

THE BARREL-ORGAN

By Noel Boston

THE Barrel-Organ has an unique claim upon the interest of musical historians since, alone among instruments, it is able to show us not only the tones which our forefathers produced but also the actual method of playing. In an 18th century barrel-organ, for instance, we are able to hear not only an 18th century organ but an 18th century organ played by an 18th century organist. It is, therefore, a matter of some surprise that so little study has been devoted to the barrel-organ and so little written about it.

It is now some twenty years since, in the house of the Rev. Launcelot Mitchell at Curdworth, I was first introduced to the barrel-organ. That delightful, if somewhat eccentric, priest had collected no less than seventeen barrel-organs in his house (there was even one in the bath-room) and they varied in size from tiny instruments little bigger than musical boxes to one splendid organ, which had once stood in Maxstoke Church and which, in those days, entirely filled the greenhouse at Curdworth. From my first visit to Curdworth I became, in modern parlance, barrel-organ conscious. They were such charming things to look at and, generally speaking, so gentle and well-bred in the matter of tone that I soon became thoroughly interested in them.

It is probably unnecessary to point out that the barrel-organ has nothing in common with the mechanical piano save the barrel and even that is pinned in a different manner. To the average person, however, "barrel-organ" still means the mechanical street piano and any remark about it is usually accompanied by some facetious reference to a monkey.

The origins of the barrel-organ seem to go back almost as far as those of the organ itself. Ctesibius of Alexandria (B.C. 250) and Banu Musa in "Muristus", Baghdad 813-833, would seem to have described a primitive barrel-organ and the Jesuit archaeologist Athanasius Kircher (1601-1680) describes an automatic hydraulic organ in his "Musurgia Universalis". It seems that he had access to an early Latin translation of an Arabian MS. which may well have been Banu Musa's work. Dr. W. L. Summer in his "Organ" Macdonald, prints Kircher's account in full. A 14th century MS. at Stamboul describes a mechanical organ built by Tagi al Din Farabi (813-33). All

this is a very long time ago and the evidence is examined by H. G. Farmer's "The Organ of the Ancients", Hopkins and Rimbault "The Organ, Its History and Construction", and elsewhere.

For our purpose the earliest evidence of a barrel-organ may be said to be in William of Malmesbury (c. 1148). This monastic chronicler mentions a mechanical organ built by Pope Silvester II when a young man at Rheims. This Pope died in 1003 but William states that the organ was still in existence in 1125. The account is to be found in the Bohn edition of "William of Malmesbury", edited by Dr. Giles, on page 175. For our present purpose it does not matter very much that this organ may have been a "hydraulic". It is the mode of opening the valves rather than that of conserving wind that interests us. William of Malmesbury does at least make it clear that the barrel principle, if we may call it that, was known and recognized in Europe by the Church as early as the 10th century. It is the more surprising that, in view of this, there appears to be no record of any barrel-organ in medieval England and, for our next evidence, we must go forward to the reign of Elizabeth the First. The Queen ordered Thomas Dallam to build an organ which could be played either with a keyboard or by a barrel as a gift to Sultan Mohamed III of Turkey. Not only was Thomas Dallam to build the organ but he was to take it over to Turkey and erect it there. He set out from London on "the nynthe of Februarie 1598 being Fridaye" and was absent about fifteen months. The organ was a triumph of English organ building and, according to a State Paper dated January 31, 1599, "A great and curious present is going to the Grand Turk, which will scandalise other nations, especially the Germans".

Dallam left a Diary in which he records his adventures on this voyage. This has been published by the Hakluyt Society under the editorship of J. J. T. Bent (Vol. 77, 1893). This organ, which has recently been the subject of a book ("An Organ for the Sultan". Stanley Mayes. Putnam 21/-), not only played when the barrel was turned, but carved birds burst into song and little figures danced and struck bells and cymbals. Clockwork enabled it to be wound up, when it would play for sixteen hours without a break.

All this is really by the way of historical background. The principle of the barrel-organ was well-known since very early times but it was a principle that lay, for the most part, unused till the 18th century. The Church of King Charles the Martyr, Peak Forest, Derby, is said to have had a barrel-organ in 1700. If this is the case it is probably the first instance of such an instrument in a church. It was still in use in 1870. Hartfield in Sussex had a barrel-organ in 1726. Probably the last barrel-

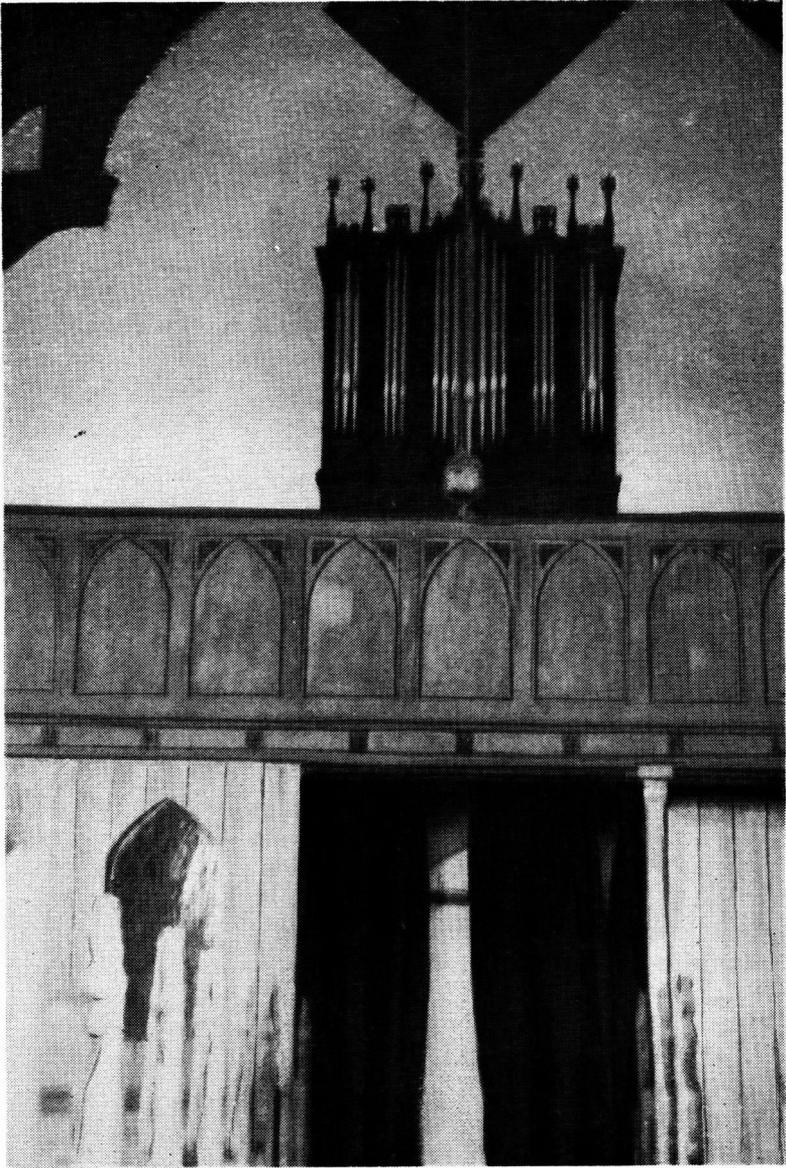


FIG. 1. Barrel-Organ at Woodrising, Norfolk.

organ to be built for a church was that installed in Ash Priors Church, Somerset, in 1879. It is, then, between these two dates that our study of barrel-organs, and especially of church barrel-organs, must lie. For some time I have kept a notebook in which is entered any mention of a church barrel-organ. The total, allowing for some organs which may have done duty in church from time to time, is now 200. Of this 200 a number have been converted to keyboard use and the number includes some which have always possessed both keyboards and barrels. Of sixty organs I have some details. The county lists will be found at the end of this paper. They make no claim to be exhaustive and I shall be delighted to receive reports of any organs that may have been omitted.

It is no more possible to divide barrel-organs into categories than it is possible with any other sort of organ. Few, however, had more than six stops whilst the majority boasted but three. The larger organs were blown by a lever in the usual way whilst a separate handle rotated the barrel. On the smaller organs, however, a single handle rotated the barrel and, at the same time, blew the organ. On all the principle was the same. It is a very simple one. The barrel, as it revolves raises, by means of bridge pins, a number of teeth corresponding in number to the notes and pipes. These teeth are balanced so that their other ends depress "stickers" which, in turn, open the pallets. There are many barrel-organs which do not possess a full chromatic range of pipes, all the tunes being set in a certain key which arrangement saves both space and expense. By making the conversion of such barrel-organs into keyboard instruments impossible, it has been the cause of many of them being broken up and destroyed. The church barrel-organs usually have 8, 14, 21, 27, 28, or 31 keys; 14 keys would give two diatonic scales, G and D, and all tunes would have to be transposed into those keys. The insertion of G sharp would allow tunes in A to be played and the addition of D sharp would increase the repertoire to include tunes in E. For some reason the whole "build up" is almost invariably around sharps, and flats had to be specially ordered. The 19th century barrel-organ builders did approach something like "mass production" as the following advertisement stuck inside the Shelland barrel-organ (the last in regular use) will show.

"Directions for the Management of Bryceson's Barrel-Organs."

"To change the tunes, and shift the barrels: observe on the right hand of the Organ there are two brass sliding plates, one crosses the other the top plate draws towards you, and that raises the keys from the barrel and prevents the keys and pins from touching each other while

you change your tune: the upright sliding plate is for fixing the tune in the round pin that comes through the pannel, on which is cut ten notches for the tunes on the barrels: while the keys are free from the barrel you may shift it backwards or forwards by the brass pin, and set it to any tune you would play, counting the outside notch for the first, push down the outside plate into the notch and the cross plate from you, that lets the keys on the barrel in order for playing. When it is set, you may play the tune over as often as you please. When you change a barrel pull across the bolt towards you and raise the upright one that sets barrel at liberty, pull it out and let the two sliding plates remain until you put in the other barrel, and then set your tunes as above directed.

“Advice to Churchwardens on Bryceson’s Organs. Built on a peculiar Construction adapted to the Service and Dimensions of any Church. To those wishful to promote decent Psalmody in their Congregations, they are a certain guide; the Tunes are so correctly set, as to be equal in performance to a Finger Organ, and will entirely supercede the use of other instruments.

“In consequence of the great Expence of a Finger Organ, and the Salary of an Organist, many serious People are deprived of the means of joining in that pleasing part of Divine Worship, while it is not generally known that an able Substitute may be had in one of his Barrel Organs, and at an Expence which almost any Congregation can afford.—The Prices are from 40 Guineas to 100 upwards.

“H.B. has received many Testimonies of Approbation for Organs of this Description, that he has built; and can give reference to a greater number of Churches, where they may be seen, than any other Builder in London: also Specimens may be seen at his Manufactory as above. Orders from the Country, by Letter, will be completed with as much integrity as if the Purchaser was in town”.

The above label was printed about 1830 and that may well be regarded as the heyday of the Church Barrel-Organ. By that time there had come to pass the state of things advocated by George Virtue as long ago as 1722 when he wrote, in a MS. note:

“I have often understood that in and about all over England (except great cities) in the parish churches, the Psalms that are sung are ill sung and out of time, etc and often, by the ignorance of the clerks so wretchedly performed that it is a misery to hear them; and when in our country towns, where they have organs the organists are poor tools and very inefficient. Therefore I said that if this Pinchbeck would

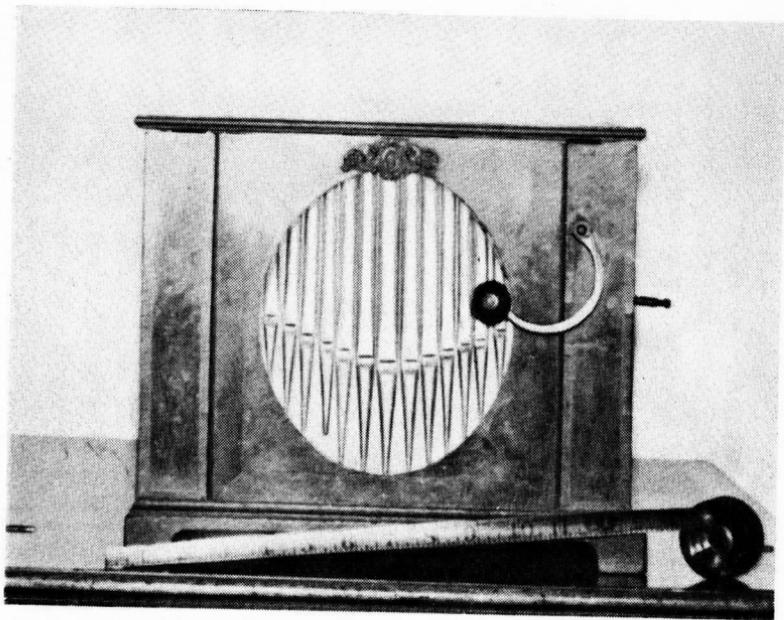


FIG. 2. Eighteenth-century Organ by Geo. Godfrey.
(page 107).

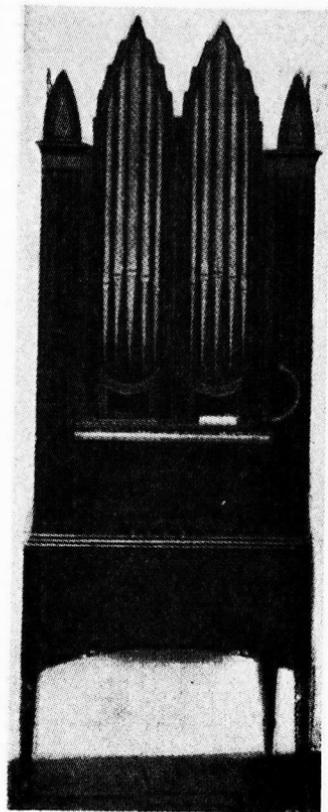


FIG. 3. Early nineteenth-century Barrel-Organ now in
St. Peter's, Hungate, Norwich.

undertake, or any other, to make organs to play these Psalm tunes in time and truth of Music, and could allow them at a rate as 10£ or 20£ a piece, I do not doubt but that he might dispose of a vast number all over the nation, and they would be extremely useful for the good harmony and unity of music in churches. Whether this thought will ever come to be used, God knows”.

It did come, though at a somewhat higher price and it came with the goodwill of at least some church musicians. William Mason, Precentor of York wrote in “*Essays Historical and Critical on English Church Music*”, 1795, that he preferred “the mechanical assistance of a cylindrical or barrel-organ to the fingers of the best parochial organist”. A little later the great Dr. Burney wrote—

“Of all instruments the barrel-organ is the most easy of performance, as it merely requires a regular motion given to it by a handle. On this account it is an instrument of very general use; and the recent improvements of some English artists have rendered the barrel capable of an effect equal to the fingers of the first rate performers”.

I have mentioned these references in order to show that the barrel-organ was taken very seriously by the musicians of the 18th century. This may well be the place to raise an important question. Organ music and, indeed all keyboard music, has certain limitations imposed upon it by the fact that we have but eight fingers and two thumbs. With the pedal board two feet are also utilised and, on the organ couplers, mixtures and other than foot tone all reduce these limitations; with the barrel-organ all such limitations are removed. Every key on the organ might be sounded at once with the greatest of ease. Did the barrel-organ lead to the writing of music which could be played only by barrels and whose complexity transcended the possibilities of human hands and feet? It certainly did, though a lamentably small amount would seem to have survived. Handel wrote music specially for the Earl of Bute’s barrel-organ and his secretary John Christian Smith seems to have had something to do with “pinning” it out on the barrels, for he writes “the barrels were set in so masterly a manner that the effect was equal to that of the most finished player”. Other instances occur in the record of the fact that Peter Philips, the English-born canon who became organist of the Chapel Royal, Brussels, set a madrigal of Striggio for a water-powered barrel-organ. It is described in Salomen de Caus’s “*Les Raisons des Forces Mouvantes*” (1615). In 1932 Nagel’s of Hanover published an edition of Haydn “*Werke für das Laufwerk*”, for a mechanical “flute clock” built by Father Primitivus Miemecz in 1792. Although not strictly a barrel-organ this instrument, illustrated

in Dr. Scholes "The Oxford Companion to Music" was played by a barrel on the same principal as the barrel-organ. Mozart's two "Fantasias in F minor" 1790-1794 were composed for barrels. Dr. Scholes calls attention, too, to Queen Caroline's "Musical Clock" which, since besides bells and chimes it also makes use of organ pipes, may well be called a barrel-organ, and refers to texts of music specially composed and arranged by Handel for the clock: this has been published in the "Musical Quarterly", October 1919. Michael Haydn, Emanuel and Friedmann Bach, Quantz, Graun, and Kirnberger also wrote music specially for the barrel. It is, of course, possible, from the scores of such music, when they exist, to reconstruct at least the number of keys the barrel-organ must have possessed for which they were written. It is not, however, safe to deduce from this that the majority of contemporary barrel-organs were of the compass thus indicated. For instance the music written by Handel for the Earl of Bute's barrel-organ proves that it must have been an instrument with full compass and not one that played in certain keys only. It is therefore, fortunate that we know that Handel employed Langshaw to add "cylinders" to a splendid organ the Earl already possessed. The vast majority of barrel-organs, however, were employed to play hymn or psalm tunes. On another barrel, or even as on the third barrel of the organ now in Colchester Castle, secular dance tunes might occur. A slight mechanical defect on this organ might well have led a surprised congregation from the Chant "Mornington" to "Tyrolese Dance". "St Sebastian" follows, but then we find ourselves in the merry air of "Kinloch of Kinloch" and then "The Canary Bird Waltz".

On the second barrel of an organ formerly in Stanton Harcourt the repertoire begins with the "Duke of York's Whim" and ends with the "Easter Hymn". The solution to the problem of this strange mixture is not so much that some tunes, such as "Cranbrook" with its alternative words "While Shepherds watched their flocks by night" and "Ilkley Moor B'aatat" were sung to both sacred and secular words but that the organ, being small and relatively portable, was carried from the church to the barn or hall of the manor house for the village jollifications. There are many stories of barrel-organists selecting the wrong notch for a Psalm tune and coming out strong with a jig instead and, some years of practical experience with barrel-organs enables me to state very definitely that nothing is easier than such a mistake. Moreover if the "locking" of the barrels is loose they may even change a tune in "mid flight". I well remember using a barrel-organ in Norwich Castle Museum for a concert during the war. It was accompanying the

singing of a metrical psalm and suddenly, without the slightest warning, it elected to change to the tune pinned next to the barrel. A good slap on the side of the case, however, resulted in its reverting to the proper melody.

Whereas most of the existing barrel-organs are church instruments a number of domestic ones remain, some quite tiny like the little 18th century organ by Geo. Godfrey illustrated in fig. 2. This measures only one foot across by eleven inches high and seven inches deep. The front pipes are dummies and it has twelve wooden pipes. It is a most charming and merry little instrument and plays with gusto and trills the following eight tunes: French King's Minuet; Lady Eliz Burrel Dance; Le Pulleys Fancy; The Chamber; Ranelagh Gardens; La Tracie; The Merry Swabbois; Hackney Assembly. These domestic organs vary greatly in size from the tiny instrument you can put in your pocket with half a dozen shrill notes which, since they were used as an example for canaries and singing birds, were often called "Bird Organs", to massive instruments with all sorts of drums, triangles and cymbals. There must be a considerable number about and, in an appendix, I list such as are known to me together with the tunes played.

One of the most interesting aspects of the study of the barrel-organ is the evidence afforded of what were the popular tunes of the period and of the manner in which they were played.

A few years ago Bradenham Church asked for a grant of money to repair its roof and tower and I was sent out to inspect the church and report on action to be taken. I had heard a rumour that some barrels from a barrel-organ were still in the tower, but the tower was firmly locked, or so it seemed and none of the party with me knew who held the key, nor had any, odd though it seems, ever climbed their tower. I eventually gave the hasp that held the padlock a good shake and the whole thing, padlock and all, fell off and the tower stairs lay before us.

On the first floor I saw two long boxes. One was obviously a barrel box and so it proved, but the other was larger and on opening it I found a barrel set in mechanism that I thought was part of a barrel-organ. As soon as I got it out of its case, however, I saw that it was a most ingenious machine with 42 little oak fingers. A handle screwed in and the whole contraption could then be laid on an ordinary keyboard. When the handle was turned the pins lifted keys in the normal way and the keys depressed the wooden fingers onto the keys of the manual. At once one or two enquiries about "machines like musical boxes" that had hitherto baffled me became clear. I had discovered the grandfather of the pianola. Here was a machine that could be placed on any organ

keyboard and would play. My friend Robin Wilson soon had it working with the result that the large organ in Dereham was soon playing under the control not of human fingers but of this clever machine. The two barrels played Gray's Double Chant, London New, St. Anne, Angel's Song, Old Hundredth, Shirland and Boyce's Double Chant. On the second barrel was Mornington, Bedford, St. Stephen, Morning Hymn, Wareham, a tune I could not identify and Crotch's Double Chant in C.

Since finding the Bradenham "Dumb Organist" Mr. H. B. Sharp writes to report one at Easton on the Hill Church, Stamford, Lincs.

An encyclopedia, it is said, is out of date as soon as it is finished and as soon as any list of ancient objects is compiled, other instances are discovered. "The list" says the devotees "is not too accurate" or "there are a good many omissions". The following list includes all existing barrel-organs known to me including places where records survive to show that barrel-organs did once exist. The list is arranged according to counties. The sources of this list are my own notebook in which I enter down the place, the maker, specification of organ and the list of tunes the barrels play; in addition, I have included such references as occur in printed works on the subject. Here I must mention, specially, Canon Macdermott's "The Old Church Gallery Minstrels". Appendix I of this extremely erudite little book is a "List of Places which had Church Bands or Barrel-Organs Between 1660 and 1860". Many of the barrel-organs listed in Canon Macdermott's list are also on my own, indeed I supplied him with some names, but for other references his list is the sole authority; this is especially the case with Sussex which was Canon MacDermott's own county.

The constant claims upon my time of the pulpit have not allowed me the leisure that would have been desirable to embark upon a barrel-organ tour of England. Yet I can claim to have turned a good many handles in a good many churches and I, therefore, venture to offer this list, for to the best of my knowledge no such record has previously been compiled. That there will be omissions is certain and I can only crave the assistance of other interested persons in repairing the ignorance that is their cause. One day, perhaps, an amended list may be possible. I would, however, like to record my gratitude to all those who have helped by sending me lists of barrel-organs, notably John Bridgen, the restorer of barrel-organs; Lyndsay Langwill of the Galpin Society; Stanley Godman; the Rev. C. H. Davidson, and others.

LIST OF BARREL-ORGANS ARRANGED UNDER COUNTIES.

BEDFORDSHIRE.

LEIGHTON BUZZARD.

Eggington House.

LUTON.

MAFRERSHALL.

SUTTON.

Organ by T. C. Bate and Son in West Gallery; three barrels of ten tunes each; names on barrel.

BERKSHIRE.

ASHBURY.

BARKHAM.

BUCKHOLD.

COXWELL.

Converted into a manual-organ.

BOXFORD.

BUCKINGHAMSHIRE.

BLETCHLEY.

Installed in 1849, later converted into a finger-organ.

CAMBRIDGESHIRE.

BALSHAM.

Now at Roseworth, Stockton-on-Tees. By Joseph Walker. Gamba, Hohl Flute, Stop Diapason, Bourdon Bass, Fifteenth, Principal. The organ has 54 keys and 17 pedals, a trigger swell and three shifting pedals. The three barrels are lost.

CAMBRIDGE.

Folk Museum. This organ, originally at Landbeach, was for twenty-three years in a shed at Cottenham and was restored and brought to Cambridge to illustrate a lecture by Canon Galpin in 1931.

CAMBRIDGE.

Scott Polar Research Institute.

MELDRETH.

MILTON.

Bryceson, 1840.

CHESHIRE.

BEBINGTON.

Barrel-organ in North Lodge belonging to J. L. Boston. Bevington.

Old Hundredth	Almici	Intercession
New Sabbath	Mount Pleasant	Tottenham
Devine	Sicilian Mariners	Devonshire
Bedford	Canterbury	Hants
Oxford	Cambridge New	Advent Hymn
Belverdere	Bexley	Kyrie Eleison
Almidon	London New	

and two secular barrels.

Barrel-organ in North Lodge belonging to R. T. Boston. Gerock.

Five barrels secular but barrel four has		
100th Psalm	Fair Ellen	In My Cottage
104th Psalm	The Pollacio	Rule Britannia
Evening Hymn	The Thorn	Christmas Hymn
Easter Hymn		

BOWDEN.

Finger and barrel-organ of three stops belonging to Mr. F. H. Miller of "Sunny Bank", Stamford Road.

CORNWALL.

CAMBOURNE.

Stops and Drum and Triangle.

PROBUS.

DENBIGHSHIRE.

RUABON, St. Martin.

Three barrels remain in the church (1907), 5 ft. long and 8 inches in diameter.

DERBYSHIRE.

CALKE, nr. Ticknell.

PEAK FOREST.

Church of King Charles the Martyr. Installed 1700. This is the earliest instance known to me of the installation of a Church barrel-organ. It was still in use in 1870.

TRUSLEY.

A writer in the *Sunday Times* of April 30, 1950, records that the organ was in use fifty or sixty years ago, "Thou whose Almighty Word" had to be sung to "God Save the Queen".

DEVON.

CHILVERSTONE.

CLAWTON.

MILTON ABBOT.

Flight and Robson, St. Martin's Lane, London. Organ given by His Grace the Duke of Bedford.

A unique feature at Milton Abbot is that a special book containing the tunes played by the barrels was published so that the congregation, presumably, could all have the music in front of them. A copy of this book is in the possession of the Rev. C. H. Davidson of Northampton. Its title is: "A Selection of Psalms and Hymns as set on the Organ the Gift of His Grace the Duke of Bedford to the Parish Church of Milton Abbot. Made by Flight and Robson, Organ Builders, St. Martin's Lane, London."

This book records the tunes set on the four barrels.

First Selection:

St. Anne	Surrey	Portuguese
Sicilian Hymn	Morning Hymn	Haydn's Hymn
Brunswick	Old rooth	
Sheffield		
St. James		

Second Selection:

Rockingham	St. Mary's	Broodworth
Manchester	Messiah	Suffolk or
York	Burford	Evening Hymn
Kent		
Lincoln		

Third Selection:

Easter Hymn	Bedford	Salisbury
Windsor	Emmanuel	Gallway
All Saints	Hatfield	
Bishopsthorpe		
Hanover		

Fourth Selection:

Psalms 47 N.V.	Hymn for	Evening Hymn
Psalms 66 N.V.	Christ Day	or 92nd Psalm N.V.
Psalms 8 O.V.	Psalms 9 N.V.	Psalms 117 N.V.
Psalms 121 N.V.	Psalms 93 N.V.	Christmas Hymn

SPREYTON.

DORSET.

ABBOTSBURY.

BOCHERHAMPTON.

BUSHEY.

Three barrels of 12 tunes; regularly used.

DORSET.

Museum.

LANGTON MALTRAVERS.

PUDDLETOWN.

STEEPLE PURBECK.
UPMINSTER.

DURHAM.

PELTON, Chester-le-Street.

Bates & Son, c. 1850; 26 notes, C-G, omitting the F in each octave and three bass notes, B.A. and G. Specification: Bourdon, Open Diapason, Claribel, Stopped Flute, 12, 15, 22 and two blanks.

STOCKTON ON TEES

(Roseworth) formerly at Balsham, Cambs.

WEST PETON.

WHITBURN.

Taken away at the end of the 19th century.

ESSEX.

BARNSTON.

CHESHUNT.

5 feet 6 in. high on legs; mahogany case; three barrels of eight tunes. It was in use in 1929.

Hundredth Psalm	Peru	Evening Hymn
Easter Hymn	Abridge	London New
Rockingham	German Hymn	St. Stephens
Helmsley	Manchester	Lydia
Vienna or Austria	Portugal	Shirland
Hanover	Bedford	St. Bride
Old 100th	Mt. Ephraim	University
Arabia	Dr Randall's Chant	Irish
Wareham	Langdon	Darwell
Ashley	L'ayer-de-la-Haye	Handel's Chant
Creation		Mornington
		Tyrolese Dance
		St. Sebastion
		Kinloch of Kinloch
		Canary Bird Waltz.
		There's nae luck
		Puddy Carey

CHELMSFORD, Museum.

Formerly, it is said, in Thaxted Church; Meyer and Comp., No. 2 Frith Street, Soho Square, London; date 1800; mahogany case, 5 stops; barrel storage space; five barrels, one of sacred music.

Morning Hymn	Xmas in St. George's	Messiah 99th
Evening Hymn	100th Psalm	Devizes 33rd
Sicilian Mariners Hymn	St. Anns 1st or 105th	New Sabbath 95th

COLCHESTER CASTLE.

Organ formerly in Workhouse Chapel; Bryceson, 5 Tottenham Court Road. Open Diapason 8, Stopped Diapason 8, Principal 4, Twelfth 2, Fifteenth 2.

ELMSTEAD. (Dumb Organist).

St. Anne	Dundee	100th Psalm
Bedford	Doncaster	Robinson Double Chant

FAULKBOURNE.

FOBBING.

Bevington and Son, 48, Greek Street, Soho. Compass 24 notes; three barrels, 12 tunes each. Open Diapason, Stopped Diapason, Dulciana, Principal. Tunes:

Old Hundredth	Evening Hymn	St. Olive
Morning Hymn	Portuguese Hymn	Rockingham
Wareham	New Sabbath	Bishopsthorpe
Harrington	Warwick	Job
Bedford	University	Westminster
Abridge	Irish	Martyrdom
Cambridge New	Tranquility	Manchester
Devizes	Shirland	Wakefield

Mount Ephraim
Sicilian Hymn
Easter Hymn
Carlisle

Surrey
Vienna
Advent Hymn
Rousseau's Dream

Eaton
148th Psalm
Beethoven or Trinity
Chapel
Hanover

GREAT LEIGHS.

W. Phillips; six stops. Diapason, Principal, Twelfth, Fifteenth, Drum, Triangle.

LAYER-DE-LA-HAYE.

STANDON MASSEY.

STOKE-BY-NAYLAND, Clifford's Hall.

THAXTED.

TOLLESHUNT D'ARCY.

UPMINSTER.

WICKHAM BISHOP.

WEST MERSEA, (The Moorings).

FLINTSHIRE.

WORTHENBURY.

GLOUCESTERSHIRE.

NORTH CERNEY.

WORMINGTON.

HAMPSHIRE.

AVINGTON.

1830-1840; two barrels:

Morning Hymn
Evening Hymn
100th Psalm
Hanover
Wareham
Portuguese
Helmsley
German
New Seventh

Careys
St. James
Mt. Sinai
Shorts Cottage
Moscow
Luthers
Missionary Hymn
Lord Divinity
My rest is in heaven
Six Chants.

BOLDRE.

STRAITHFIELDSAYE.

WEST TYTHERLEY.

YATELEY.

HEREFORDSHIRE.

HEREFORD.

Formerly in Bosbury Church; T. C. Bates and Son.

Old 100th	Truro	St. Alphege	St. Cuthbert
Franconia	Eaton	Abridge	St. Peter
Mariners	Parcel	Ambrose	Watchman
Bethany	Bedford	Redhead	Cyrenia
Warwick	Norwich	Nares	Rockingham
Devizes	Mount Ephraim	University	Metcombe
St. Stephen	Shirland	St. Michael	Stutgard
Barnby	Rousseau	Turle	Hanover
Boyce	Helmsley	Hursley	Travers
Greene	German Hymn	Tucker	Battishall
Angels Hymn	Mornington	Dupuis	Norris

HERTFORDSHIRE.

ALDENHAM.

GREAT GADDESSEN.

HERTFORD MUSEUM.

HUNSDON.

LACOMBE.

MUCH WYMONDLEY.

ST. ALBANS, St. Michael.

Open Diapason, Stopped Diapason, Principal, Fifteenth.

ST. PAUL'S WALDEN. Barrel and keyboard organ, 1850.

STANSTEAD, ST. MARGARET.

"Guileilmus Allen fecit, London". Finger and barrel; four barrels; six stops; two octaves of pedals.

STOCKING PELHAM.

Bates and Son; three stops; three barrels; now in Hertford Museum.

WATFORD. Walker, 1842.

ISLE OF MAN.

DOUGLAS.

6 Ludgate Hill. Theodore Bates. From Old St. Matthews Church, Douglas, 1840.

Now in Manx Museum.

KIRK SANTON.

Now in Manx Museum. Maker, Wrenshall, Liverpool.

KENT.

BARHAM.

BORDEN.

Walker, converted to finger-organ and removed about 1910.

TROTTSICLIFFE.

Bate, installed in 1867; in use until 1930, now in Rochester Cathedral; six stops; six barrels of ten tunes each:

1
Old rooth
Alstone
Devonshire
Abridge
St. Anne
St. James
London New
Shirland
St. Magnus
Sicilian Hymn

2
Malcolmb
Angelus
Nayland
Beatitude
St. Agnes
Munich
Swabia

3
Evening Hymn
Rockingham
Wareham
Bedford
Spohr (As pants the hart)
Putney Hill
Carlisle
Advent Hymn
Moscow
Rousseau

4
Job
St. Peter's
Old rooth
Abingdon
St. Michael's
Redhead No. 16
Quam Dilanta
St. Alban's
At. Geroge's
German Hymn

5
Angels Hymn
Careys
Martyrdom
St. Geroge
China
Mount Ephraim
St. Alphege
Luther
Benediction
Albone

6
Hursley
Leipsig
Gerontius
St. Fulbert
Tallis Ordinary
St. Anatolius
Lincoln
St. Bees
Redhead
All Saints

BELGRAVE.

BREDGAR.

One barrel:
Hanover
Old rooth
New Sabbath
Haydn's Hymn

Vesper Hymn
Irish
St. Mary's

Miles Lane
Double Chant
Dr. Crotch

PEMBURY.

Barrel only, J. W. Walker, maker No. 27, 1823.
Old rooth
Warwick

Rockingham
Shirland

Wiltshire

MEOPHAM.

Organ built in 1865 and removed to Trottscliffe in 1867. See under Trottscliffe.

SUTTON.

TONGE.

Bevington; Open Diapason. Stopped Diapason, Principal, Fifteenth; three barrels.
WILLENBOROUGH.

LANCASHIRE.

GRESSINGHAM.

LIVERPOOL.

Messrs. Rushworth and Dreapers Museum, Bates.

LEICESTERSHIRE.

NORTON JUXTA TWYXCROSS.

1840; with three barrels.

ORTON-ON-THE-HILL. Now at Orton Hall.

SOUTH KILWORTH.

"The Rev. Dr. Pearson in 1846 gave a finger-organ by Gray with two barrels for Psalmody to the Rector and Churchwardens for the time being." Organ remains but no barrels.

LINCOLNSHIRE.

BURTON-ON-STATHER.

EASTON ON THE HILL.

Dumb Organist in good working order.

FLEET, now at Harrogate.

MANTHORPE.

"Notes and Queries" ser. 12, 1922 p. 353 has this most interesting note on this organ which shows that the pointing of the Psalms was attempted on barrel-organs and that the only version sung was not the metrical version. "At Manthorpe the performer had been taught that the great point in playing on a barrel-organ was to maintain a perfectly uniform pace, so he applied this principal to the Te Deum without any regard to the length of the different verses, the singers getting in the words as best they could."

THEDDLETHORPE ALL SAINTS.

In use in middle of 19th century.

WEST HALTON.

LONDON.

BEDFORD PARK, (12 Newton Grove; Imhof and Merkle, 1860).

FULHAM.

Wright; early 18th century.

GEFFRYE MUSEUM, Messrs. W. Hill, Norman and Beard, Lincoln Organ, 1820.

HIGHGATE, two secular organs.

NORTHAMPTONSHIRE.

BULWICK.

Organ mentioned in Hart's "Nineteenth-Century Country Parson". 40 tunes.

EDGECOTT.

G. M. Holditch, 1855. Keyboard and barrel, Swell CC F 54, Bourdon CCC 16, Stopped Diapason Bass 8, Open Diapason 8, Clarabella 8, Dulciana 8, Principal 4, Fifteenth 2. Three combination pedals "Loud" "Medium" "Soft".

Morning Hymn

Bedford

Warwick

Shirland

Sicilian Hymn

Easter Hymn

Evening Hymn

Portuguese Hymn

Eaton

Irish

Carlisle

St. Martin

FAWSLEY.

Joseph Walker, 1839. Finger and barrel. Swell GG F 58, Stopped Diapason Bass 8, Stopped Diapason Treble 8, Dulciana 8, Principal Bass 4, Principal Treble 4, Flute 4, Pulldown Pedals.

St. George

Abingdon

Swiss Cottage

Weston Favell

Oxford
 Martin's Lane
 113th Psalm
 Martyrdom
 Richmond
 Ranelagh
 148th
 Burford
 Sheldon
 St. Stephens

Bromsgrove
 China
 Portsmouth
 New 148th
 Mt. Ephraim
 St. James
 Gainsborough
 London New
 York

PETERBOROUGH, (S. E. Gilks).

WINWICK.

Bryceson 1864; Open Diapason 8, Stopped Diapason 8, Principal 4, Fifteenth 2.

Camberwell
 Savoy
 Islington
 St. Stephens
 Irish
 Bedford
 Shirland
 Sicilian
 Hanover
 Salisbury
 Hinsley
 Luther
 St. Peter's
 University
 Arlington
 Aisthorpe
 Innocents
 Eventide
 St. Alphege
 Carlisle

Magdalen
 Warcham
 Truro
 Sheldon
 London New
 Harrington
 Mt. Ephraim
 Helmsley
 Surrey
 Stockport
 Lord Mornington
 Robinson
 Battishall
 Jones
 Dr. Boyce
 Dr. Crotch
 Troyte 1
 Tallis
 Gregorian
 Grand Chant

Portuguese
 Winchester
 Doversdale
 Abridge
 Charmouth
 Oxford
 Warwick
 St. Anne's
 German Hymn
 Rockingham
 Christmas Hymn
 Franconia
 Nicaea
 Oriel
 Melcombe
 Hollingside
 Windsor
 Dundee
 Redhead
 St. George

Barrel 12520

Barrel 2530

Martyrdom
 Jersey
 Bass
 St. David's
 Lydia
 Darwell's
 Vienna
 Trichinopoly
 St. George's
 Benediction

NORFOLK.

BRADENHAM, WEST.

A dumb organist. Two barrels of seven tunes.

Double Chant, Davey
 London New
 St. Anne
 Angels Song
 Old Hundredth
 Shirland
 Boyce. Double Chant

Mornington
 Bedford
 St. Stephen
 Morning Hymn
 Wareham

.....
 Crotch in C Double Chant

BRESSINGHAM; Diapason, Bass, Diapason Open, Stopped Diapason, Dulciana, Principal, Fifteenth.

Magdalen
 Mt. Ephraim
 Old 100th

Shirland
 Sicilian Mariners
 Oxford

Dupuis
 Crotch
 Jones

Austria	Carey's	Lord Mornington
Rockingham	Hanover	Dr. Buck
Sheffield	Irish	Dr. Beckwith
University	Wareham	
Abingdon	Warwick	
London		
Morning Hymn		
Brisley		

DEREHAM (Boston Collection at Vicarage).

Organ formerly at Attleborough; Stopped Diapason, Principal.

Morning Hymn	Shirland
Evening Hymn	Adeste Fidelis
Old rooth	Bedford
Hanover	Mornington Chant
.....	Sicilian Mariners

Organ formerly at Aldridge, Staffs.

Silchester	Rockingham	Wedding March, Mendelssohn
Tytherton	Samson	Kyrie Eleison 1st Mass, Haydn
Evan	Chant Mornington	Oh had I Jubals Lyre, Handel
Belmont	Weber	Anthem, Hear my Prayer, Kent
Mylon	Easter Hymn	Cujas Animam, Rossini
St. Stephen	Lichfield	God Bless the Prince of Wales, Richards
Ernan	Old Hundredth	God Save the Queen, Dr. Bull

Organ by Theodore Bate (standing in Hoe Church at present) Open Diapason, Stopped Diapason, Principal.

Two barrels of eleven tunes.

Old Hundredth	Luther. Nunfreut euch.	Bedford
---------------	------------------------	---------

ROCKINGHAM.

Miniature Organ by Geo. Godfrey.

French King's Mint	The Chamber	The Merry Swabbois
Lady Eliz Burrels Dn	Ranelagh Garden	Hackney Assembly
Le Pulleys Fancy	Le Tracie	

Miniature Organ (unnamed and tunes unrecognized).

ELMHAM.

Barrel-organ converted to finger-organ.

HOUGHTON.

Barrel-organ, formerly in the Church now stored in the Stables of Houghton Hall.

HARDINGHAM.

A barrel-organ formerly existed in the West gallery which has now vanished.

HEACHAM.

Barrel-organ formerly in this Church was taken to Thornham and from there shipped to a church in South Africa.

LEATHERINGSETT.

Organ belonging to the Rev. Charles Linell now in Letheringsett Church. Bates and Son, 6 Ludgate Hill, London, 2964.

The Old Hundredth	Evening Hymn	Carey's "Surrey"
Luthers	Portuguese	Morning Hymn
Islington	Rockingham	London New
Bedford	Abridge	Manchester
Sheldon	Saint Anne	St. James
York	Devizes	Mt. Ephraim
Shirland	Irish	Sicilian Mariners
Old 104 & 109th	St. Brides	Easter Hymn
German Hymn. Hanover	Haydn's Emperor's	Tallis. Single Chant 3 times
Robinson. Double Chant twice	Mornington twice	Battishall. Single Chant 3 times

LOPHAM.

Converted to keyboard.

MELTON CONSTABLE.

Organ mainly domestic now at Messrs. Storr Bros., organ builders. Costessey.

NORWICH.

Organ belonging to the Rev. Gordon Paget in Rectory. J. Willis and Co. London. 56 St. James St., London. c. 1800. Four stops.

The Bird Let Loose	Rosshill	100th Psalm	Savourna Delight
Sound the loud Timbrel	Artazerxes	St. Anne's	Ye Banks and Braes
Come not O Lord	Mount Sinai	St. James	Erin: the tear
Departure	Mornington	St. David's	O Breathe not name
King David's Pastoral	Peterborough	St. Stephens	He who adores thee
Santo Maria	Scarborough	Tranquility	The harp that once
Brunswick	French	Gladness	Meeting of the Waters
Martyrdom	Abingdon	Gainsborough	Believe me if all
Morven	Bedford	Duke Street	I saw thy form
St. Paul's	Evening Hymn	Portuguese Hymn	I'd mourn the hope
	How dear to me	The Soldier	Bridegroom
	Lewis Gordon	The year that awa	
	Gin I wing wrath	'Tis the last rose	
	Roy's Wife	My heart and lute	
	Mount and go	The tears I shed	
	Here's a health	Nine times black winter	
	Now Nature hangs	The Yellow haired laddie	
	Thou art gone awa	Home, sweet home	
	Ah Chloris	God Save the King	
	Wed nag the Bralie row	See the conquering hero	

HOVETON.

Now in St. Peter Hungate Ecclesiastical Museum, Norwich. Wheatstone; six stops.

... crow	Old Hundredth
Morning Hymn	Hundredth and Fourth
Evening Hymn	Cambridge
Rockingham	Devizes
Christmas Hymn	Sicilian Mariners
Oxford	Bedford
Wakefield	German Hymn
Mt. Ephraim	Gainsborough
Bath Chapel	Miles Lane
St. Anne	

RUDHAM EAST.

Robson "Psalmodic Barrel-organ", Dec. 22, 1837. Cost 100 guineas. Vicar, Rev. T. Bland gave £50. Replaced by finger-organ in 1880.

RUNTON.

(Barrel-organ at Mr. A. B. Scott's house.)

GUNTHORPE.

Barrel-organ in Gunthorpe Hall.

MATTISHALL BURGH.

Morning Hymn	Evening Hymn or Magdalen	Old Hundredth
Luke's Hymn	Carey's Surrey	St. Olave's
Wareham	Rockingham	Montgomery
Abingdon	Oxford or Lincoln	Truro
Abridge	St. Mary's	London New
Carlisle	St. David's	St. James
Haydn's Hymn. Vienna	Mt. Ephraim.	Charmouth or
Advent Hymn. Helmsley	Peckham	Manchester
Easter Hymn. Salisbury	German Hymn	Prague (this rather fast)
Chant Robinson	Chant Crotch	Hanover of Old 104th
		Worcester

WEST SOMERTON.

WITTON.

Keyboard and barrel-organ formerly in Witton Vicarage. Placed in Church by the Rev. Francis Procter who became vicar in 1847.

Open Diapason
Stopped Diapason treble
Stopped Diapason bass
Clarabella

	Flute	
	Principal	
	Sesquialtera	
.....	Carlisle	Shirland
Bedford	Abridge
Irish
St. Anne	St. Stephen	St. Bride
.....	Old Hundredth	Royston
Wareham	Duke Street	Rockingham
Tallis Canon	Essay on Plainsong
.....	Helmsley
Austria	Sicilian Mariners	Easter Hymn
Hanover	Batty	Carey's
WOOD RISING.		
Flight and Robson. Three unnamed stops; splendid neo-Gothic case in gallery. Two barrels remain of ten tunes each. On one the tunes are named:		
Abridge	Bedford	New Sabbath
St. George's	University	Carlisle
104th Psalm	Mount Ephraim	University
100th Psalm		

NOTTINGHAMSHIRE.

HARWORTH.

KIMBOLTON.

STAUNTON HARCOURT.

1764. Secular and domestic organ.

OXFORDSHIRE.

BLADON.

Converted to keyboard.

BRIGHTWELL BALDWIN.

Walker 1843. 22 notes, five stops, three barrels. In use 1931.

Morning Hymn	Evening Hymn
Wareham	Luther's Hymn
Pastoral or Surrey	Abridge
Devizes	Cambridge New
Sheldon or New York	Lansdown
Portuguese Hymn	Bath
Angels Hymn	Babylon
Shirland	Sicilian or Mariners
Eaton	Hanover Old 104th
Lord Mornington' Chant	Easter Hymn
	Robinson's Chant

DUNSDEN.

In use 40 years ago.

EYNHAM.

HAMPTON GAY.

Bryceson 1830-40. Stopped Diapason, Principal, Twelfth, Fifteenth, Tierce. Each stop 22 pipes, three barrels, ten tunes.

Cambridge New	Davey's
Cranbrook	Angels Hymn
110th Psalm	Adeste fidelis
Easter Hymn	Mt Ephraim
104th Psalm	Bedford
St. Anne's	Evening Hymn
Carey's	St. James
Sheffield	Sicilian Mariners
Haughton	Abridge
Peckham	New Eagle Street

third barrel indecipherable

OXFORD.

St. Giles.

WARNFORD, Asylum Chapel.
Barrel and keyboard.

RUTLAND.

BELTON.

BURLEY-ON-THE-HILL. 1795.

LYDDINGTON.

Bryceson barrel and finger, 1825-30.

NORTH LUFFENHAM.

PRESTON.

STOKE-DRY.

WARDLEY, T. C. Bates no. 2633.

Islington	Mornington	Dupuis in G
Old Hundredth	I will arise (Prodigal)	Langdon
Evening Hymn	Tranquility	Boyce
Portuguese Hymn	Dryden	Jones
St. Anne's	Cambridge New	Battishill
Devizes	Warwick	Farrant
Bedford	Whitby	Tallis
Shirland	Bradley Church	Grand
German Hymn	Helmshley	Response 9th Commandment
		Response 10th Commandment
		and Gospels

SHROPSHIRE.

CARDISTON.

Barrel with ten tunes preserved in Church.

EYTON-THE-WEALD-MOORS.

Keyboard organ formerly with barrel as well.

GREAT NESS.

Theodore Bates. 6 Ludgate Hill, London.

Double Diapason, Stopped Diapason, Principal, and two nameless stops

SOMERSETSHIRE.

ASH PRIORS. 1878.

ATHELNEY.

BATHEASTON.

WEST BRADLEY. 1866.

CHARLTON.

CHEWSTOKE.

CHURCH STANTON.

Converted to keyboard in living memory.

HEATHFIELD. 1873.

ISLE ABBOTE.

KILTON.

KILVE.

Bevington and Son, 48 Greek Street; Open Diapason, Dulciana, Stopped Diapason
Treble, Stopped Diapason Bass, Principal, Fifteenth, Sesquialtra.

Single Chant Battishall	Evening Hymn	Luthers Hymn
100th Psalm	Ewing	St. Michael
Wareham	Single Chant Tallis	Aurelia
Wokingham	Surrey or Careys	Eventide
Portuguese Hymn	Regent Square	Hollingside
Bedford	Angels Hymn	St. David's
St. Stephens	Bridehead	Robinson Double Chant
Abridge	Harrington	Boyce Double Chant
Manchester	St. Constantine	Mt. Ephraim
St. Bride	University
Shirland	Mariners Hymn	German Hymn
Dupuis Double Chant	Advent Hymn	Purcell Single Chant

MISTERTON.

Converted to keyboard.

MUCHELNEY.

Angels Hymn	New York
Acton	Old Hundredth
Bedford	Peterborough
Cambridge	Responses to Commandments
Carlisle	Rockingham
Battishill Chant	St. Ann
Gibbons Chant	St. Stephens
Mornington Chant	Sicilian
Devonshire	Vienna
Easter Hymn	Warwick
Hanover	Wells
Helmsley	
London New	
Morning Hymn	
Evening Hymn	
Manchester	
Mount Ephraim	

MUSGROVE.

PRISTON. 1879.

STAPLEMORE.

In use till 1846.

STAWLEY.

STOKE ST. GREGORY.

In School Room in 1920.

STAFFORDSHIRE.

ALDRIDGE.

The barrel-organ is now at Dereham; see under Norfolk.

SUFFOLK.

AMPTON.

BUXHALL.

HOXNE. Walker, 1836. Now keyboard.

SHELLAND.

Said to be the only barrel-organ in England now in regular Sunday use. Brycesons, 30 Long Acre Road, London. Open Diapason, Stopped Diapason, Principal, Twelfth, Fifteenth, Tierce.

Old Hundredth	Portuguese	St. James
Haydn's Hymn & Lines	Burnham	St. Anne
Islington	Rockingham	St. Stephens
Helmsley	Hanover	Warwick
Sicilian Mariners	Manchester	Shirland
Falcon St.	New York	Peckham
Weston Favel	Wakefield	German Hymn
New Sabbath	Bidford	Glory be to Thee O Lord
Hotham	Lincoln	
Lord of the Harvest		
Easter Hymn		
Creation. Double		

WISSINGTON OR WISTON.

Gray and Davidson, 1840. Fifteenth, Principal, Open Diapason, Dulciana.

Old C	Woodside	Islington
Job	Sylvanus	Mount Ephraim
Easter Hymn	St. Bride's	Devizes
St. Anne's	Irish	Vienna
Luther's Hymn	Cambridge New	Martyrdom
Hanover	St. Stephens	St. Olave
London New	St. George	University
Surrey	Burford	Wareham
Weston Favel	Abridge	Helmsley
Bedford	Oxford	New York

SURREY.

DORKING.

Secular Organ at "Deepdene" c. 1795.
 Stopped Diapason, Principal, Fifteenth, Drum, Bell.

GODALMING, Aldro School.

Shakleford. Bryceson, Long Acre Road. 22 keys, four stops; Drum, Stopped Diapason, Open Diapason, Principal, Fifteenth.

Four barrels of ten tunes. Those recognised are:

Easter Hymn	Sicilian Mariners	Shirland
Advent Hymn	Haughton	St. Anne
Old 104th	Sutton Coldfield	China
Abridge	Falcon Street	Gabriel New
Irish	Arabia	Devizes
Bedford	Berwick	Job
Warwick	Westbury Leigh	Oswestry
Wareham	Worship Street	Cambridge New
Haydn's Hymn	Islington	Truro
Peckham		Adeste Fidelis
		Henbury

PETERSHAM.

1838-1853. 30 tunes, later increased to 40.

SUSSEX.

A list of churches which once possessed a barrel-organ is given in "Old Church Gallery Minstrels". According to Mr. Stanley Godman, the only remaining organs are at Brightling, Parham and Piddinghoe. The barrel organ which used to stand at Udimore Church is now in Winchelsea Court House. The full list is as follows:

ALBOURNE. BERWICK. Clockwork.

ANGMERING. BISHOPSTONE.

ALCESTON. BOXGROVE.

BERSTEAD. BRIGHTLING.

BRIGHTLING. West gallery, 1810; 43 notes, seven stops. Two barrels of twelve tunes. Open Diapason, Stopped Diapason, Principal, Octave, Flute, Fifteenth, Mixture.

BUXTED. FITTLEWORTH.

CHIDDINGLEY. FUTTINGHAM.

CROWHURST. GRINSTEAD WEST.

EASTBOURNE. GUESTLING.

EASTERGATE. HARTING.

EWHURST. HARTFIELD. 1726.

FALMER. HENFIELD.

FERNHURST. HOVE, (secular).

FERING. IFIELD.

FIRLE.

JEVINGTON.

1830. Churchwarden brought it from London in waggon together with washing machine, but got them mixed with the result that the washer was delivered to the church. The Rev. Ebenezer Crake, incumbent from 1887 till after 1902, knew and used this organ. Apparently this was one of those rare instances of a barrel-organ that could be wound up with a spring. The oft told story of the barrel-organ that would not stop playing and had, therefore to be carried out of church was told by Mr. Crake of this organ. It may be, therefore, that it actually originated at Jevington.

LEWES.

NORTH CHAPEL.

OVING.

PAGHAM.

PARHAM.

Four stops.

Shepherds I've lost my love

A Sure a Pair

La Lumiere

When War's Alarms

While ye lads of ye Vill

He's ay a Kissing me

The Prudence may Presume

Deil take ye Wars

Rule Britannia

The Lord My Pasture

Psalms 34, 5, 9, 13, 51, 18, 28, 100, 119, Easter Hymn.

Psalms 4, 5, 8, 9, 13, 12, 14, 24, 44.

PIDDINGHOE.

Open Diapason, Principal, Fifteenth. Three barrels of ten tunes each; 28 notes.

PULBOROUGH.

SHIPLEY.

ROFFEY.

SINGLETON.

ROGATE.

STANMER.

ROTHERFIELD.

STEDHAM.

RYE.

STEYNING.

SALEHURST.

STOPHAM.

SENNICOTTS.

STORRINGTON.

In use c. 1910. Greased with mutton fat. Tunes unknown, but included "Simon the Cellarer" and other secular tunes. During a hymn it suddenly jumped over to "Simon the Cellarer" which lapse was responsible for its disuse.

TANGMERE.

THACKERHAM.

UDIMORE.

In 1897 this organ was taken out of Udimore Church and is now in the Court House Museum, Winchelsea. I reported on it at the request of the Mayor in 1955. It is not in playable condition so it is impossible to list the tunes set but the stops are:

Fifteenth, Principal, Stopped Diapason, Open Diapason.

The date of the organ is about 1830.

WINCHELSEA.

WADHURST.

WANNOCK.

WARBLETON.

In 1880 it stood in an outhouse; four stops; four barrels.

WILLINGDON.

WARWICKSHIRE.

ASTON HALL, near Birmingham.

The Lancelot Mitchell collection. 17 barrel-organs were collected by the Rev. Lancelot Mitchell rector of Curdworth from 1905 to 1938. The Birmingham Municipal Museum possess nine of them and have supplied the following list:

Aston and Harwood 1815.

Sheraton organ 1790.

Astor.

Maher 1815.

Theodore Bates 1840.

Wornum.

Unnamed organ.

Scotch organ.

Broderick and Wilkinson 1798-1811.

GT. ALNE. Removed 1853.

COMPTON WYNYATES.

Diapason, Principal; two barrels of eleven tunes.

ELMDON.

Destroyed in the 1920's.

HILL MORTON.

Bishop, 1829.

MAXSTOKE.

Very large barrel-organ now in the Lancelot Mitchell collection.

SALTER STREET.

Said to have been wound up and played by clockwork. Old story repeated here of it refusing to stop at sermon and being carried bodily out of church when it jumped to "Out in the cold and snow".

TWYXCROSS, Orton Hall; Bates; Open Diapason. Principal, Twelfth, Fifteenth.

WILTSHIRE.

GT. BEDWYN.

E. R. Pole, Esq., has a collection of mechanical musical instruments in which are three church barrel-organs. They are:

Organ by Christopher Gerock, Cornhill, London.

Hanover	Old Hundredth
Condensation	Old 104th
Old Hundredth	Portuguese Hymn
Lydia	Sicilian Mariners
Bradley Church	German
Devizes	Morgan
Harts	Shirland
Evening Hymn	Hughington
God Save the King	Cambridge New

Bath Chapel
Gabriel New
St. John's
St. Matthias
Darwells
Helmsley
Lincoln
Islington
Oldham

Greston, repaired by Smith of Bristol, 1820.

Easter Hymn	Old Hundredth Psalm
Portuguese Hymn	Old 104th Psalm
Sicilian Mariners	New Sabbath
Evening Hymn	Cambridge

and two secular barrels.

Devizes
Simion's
Kimsley
Abingdon 115th & 117th

BEVINGTON.

Morning Hymn
Old Hundredth
Gainsborough
Cambridge
Wareham
Mount Ephraim
Abridge
Portuguese Hymn
Howard
Acton (Missionary)
Devizes
Westminster New

Easter Hymn
Bedford
Carey
104th
Evening Hymn
Angels Hymn
Portugal
Shirland
Irish
New Sabbath
Stephens
Tiverton

Stowey
Peckham
St. Ann's
St. James
London New
Belgrave
Mington
New York
Carlisle
Wilton
Weston Favel
Oxford

LYDDINGTON.

ROWDE.

Methodist Chapel. Bryceson.

WORCESTERSHIRE.

BEWDLEY MUSEUM.

YORKSHIRE.

FARNHAM.

NORTHALLERTON.

Gray and Davidson, 1820.

TICKNELL.

HARROGATE.

Royal Pump Room Museum, formerly at Fleet, Lincs. E. and J. Pistor.

Veni Creator	100 Greens
Banbury 60th Psalm	51st Psalm
Hotham 112 Psalm	90th Psalm
West Street Hymn	Evening Hymn
Psalm 18 Dr. Wright	Easter Hymn
Love's Psalm	St. Martin's Psalm
104th Psalm	St. Martin's
While Shepherds	La Belle Catharibe
	Malbrook

and two secular barrels.

YORK.

19th-century barrel-organ in County Museum. Bryceson, 5 Tottenham Court Road. From Garston-in-Holderness. Given by Charles Grimston, whose descendent Lady Grimston gave it to York. Bryceson advertisements and notes on playing are in the organ. Four barrels.

Hundredth Psalm	Pastoral Symphony, Handel	Sheldon, New York
Rockingham	Arabia	Cambridge New
Luther's Hymn	Wareham	Manchester
Easter	Monmouth	Abingdon
Helmsley	Creation	Mount Ephraim
Hotham	Devizes	Portugal
Portuguese Hymn	Lord Morningtons Chant	Hanover
Easter Hymn	James' Chant	Irish
Christmas in Bristol	Humphries Chant	German Hymn
Dr. Dupuis' Chant	Nine Responses	Bedford
Russell's Chant	Glory be to the Lord	Norris' Chant
Morning Hymn	Truro	Darwell's
London New	St. Anne's	Sicilian Hymn
Warwick	Shirland	Evening Hymn
Anniversary	Carlisle	