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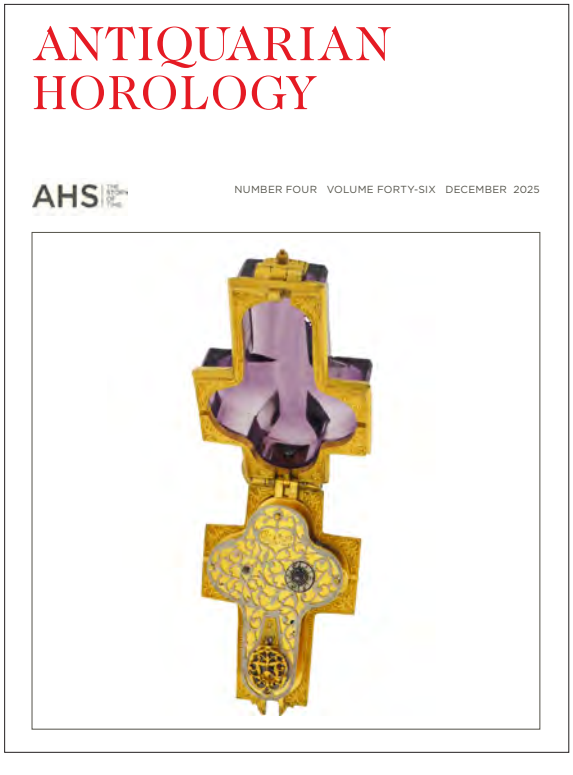

The December 2025 issue contains as usual 148 pages, and includes these articles:

George Lindsay – Watchmaker to George III, 1760–1776. Part 1, by David Green

'I was lost, but now I am found': the long journey of a seventeenth-century cruciform watch', by Tabea Rude and Simon Bull

Belgian carillons in UK clock towers. Part 2, by Darlah Thomas

Restoration of George Margetts No. 1219, by Patrick Woodward

Dating an Empire pendule, by Erik Glasius

Museum profile: The Neulussheim Turret Clock Museum, by James Nye

Picture Gallery: Objects as Horological Ephemera, by Anthony Turner

On the front cover: The 'amethyst cross', the subject of a fascinating article in this issue about the return to the Vienna Clock Museum of a cruciform watch lost during WW2. Photo Simon Bull

Belgian carillons in UK clock towers. Part 2

Darlah Thomas*

This article centres on the carillons of bells which were imported from Belgium and the newly developed carillon machine manufactured by Gillett and Bland from 1867–8 in projects in the UK: three for churches and one for a private setting. In Part 1, we discussed the carillons supplied to St Botolph's Church, Boston, Lincolnshire, and Saint Peter and Saint Paul's church, Cattistock, Dorset. The second and final part looks at those supplied to Eaton Hall, Cheshire, and St Nicholas' Kirk, Aberdeen.

[continued from *Antiquarian Horology* September 2025, 341–355]

3. Eaton Hall, Cheshire[53]

(*Changes, but no change…*)

Eaton Hall has been a home of the Grosvenor family since the fifteenth century; it has been re-modelled many times – the 1870 rebirth being important here. In that year Alfred Waterhouse was commissioned to design new buildings and to encase the core of the existing building. It was a huge project and followed on from Waterhouse's designs for the Natural History Museum in London and for Manchester Town Hall. When complete, the project had cost the equivalent of £123,446,000 at 2025 values.[54] Pevsner wrote that 'This Wagnerian palace was the most ambitious instance of Gothic Revival domestic architecture anywhere in the country …. and the approach up the 1.75 mile [driveway] was an unforgettably dramatic experience ….'.[55]

A carillon for the tower

The Eaton carillon machine and its bells don't quite match the Low Countries definition of a carillon as there has never been a baton clavier, but in its number of tuned bells, it does. On the advice of Rev. Haweis, twenty-eight bells were ordered from Séverin van Aerschodt for inclusion in the new bell tower. The following text is cast onto the largest bell, 'This peal of 28 bells was cast at Louvain for His Grace the Duke of Westminster by S. van Aerschodt A.D. 1877'.[56]

In a letter to the duke, the architect wrote

> Gillett & Bland told me … that the tunes selected by your Grace for the carillon would only call into action seven bells out of the twenty-eight. I therefore told them to prepare a list of suitable airs for carillons of twenty-eight bells, that they might be submitted to you.[57]

St Paul's Cathedral organist and composer John Stainer, fearing that the great tradition of Belgian tower music being brought to England might be lost, also wrote to the Duke saying:

> I am very anxious that the tunes set for your carillon should be played in the same manner as the tunes on Belgian bells are played, namely, with a bass-part to the melody with occasional chords … I do not think Messrs. Gillett & Bland have the least notion of doing this – it is a musical matter…

He continued

> I advise you to ask [Van] Aerschodt to get

53. The story of Eaton Hall's carillon etc and the use of photographs are included with kind permission of Grosvenor Estate.

54. Diana Newton, Jonathan Lumby, *The Grosvenors of Eaton, Eccleston, Cheshire* (Jennet Publications, 2000). Also www. https://measuringworth.com/datasets/ukearncpi/.

55. N. Pevsner & E., *The Buildings of England: Cheshire* (Penguin Books, 1978), p. 208.

56. Details of the bells can be downloaded from https://www.hibberts.co.uk/two-van-aerschodt-carillons/

57. Grosvenor Estate Archives.

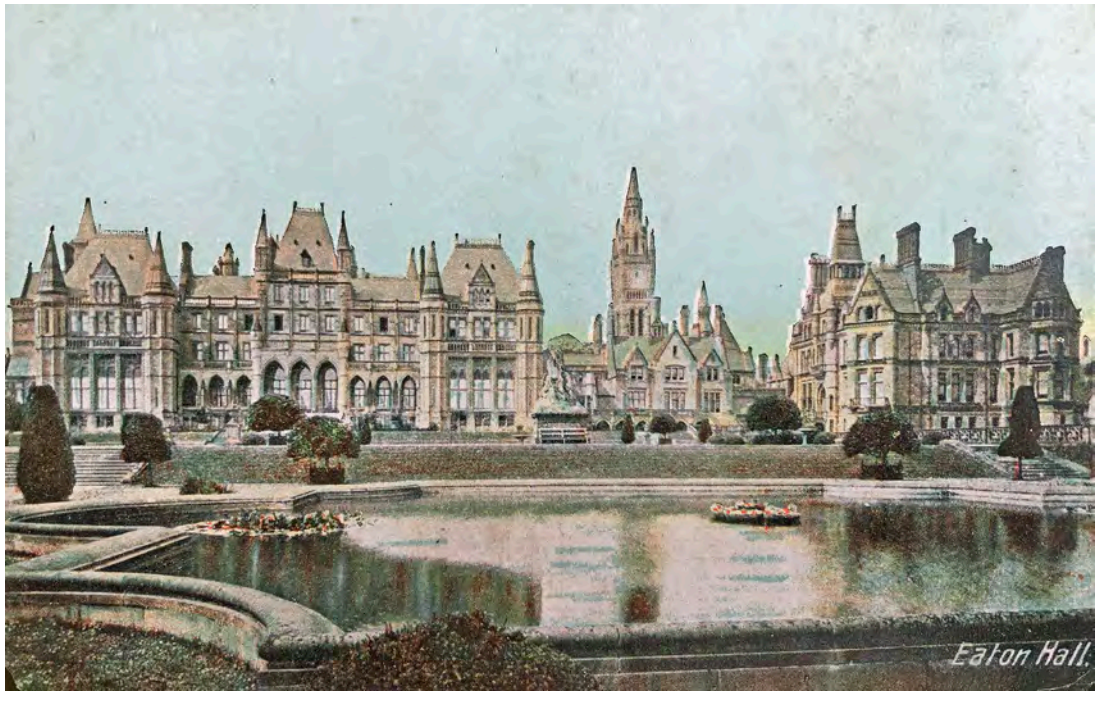

Fig. 27. Eaton Hall - the east side. In the centre the chapel with its clock tower. Very early twentieth-century postcard by Horrocks & Co., Ashton. Author's collection.

> whatever tunes you select arranged by the organist of Louvain, who is a friend and musical advisor of him in his foundry work.[58]

There is no written evidence to indicate whether Stainer's advice was taken up. As seen at Boston, Edmund B. Denison thought chords and mixing large and small bells in a tune were to be avoided.

It seems that, at the time, the bells were thought to be excellent – Stainer said, 'thank you for allowing me to test your beautiful bells in the foundry at Louvain'. Another contemporary called them the finest foreign bells he had ever heard,[59] and the Steward to the Duke of Westminster said in 1880, 'It gives me the greatest pleasure to listen to the tunes played every hour ….. a pleasing effect on my mind'.[60]

However, opinions differed. Rev Haweis's paper on *Bells and Belfries* said

> The Duke of Westminster has a fine carillon cast for Eaton Hall at my suggestion, by Séverin Van Aerschodt …… but great pressure having been brought to bear upon the illustrious founder to supply the bells to time, it proved beyond his powers to tune them accurately.[61]

The pressure mentioned was owing to G&B's desire to install the bells at the same time as the clock and carillon machine which were ready and waiting. The Van Aerschodt foundry records for each of the Eaton bells indicate their excellence, or otherwise. Grades such as '*très belle*', '*belle*', or '*passable*' were given.[62] The cost of the carillon was reported (surely

58. Grosvenor Estate Archives.

59. *Aberdeen Press & Journal*, 5 August 1889, Councillor Lyon (of Aberdeen) was reporting on a visit to inspect the carillon installation at Eaton Hall.

60. Gillett & Co., 1886 catalogue included in *Turret Clocks: List of Clocks from Makers' Catalogues,* compiled by C. Pickford, published by the AHS, second edition, p. 94.

61. Haweis, 'Bells and Belfries', in *The English Illustrated Magazine*, October 1890.

Fig. 28. Eaton Hall – the west side. This view is on a glass negative, photographer unknown. It features the Golden Gates which span the main driveway into the hall. They were made by Chester blacksmiths, Swindley & Co. Author's collection.

erroneously) as £30,000; it may have been this large sum which led to the belief in the minds of the public that they had been cast in silver.[63] (It will be seen that this was a belief which was also held about Aberdeen's bells as they were also silver-polished, i.e. polished to a silvery sheen).

A new clock

The clock listed in G&B's 1882 catalogue is still present in the clock room at Eaton Hall. It has three trains and chimes the Westminster quarters; it additionally sets off the carillon's twenty-eight bells which can play thirty-one different tunes. The clock is dated 1878 which is cast into its frame. Space is at a premium, making the clock difficult to photograph because of the very close proximity of the spiral staircase, around which the bells were fixed as it proceeds up the tower.

62. As the Van Aerschodt records are in Belgium, the author has only seen one of the records of the Eaton bells – the tenor bell which had been graded as '*belle*' [beautiful]. This record, and another for Philadelphia's carillon, are shown on Bill Hibbert's website, https://www.hibberts.co.uk/two-van-aerschodt-carillons/ (The latter bell also received the grading '*belle*'.)

63. *Illustrated Sporting and Dramatic News*, 31 August 1878. This is many times more than the cost of the bells at the other installations so was most likely an error.

Fig. 29. The clock by G&B at Eaton Hall, photographed through the handrail of the spiral staircase. The electric motors can be seen. Photo by Steve Thomas, reproduced by kind permission of the Grosvenor Estate.

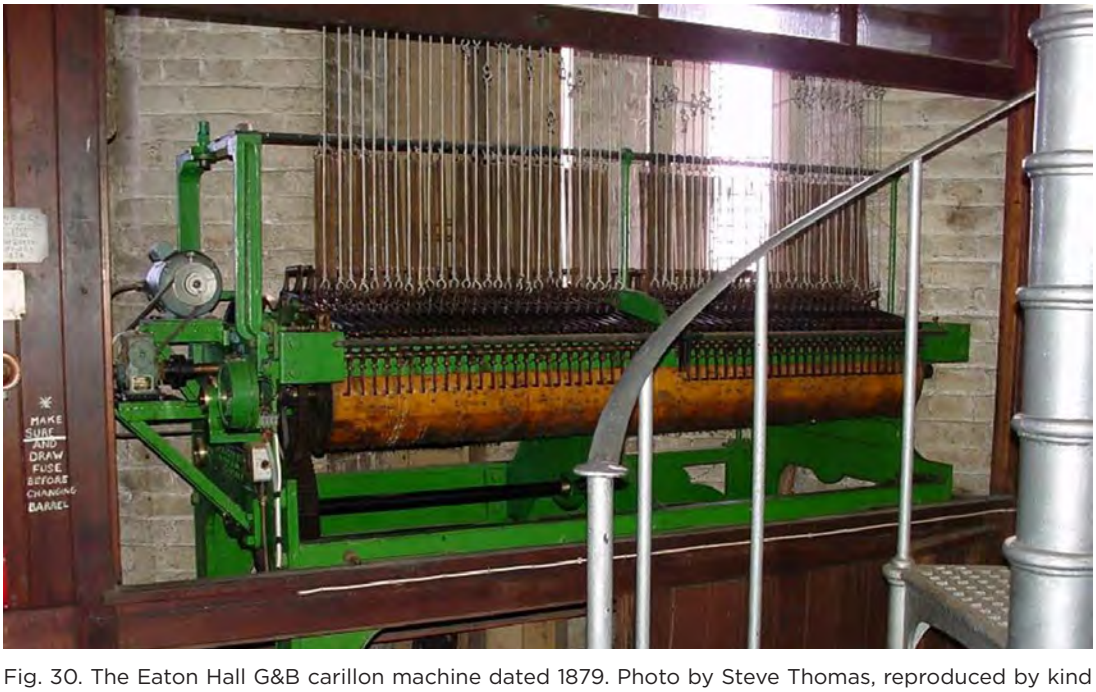

Fig. 30. The Eaton Hall G&B carillon machine dated 1879. Photo by Steve Thomas, reproduced by kind permission of the Grosvenor Estate.

Fig. 31. Eaton Hall carillon machine detail. This shows the upper left-hand half of the carillon machine and part of the pinned drum beneath; the lightweight triggers in front of the drum are tripped by the pins allowing the hammers to drop and are then immediately raised again as in the Imhof system mentioned earlier. Photo by Steve Thomas, reproduced by kind permission of the Grosvenor Estate.

The carillon machine

The carillon machine was manufactured in 1879 and was sited next to the clock. Both were weight-driven – winding the carillon alone was a half hour's task, every day of the year.

One of the hardwood tune barrels, of which there are five in total, can be seen in Fig. 30; ten inches in diameter, each is studded with several thousand brass pins about one-sixteenth of an inch square. The barrels are pinned with seven tunes which enables a different tune to be played each day of the week with the carillon machine automatically advancing to the next tune at the end of the day.[64]

The twentieth century

Eaton Hall was in the hands of the military as a hospital and training centre for many years of the twentieth century. When the hall was returned to the family in 1960 it was in a very poor state of repair. As a result, the main home and some of the Waterhouse buildings were demolished in 1963 and a smaller Art Deco hall was erected on part of the former footprint. It isn't known whether the clock was kept going during the two world wars, but the carillon was little used. The chapel and the clock tower survived and have been preserved much as they were when built (Fig. 35), and the clock and

64. English carillon machines usually had several wooden barrels. It was a difficult and costly job to re-pin a barrel so the manufacturers preferred to supply a new one rather than re-pinning an old one and advertised them at attractive prices. European barrels were made of metal, formed in strips with spaces into which pegs could be bolted into place. This made removal and re-pinning a much simpler matter. Thus four barrels each playing seven different tunes were often supplied so a different tune could be played daily and the barrel needed changing only once a week. The Duke, however, bought five tune barrels.

Fig. 32. Four of Eaton Hall's tune barrels are stored in a cupboard; the makers claimed that they could be changed by one man with little effort. One of the barrels (on the right) appears to have space left for more tunes to be pinned on it if required. Photo by Steve Thomas, reproduced by kind permission of the Grosvenor Estate.

Fig. 33. Part of the transmission between the carillon machine and the bells. Photo by Paul-Félix Vernimmen, grandson of Séverin van Aerschodt, reproduced by kind permission of the Grosvenor Estate.

Fig. 34. The tenor bell at Eaton Hall. It is inscribed: *This peal of twenty-eight bells was cast at Louvain for His Grace the Duke of Westminster by Séverin van Aerschodt, A.D. 1877.* Photo by Paul-Félix Vernimmen, reproduced by kind permission of the Grosvenor Estate.

Fig. 35. The clock tower, with the chapel seen behind it, are the major remains of Waterhouse's original buildings for Eaton Hall.

carillon were converted to be electrically driven in 1968.

In 1988–9 the Percy Thomas Partnership was commissioned to re-case the Art Deco hall with red sandstone so it looked more like a French chateau. Work began in 1989 and was completed two years later. The carillon machine has been out of action now for many years although the clock and its chime have continued under the care of Smith of Derby.

4. St Nicholas' Kirk, Aberdeen

(*You don't spoil a ship for a ha'p'orth of tar.)*

Thirteen years after a fire had destroyed the bells of St Nicholas (in October 1874)[65], it was decided to replace them with a carillon rather than a conventional peal of bells. Thirty-six bells were ordered from the Van Aerschodt foundry at a cost of £2,560.[66]

Séverin van Aerschodt's death in late 1885 was reported in Aberdeen by Rev. Haweis. He soothed worried Aberdeen councillors by informing them that the Van Aerschodt foundry was continuing with Madame van Aerschodt in control until her two sons could take charge once their education was complete.[67]

In April 1887, when the bells were completed, a deputation of four from Aberdeen spent a week in Belgium testing the bells over four days. Mr Kirby, the organist of St Nicholas and Professor F. G. Bachmann, musical advisor to Van Aerschodt, undertook the testing while the remainder of the deputation witnessed the proceedings. It concluded 'The peal is generally

Fig. 36. Early twentieth-century view of St Nicholas' Kirk, Aberdeen. As can be seen, the tower is in the centre of the building. The portion on the left, which is Georgian in style, is the West Kirk; the Victorian section on the right is the East Kirk. Both were run as separate churches. The town council was responsible for the clock and carillon installation in the central tower and its subsequent maintenance. Photographer unknown.

65. *Aberdeen Press and Journal*, 5 April 1878.

66. *Aberdeen Press and Journal*, 27 February 1874.

67. *Aberdeen Weekly Journal*, 30 January 1886.

excellent', and that another bell was required, making thirty-seven in total. However, the peal could be further improved by alterations to bells 2, 16, 19 and 21. Bell 16 could not be improved so would be recast at the foundry's expense; the others could be rectified by the professor.[68] They were then white polished like silver and declared to be the finest bells ever produced in Belgium.[69] Shipment was arranged so they could be in place in time for Queen Victoria's golden jubilee celebrations.

The following month, the bells were shipped to Leith, taken to Aberdeen by rail, and paraded from the station to the church on horse-drawn lorries.[70] Three skilled Belgian bellhangers travelled to Aberdeen to superintend their installation. Mr Kirby then declared that some of the bells were now too flat but stated that they could be improved in situ by filing them.[71] J.Frederick Klein, the bellmaster of Middelburg, agreed to play the clavier during the inauguration service on 18 June 1887 – Jubilee Day. His fee was £25 plus personal expenses.[72]

Queen Victoria's Golden Jubilee – an opportunity which ended in embarrassment

Madame Van Aerschodt, her family and five hundred guests were in the church for the inauguration service and large crowds had assembled outside to listen to the bells playing, having heard that they were the best in the whole country. However, Klein was an old man; he had the wires attached to the bell clappers adjusted by loosening them to make the clavier less exhausting to play. This meant the clappers only tapped the bells rather than hitting them properly.

The first tune, the national anthem, was unfamiliar to Klein, and not having practised apart from on the 'dumb' keyboard, he seemed to mis-read many notes. In addition, the faint tap on many of the smaller bells couldn't be heard, giving the effect of missed notes. Very little was audible to the crowds outside. Three verses of the national anthem were played again at the end of the ceremony but all in all, it was an embarrassment; everyone was disappointed. 'A feeling that a sort of fiasco had occurred was apparent on the face of all'.[73] The three octaves of bells had cost £2,690 – a huge sum at the time.[74]

It was later declared that it was the lack of openings in the tower and the bells being mounted low within it which barred the sound from travelling outside. Most of the remaining louvres were to be removed which would then require the belfry floor to be leaded to make it waterproof at a cost of £100 and the drop of the clappers onto the bells was increased but made little improvement.[75] The three bells which had been defective at the time of the deputation were still out of tune.[76]

A little later in July, a full account of the town's funding for this project and its spending was included in the local newspaper. Up to July 1887, a total of £3,042 15s. 4d. had been spent on the installation including £2,809 10s. 2d. which was paid to Van Aerschodt. This left the town with a small deficiency plus another £174 which was still owing to the foundry.[77]

68. *Aberdeen Press and Journal*, 6 June 1887.

69. Thus began an incorrect rumour that the bells were cast in silver even though the cost of the bells was much smaller than that reported at Eaton Hall.

70. *Aberdeen Press and Journal*, 13 May 1887. A full list of the bells, their notes, dimensions, weights, costs, and names of their subscribers was printed in the local press. This report also contains a description of the arrival of the bells and their parade through Aberdeen.

71. This was a difficult task and not fully understood until the end of the next decade. If done incorrectly, the situation could be made worse. The jubilee celebrations were rapidly approaching so the tower was opened for public inspection of the bells. No records have been traced whether any adjustments were made locally.

72. J. F. Klein was Aberdeen's second choice as the quote tendered by the most recommended person for the job was too expensive. This proved to be a costly economy.

73. *Aberdeen Press and Journal*, 20 June 1887.

74. *Aberdeen Press and Journal*, 4 July 1887.

75. Increasing the gap between the position of the resting clapper and the bell should have made the sound louder when the clapper dropped onto the bell.

76. *Aberdeen Press and Journal*, 1 July 1887.

77. *Aberdeen Press and Journal*, 4 July 1887.

Fig. 37. A full quarter chiming clock with gravity escapement was installed at St Nicholas in August 1890. This was radically modified in the second half of the twentieth century to enable it to be electrically driven. Photograph by Ian Henderson.

Looking for a solution

John Kirby, the organist and musical expert for the council was asked to perform a recital on the carillon on a Sunday evening to give the public an opportunity to hear the carillon played by an expert.[78] A forty-five minute programme of sacred music was played which was unanimously applauded by the crowds who gathered to listen. It was a great improvement on what had been heard at the inauguration – so, surely all that the town required was a musician who understood the installation? The success of the evening led to the planning of a long series of such recitals.[79]

A year later, it was decided a carillon machine was required; G&J quoted £350 plus £20 for each extra barrel, but no purchase was made.[80] After another year, Mr Johnston was asked to inspect the bells and report. He declared them to be very good. The upper octave was all in tune, the middle octave was slightly out, and the lower octave was excellent. He recommended a carillon machine, costing £300–400 regulated by the current G&B clock which would need strengthening as the bass bells were too heavy, or preferably by a new clock, costing about £500.[81]

Seeking further advice, the council wrote to Lord Grimthorpe asking where carillon machines could be seen in the UK.[82] On receipt of this it was decided to send (another) deputation to visit: Bradford, Rochdale and

78. It was thought that, if a 'competent' carillonneur performed on the bells, then public opinion as to the bells' satisfaction might be improved.

79. *Aberdeen Evening Express*, 18 July 1887. He was to play a recital twice weekly for the sum of £10 per annum.

80. *Aberdeen Press and Journa*l, 28 August 1888. Gillett & Co had changed its name to Gillett & Johnston in 1887.

81. *Aberdeen Evening Express*, 15 February 1889.

82. *Aberdeen Press and Journal*, 2 May 1889.

Manchester Town Halls, Eaton Hall, Worcester Cathedral and St Botolph's, Boston.[83]

After the deputation's favourable report on the machines seen,[84] the plan was to strengthen the existing clock and put an order for a carillon machine out to tender in the UK and overseas.[85] However, after a few weeks, this plan was cancelled. In the New Year of 1890, eight tenders for a new clock, as specified by the town's architect, had been received, with prices ranging from £210 to £700. As they were unable to decide which tender to accept, Lord Grimthorpe was again consulted. He stated that those by Potts of Leeds (£375), Joyce of Whitchurch (£350), and G&J (£430) would all do the job well and he had 'no decided preference for any one of the three'.[86] The Gillett quote was presumably too costly, so a vote was taken between the quotes of Potts and Joyce; the latter was selected by a margin of two votes.[87] Mr Joyce visited later that month to familiarise himself with space in the tower, the position of the bells and proposed dials.[88]

A new clock

A large three train, full quarter chiming clock was complete by August 1890 and a letter was sent from Joyce's asking whether anyone from Aberdeen wished to inspect it before delivery. This was declined, so the clock was delivered and installed ready for its inauguration in October.[89] Instead of the Westminster chime, the Doncaster variant was selected; this was similar but did not require any of the bells which were still considered to be out of tune.[90]

A carillon machine for St Nicholas and a third deputation

Six months later, G&J and Messrs Michiels & Sons of Malines were invited to tender for a carillon machine.[91] Both companies submitted tenders and so another deputation was despatched to Malines as they had not seen their machines in the UK, and on its return, Mr Denyn was invited to visit Aberdeen for a week, costing the city a fee of £50 plus personal expenses. Also in his party were Mr Michiels and Alphonse van Aerschodt. The latter two visited to inspect the bells, Mr Denyn to play on the clavier and Rev. Haweis to give a lecture. They were all royally wined and dined afterwards. In consequence the wires to the smaller bells were renewed, the springs altered, and everything was tightened up. All of the remaining louvres were removed. In his lecture Haweis blamed part of the failure of the bells on the public – 'They had not yet grasped what carillon music really was – bells could never replicate a tune played on a violin or a piano'.[92] Mr Denyn told the council a carillonneur would be required. One local wit suggested he must have 'the spirit of a martyr' and that the church should think about the many widows and orphans they may have on their hands within a few years – playing a clavier was such an exhausting task.[93]

An order was placed with Mr Michiels for £550 for a carillon machine to play a tune every hour, to be silenced between midnight and 6am and not to operate on Sundays.[94] In May 1893 the machine was packed into 14 cases and shipped from Rotterdam. Mr Michiels travelled

83. *Aberdeen Press and Journal*, 18 July 1889. All these machines were by Gillett & Bland.84. *Aberdeen Press and Journal*, 26 August 1889.

85. *Aberdeen Press and Journal*, 5 October 1889.

86. *Aberdeen Press and Journal*, 15 Feb 1890. / 87. *Aberdeen Press and Journal*, 7 May 1890.

88. *Aberdeen Press and Journal*, 21 May 1890. The Mr Joyce mentioned could have been either Walter Conway Joyce or his brother Arthur Joyce as both ran the business as JB Joyce & Co., continuing their father's name as the name of the business.

89. *Aberdeen Evening Express*, 20 October 1890.

90. *Evening Gazette (Aberdeen)*, 24 December 1889. A full list of all the bells, their numbers, sizes, weights, notes and costs was reported by *Aberdeen Evening Express*, 24 December 1887. It was stated that for the Westminster chime the following number bells were required: 1,7,12,14,16 (both 14 and 16 were considered to be out of tune. Also 15 was out of tune). The Doncaster required bells number 1,2,7,9 and 11, all of which were considered in tune.

91. *Aberdeen Evening Express*, 12 June 1891.

92. *Aberdeen Press and Journal*, 6 and 28 October 1891.

93. *Weekly Free Press & Aberdeen Herald*, 19 December 1891.

94. *Evening Gazette (Aberdeen)*, 6 January 1892.

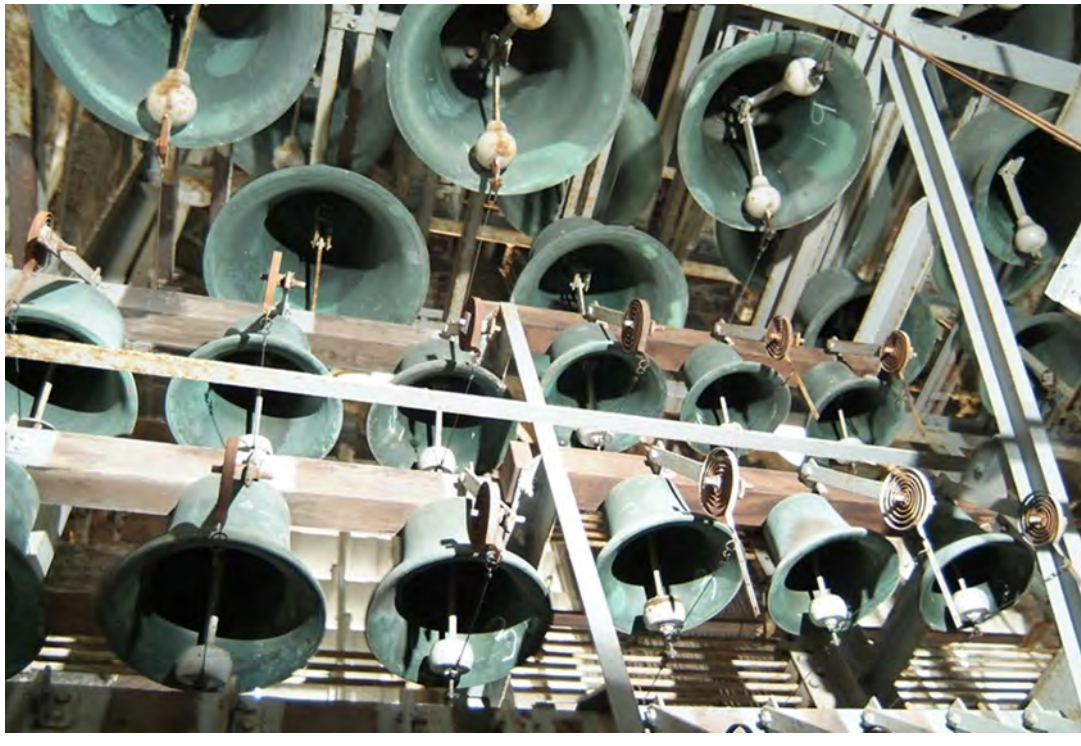

Fig. 38. The carillon of 48 bells cast by G&J in 1951 and 1954.

to supervise its installation which was being tested in July 1893.[95]

Despair

After initial success, by 1901 the carillon had lost everyone's favour;[96] enquiries were made as to the cost of hanging eight of the larger bells for ringing in a way described as similar to an Ellacombe apparatus.[97] By 1906, the tower and its contents all needed attention as rain and dampness had penetrated since removal of the last of the louvres and the extent of corrosion was considerable. Work was also required on the carillon machine so it could be played during the king's visit the following September.[98]

Time passed and in 1933 a letter was written to the local newspaper stating that it was more than seven years since the clock's chime had been heard and the correspondent couldn't recall when the carillon was last used. The bells were rung to celebrate two significant victories during World War ll; in 1945 the local newspaper ran a report entitled 'Those dumb bells – the story of a grand fiasco'; the bells were last heard at Hogmanay 1951.

A bold plan

In late 1951 a bold plan was announced for G&J to remove, recast, redeliver and fit the bells (at a cost of £6,155) in such a way that additional treble bells might be added later. In addition, a mechanism was to be made to enable automatic tolling of the bourdon bell at any pre-set hour, and a new automatic carillon machine was to be installed. Funds were already in hand, so the scheme went ahead.[99] A further eleven bells were added in

95. *Aberdeen Press and Journal*, 20 July 1893. There is a full description of the machine in this report.

96. The public was bored with hearing just two tunes playing every hour, all day long; it was described as a 'nuisance', and the clock had begun 'playing pranks', i.e. tunes were played during the night when the clock should have been silenced. All comments in *Aberdeen Press and Journal*, Jan to Oct 1894.

97. *Aberdeen Press & Journal*, 6 July 1901. An Ellacombe apparatus is a mechanism devised for performing change ringing on church bells by striking stationary bells with hammers.

98. *Aberdeen Press and Journal*, 22 May 1906.

99. *Aberdeen Evening Express*, 27 November 1951.

Fig. 39. The bass bell (and many of the others) has details of the Van Aerschodt carillon and the subsequent re-casting.

Fig. 40. There are two sets of nine tune barrels, one of which is illustrated here, mounted below the automatic carillon machine. This set has secular tunes and the other, which is out-of-shot has sacred tunes. They have not been played for several years now.

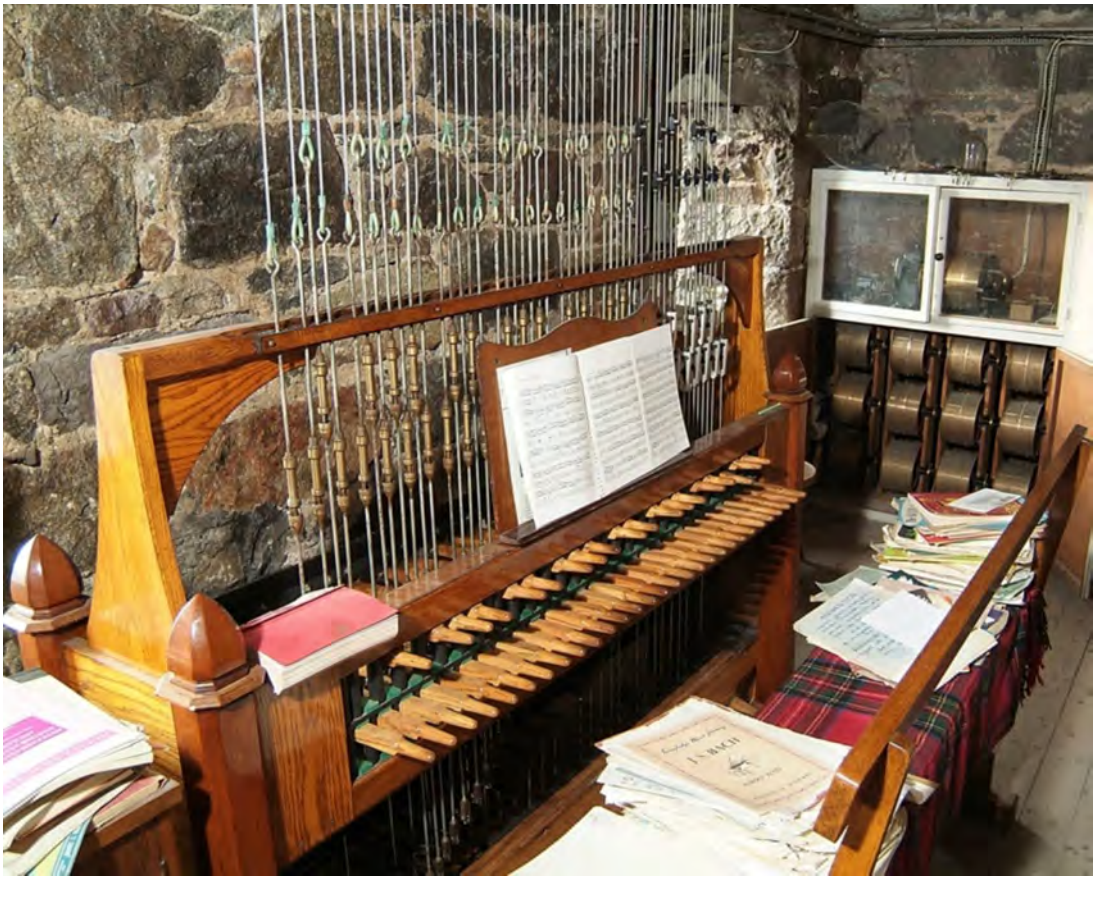

Fig. 41. The baton clavier which was installed with the G&J carillon is still played regularly.

1954, making a total of forty-eight, comprising four octaves – the largest range in the country; a new clavier was also installed. A carillonneur was employed and since then, four musicians have held this post.[100] The installation received a facelift costing £45,000 in 1994; the clock is now auto-wound but the carillon machine is no longer functioning.[101] Daily carillon recitals (excluding Sundays) are given throughout the summer months and thrice weekly the rest of the year by Ronald Leith who has been resident carillonneur since 1978. The building has ceased to be a place of worship and since summer 2024 it is planned to put the building to other uses. The council retains possession of the carillon, keyboard and clock.

The photographs were taken by Arthur Winfield of The OpenSpace Trust, which now cares for the former East Kirk, and are used here with his permission.[102]

Carillons – their legacy and future

At the outbreak of war in 1914, some English poets and musicians composed pieces in support of Belgium. Edward Elgar composed *Carillon*, a recitation with orchestral accompaniment and words by the Belgian poet Émile Cammaerts. It was first performed in the Queen's Hall, London, in December 1914.

The last Van Aerschodt bells cast for a UK carillon were two added at Cattistock in 1899, but their story did not end there. After Félix van Aerschodt's spell in London during World War I, he returned to Belgium to reconstruct the foundry which had been destroyed along with its contents including valuable patterns and profiles of bells as well as archival material and records. Work was completed during 1920 and the first castings occurred the following year. There was initially optimism that prosperity would follow but the world's economies suffered during the depression. However, a new carillon was cast by Félix in 1926 for St Gertrude's Church, Nivelles.[103] The same year, Félix and Josef Denyn put forward a plan to combine all four of Belgium's bell foundries into one limited company. This was unsuccessful, but Van Aerschodt and Marcel Michiels (of Tournai) got together, bought a large foundry in a liquidation sale and set up in business together.[104] The company was led by Marcel Michiels as Félix stepped back, eventually retiring. Many bells were cast up to 1939 under the name Michiels. Félix died at his home on 23 June 1943, just eighteen days after the requisitioning of Belgian bells began. Michiels continued casting bells after the war, finding a ready market in the USA and in the reconstruction of European buildings up to 1961. The business ceased the following year.

The Royal Carillon School was founded in Mechelen in August 1922, with support from Herbert Hoover, John D. Rockefeller, and William Gorham Rice.[105] The city carillonneur Josef Denyn, became its first director. It now attracts students worldwide who enrol on its carillon courses.

While the four carillons and their equipment mentioned in this article suffered much criticism, once the tuning of bells had become more scientific and G&J (and others) had perfected and modernised their carillon machines, installations of carillons proliferated throughout Europe, North America and within the British colonies. At the end of World War I, carillons were seen as the perfect symbol of the yearning for peace. Many Peace and Memorial Towers were supplied by G&J with carillons of up to five and a half octaves, i.e.

100. The first carillonneur was John Knox, followed by John Bevan-Baker and Robert Leys up to 1978. Ronald Leith has held the post since then.

101. The Aberdeen carilloneer told me that the clock's going and strike are still auto-wound but the chime hasn't functioned for a while now as there is no manpower available locally to attend to it.

102. See the OpenSpace Trust blog at http://www.openspacetrust.org.uk/?tag=bells.

103. William Gorham Rice, *Carillons of Belgium and Holland* (New York: John Lane & Co, 1914). According to Rice this church had a carillon as far back as the sixteenth century; it had been lost, possibly, Rice said, during the French Revolutionary period when others were melted into cannon. Like many Belgian churches, it was damaged in 1914, the year this book was written. It was razed in World War II and only rebuilt in 1984.

104. As the story is being brought up to date in this section, it was thought more appropriate to use the names for the cities in common usage in the twenty-first century, i.e. the Flemish Leuven and Mechelen instead of the French Louvain and Malines.

105. See also footnote 103.

seventy-two bells all tuned harmonically, some with a carillon machine and clock. One of the largest was supplied to the Riverside Drive Church, New York City where a seventy-two bell carillon, a quarter-chiming clock and an electro-pneumatic system to operate the larger bells were installed as a memorial to Laura Spelman Rockefeller. In Europe, thousands of bells of all sizes had been plundered during World Wars I and II by invading German troops. Those seen to be of no historic value were melted down for munitions. As a result, after both wars there was a desire to replace many destroyed carillons. Leuven University library was destroyed by fire in 1914 and was rebuilt in 1928 with funding from one million US citizens, for which G&J supplied a 48 bell carillon – one bell for each of the forty-eight states then in the USA. It was dedicated to the memory of 1,792 US military engineers who were killed during World War I. In 1940 the library was again burnt down but the tower, although damaged, remained standing with its bells. It wasn't until 1983 when money again came from the USA to renovate the former carillon and expand it to sixty-three bells. Another of Leuven's carillons is in Park Abbey whose old carillon was also destroyed in 1914. The new Peace Carillon was put there in 2018, partly funded by the German city of Neuss as an act of reconciliation. This has forty bells cast by the Dutch firm, Royal Eijsbouts.[106]

There are currently almost 700 carillons in the world listed on the World Carillon Federation's website. In the UK, many war memorials have bells but only one has sufficient bells to be called a carillon. This is the Carillon Tower built as the town's war memorial at Loughborough with bells by Taylor's cast in 1923. Edward Elgar composed a piece entitled *Memorial Chimes* to be played on the carillon keyboard at the opening ceremony. England has seven other functioning carillons,[107] the newest being at Newcastle upon Tyne Civic Centre which was installed 1967–8. There are five carillons in Scotland, all of which are in churches and a thirty-nine bell carillon in St Patrick's Cathedral, Armagh is now thought to be the oldest intact carillon by Taylor's.[108]

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106. Bonaventura Eijsbouts set up a factory at Asten, Netherlands making turret clocks in 1872. In 1893 he became a bell supplier, sourcing bells from other makers. In 1924, Bonaventura's grandson began learning how to cast bells so that in 1946 a new bell foundry was established in-house. This is now the only bell foundry in the Netherlands. They have played a major role since then in replacing bells lost during Word War II and casting new ones.

107. The data concerning the number of functioning carillons in the world is from the World Carillon Federation, and the information for the UK and Ireland is from the Carillon Society of Britain and Ireland.

108. Taylor's are currently restoring their own carillon at their Loughborough foundry; many of its bells were sold off in hard times during the twentieth century.