

**SCUDAMORE ORGANS, OR,
PRACTICAL HINTS
RESPECTING ORGANS FOR
VILLAGE CHURCHES AND SMALL
CHANCELS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649395866

Scudamore organs, or, Practical hints respecting organs for village churches and small chancels
by John Baron

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Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

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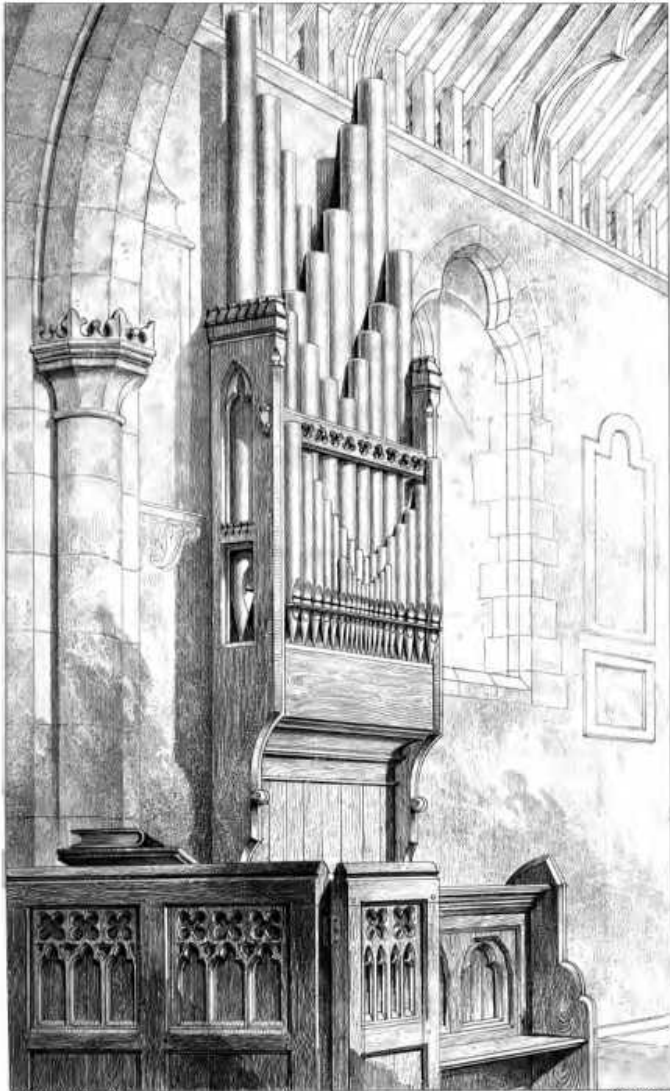
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FOR VILLAGE CHURCHES AND SMALL
CHANCELS, ON IMPROVED
PRINCIPLES.





F. E. Street, Arch^t

J. R. Lubbock

UPTON SCUDAMORE CHURCH.
Organ in Chancel.

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

BY THE REV. JOHN BARON, M.A.

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

WITH DESIGNS BY
GEORGE EDMUND STREET, F.S.A.

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

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

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

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174.e.16.

DESCRIPTION OF THE ILLUSTRATIONS.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



PREFACE.

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

