoſite one to that which it frequently occupies—with the whole length of the edifice before it, into which its harmonious tones can travel. Moreover, by being placed to the eaſt, with the vocal choir nearer the nave, it will occupy its proper ſubordinate poſition in regard to the voices. No one would ever think of placing the inſtrumental ſtaff between the vocal choir and the audience of a concert-room; and an analogous arrangement is equally ineligible in a church. In a theatre the arrangement is different; but the *ſunken* poſition of the band there tends to its ſubordination.'

"Theſe advantages of the chancel poſition have been thought out and ſo well put together by Mr. Hopkins on behalf of his favourite fancy of a *divided* chancel organ: but who does not ſee that all the

advantages named are equally available for an *undivided* and even for a one-ſtop church organ? * * *

"I altogether deny, as far as Scudamore Organs are concerned, your correſpondent's aſſertion that an organ is an object which, in its very nature, is unſymmetrical. Organs uſually are unſymmetrical becauſe people go on cramming ſtops into a limited ſpace, (often without knowing what they are doing,) as the Chineſe treat their women's feet. I am happy to ſay that Plate IV. is a ſtrictly accurate plate, becauſe I employed a ſcale draughtſman to make the drawing from the pipes, under my own eye, as conſidering ſuch a plate a moſt important help to architects and others in controlling the arrangement of pipes. But what does it prove? Surely what I have ſtated, p. xxi. of my book,—that the Pan-pipe arrangement is only ſuitable for very ſmall organs and ſhort rows of pipes. What right has your correſpondent to call the Pan-pipe arrangement the natural order of the pipes? It is their natural order as they ſtand ready for uſe, feet uppermoſt, in an organ-builder's ſhop, but not when planted on the ſound-board of an organ. In the firſt place, it cannot poſſibly be carried out, except in a mediæval Regal. In all modern organs it is a mere ſham and pretence, as may be ſeen in the deſcription of the Hayward's Heath organ, given p. 37 of the 'Eccleſiologiſt' for February, 1858. In that organ, we are told, nineteen pipes of the Open Diapaſon from F F♯ to c^1 are placed in the front; but where are the remaining thirty-five? The ſix talleſt are placed on a lower level facing weſt, which is a botch, and the remaining twenty-nine from c^1♯ to f^3 alt. are ſtowed away we don't know where. The like practice is very common, ſo that an organ which *looks* very eccleſiological and architectural as to its front is yet like Raſhleigh Oſbaldeſton, or any other of the fair-ſeeming villains, whom noveliſts delight to portray, with a placid brow and a troubled ſoul. In the ſecond place, the Pan-pipe arrangement is bad, both mechanically and muſically; mechanically, becauſe, if any large proportion of a ſtop were ſo arranged in a ſingle line, the pipes to the extreme left and right of the player could not be reached by the fan-frame movement or by rollers of reaſonable length, and all the larger pipes being placed at one end of the ſound-board, the weight would be very unequally diſtributed; muſically, the arrangement is bad, becauſe the pipes when ſo arranged will be particularly liable to ſympathiſe and ſpoil each other's ſpeech. As regards direct wind, I believe from my recent interviews with Mr. Willis, that I ſhall have to qualify the ſtrict rule I have attempted to lay down on this

point. Although directneſs of wind muſt be attended to, yet if the conveyances are properly made, that is, large enough, well finiſhed, and without many ſharp turns, the ſpeech of the pipes will not be injured. As regards the roller-board, one of the moſt valuable German contributions to the mechaniſm of the organ, I for one ſhall no more think of giving it up, when really uſeful, on account of any jargon about the 'ſimplification ſyſtem' and 'antiquity,' than I ſhall upon the ſame grounds give up the great Engliſh improvement of the horizontal bellows, to return to the diagonal bellows of the houſemaid and the blackſmith.

"I feel it quite unneceſſary to ſay much about harmoniums, becauſe I feel quite ſure they will ere long aboliſh themſelves. Any one who has diſſected an harmonium, and inſpected a vibrator, will ſee that ſuch an inſtrument muſt neceſſarily have a coarſe, harſh, deadening effect, compared with the fineneſs, the mellowneſs, the ringing, elaſtic, and inſpiring effect of a good Open Diapaſon, well voiced and well circumſtanced. Your correſpondent ſays, 'Fine tone in an inſtrument, though very pleaſing in itſelf, has ſcarcely anything to do with regulating and ſupporting the ſinging.'

"Now as the ploughman in Elfric's Colloquy complained that his ploughboy was hoarſe through the cold, and ſhouting at the oxen, ſo ſtill, in country villages, men and boys from being out in all weathers, and bawling at both beaſts and birds, are naturally apt, if they ſing at all, to ſing gruffly, coarſely, and harſhly; and a harmonium, inſtead of correcting this tendency, ſtrengthens it, and teaches them moreover to ſing through their teeth, as a child through a comb. * * * *

"I have the honour to be,

"Faithfully yours,

"J. Baron.

"Rectory, Upton Scudamore, Wilts,
November, 1858."

Quotations in Support of the Principles of "Scudamore Organs."

A few words of illuſtration uſed by the eloquent Mr. Ruſkin, in a letter to Dr. Acland, read at the

General Architectural Congreſs at Oxford, ſeem very encouraging to thoſe who are endeavouring, by all means in their power, to improve congregational ſinging:—

"In a great chorus in muſic, while, perhaps, there may be only one or two voices perfectly trained, and of perfect ſweetneſs, (the reſt being in various degrees weaker and leſs cultivated,) yet all being ruled in harmony, and each ſuſtaining a part conſiſtent with its ſtrength, the body of ſound is ſublime in ſpite of individual weakneſſes."—*Building News*, June 18, 1858, p. 624.

The following paſſage is in ſome degree illuſtrative of p. 19, "Scudamore Organs," and is apparently the ſame which is referred to in the beginning of the article on "Church Organs," in the "Eccleſiaſtic" for April, 1858.

"A Perſian ſervant, who had accompanied his maſter to Europe and England, gave the following account of the religious cuſtoms of thoſe nations to a friend on his return to his own country. 'The Franks,' ſaid he, 'of this part of Frangiſtaun, my friend, are idolaters; they are an unclean race, eaters of the unclean beaſt, and even preferring, in the depth of their uncleanneſs, the hinder quarters of this dirty animal ſalted, to the other parts of its body. Theſe idolaters worſhip a croſs, as is well known; but the imam of our village ſays, and I think with reaſon, that they are in ſome degree akin to the fire-worſhippers, or Gebers, whoſe ruined temples are often met with in Perſia; for they always keep in moſques certain lighted candles or lamps, which contain a perpetual fire, and are never put out, if indeed it is poſſible to do ſo, for they are hung high up with chains from the roofs of the buildings, and as the ſmallneſs of their flame forbids the thought of their being placed there for the purpoſe of affording light, it is evident that they are objects of adoration; and I have myſelf ſeen ſeveral old women on their knees before them when I have peeped in at the doors of theſe moſques, as I paſſed by on my daily walks. Leaving this country, we got on board a ſhip, and traverſed a ſea, the recollection of which alone heaps aſhes on the front of memory, and tears the garments of unhappineſs with the rents of woe. This ſea is the father of

ſickneſs, and the livers of thoſe who ſail upon it are turned upſide down. We landed on the other ſide upon an iſland belonging to another ſort of idolaters, who are alſo magicians, and likewiſe unclean, eaters of the abomination, and practiſing many wicked incantations. Their idol is different from that of the other idolaters; it is much larger, and is placed in a high place, a Bala Khané, in their moſques; it has horns upon its head, ſometimes more than two, and upon its belly it has ſtripes of pure gold, of great length and ineſtimable value. I went into one of the idolatrous temples (for which may I be forgiven!) towards the end of the ſervice, which theſe idolaters perform there once in ſeven days only. There I ſaw the prieſt in a mihrab, or pulpit, ſuch as we have here; for they have imitated us in this matter, for which their fathers are burning; and this prieſt ſeemed in a dreadful agitation of mind; we were ſorry for him, my friend, and wiſhed to help him, when of a ſudden he ſtopped in his cries and concealed his face for fear, and fear alſo came over us, for the idol gave a loud groan; we ſtood up, intending to depart, and every one in the place did ſo too, and made for the door; by the bleſſing of the Prophet we eſcaped; the unbelievers alſo poured forth in a ſtream, and departed with rapidity, not looking back; the idol was howling and ſwearing fearfully within the moſque: my ſoul became as water; but having arrived at a place at ſome diſtance, we remained there, looking round a corner to ſee what theſe idolaters would do. Theſe are a brave nation, my friend, but by their hurried ſteps their alarm became manifeſt. Preſently we ſaw a ſtrong man, a rouſtam, with the grandfather of hats upon his head, and a large face, very red, and of a fierce appearance, and a ſpear or weapon in his hand. This man was a champion, and fearleſs altogether—an eater of lions; for he went of his own accord into the doors of the idolatrous temple, and ſhut them up, defending them with bars, and chains, and bolts of ſteel; regardleſs of the uproar of the evil genie which was impriſoned in the bowels of the idol, he made the gates faſt, and carried away the key; by this means, undoubtedly, did this noble and valorous chieftain ſave the lives of all thoſe who dwelt in the city of the idolaters; for if the evil genie had been able to get out, he would have devoured us all before he took his flight to Jehanum, or the mountains of El Kaf. 'Lahnet be Sheitan'—curſed be the devil—'poof!' So ſaying, he ſpat upon the ground ſeven times, and every one of his hearers did ſo too."—*Viſits to the Monaſteries of the Levant*, by the Hon. Robert Curzon, Jun. London: Murray, 1850, pp. 187-9.

Some forcible remarks in "Law's Serious Call" are very worthy of being adduced on behalf of ſuch efforts towards making ſinging more eaſy, general, correct, and effective, as the Hullah method, a proper uſe of the chancel, a ſimple religious ſinging-organ, a Congregational Hymn and Tune Book, &c. &c.

"The method of chanting a pſalm, ſuch as is uſed in the colleges, in the univerſities, and in ſome churches, is ſuch as all perſons are capable of. The change of the voice in thus chanting of a pſalm is ſo ſmall and natural that everybody is able to do it, and yet ſufficient to raiſe and keep up the gladneſs of our hearts. You are therefore to conſider this chanting of a pſalm as a neceſſary beginning of your devotions, as ſomething that is to awaken all that is good and holy within you, that is to call your ſpirits to their proper duty, to ſet you in your beſt poſture towards heaven, and tune all the powers of your ſoul to worſhip and adoration.

"For there is nothing that ſo clears a way for your prayers, nothing that ſo diſperſes dulneſs of heart, nothing that ſo purifies the ſoul from poor and little paſſions, nothing that ſo opens heaven, or carries your heart ſo near it, as theſe ſongs of praiſe. They create a ſenſe and delight in God, they awaken holy deſires, they teach you how to aſk, and they prevail with God to give. They kindle an holy flame, they turn your heart into an altar, your prayers into incenſe, and carry them as a ſweet-ſmelling ſavour to the throne of grace.

"The difference between ſinging and reading a pſalm will eaſily be underſtood, if you conſider the difference between reading and ſinging a common ſong that you like. Whilſt you only read it, you only like it, and that is all; but as ſoon as you ſing it, then you enjoy it, you feel the delight of it, it has got hold of you, your paſſions keep pace with it, and you feel the ſame ſpirit within you that ſeems to be in the words. If you was to tell a perſon that has ſuch a ſong, that he need not ſing it, that it was ſufficient to peruſe it, he would wonder what you meant; and would think you as abſurd as if you was to tell him that he ſhould only look at his food, to ſee whether it was good, but need not eat it; for a ſong of praiſe not ſung is very like any other good thing not made uſe of.

"You will perhaps ſay that ſinging is a particular talent, that belongs only to particular people, and that you have neither voice

nor ear to make any muſic. If you had ſaid that ſinging is a general talent, and that people differ in that as they do in all other things, you had ſaid ſomething much truer. For how vaſtly do people differ in the talent of thinking, which is not only common to all men, but ſeems to be the very eſſence of human nature. How readily do ſome people reaſon upon everything; and how hardly do others reaſon upon anything. How clearly do ſome people diſcourſe on the moſt abſtruſe matters; and how confuſedly do others talk upon the plaineſt ſubjects. Yet no one deſires to be excuſed from thought, or reaſon, or diſcourſe, becauſe he has not theſe talents as ſome people have them. But it is full as juſt for a perſon to think himſelf excuſed from thinking upon God, from reaſoning about his duty to Him, or diſcourſing about the means of ſalvation, becauſe he has not theſe talents in any fine degree; this is full as juſt as for a perſon to think himſelf excuſed from ſinging the praiſes of God, becauſe he has not a fine ear, or a muſical voice.

" For as it is ſpeaking, and not graceful ſpeaking, that is a required part of our prayer; as it is bowing, and not genteel bowing, that is a proper part of adoration; ſo it is ſinging, and not artful fine ſinging, that is a required way of praiſing God. If a perſon was to forbear praying, becauſe he had an odd tone in his voice, he would have as good an excuſe as he has that forbears from ſinging pſalms becauſe he has but little management of his voice. And as a man's ſpeaking his prayers, though in an odd tone, may yet ſufficiently anſwer all the ends of his own devotion; ſo a man's ſinging of a pſalm, though not in a very muſical way, may yet ſufficiently anſwer all the ends of rejoicing in, and praiſing God.

" Secondly, this objection might be of ſome weight if you was deſired to ſing to entertain other people; but it is not to be admitted in the preſent caſe, where you are only required to ſing the praiſes of God as a part of your private devotion. If a perſon that has a very ill voice, and a bad way of ſpeaking, was deſired to be the mouth of a congregation, it would be a very proper excuſe for him to ſay that he had not a voice, or a way of ſpeaking, that was proper for prayer. But he would be very abſurd, if for the ſame reaſon he ſhould neglect his own private devotions.

" Now this is exactly the caſe of ſinging pſalms. You may not have the talent of ſinging, ſo as to be able to entertain other people, and therefore it is reaſonable to excuſe yourſelf from it; but if for that reaſon you ſhould excuſe yourſelf from this way of praiſing God, you would be guilty of a great abſurdity; becauſe ſinging is

no more required for the muſic that is made by it, than prayer is required for the fine words that it contains, but as it is the natural and proper expreſſion of a heart rejoicing in God. Our bleſſed Saviour and His Apoſtles ſung an hymn; but it may reaſonably be ſuppoſed that they rather rejoiced in God, than made fine muſic.

"Do but ſo live that your heart may truly rejoice in God, that it may feel itſelf affected with the praiſes of God, and then you will find that this ſtate of your heart will neither want a voice, nor ear, to find a tune for a pſalm. Every one, at ſome time or other, finds himſelf able to ſing in ſome degree: there are ſome times and occaſions of joy that make all people ready to expreſs their ſenſe of it in ſome ſort of harmony. The joy that they feel forces them to let their voices have a part in it. He therefore that ſaith he wants a voice, or an ear, to ſing a pſalm, miſtakes the caſe; he wants that ſpirit that really rejoices in God; the dulneſs is in his heart, and not in his ear; and when his heart feels a true joy in God, when it has a full reliſh of what is expreſſed in the pſalms, he will find it very pleaſant to make the motions of his voice expreſs the motions of his heart.

"Singing indeed, as it is improved into an art, as it ſignifies the running of the voice through ſuch and ſuch a compaſs of notes, and keeping time with a ſtudied variety of changes, is not natural, nor the effect of any natural ſtate of the mind; ſo in this ſenſe, it is not common to all people, any more than thoſe antic and invented motions, which make fine dancing, are common to all people.

"But ſinging, as it ſignifies a motion of the voice ſuitable to the motion of the heart, and the changing of its tone according to the meaning of the words which we utter, is as natural and common to all men, as it is to ſpeak high when they threaten in anger, or to ſpeak low when they are dejected and aſk for a pardon.

"All men therefore are ſingers, in the ſame manner as all men think, ſpeak, laugh, and lament. For ſinging is no more an invention than grief or joy are inventions. Every ſtate of the heart naturally puts the body into ſome ſtate that is ſuitable to it, and is proper to ſhow it to other people. If a man is angry or diſdainful, no one need inſtruct him how to expreſs theſe paſſions by the tone of his voice;—the ſtate of his heart diſpoſes him to a proper uſe of his voice. If therefore there are but few ſingers of divine ſongs,—if people want to be exhorted to this part of their devotion,—it is becauſe there are but few whoſe hearts are raiſed to that height of piety, as to feel any motions of joy and delight in the praiſes of God.

" Imagine to yourſelf that you had been with Moſes when he was led through the Red Sea; that you had ſeen the waters divide themſelves, and ſtand on a heap on both ſides; that you had ſeen them held up till you had paſſed through, then let fall upon your enemies; do you think that you ſhould then have wanted a voice or an ear to have ſung with Moſes, *The Lord is my ſtrength and my ſong, and He is become my ſalvation, &c?* I know your heart tells you that all people muſt have been ſingers upon ſuch an occaſion. Let this therefore teach you that it is the heart that tunes a voice to ſing the praiſes of God; and that if you cannot ſing theſe ſame words now with joy, it is becauſe you are not ſo affected with the ſalvation of the world by Jeſus Chriſt, as the Jews were, or you yourſelf would have been, with their deliverance at the Red Sea.

" That it is the ſtate of the heart that diſpoſes us to rejoice in any particular kind of ſinging, may be eaſily proved from a variety of obſervations upon human nature. An old debauchee may, according to the language of the world, have neither voice nor ear if you only ſing a pſalm, or a ſong in praiſe of virtue, to him; but yet if in ſome eaſy tune you ſing ſomething that celebrates his former debauches, he will then, though he has no teeth in his head, ſhow you that he has both a voice and an ear to join in ſuch muſic. You then awaken his heart, and he as naturally ſings to ſuch words as he laughs when he is pleaſed. And this will be the caſe in every ſong that touches the heart: if you celebrate the ruling paſſion of any man's heart, you put his voice in tune to join with you. Thus, if you can find a man whoſe ruling temper is devotion, whoſe heart is full of God, his voice will rejoice in thoſe ſongs of praiſe which glorify that God that is the joy of his heart, though he has neither voice nor ear for other muſic. Would you therefore delightfully perform this part of devotion, it is not ſo neceſſary to learn a tune, or practice upon notes, as to prepare your heart; for as our bleſſed Lord ſaith, out of the heart proceed *evil thoughts, murders,* &c. ſo it is equally true that out of the heart proceed *holy joy, thankſgiving,* and *praiſe.* If you can once ſay with David, *My heart is fixed, O God, my heart is fixed;* it will be very eaſy and natural to add, as he did, *I will ſing and give praiſe, &c.*

" Secondly, let us now conſider another reaſon for this kind of devotion. As ſinging is a natural effect of joy in the heart, ſo it has alſo a natural power of rendering the heart joyful. The ſoul and body are ſo united, that they have each of them power over one another in their actions. Certain thoughts and ſentiments in the

ſoul produce ſuch and ſuch motions or actions in the body; and on the other hand, certain motions and actions of the body have the ſame power of raiſing ſuch and ſuch thoughts and ſentiments in the ſoul. So that as ſinging is the natural effect of joy in the mind, ſo it is as truly a natural cauſe of raiſing joy in the mind. As devotion of the heart naturally breaks out into outward acts of prayer, ſo outward acts of prayer are natural means of raiſing the devotion of the heart.

"It is thus in all ſtates and tempers of the mind; as the inward ſtate of the mind produces outward actions ſuitable to it, ſo thoſe outward actions have the like power of raiſing an inward ſtate of mind ſuitable to them. As anger produces angry words, ſo angry words increaſe anger. So that if we barely conſider human nature, we ſhall find that ſinging or chanting the pſalms is as proper and neceſſary to raiſe our hearts to a delight in God, as prayer is proper and neceſſary to excite in us a ſpirit of devotion. Every reaſon for one, is in all reſpects as ſtrong a reaſon for the other.

"If therefore you would know the reaſon and neceſſity of ſinging pſalms, you muſt conſider the reaſon and neceſſity of praiſing and rejoicing in God; becauſe ſinging of pſalms is as much the true exerciſe and ſupport of this ſpirit of thankſgiving, as prayer is the true exerciſe and ſupport of the ſpirit of devotion. And you may as well think that you can be as devout as you ought without the uſe of prayer, as that you can rejoice in God as you ought without the practice of ſinging pſalms. Becauſe this ſinging is as much the natural language of praiſe and thankſgiving, as prayer is the natural language of devotion."—LAW's *Serious Call*, chap. xv.

The following beautiful thoughts ſeem fully applicable even to the ſimpleſt Church Organ, if of the beſt materials and conſtruction, ſo far as it goes, but are quite inapplicable to the ſecular and pretentious traſh which is ſometimes obtruded into a church under the name of an organ, in direct antagoniſm to Chriſtianity and truth, and tending only to paganiſe and profane the ſanctuary and its ſervices:—

"THOUGHTS ON A CHURCH ORGAN.

"THE ſtructure of this inſtrument is not unlike that of my bodily frame, with its different powers and faculties—the marvellous work

of God, who buildeth all things. The materials of which it is compoſed were taken from the earth; when the work was complete, it left the world, and was brought hither to be dedicated as long as it laſts to the ſervice of God. And here it remains abſtracted from all earthly concerns, and incloſed within the walls of this ſacred building; it keeps company with none but thoſe who come to worſhip God, together with the departed, who in the days of their fleſh did the ſame, and never refuſes to join in the ſound of His praiſe, either by day or night. But yet of itſelf it is a machine dead and ſilent, incapable of acting, till it be firſt *acted* upon, for it hath no voice, unleſs the air ſupplies it with breath, of which men hear the ſound, but ſee not whence it cometh, or whither it goeth.—Such, oh my Soul, is every one that is born of the Spirit. God hath taken thee out of the world, and given thee a place in Hisholy Catholic Church; the Temple of Jeruſalem, whoſe walls are called Salvation, and its gates Praiſe. This organ, by its ſituation, is become *Chriſtian;* it might have been appropriated like many others to a profane uſe; it might have been fixed in ſome garden of pleaſure, to bear its part in nightly ſongs of praiſe to the god of this world—and it might have been thy lot, but for God's grace, to have ſtood in the way of ſinners, devoted to the pleaſures of this world, the paradiſe of fools, where thou wouldſt have yielded all thy members ſervants of iniquity; and nought but filthy communication would have proceeded out of thy mouth.—There is not a pipe of this organ that ſpends its breath in boaſting of its privileges; it came not hither of itſelf, neither doth the organ ſanctify the Temple, but the Temple ſanctifieth *that.* Do thou practiſe the like humility; for it is no honour to the Church of Chriſt, that thou haſt taken up a place in it; thou cameſt not hither of thyſelf, it was the grace of God that brought thee to this place and ſtate of ſalvation, and all the honour thou haſt is borrowed from the Lord's myſtical body, whereof thou art a member: in this ſtation, be not uſeleſs to Him who hath choſen thee as an inſtrument fitted for His ſervice.—The pattern thou ſeeſt here before thee is always prepared to anſwer when the maſter touches it.—Oh mayeſt thou be as ready to join at all times with the great congregation in uttering the voice of Bleſſing, and Honour, and Glory, and Power unto the Lamb that hath redeemed thee from the world by His own blood. When thy Maſter calls upon thee, be it in the evening, in the morning, at noonday, or at midnight, do thou anſwer, 'O God, my heart is ready, my heart is ready, I will ſing and give praiſe with the beſt

member that I have. Awake up, my glory; awake, lute and harp; I myſelf will awake right early.'—But the organ ſounds not till the wind communicates a voice to it.—'Every thing that hath *breath* may praiſe the Lord'—nothing that is without breath can do it.—Yet ſuch is the organ of man's body.—An inſtrument dumb and lifeleſs, till God that formed it breathes into it the breath of life. Look down, therefore, O Lord, with compaſſion upon the emptineſs of my nature.—

Come Holy Ghoſt, eternal God
Proceeding from above,
Both from the Father and the Son,
The God of Peace and love!

According to Thy promiſe made,
Thou giveſt ſpeech with grace,
That through thy help, the praiſe of God
May ſound in every place.

Thus prepared, aſſiſted, and fixed in the Church of the living God, O my ſoul, it is good for thee to be here; and mayeſt thou go out no more for any profane purpoſes. The way to keep thy place is to preſerve thy uſe, to be ſerviceable in returning to God the praiſes He put into thy mouth, and leading others forward to do the ſame. Thou muſt be content to do this by intervals, with the Church below, till thy voice ſhall ſound in that other congregation, where they reſt not day or night."—JONES, *of Nayland*, vol. vi. pp. 250-2. London: Rivingtons, 1826.

Extract from Statement by the Rector of Upton Scudamore reſpecting the reſtoration of the Pariſh Church.

"THE Church, dedicated to St. Mary, ſtands on riſing ground, as implied by the name Upton (up town,) the name by which the village was known in Saxon times: it retains ſome traces of antiquity, viz. a Norman doorway and a lancet window on the north ſide, a Norman font, early thirteenth-century pillars and arches between the nave and north aiſle, together with two ſadly mutilated fourteenth-century effigies of the Scudamores—a family who were

lords of Upton from the Conqueſt, and whoſe name in French, *Eſcu d'amour*, (Shield of love,) was connected with their arms, a croſs *patée fitchée*, and their motto, *Scuto amoris divini*, (With ſhield of love divine.)* Surely we may believe that ſome of the long line of the Scudamores were worthy of their name, arms, and motto; and, with many others of olden time, in churchbuilding and other good works of which we have long enjoyed the benefit, were influenced by the true love of Chriſt."†

Ancient Arms of Scudamore.

Re-opening of Upton Scudamore Church.

"On Thurſday, the 3rd of November, the pariſh church of the ſmall village of Upton Scudamore, near Warminſter, was re-opened by the Biſhop of Saliſbury, having been reſtored under the direction of Mr. G. E. Street, architect, of London. * * * * * *

"The hymns, alſo well accompanied by the organ, were ſelected from the Congregational Hymn and Tune Book edited by the Rev. R. R. Chope, now Aſſiſtant-Curate of Upton Scudamore. The ſimple and earneſt ſervices, greatly aſſiſted by the acouſtic advantages of the building, and the proper arrangement of the chancel, were appreciated by all."—*Wiltſhire County Mirror*, Nov. 9, 1859.

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* See Sir R. C. Hoare, "Hundred of Warminſter," p. 54. The *ancient* arms of Scudamore, as aſcertained by the kindneſs of Mr. King, of Herald's College, are thus blazoned:—Or, a croſs patée, fitchée in the foot, gules.

† "But on his breaſt a bloody croſs he bore,
The dear remembrance of his dying Lord,
For Whoſe ſweet ſake that glorious badge he wore,
And dead (as living) ever Him ador'd:
Upon his ſhield the like was alſo ſcor'd
For ſovereign hope which in His help he had,
Right faithful true he was in deed and word."

SPENSER'S *Fairy Queen*, Book I. Canto i.

CHISWICK PRESS:—PRINTED BY WHITTINGHAM AND WILKINS,
TOOKS COURT, CHANCERY LANE.

MR. HENRY WILLIS'S

ILLUSTRATED PROSPECTUS OF

Scudamore Organs

FOR VILLAGE CHURCHES, SCHOOLS, &c.

WITH SPECIFICATIONS AND PRICES.

"As the word *organ* was so generic as to be applicable to any instrument consisting of pipes sounded by wind, from the seven pipes of Raphael's St. Cecilia—up to the largest and completest organ in the world, supplied by Mr. Willis to St. George's Hall, Liverpool, and containing upwards of 8000 pipes, it was quite necessary that some name should be invented or appropriated, to denote a very simple, but effective, religious, truthful, scientific, singing organ, of very definite and limited expense, duly architecturalised for its position in a village church."—*Scudamore Organs, Further Steps*, p. 94.

MR. HENRY WILLIS, at the suggestion of the Rev. John Baron, Rector of Upton Scudamore, Wilts, has made arrangements in his organ manufactory, 119, Albany Street, Regent's Park, London, N. W., for exemplifying satisfactorily the principles set forth in the little book called "Scudamore Organs;"* and, with a special view to place an organ of beautiful construction and useful kind within reach of many persons and congregations who otherwise could not possess one, he has elaborated a reproduction of the ancient Regal, with modern improvements, so as to make that a most useful adjunct to the Schoolroom or Village Church. The workmanship of these instruments is of the highest order, and the voicing and tuning of the pipes perfect and equal. Two prices are given, the difference being caused by the costly nature of the materials used for the higher prices.

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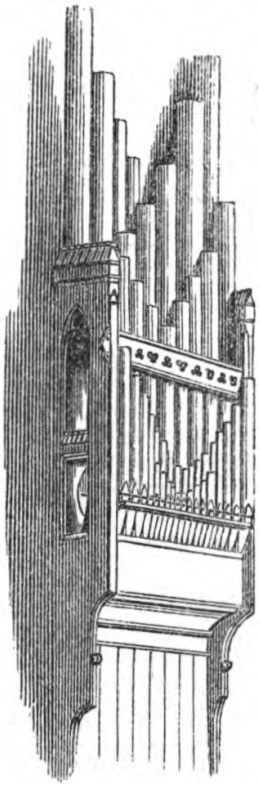
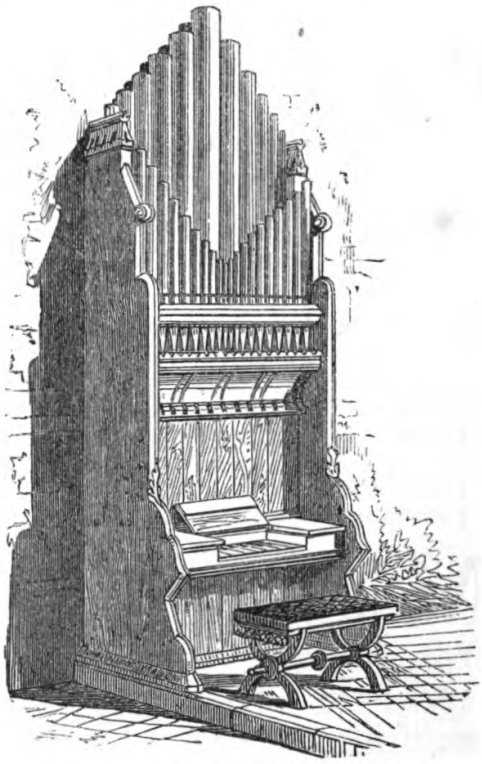
* "Scudamore Organs, or Practical Hints respecting Organs for Village Churches and small Chancels, on Improved Principles, by the Rev. J. Baron, Rector of Upton Scudamore, with Designs by G. E. Street, F.S.A., and Suggestive Ancient Examples." *Second Edition, revised and enlarged.* 8vo. cloth, 6*s*. London, 1862: Bell and Daldy, 186, Fleet Street, E.C. and all Booksellers.

The Designs for the cases (see annexed engravings) are taken from the beautiful and constructional designs of



1. Scudamore Organ, Upton type.



2. Scudamore Organ, Douglas (original) type.

G. E. Street, F. S. A., engraved in "Scudamore Organs." Mr. Willis would respectfully suggest, that, in all instances where a new type of Scudamore Organ is desired, much time and inconvenience might be saved by his being furnished with a drawing to scale, or with measurements, of the proposed site, the size of the Church, and the average number of the Sunday congregation. For an organ of more musical power and variety than is contemplated in the book, "Scudamore Organs," as generally suitable for Village Churches, that is to say, containing five stops or more, it would be most desirable that Mr. Willis should be instructed to visit the Church, in order to judge of the acoustic value of the position to be assigned to the organ, and to enable him to prepare a detailed plan and specification. An organ thus specially adapted to any particular

situation must necessarily be more costly than one of a general form, even though the contents and materials may be the same. In order that Organs for Village Churches may be produced at the lowest prices consistent with real excellence, it will be necessary that certain forms and contents should become as it were stereotyped, through the approbation accorded to examples of them artistically constructed, and also through a general appreciation of the importance of great simplicity and a moderate degree of uniformity, as steps towards so desirable an end.

In submitting the following list of contents, Mr. Willis feels that it would be less to the purpose to refer to the excellencies of his many large organs, than to state that he is an organ-player well acquainted with Church music, as well as an organ-builder, having had many years' experience as organist of a London Church, and is therefore in some degree specially qualified to judge of the requirements of a simple but effective singing organ for general use. Slight modifications of the cases, and even of the contents, will be possible, without any great increase of the prices named below; and not only will the most scrupulous attention be paid, as heretofore, to the wishes of the employers in each instance, but Mr. Willis will be prepared to modify any of the typical specifications now proposed, if required by practical experience, and any general consent among those best qualified to judge.

SPECIFICATIONS FOR THE UPTON AND DOUGLAS TYPES. (See Figures 1 and 2.)

No. 1. Open Diapason, metal, from Gamut G to f^3 in alt. Stopped Diapason, wood, from CC to FF♯. Price £35 to 40.

N.B. The foregoing are the contents of the original Douglas organ, in cedar, contrived to be as simple and compact as possible, for transmission to India: the area at the base was 4 feet 6 inches × 2 feet, and the height from the floor to the top of the tallest pipe, 12 feet.

No. 2. Open Diapason, metal throughout, compass of keys CC to f^3 in alt; 54 notes. Price £40 to 50.

No. 3. Open Diapason and Principal, metal throughout, from CC to f^3 in alt.; governed by two drawstops, slides, &c. Price £50 to 60.

N.B. For a small building £3 to 5 might be saved in either of the above specifications, by substituting for the Open Diapason in the 7 or 12 lower pipes, Stopped Diapason (wood), which would also require less height.

No. 4. Open Diapason, metal, Tenor C to f^3 in alt. Stopped Diapason, wood, CC to B. Dulciana and Principal, metal throughout, from CC to f^3 in alt. Price £65 to 75.

N.B. £6 may be saved by making the Dulciana begin at Tenor C, but with some sacrifice of appearance as well as tone.

No. 5. Open Diapason, metal; Stopped Diapason, wood; and Principal, metal; all throughout, from CC to f^3 in alt. Price £70 to 85.

N.B. It would be an improvement on the above specification to substitute for the Stopped Diapason a Dulciana having its lower octave in wood, closed, and there would be no difference in the cost.

No. 6. Open Diapason, Dulciana, and Principal, metal, all throughout, from CC to f^3 in alt. Price £75 to 90.

No. 7. Adds a Fifteenth to the contents of No. 5. Price £75 to 90.

No. 8. Adds a Fifteenth to the contents of No. 6. Price £80 to 95.

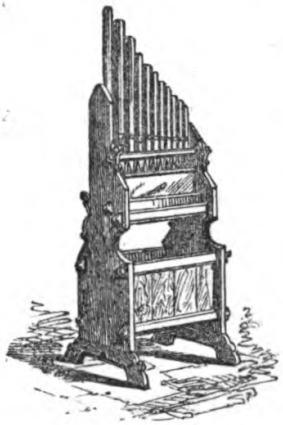
N.B. The Dulciana is recommended in preference to the Stopped Diapason for Village Churches as being less liable to get out of tune and to be affected by damp, as well as being more pleasing in appearance where all the pipes are placed in prominent view.

Pedals are applicable to any of the foregoing specifications at an additional cost of £5 for two octaves, or £6 for two octaves and a half.

The application of a Chancel keyboard, i. e. *reversed action as in the Upton type, will make an addition, to the prices aforenamed, of £5 in the simplest examples, and of £25 in the most elaborate.*

Dimensions—except otherwise arranged.—For Nos. 1 and 2, width (of front) 4 feet 6 inches, depth (from front to back at soundboard) 1 foot 6 inches. For Nos. 3, 4, 5, and 6, width 8 feet, depth 1 foot 8 inches; or, width 6 feet, depth 2 feet. Height from the floor to the top of the tallest pipe 15 feet, but if the Open Diapason begins at Gamut G, 12 feet; if at Tenor C, 11 feet. The dimensions for Nos. 7 and 8 would be somewhat greater. For organs attached to the wall greater elevation will be advantageous, if the building be sufficiently lofty. Where the allotted situation is deficient in height, that is, less than 11 feet, a St. Cecilia Organ from the subsequent list will be found more desirable than one of these tall organs stinted in height. The space required on the floor for the player is about 3 feet square.

ST. CECILIA ORGANS.



3. St. Cecilia Regal.

THE St. Cecilia Organ is an extension of the compass and capabilities of that beautiful little organ or regal of an octave and a half, which is described and illustrated in Mr. Baron's book, and which is an adaptation of the organ in Van Leyden's picture of St. Cecilia, in the Munich Gallery. See "Scudamore Organs," Description of Illustrations, Plate II. Fig. 3, and Plate VII.

SPECIFICATIONS FOR THE ST. CECILIA TYPE.

No. 1. Commences at  and ascends to  which fits it for the accompaniment of the singing of any Church Music. Technically it is described as follows:—An Organ consisting of an Open Diapason, metal; from FF to c^3 in alt. Price £25 to 30.

No. 2. Open Diapason, from CC to f^3 in alt., the 7 lowest pipes being of wood, arranged as a background to those of metal. Price £30 to 35.

No. 3. Open Diapason, metal throughout, from CC to f^3 in alt. Price £40 to 50.

No. 4. Open Diapason, Principal, and Fifteenth, all metal throughout, from CC to f^3 in alt. Price £60 to 75.

No. 5. Open Diapason, Dulciana, Principal, and Fifteenth, all metal throughout, from CC to f^3 in alt., arranged in a double St. Cecilia form, the keyboard being placed at the west end (as at Mells), or otherwise, as most convenient. Price £80 to 110.

No. 6. Adds to No. 5 a Stopped Diapason on the manual, a Bourdon of two octaves fron CCC to C on the Pedale, and a Pedal Coupler. Price £115 to 130.

DIMENSIONS—except otherwise arranged :—

No. 1. Area at the base, 4 feet × 2 feet; Extreme height, 10 feet.
Nos. 2 and 3. „ 5 feet × 2 feet; „ „ 13 feet.
No. 4. „ „ 6 feet × 2 feet; „ „ 12 feet.
Nos. 5 and 6 will require greater dimensions.

Where the size of the building may appear to demand a further extension of this kind of organ, a special arrangement should be made, with a view to adapt it in form and architectural features to the site. The St. Cecilia Organ will be found a most convenient instrument, not only in Village Churches and Schools, but also in larger Churches where choral service is performed in or near the Chancel, especially at times when it would be very inconvenient to use the large organ, usually placed at the west end of the building.

The foregoing list of prices is for the organs as finished at the factory, and for net cash; therefore all orders should come direct from the purchasers. Any agent employed would, of course, charge a commission to be added to the price.

The expenses of packing, and the loan of packing-cases (to be returned free to the factory) are included in the prices stated, but not the charge for carriage, putting up, and tuning, which will vary according to distance and the size of the instrument. The carriers, or other persons, who are entrusted to convey the organ from the nearest railway station to its destination should be instructed to pay the railway bill, as, in some instances, delay has arisen from a neglect of the Railway Company's regulations respecting payment on delivery of goods. Upon receiving notice of the safe arrival of the organ, Mr. Willis will immediately send a thoroughly skilled and experienced workman to erect and tune it.

For favourable reviews and notices of the principles of "Scudamore Organs," see *Building News*, March 12th, 1858, p. 264, and June 18th, p. 625; *Builder*, June 12th, 1858, p. 415; *Ecclesiologist*, April 1858, pp. 92-94; *Ec-*

clesiastic, April 1858, p. 158; *Literary Churchman*, April 16th, 1858, p. 149; *Clerical Journal*, May 22nd, 1858, p. 224.

Since undertaking, in October 1858, to exemplify the principles of the Rev. J. Baron's book, where, and so far as, required, Mr. Willis has supplied about two hundred Scudamore organs, for Village Churches, &c. in addition to his usual number of orders for large organs for Cathedrals, Parish Churches, Public Halls, &c. Some of the most pleasing and successful examples are named below.

LIST OF SOME OF THE PLACES

TO WHICH SCUDAMORE ORGANS HAVE BEEN SUPPLIED BY MR. HENRY WILLIS.

(U) prefixed, means Upton type; (D) Douglas; (C No. 1.) St. Cecilia, No. 1.; (C) St. Cecilia; (CC) Double St. Cecilia; (S) Special type.

(D)	Akeley, Buckingham.
(S)	All Saints' Home, Margaret Street, London.
(D)	Bayford, Hertford.
(D)	Benenden, Staplehurst, Kent.
(D)	Bratton, Westbury, Wilts.
(CC)	Bovey Tracey, Chudleigh, Devon.
(C)	Calverton, Stony Stratford, Bucks.
(D)	Carrickmacross, county of Monaghan, Ireland.
(C)	Chorley, Lancashire.
(C No. 1.)	Clevedon Court, Bristol.
(C)	Colnbrook, Bucks.
(S)	Compton, Guildford, Surrey.
(C)	Croydon (St. Andrew's Church), Surrey.
(C)	Egham, (St. Jude's Church), Surrey.
(C No. 1.)	Enmore, Demerara, West Indies.
(D)	Escrick, York.
(C)	Farnham, Bishop's Stortford, Essex.
(D)	Filey, Yorkshire.
(S)	Forest Gate (Emmanuel Church), Essex.
(D)	Horningsham, Warminster, Wilts.
(S)	Hursley, Winchester, Hants.
(D)	Ickleford, Hitchin, Herts.
(C)	King's College Hospital, London.

(C) Kirk Ireton, Wirksworth, Derbyshire.
(CC) Mells, Frome Selwood, Somerset.
(C) Newbury (St. John's Church), Berks.
(S) Puslinch, Yeatingston, Devon.
(C No. 1.) Skull, county of Cork, Ireland.
Spetisbury, Blandford, Dorset.
(D) Stonesfield, Woodstock, Oxon.
(C) Stonton Wyville, Market Harborough, Leicestershire.
(C No. 1.) Stoven, Wangford, Suffolk.
(S) Sunningdale (*Berks*), Staines, Middlesex.
(S) Tonbridge (School Chapel), Kent,
(U) Walton, Fenny Stratford, Bucks.
(CC) Whitwell, York.
Windermere, Westmoreland.
Wormley, Cheshunt, Herts.
(C) Wolverton, Stony Stratford, Bucks.
Yarmouth Great (St. John's Church), Norfolk.

Some of the very large organs which Mr. Willis has had the honour of building are named in the following list:—

St. George's Hall, Liverpool, *bellows worked by steam power.*
Winchester Cathedral.
Carlisle Cathedral.
Wells Cathedral.
Gloucester Cathedral, organ rebuilt and enlarged.
Exeter Cathedral, rebuilt.
Music Hall, Aberdeen.

In some organs of moderate size Mr. Willis has specially exemplified some of the principles of scientific economy which are intended to be a chief characteristic of Scudamore organs, *e. g.*:—

Whippingham, Isle of Wight.
Winkfield, Windsor.
Cranbourne St. Peter, Windsor.
Stoke Newington (St. Matthias' Church), London, N.

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