

The Pugins, the Bevingtons - and others

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I imagine there are few letters that are written these days by senior churchmen that end with a salutation as 'your obedient servant'. And indeed in the Roman Catholic church of the middle of the 19th century there were to be few churchmen more senior and more admired than Nicholas Wiseman.



Nicholas Wiseman, President of Oscott College 1840-1849

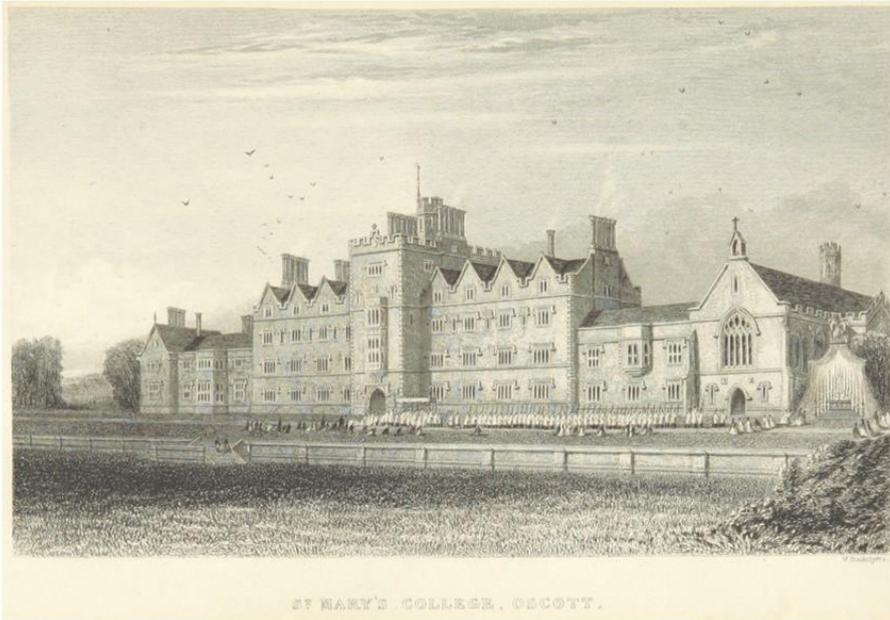
Gentlemen,

I have no hesitation ... in writing this note, which you are at liberty to show to the Gentlemen of St George's Committee, declaring that I have had every reason to be satisfied with all the commissions which you have executed for me or for Churches in this district, and that I can have no hesitation in recommending you to the above gentlemen, or any others who may desire to be provided with organs.

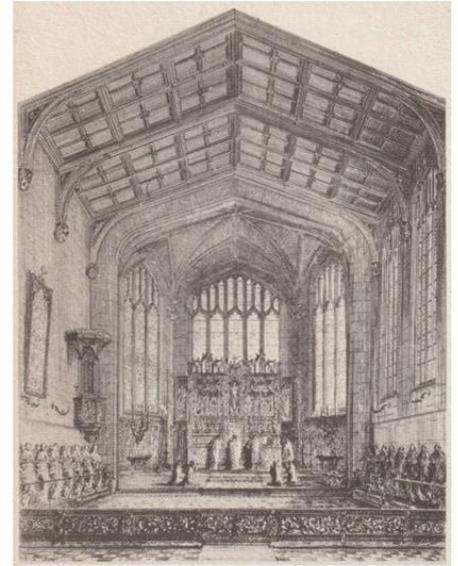
I am, Gentlemen, your obedient servant,
Nicholas Wiseman, D.D.

At the time of writing this letter to the brothers Henry and Martin Bevington, Wiseman was Principal of Oscott college, an institution also known - as the letter is headed - as 'St Mary's College, near Birmingham'. He was at Oscott from 1840 until 1849.

Oscott College



Openair procession, etching by William Radclyffe, 1839



Pugin's proposed decoration of interior of the chapel, 1837

He mentions the building committee of St George's, Southwark, the cathedral church that Augustus Pugin designed in 1838 and was built from 1841 onwards. So the letter must date from late 1839, for reasons that will become clear.

Proposal drawing by Pugin for St George's cathedral, Southwark 1839



Doctor Wiseman's recommendation to the committee at St George's doesn't seem to have been followed, since a 30-stop organ was built for the cathedral by Bishop. All the same, Wiseman preached at its consecration in July 1848.

I started work on this lecture thinking that I might be able to find evidence that Augustus Pugin must have been familiar with the Bevingtons from his teenage onwards and would therefore have favoured them especially when it came to supplying organs for the churches he designed.

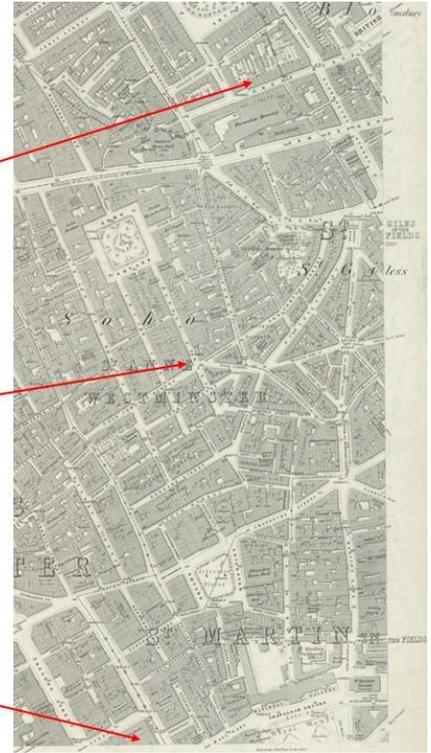
1870 map of Bloomsbury and Soho where Pugin and Bevington were brought up



Pugin residence (1823-1834)
105 Great Russell Street
(now 106, with plaque)



Bevingtons' Greek Street organ works

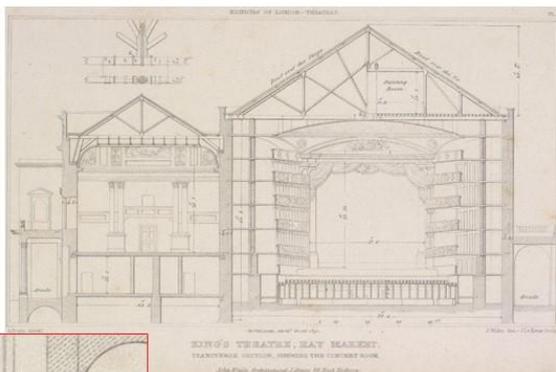
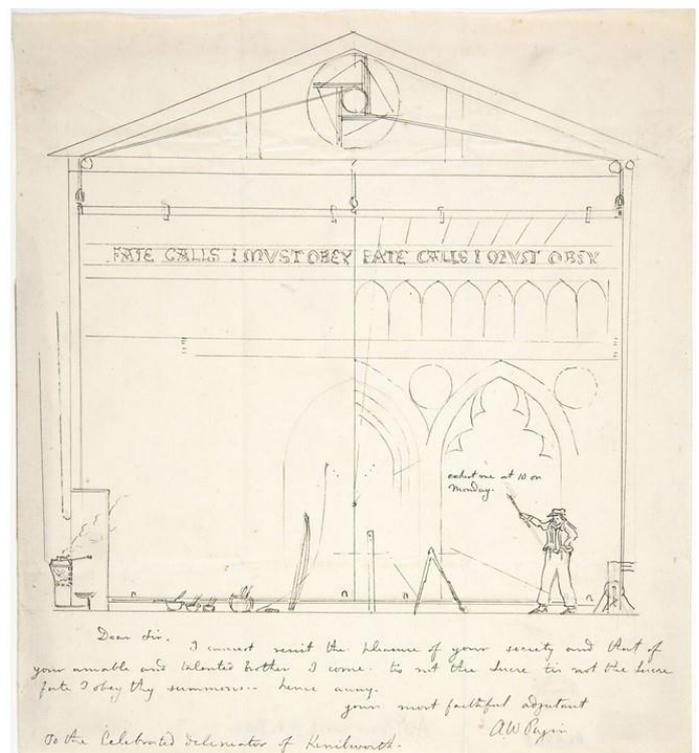


The King's Theatre Haymarket

Augustus was born in 1812 in a house in 39 Keppel Street Bloomsbury where his father also had an office, while Henry Bevington, the first son of the organ builder, was born in Soho, in the very next year. Although the Pugin family moved quite a bit, Augustus was brought up from the age of eleven at 105 Great Russell Street only a few hundred yards north of Soho while the Bevington organ works was based in Greek Street on the corner with Old Compton Street. That is a co-incidence. What is not co-incidental is that during his formative years Augustus designed furniture for Windsor castle at the age of fifteen, helped to run a furniture-making business for a couple of years and then took his interest in the theatre to the full-scale, real, thing, working at the King's Theatre, Haymarket (now 'Her Majesty's' – soon to be 'His Majesty's' – theatre.)

Letter from A.W.N. Pugin with sketch of scene painter and the set for the ballet Kenilworth at the King's Theatre London, March 1831

Pugin's diary records that he went on to paint interiors of Cumnor Place and Greenwich Palace for this production, and supplied costume details.



King's Theatre, engraved J. Willis
after A.[C.] Pugin c1800

He worked at Covent Garden and the English Opera House shifting scenery in the giddy heights of the 'flies', building and painting scenery, also designing scenery and costumes for ballet and opera. At the same time he ran a small carving and furniture-making business which included making sideboards in flat packs, numbered and ready to assemble without glue as, incidentally, were Bevington organs for transporting abroad.

Augustus Pugin's first churches were completed and opened in 1839 (see Handouts).

Pugin's churches with Bevington organs

St Mary DERBY, opened Oct **1839**

St James READING, opened ?**1839**

St Alban MACCLESFIELD, opened **1841**

Cathedral of St Mary SYDNEY, designs **1843**

Cathedral of St Mary NEWCASTLE, opened **1844** [the Bishop purchased the organ from the Principal of Ushaw College, £325, & installed it here]

The Grange RAMSGATE (house) chamber organ, c**1844**

Chapel/church of St Augustine RAMSGATE, c**1845**

St Marie RUGBY, **1847**

USHAW College chapel, completed **1848** [Bishop, rebuilt Bevington 1880s]

Ackworth Grange chapel PONTEFRACT, opened ?**1848**

St Aloysius chapel USHAW junior college [EW Pugin], **1857**

When it came to choosing organs for his house and church at Ramsgate, Pugin turned to the Bevingtons. And as you can see above, a number of the churches he designed bought Bevington organs, but in other churches he designed, as an architect working for a committee, he would not necessarily have a say in the matter of choosing an organ builder, especially if - as it would seem - Pugin did not always design casework for organs in his churches.

But the truth, as always, is more complicated than any simple explanation. What is clear is that there was a network of intersecting relationships, some purely professional and others where mutual interests brought people together. It would be nice to be able to suggest why and exactly how the characters we are going to look at briefly today came to know each other, but that is very difficult to pin-point. All we can do is to see that circumstances brought them together, and look at the result of these intersections.

And indeed in 1840, perhaps knowing that the Bevingtons had already exported organs, Doctor Wiseman gave a Bevington organ to the English College in Rome, of which he had been president until that year before taking up the Presidency at Oscott. It was demonstrated in the Greek Street factory in December 1840 before being shipped out. Since Wiseman did not mention this in the letter I quoted at the start of this talk, the letter is likely to precede that date of 1840. And since it is addressed to 'gentlemen', implying the brothers rather than the sole head of the firm, Henry their father, it presumably post-dates his death on the 7th of April 1839.

1870

1875



Greek Street
Factory

But what of the churches around Birmingham that Wiseman mentioned and may well have influenced, either directly or through the priests he was responsible for training at Oscott seminary?

Stanbrook Abbey,
later organ case designed
by Edward Pugin



As far as is known, the organs made under the direction of Henry Bevington senior in that area before 1840 included one for the catholic nunnery at Stanbrook House in Worcestershire, and St Peter's Leamington Spa in Warwickshire. Is it possible that the Stanbrook organ may have introduced Wiseman to the Bevington family? In any case, a later organ case was designed by Edward Pugin, the oldest son of Augustus.

After 1840, when Wiseman was Principal at Oscott, and the second generation was running the Bevington firm, the list of Bevington organs seems to expand rapidly both in quantity and geographical area. By 1851, out of a production of around 250 organs in total, the firm had made 50 organs for Roman Catholic churches. 36 of these were made for all parts of England and another 11 for churches and monasteries in Ireland, as well as three that were exported.

Henry BEVINGTON

(1778-1839)



Henry II (b1813)

Elizabeth (b1815)

Alfred (b1817)

Martin (b1821)

Charles (b1822)

Augustus Welby Northmore PUGIN

(1812-1852)



Anne (1832-1897)

Edward (1834-1875)

Agnes (1836-1895)

Cuthbert (1840-1928)

Katherine (1841-1927)

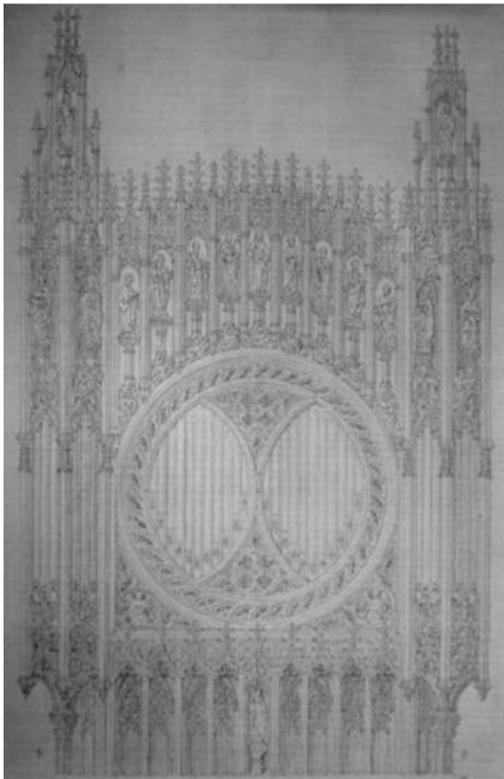
Peter Paul (1851-1904)

Even if Wiseman's contacts and pupils were widespread, such a number could hardly be accounted for by his influence alone. But he was a crucial factor in advancing the professional careers of both families.

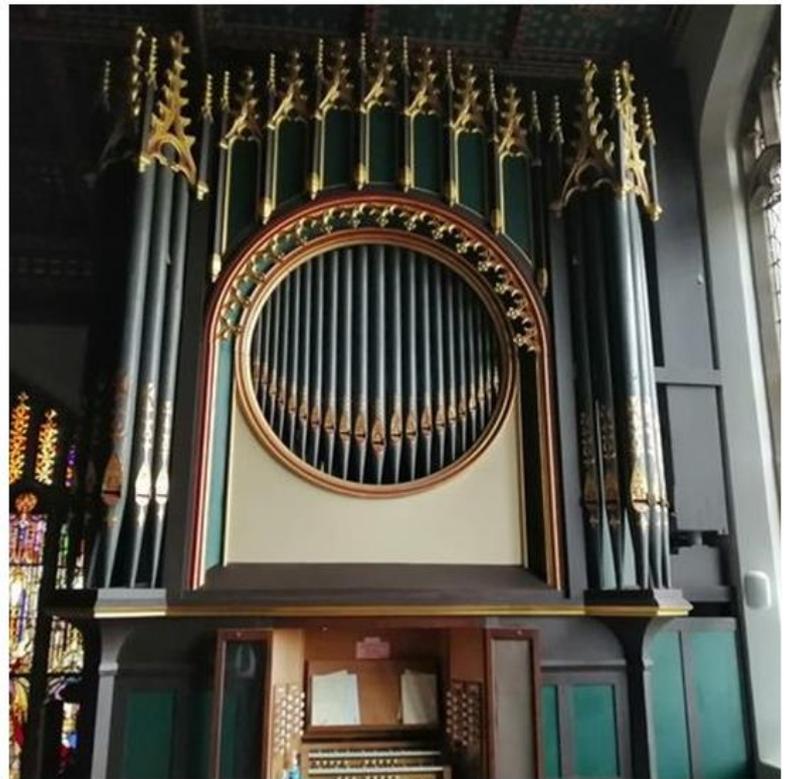
The oldest, Henry Bevington the second, was as we noted an almost exact contemporary of Augustus Pugin; Henry's younger brother Martin was eight years younger. Both played the organ. Henry was organist of the chapel of King's College, London, at the age of only 22, in 1835. Three years before he had been appointed to St Dunstan-in-the-West at the other end of the Strand. But he had to wait until 1849 before a Bevington organ would be provided for the chapel at King's. He 'presided' at the opening of many organs made by the family firm, but Martin is also known to have done the same and - rarely - their younger brother Charles did as well. The fourth Bevington boy, Alfred, born between Henry and Martin, is not known to have been an organist, but they all took part in the daily life of the firm, which after 1842 was styled 'Bevington and Sons'.

So how did these men, at first Augustus Pugin and the older Bevington brothers come together professionally? Let us have a look at two case designs, the first at the same Oscott College where Dr Wiseman was Principal:

Oscott College, organ case: original 'ideal' design and as made



Pugin's drawing for 'Ideal scheme for Sainte Marie's College' 1834



Oscott College, RC Seminary chapel designed by Pugin; organ by Parsons of Birmingham in place for consecration (1838) now not in original position
Pugin Society

The history of this organ from the Oscott.net website:

Pugin and Oscott college

The chapel is the heart of the college's life and the centre of Augustus Welby Pugin's work at Oscott. In 1837, Pugin, the rising star of Gothic architecture, was introduced to Oscott. Potter was paid off and Pugin was given a free hand, especially in the chapel. His purpose was to create a glorious visual and spiritual experience for the visitor and worshipper, which would draw them into the mystery of Christianity and closer to God.

The organ was made by Parsons of London, and given by Pugin's friend and business partner, John Hardman. In 1872 it was moved to its present position and enlarged by the generosity of the Oscotian Society ... since [the organ] was a gift, there is no record of purchase - in place for consecration 29 May 1838.

And now here is a drawing of the original organ as designed by Pugin and made by the Bevingtons for St Mary's cathedral, Sydney, Australia. It was installed 1840-1 in the west gallery and moved to the south transept in 1849 prior to the rebuilding of the west end to Pugin's design. It was destroyed by fire with the cathedral in 1865:

St Mary's cathedral, Sydney

Pugin-designed 1840 case
destroyed in fire, 1865



reconstructed drawing by Graeme Rushworth



Gerard Smith 1725



Bernard Smith 1702



Avery 1779



GP England 1801



J&GP England 1790



Barrel organ
Astor c1810

Well-established 'oval' design



Thomas Elliott 1814



W&J Gray 1787



Samuel Green 1787



Hugh Russell 1786



Snetzler 1760



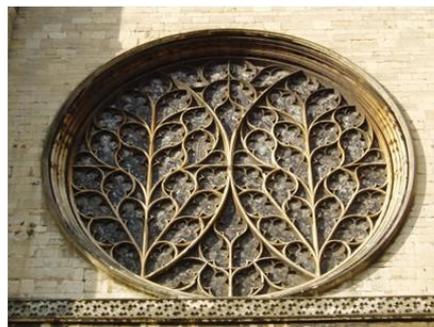
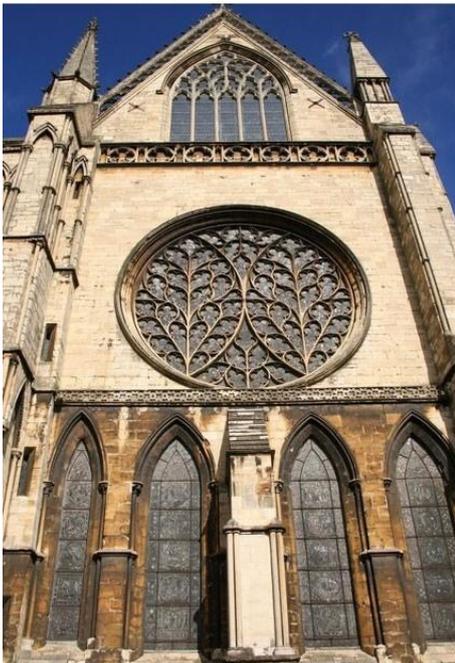
Snetzler (Adam) 1775

Pugin's 'ideal' design for the Oscott organ seems to be a conflation of two design ideas. The first idea is typical, even commonplace, in later C18 organ cases, with their Snetzler-Green style of ovals, but it resembles, with its twin ellipses within the oval, even more the two known examples of Hugh Russell organs with their twin ellipses.

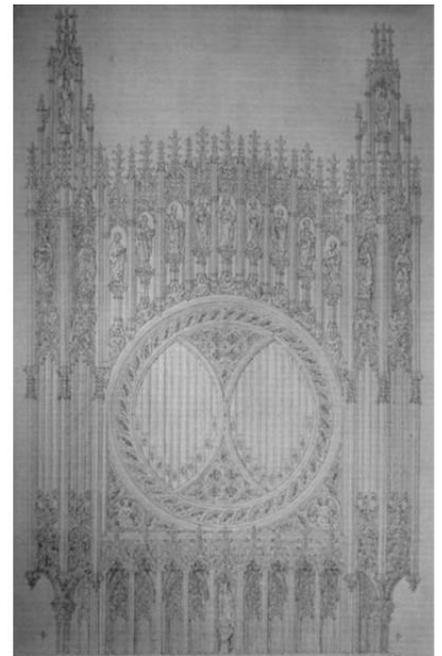
Hugh Russell 1789



'Bishop's Eye', Lincoln cathedral



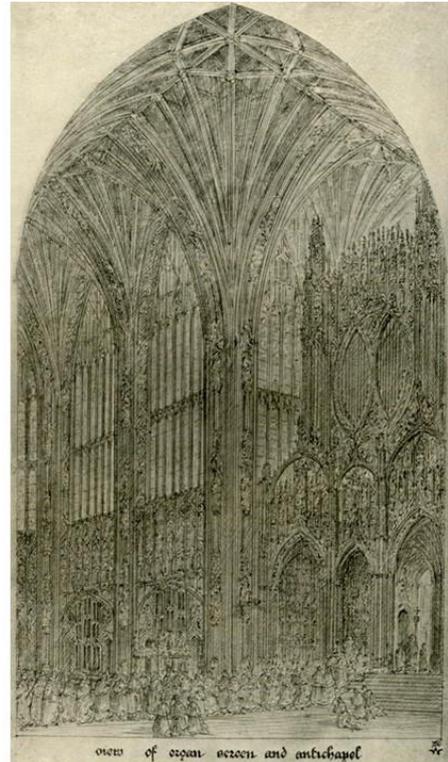
South transept, Lincoln cathedral,
the 'bishop's eye'



Pugin's drawing of 'Ideal scheme
for Sainte Marie's College', 1834

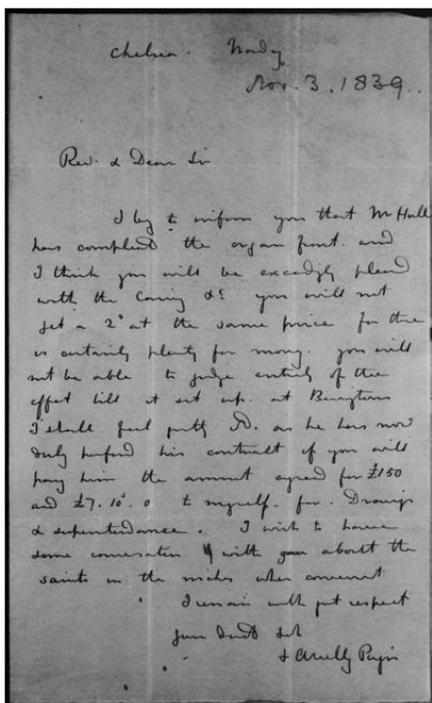
The second design idea seems to come from a much older one, one that can be found in a well-known building that Pugin frequently visited, much admired, and drew with his father and on later visits. This was Lincoln cathedral, where the 'bishop's eye' in the tracery of the north transept window seems to be the direct fore-runner of the original 'ideal' case design, though this was simplified, quite drastically, when the cases were made for Oscott and then Sydney.

'View of organ screen and antechapel'
 from 'The Book of designs for a
 College 1833-1834'
 with 'bishop's eye' organ case



Pugin's original drawing, published in *The Burlington Magazine*, 1905-6

Letter from Pugin to
 Revd. Thomas Heptonstall OSB[†]



'I beg to inform you that Mr Hull[‡] has completed the organ front and I think you will be exceedingly pleased with the Carving & you will not get a 2^d at the same price for there is certainly plenty of money. You will not be able to judge entirely of the effect until it is set up at Bevingtons. I shall feel greatly obliged as he has now duly performed his contract if you will pay him the amount agreed for £150 and £7. 10^s. 0 to myself for Drawings and superintendence. I wish to have some conversation with you about saints in niches when convenient...'

[†] Revd. Heptonstall served at Acton, W London and was cousin to Archbishop Polding of Sydney

[‡] Hulls were the furniture manufacturers in Wardour Street for whom Pugin made designs

This letter from Pugin confirms he made the design and that it was manufactured in Soho by Hull, the furniture maker with whom Pugin had had a long relationship - since his teenage years in fact.

Could these organs, with the Bevingtons making the organ for Sydney, in organs with cases of similar design, be the reason that brought the two families together, thanks to Nicholas Wiseman?

Bevington organs sent to Australia



1845 Bevington now at Holy Trinity cathedral, Wangaratta, Victoria



1840 Bevington for St Mary's cathedral, Sydney, NSW. Case designed by AWN Pugin, destroyed 1960s



c1851 Bevington installed 1853 in St Francis' Cathedral Melbourne, destroyed 1950s

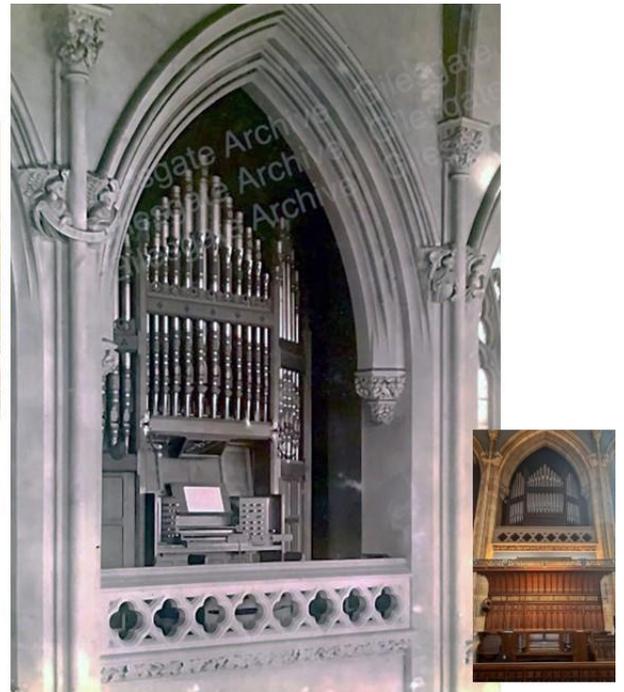
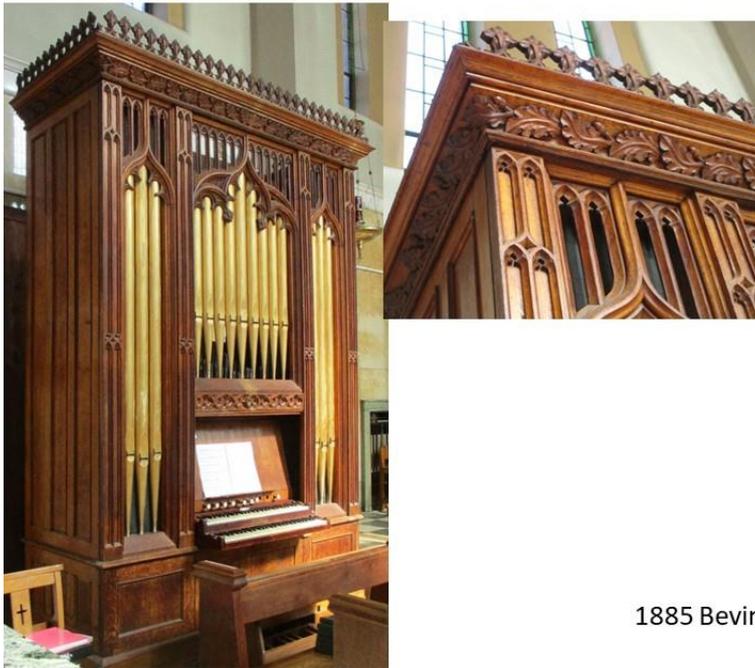


The Bevingtons went on to make other organs for Australia; the one on the left is typical (almost stereotypical), but the casework for St Francis' cathedral with its three-part front might have had some input from Pugin, with the sort of monograms and patterning on its front pipes that we associate with his decorative work elsewhere.

I had imagined that the close proximity of Soho to the theatre world of the teenage Augustus might have been a reason for Henry Bevington and Augustus Pugin to have met, but it may have been Wiseman who was the catalyst for their association. Wiseman's recommendation of Bevington for new Roman Catholic midlands churches would certainly have been known to Pugin through his own connection and work at Oscott College. Pugin was to be later a 'Professor' at the college and gave lectures on medieval buildings.

It was not an obvious connection from the start; other Roman Catholic churches and institutions had their organs from Bishop, Gray & Davison and Hill. Very few of these survive unaltered: only, for instance the Bevington at Lichfield, a Hill at Warwick Bridge in Cumberland. But later on at Ushaw, the organ which James Bishop made for Pugin's original chapel was remade and enlarged by Bevington in the 1880s when the chapel was rebuilt on a larger scale by Dunn & Hansom, re-using many of the furnishings which had been designed by Pugin for the earlier smaller chapel.

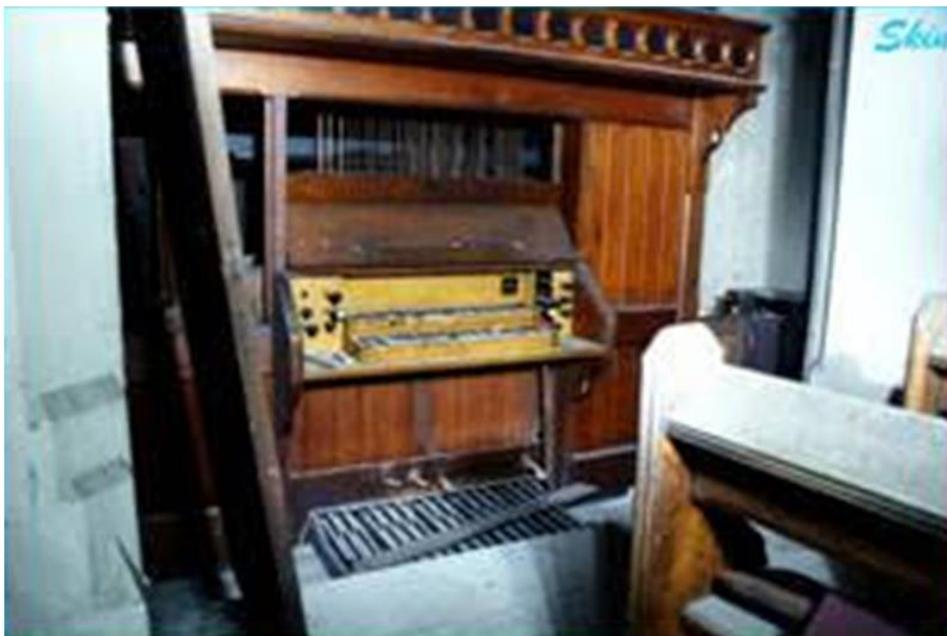
Casterton School, organ by Frances Booth 1834,
remade Bevington 1852



1885 Bevington organ on north gallery, (replacing Bishop, 1847)
main chapel Ushaw College; re-built 1970s (inset)

And - as an aside to this - another organ worked on by Bevington will soon join what will then be a total of five organs at Ushaw College. It will be placed in the second chapel, the workers' chapel, dedicated to St Joseph. Although it was made in Leeds for a very evangelical clergyman in 1834, its design - especially similar in the treatment of its top cornice - is actually rather Puginesque, even though it is more late-medieval 'Perpendicular' in style than 'Decorated'. Curiously though, this organ was slightly modified by the Bevingtons in 1852, possibly when it was transferred to a new school chapel and parish church at Casterton.

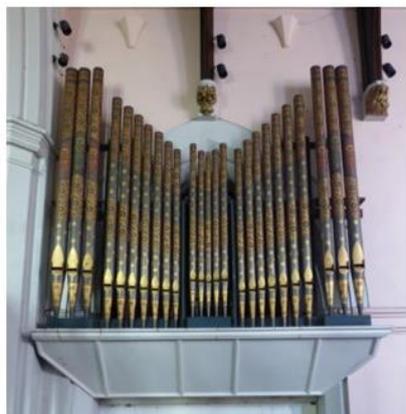
Bevington organ in abandoned Junior School, Ushaw College



Photograph supplied by
Tony Bevington

The fifth organ at Ushaw is in the junior school chapel and appears to be a 2-manual Bevington chancel-organ in style. But the junior school is fast becoming ruinous, lacking the considerable necessary funds to restore its extensive buildings. Officially, it is impossible to gain entrance to the junior school chapel, but I hope to be allowed to do so this summer, to see what - if anything - is left of this organ that might be restored.

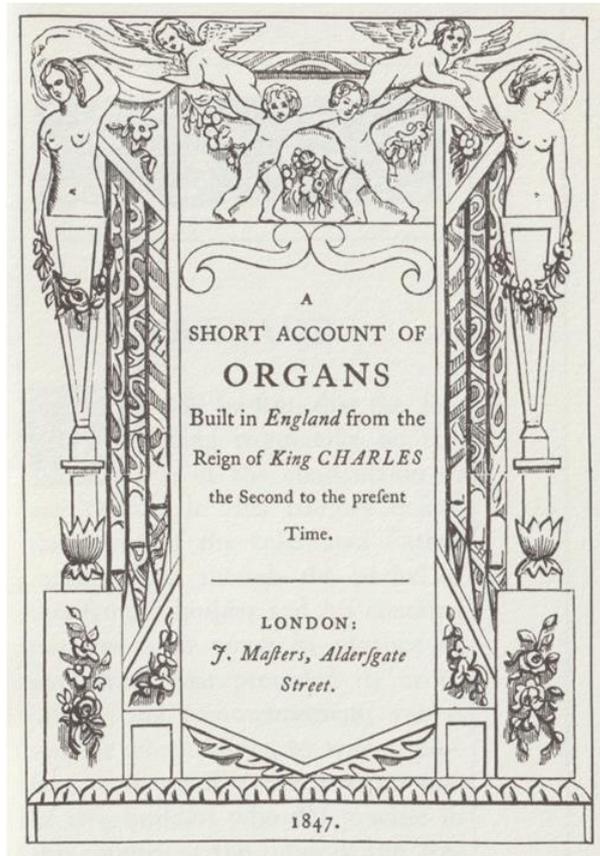
High quality painting of pipes on 3-manual, 1855-6
Bevington organ at St Saviour's, Chalk Farm, London



Martin Bevington's interest in design and ornament and the general revival of gothic as the 'one true Christian art' which had been brought about by publications by Pugin and his father, including *Examples of Gothic Architecture*, might have made for some interesting conversations. But although we know nothing at all about any such conversations, discussions or even arguments, what is clear is that when Augustus Pugin and his clients needed an organ for their new churches, they often had recourse to the manufactory in Soho.

Here we need to bring in another influence on both Pugin and the Bevingtons. Following the publication of Pugin's major polemical books on architecture and society, *Contrasts* and *True Principles* in 1836 and 1841 respectively, Sir John Sutton may well have been one of the many, such as Gilbert Scott the architect, who were 'woken out of slumber' (Scott's phrase) by Pugin's arguments. Sutton's book, *A Short Account of Organs Built in England*, is also polemical. It condemns the tonal and visual coarseness of many modern organs and their tasteless tendency to become larger and louder. Or, as he put it, 'more and more overpowering every day' - and to become (with no doubt conscious echoes of William Blake) what he called 'Music Mills'.

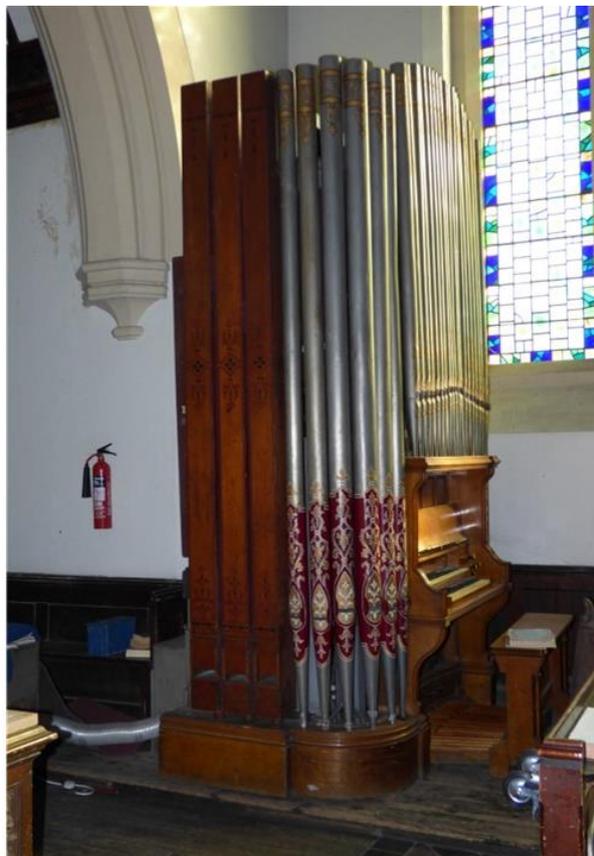
A Short Account of Organs
(1847)
Sir John Sutton



He writes: 'by the retention of old organs, or, where new ones are introduced, by having small ones without much variety, there will not be so much opportunity for display, and the music will be far less disgusting than is generally the case'... 'large Organs are in every way objectionable, as they offer a great temptation to a good musician to produce great effects, and in his excitement, if accompanying voices, often to forget them altogether, and the consequence is, that an Anthem frequently ends with an Organ solo instead of a full chorus of voices. As for a bumptious country Organist, with one of these *Mills* at his command, he is in his glory, and his hearers in amazement.'

Pugin and the Bevingtons might have talked about church music and what that meant for the design of organs. The comment in Sutton (pp 106-7) that an organ with a chorus of six stops should cost no more than £100 may have given rise to discussion and even an attempt by the young Bevingtons to see if they could indeed make such an organ for that price. They were indeed still doing so in 1880s, when an organ with five stops was still priced at £100.

Bevington
painted wooden pipes



Sutton was equally keen that organs should look appropriate, especially those in medieval buildings. This meant (as Pugin also said) thoroughly understanding and adopting medieval styles and functional systems. Again, even the most basic small Bevington organs are notable for simple decorations on their casework, as well as for the often intricate paintwork on their front pipes which was designed and carried out for an extra few pounds.

Bevington
painted front pipes



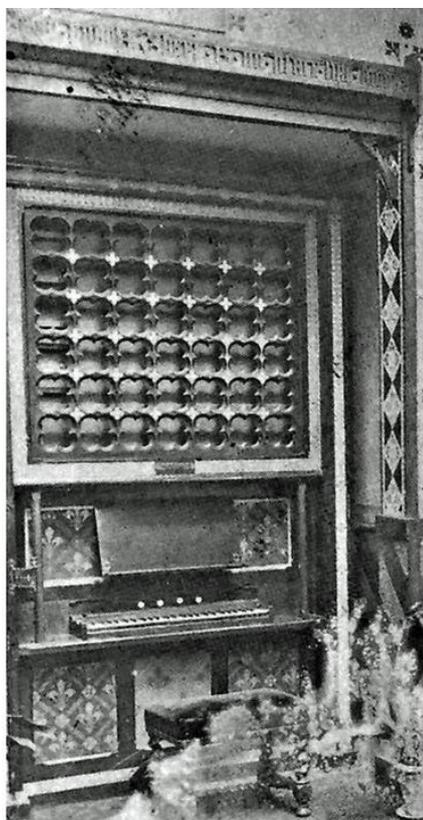
As to musical taste, Pugin himself wrote a long pamphlet in 1850, pleading for the Roman church not to abandon plain-song, the ancient music of the English Church. In his usual vigorous way, Pugin attempted to defend this music against a tendency all too familiar to us today. Certain elements in the Roman church were trying to make their services more 'acceptable' to their congregations.

An Earnest Appeal for the Revival of the Ancient Plain Song

In 1850, the year before he died, Pugin composed a pamphlet in defence of Gregorian chant and congregational singing.

"The mass of persons are opposed to the plain song from pure ignorance; they do not understand it; all their ideas are, perhaps, formed from some miserably corrupt version they have heard drawled out by a cantor, who scarcely knew a note of music, and they never trouble themselves to examine and study the wonderful beauty of these heavenly compositions, which, independent of their own intrinsic merit, have all the weight and authority of the Church to recommend them."

In his own house, Pugin set an example: here, morning and evening offices were sung to plain-song accompanied by his daughter Annie, and the small organ she played at family prayers and Compline had been made by the Bevingtons.



Pugin's house organ at Ramsgate



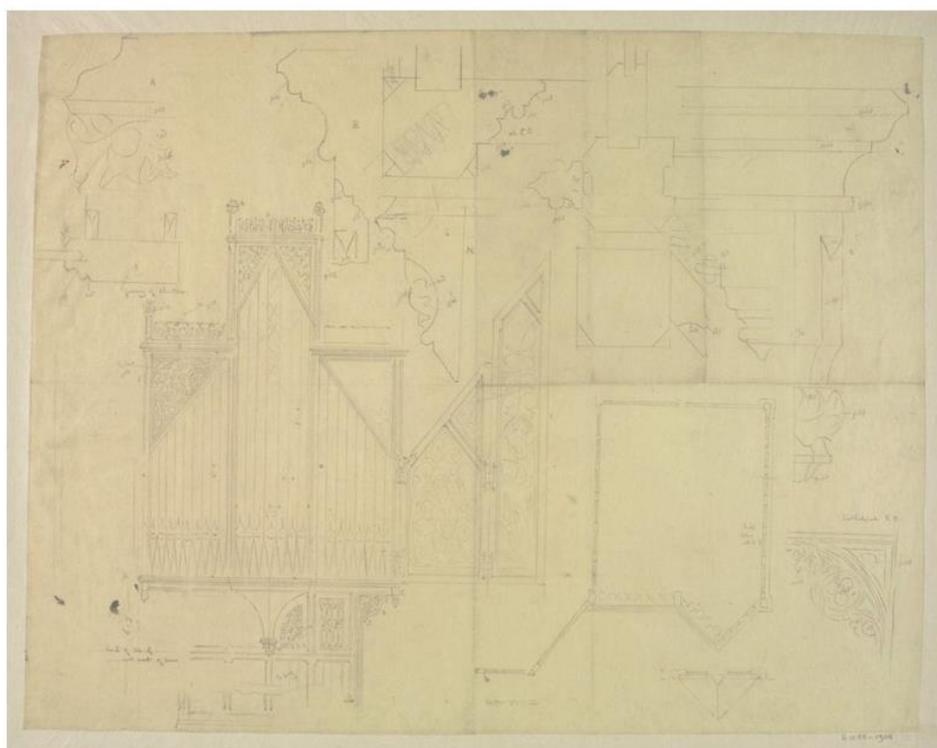
It is clear that these three - Pugin, the Suttons and the Bevingtons - were on the same page as regards taste in architecture and music, as would have been Hardman and Crace, among Pugin's many other collaborators.

Pugin was also a Vitruvian architect: that is, one for whom form followed function. In this he had to be in exactly the same mind-set as a designer of organs, where every part also has to be pared down to what is essential to the successful working of a machine. Otherwise an organ can quickly become too complex to be well maintained and long-lasting.

That Pugin could also design the iconic and elegant is exemplified in the Elizabeth tower of the Houses of Parliament, especially now that its original colour scheme has been restored.

In organ terms, the same can be said of the 1849 organ at Jesus College, Cambridge, where more obviously than in the sketches he supplied to Sutton's *Short Account*, elegance and functionality are beautifully combined.

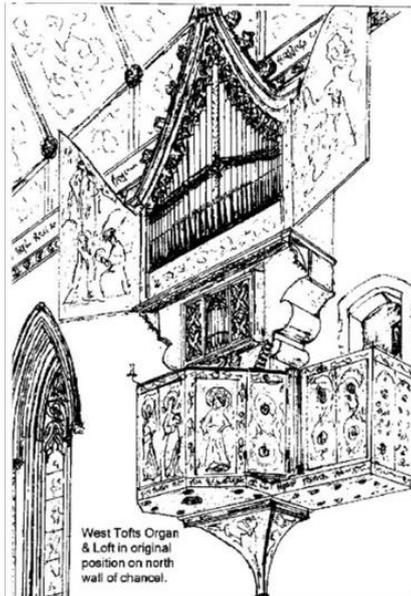
Working drawing for Pugin's case at Jesus College, Cambridge



However, ideas and inspiration are nothing if a client willing to pay for these cannot be found. And that is where Wiseman, president of Oscott College and future Cardinal Archbishop of Westminster, was so important to this architect and those enterprising 'gentlemen' in Soho. As would be the various clerical members of Sir John Sutton's family.

Organs should be placed, said Sutton, in swallows' nests in the nave or choir in grand buildings. And, says Sutton, the organ in the quire of smaller churches should be on the north side, above the stalls 'to accompany the service'. An organ placed in the quire, with its bellows behind it, was indeed the classic place for them in medieval churches of all sizes, as our own 'Soundsmedieval' research has discovered.

West Tofts, Norfolk



We should pause a moment to consider what 'to accompany' meant in the later 1840s. It was not yet the period of expressive church music of the kind we think of as the 'normal' Church of England evensong repertoire, and even less so the oratorian style of the Roman church of the later C19. In the Roman church and in proto-high church Anglicanism, mid-C19 services were simpler and subdued - and in some Church of England circles there were serious and successful attempts to restore the singing of plainsong.

An 'Ancient Hymn'

PASSIONTIDE.

Hymn 106. [Orig. Ed. 84 : Rev. Ed. 96.] (FIRST TUNE.) Mode i.

The image shows a page of a hymn book with the title "PASSIONTIDE." and "Hymn 106. [Orig. Ed. 84 : Rev. Ed. 96.] (FIRST TUNE.) Mode i." The page contains musical notation for the hymn, including a vocal line and a piano accompaniment. The notation is in a single system, with the vocal line on a treble clef and the piano accompaniment on a grand staff (treble and bass clefs). The music is in a simple, modal style, characteristic of plainsong. The page also includes the Latin text "Vexilla regis prodeunt." and the English text "Tell it out among the heathen that the Lord is king.—Ps. xvi. 10."

Tell it out among the heathen that the Lord is king.—Ps. xvi. 10.
Vexilla regis prodeunt.

Indeed, the first editions of *Hymns Ancient and Modern* included 53 plainsong tunes - hence the book's title, no doubt. Their modern tonal (not modal) accompaniments suggest that choirs were discreetly accompanied. They are far from the style of the later

- and present-day - thunderous 'leading' of congregations by loud organs. Just imagine the modest but clear output of a five or six-stop Bevington chancel organ in its original condition.

Typical Bevington chancel organs



Bokesbourne, Kent



Chislet, Kent

It stands behind the choir-stalls with most of its pipework in a thin swell-box, and sings sweetly but precisely, in the way that singers appreciate. This style of organ tells us all we need to know about the real conditions of musical accompaniment of choirs at Mattins and Evening Prayer according to the Book of Common Prayer, or at Mass and Vespers in Catholic churches from the 1840s to the 1880s. Understanding this is the background to the placing of organs in Pugin's churches, a subject I have touched on in other lectures which you can find on the soundsmedieval web-site.

Pugin's case for Jesus College, Cambridge

Sir John Sutton presented the chapel with a two manual organ on "Old English" lines to his own specification in 1849.

The builder was JC Bishop with two ranks by Father Smith.

The organ was housed in a case by the architect AWN Pugin.



Those organs that Pugin and John Sutton collaborated on most directly were the ones at Jesus College, Cambridge, and West Tofts parish church in Norfolk. It is well known that the Jesus College case is placed on a northern gallery just above the singers and that it is a small organ. It contains some older wooden pipes as well as the new pipes which are known to have been voiced and then finished in situ by James Bishop himself. This highly-refined case was in a sense to lead to the other well-known Pugin and Sutton organ case. Its 'shutters' were the first to be revived in modern times; they were called (perhaps more appropriately) 'leaves' in later-medieval England.

At West Tofts, the organ was in a swallows-nest gallery, itself painted with figures, its case with the same basic outline, but this time more elaborately decorated and adorned with shutters. How much of the elaboration was due to Sutton is not clear (as are several other matters about the organ's making), but the essential point is that this organ originally followed exactly the tonal recipe for a choir organ in *A Short Account*, with its six-stop chorus. It was also positioned, accessed and blown in just the same way as our own 'Soundsmedieval' researches have discovered was common practice in English medieval churches.

Organ made for West Tofts (1857)

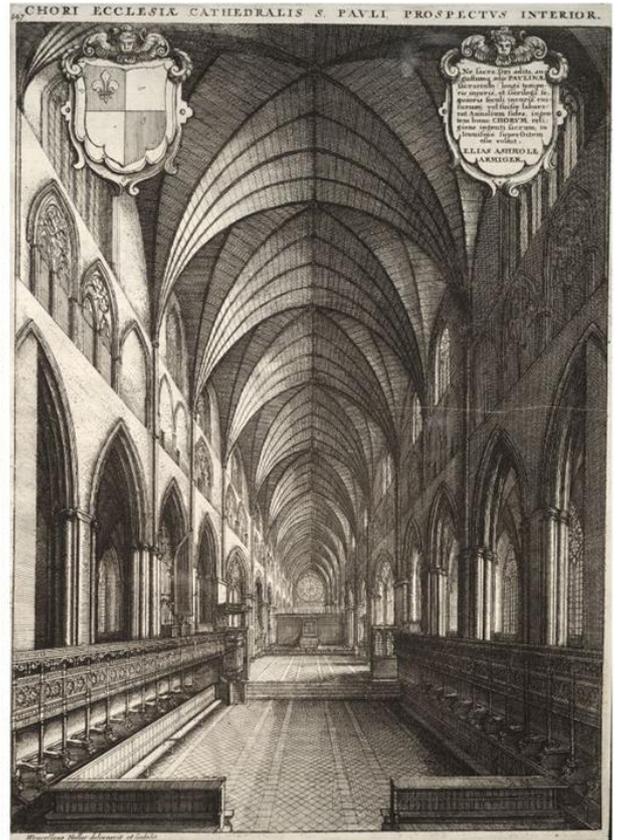


Adoration of the Magi (left) and Nativity (right)



The shutters on the Jesus college and West Tofts organs do have medieval precedent but in fact references to them in parochial documents are very rare. The only mention I have found is in connection with a small semi-mobile organ in church wardens' accounts. The 'leaves' they mention, using the same word as they did for shutters on windows, might have been hinged onto the organ case purely to protect its front pipes from damage.

Wenceslas Hollar engraving of quire of St Paul's, with organ shutters

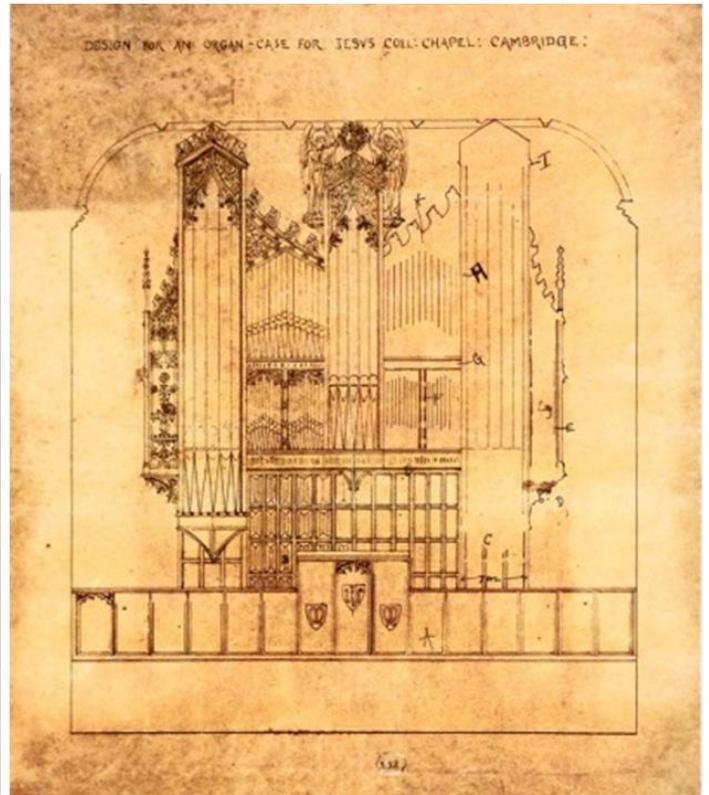
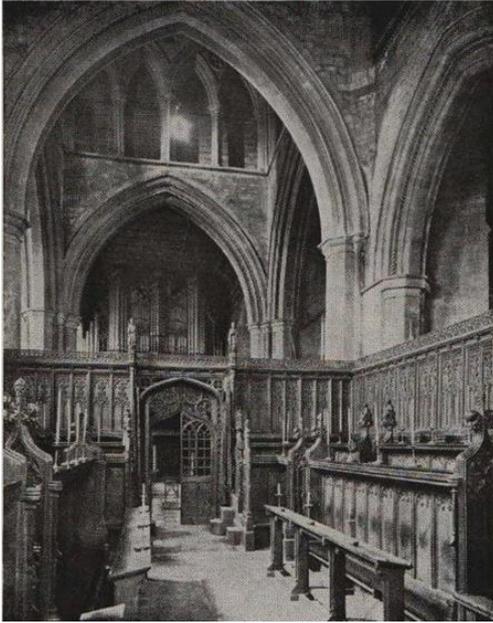


However, the Wenceslas Hollar engraving of the quire at St Paul's in the 17th century shows a large organ, about 20 feet tall, with large shutters. Their survival till the Civil War period perhaps indicates a larger use of these in pre-Civil War organs, but in fact we simply do not know. However, originally there were shutters on Dallam's organ of 1653 now at Lanvellec in northern Brittany, and he may have simply continued to do there what he had previously done in England. Nonetheless, one might have thought that if there was any painted religious imagery on these shutters this would have made them a target for Puritan iconoclasm, so they may have been left quite plain.

Be that as it may, it seems that Pugin did not design organ cases with shutters until his association with John Sutton and he may not have thought about using them until then.

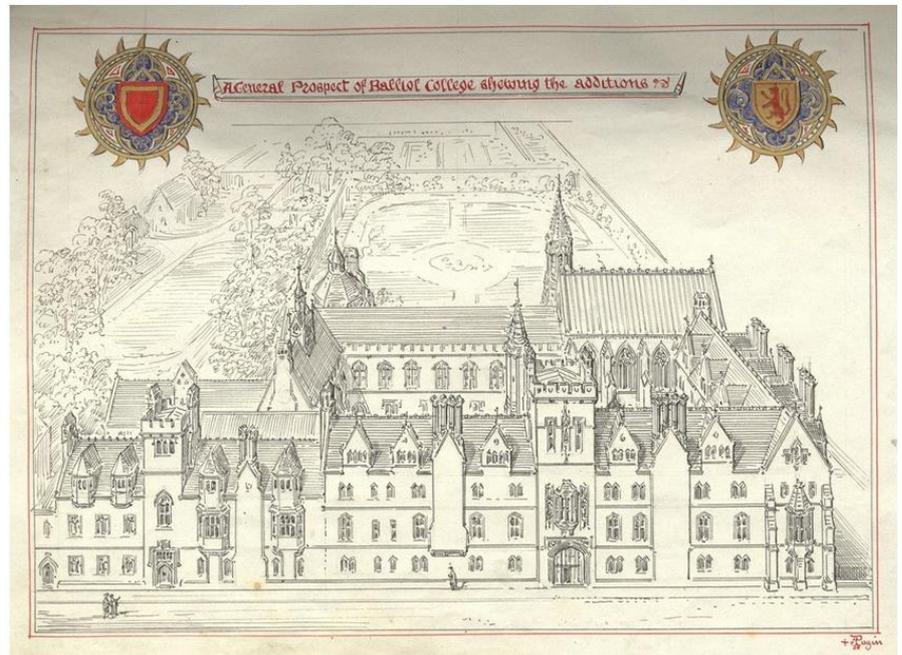
Incidentally, the later organ at the west end of Jesus College chapel with its case by Bodley also followed Sutton's comments on the placing of larger organs with pedal divisions. It completed his full requirements for the provision of two organs in a building where liturgical choral music was expected to be performed with a high degree of ceremony.

Jesus College Chapel Cambridge,
West End Norman & Beard organ (1887)
in Bodley case (1890)



However, in 1843, before the publication of *A Short Account* in 1847, Pugin had already solved another problem of accommodating an organ by following medieval precedent.

Pugin's proposed design
for Balliol College



If his design for the rebuilding and enlargement of Balliol College Oxford, had been followed through, he would have taken an alternative solution to the organ's placing and winding. Such an arrangement can be found in chapels or chancels attached to monastic or college domestic buildings. It was to place the organ and sacristy on whichever side of the chapel these domestic buildings were placed, for ease of access. If these were on the south, this was still satisfactory for the organ's good performance, because these buildings shielded the organ from rapid temperature changes.



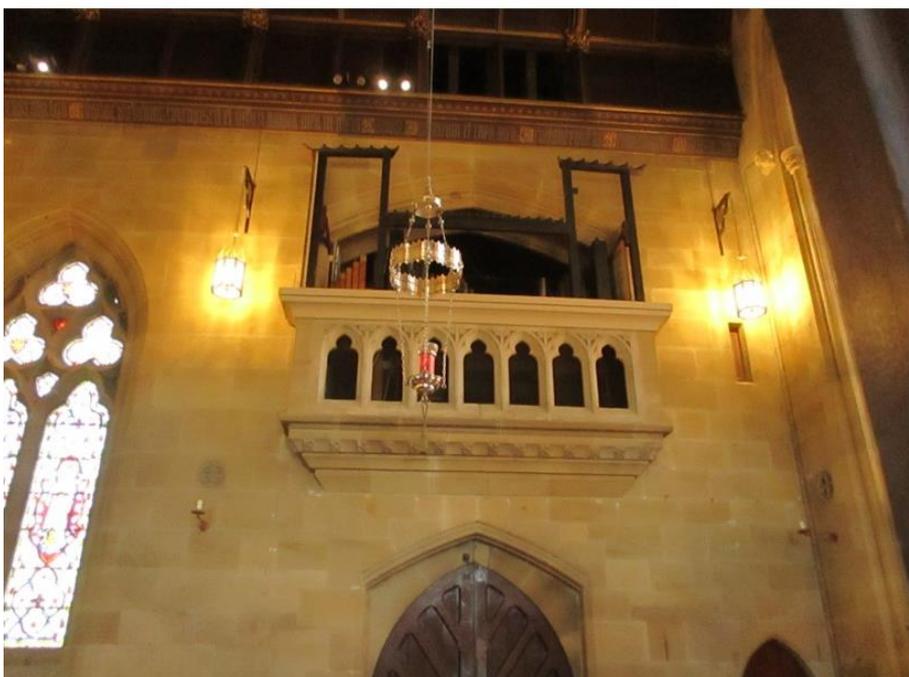
Balliol College:
Pugin's sketch design
for chapel interior, 1843



Pugin: "The organ is placed over the vestry
- & front of the same divers angels carved
playing on instruments."

In these proposal drawings made in the autumn of 1843 for the new chapel at Balliol, you can see that the organ room was to be at upper-floor level, over the sacristy (or vestry) door on the south of the chapel. The case seems to be a three-gabled one, though the details in this sketch are too meagre to be quite sure. The organ's winding would presumably be done in an ante-room of the sort that still exist for instance at Winchester College (on the north side of the quire) and behind the musicians' galleries in the nave of Exeter cathedral and the Lady Chapel of Gloucester Abbey.

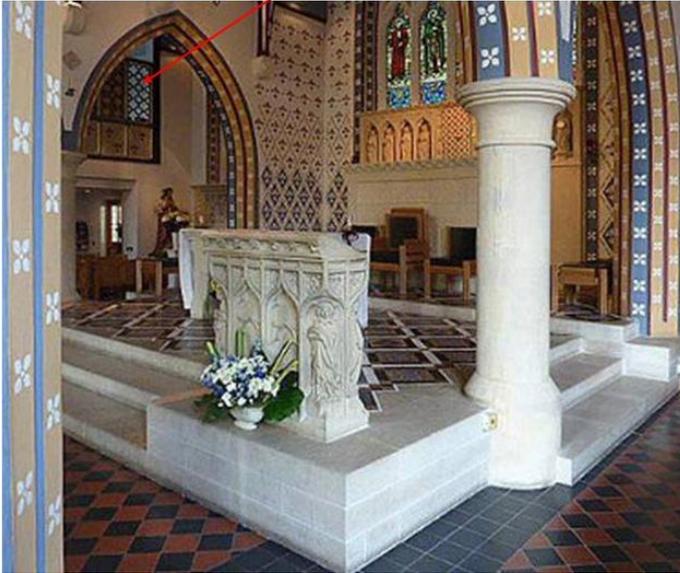
Ramsgate north chancel wall with organ gallery



Bellows room window looking outwards

In Pugin's own church at Ramsgate, the organ (originally made by Bevington) and its bellows room and look-out window are on the more-usual north side of the sanctuary. His contemporary church of St Thomas in Fulham has the same arrangement.

St Thomas, Fulham: NE gallery with organ



So here we have a small group of people whose chief mutual characteristic seems to have been an interest in learning from the past. This may have been largely a reaction to a present which had unwelcome aspects for them, both culturally and socially. Pugin had highlighted these in *Contrasts*, with its plea to return to more tasteful, pleasing and socially just values. Along with this, for three of our group, together with Edward Pugin, who continued and completed his father's work, came an adherence to the Roman church with the hope that this would aid a return to those values. The hopes of this close-knit group, which met at Ramsgate until at least 1870, no doubt continued to be fostered while they remained in contact. But it all ended with the death of John Sutton in 1872, which was fairly closely followed by the untimely death of Edward in 1875.

Messrs. BEVINGTON beg to recommend to the notice of Clergy residing in distant parts, their Improved *Church Barrel Organs*, calculated to play the simple, pious, and plain chaunt of the Catholic Church, and lead a choir of children, or other voices. **Mr. Henry Bevington** is arranging some easy Masses for the above instruments.

Catholic Directory 1840

The next generation was going to see and hear all these things very differently ...

HANDOUTS

AWN Pugin's first churches were completed and opened in 1839.

These included:

DERBY, St Mary, opened Oct 1839 [**Bevington**]

DUDLEY, ?1840 [organ unknown]

MACCLESFIELD, St Alban, opened 1841 [**Bevington**]

READING, St James, opened ?1839 [**Bevington**]

SOLIHULL, St Augustine, opened ?1840 [1990s Sixsmith hybrid]

OSCOTT college chapel, opened 1838 [Parsons organ]

WEXFORD college chapel, opened ?1840 [nil NPOR]

WHITBY, St Hilda, opened ?1840 [Binns in ?older case with painted fronts]

BIRMINGHAM cathedral, opened ?1841 [Parsons]

CHEADLE, St Giles, opened 1846 [9-stop Parsons] GOREY (Wexford), St Michael
convent, opened ?1841 [nil Nopr]

LIVERPOOL, St Oswald, opened ?1842/3 [unclear]

SOUTHWARK cathedral, St George, opened 1846 [Bishop, 30 stops]

RADFORD (Oxon) H Trinity, opened 1841 [nit, NPOR]

USHAW College chapel completed 1848 [Bishop, rebuilt **Bevington** 1880s]

USHAW junior college [EW Pugin] chapel, St Aloysius 1857 [**Bevington**]

WARWICK BRIDGE (Cumbs) Our Lady, opened ?1841/2 [Hill 1843, 5 stops]

BREWOD, St Mary, opened 1844 [later organ in NPOR]

GRACE DIEU (Leics) chapel, ?c1842 designs for furnishings [nil in NPOR]

KENILWORTH, St Augustine, opened 1842 [nil in NPOR]

KIRKHAM (Lancs), St John Ev, organ gallery design 1844 [14-stop Bishop, 1846]

WOOLWICH, St Peter, through to ?1844/5 [nil in NPOR]

NEWCASTLE cathedral, St Mary, opened 1844 [NPOR: 1844, the Bishop purchased
Bevington organ from the Principal of Ushaw College, £325, and installed it here]

NOTTINGHAM cathedral, St Barnabas, opened 1844 [Gray & Davison]

PONTEFRAC, Ackworth Grange chapel, opened ?1848 [dem] [nil in NPOR] [**Bevington**]

SHEPSHED (Leics) St Winifride opened ?1842 [abandoned; nil in NPOR]

SOUTHAMPTON, St Joseph, opened 1842 [Gray & Davison]

STOCKTON-ON-TEES 1841

SYDNEY cathedral of St Mary, designs 1843 [**Bevington**]

ALTON Castle chapel, opened ?1844 [nil in NPOR]

ENNISCORTHY cathedral, opened 1846-8 [nil in NPOR]

BALLIOL College designs 1843

LIVERPOOL St Oswald's school chapel, c1844 [nil in NPOR]

NORTHAMPTON cathedral, 1851 [later organ in NPOR]

RAMSGATE the Grange (house), chamber organ ?c1844 [**Bevington**]

WYMESWOLD (Leics) parish church, 1844-50 [NPOR Gray & Davison 1840]

COTTON college Staffs, 1846-9 [NPOR: 1849 Gray & Davison]

GUERNSEY, ST PETER PORT, St Joseph, 1851 [later organs in NPOR]
LIVERPOOL, Our Lady, 1850 [later organs in NPOR]
MARLOW, St Peter, 1848 [NPOR? **Bevington**, installed G & D]
NOTTINGHAM Convent of Mercy, 1850 [NPOR G&D 1847]
RAMPISHAM, Dorset, restoration of chancel 1845-6 [nil in NPOR]
RAMSGATE, chapel/church of St Augustine, 1845 [undated; altered] [**Bevington**]
RUGBY, St Marie, 1847 [later organs on NPOR]
TAGOAT, Eire, parish church, 1846 [nil in NPOR]
TUBNEY (Oxon) parish church, 1847 [NPOR: church redundant; unknown organ moved]
WARE, St Edmund's college, 1846-52 [NPOR: north-west (sic) gallery chamber, organ
'unuseable'; later organs only]
WEST TOFTS, parish church, to 1852 [Hooghuys/Dawson then Miller]
LINCOLN St Anne bedehouses, 1847 [NPOR later organ only]
FULHAM, St Thomas, 1847-9 [NPOR later organ in north-east gallery]
SALISBURY, St Osmund, 1847-9 [NPOR has ?altered Bishop]
WINWICK (Lancs) St Oswald chancel, 1847-9 [later organs in NPOR]
BIRMINGHAM ASTON, cemetery chapel, 1850 [nil in NPOR]
CAMBRIDGE Jesus college chapel, 1849-52 and later [contemporary Bishop organ, since
altered and restored]

ADVERTISEMENTS in the CATHOLIC DIRECTORIES 1840-1845

Bevington organs 'built expressly for the Catholic service'

	1840	1843	1845
St Mary cathedral Sydney	*	*	*
St Mary's Moorfields London	*	*	*
Lady of Mount Carmel near Reditch, Warwicks	*	*	*
St Mary Derby	*	*	*
Tunbridge Wells	*	*	*
Coughton Court, Warwicks	*	*	*
Bilston, Staffs	*	*	*
Mount Pavilion Nunnery, Staffs	*	*	*
Stanbrook House nr Worcester	*	*	*
Cheltenham	*	*	*
St Mary's Priory, Princethorpe, nr Leamington	*	*	*
English College at Rome	*	*	*
Reading, Berks		*	*
Southport, Lancs		*	*
Hereford		*	*
Macclesfield, Cheshire		*	*
Richmond, Surrey		*	*
Taunton Lodge, Somerset		*	*
Leamington		*	*
Presentation Convent, Carlow, Ireland		*	*
Sisters of Mercy Convent, Carlow, Ireland		*	*
The Grange, nr Pontefract, Yorks		*	*
Chapel Carlow College, Ireland			*
St Francis Merchant's Quay, Dublin			*
Coventry			*
Franciscan church Limerick, Ireland			*
Croydon, Surrey			*
Cove near Cork, Ireland			*
Litchfield			*
Namistan Church, Waterford, Ireland			*
Kemerton Church, Glos			*
Chapel Haunton Hall, nr Tamworth			*
Stratford Chapel, Essex			*
New church, nr Malvern, Worcs			*
IOW			*

Bevington church barrel and finger organ prices

	1840	1843	1845	1851*
Church Barrel Organ No.1	60 guineas		50 to 100 guineas	50 to 100 guineas
Church Barrel Organ No.2	80 guineas			
Church Barrel Organ No.3	100 guineas			
Church Finger Organs	£80 & upwards			£100 to £200
Church Finger organs 2 rows of keys, great & swell organ	£200 & upwards	£180 & upwards	£160 & upwards	£200

* 1851 prices as found on organ list in Rockbourne church organ